

# ARIA



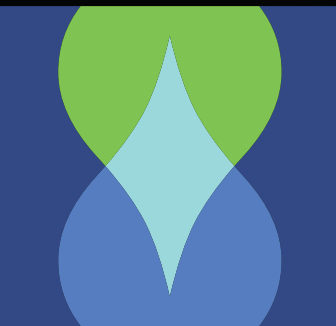
## La Traviata

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# LA TRAVIATA

## HOT

### Cast

**Luz del Alba**

*Violetta Valéry*

**Eric Margiore**

*Alfredo Germont*

**Jake Gardner**

*Giorgio Germont*

**Mary Chesnut Hicks**

*Flora Bervoix*

**Kristin Stone**

*Annina*

**Leon Williams**

*Baron Douphol*

**Jamie Offenbach**

*Doctor Grenvil*

**Laurence Paxton**

*Gastone*

**John Mount**

*Marquis d'Obigny*

**Phil M. Hidalgo**

*Giuseppe*

**Benoit Weber**

*Servant to Flora*

**Stelio Scordilis**

*Commissioner*

### Artistic Team

**Tyrone Paterson**

*Conductor*

**Henry G. Akina**

*Director*

**Peter Dean Beck**

*Scenic & Lighting Designer*

**Helen E. Rodgers**

*Costume Designer*

**Beebe Freitas**

*Rehearsal Pianist / Co-Chorus*

*Director*

**Nola A. Nahulu**

*Co-chorus Director*

**Sue Sittko Schaefer**

*Wig & Make-up Designer*

**Gretchen Mueller**

*Stage Manager*

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We know that she was a wonderful and impressive woman. We know that her companions included the authors Dumas the father, and Dumas the son, and many other leading figures of her day in 19th century Paris. We know that she ended tragically...

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SYNOPSIS

## LA TRAVIATA

In her Paris salon, the courtesan Violetta Valéry greets party guests, including Flora Bervoix, the Marquis d'Obigny, Baron Douphol, and Gastone, who introduces a new admirer, Alfredo Germont. This young man, having adored Violetta from afar, joins her in a drinking song...

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OPERA INSIGHTS

## FROM TRAVESTY TO TRIUMPH

During the first performances of *Il trovatore* in Rome in 1852, Verdi began hastily composing his next opera only two months before its scheduled premiere. His favorite soprano, Rosina Penco, was unavailable to play the leading role, and his choice for bass was...

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# LOST IN OUR MIDST

We know that she was a wonderful and impressive woman. We know that her companions included the authors Dumas the father, and Dumas the son, and many other leading figures of her day in 19th century Paris. We know that she ended tragically. We do not really know what she looked like though we have been tempted to imagine her looking like Greta Garbo, or Lillian Gish, or Teresa Stratas. There are portraits which give an inkling of how she must have appeared in her day, but we largely ignore those.

We know that she loved the theatre and loved camellias, the flowers. Dumas gave her that name in his thinly fictionalized account of the story: *The Lady of the Camellias* or *Camille*. We know that she inspired women of her day to rivalry. She was a fashion leader and a celebrity. I am sure that she encouraged envy among her peers and left a trail of men behind her to burnish a reputation that was already flaming.

She is every woman who  
has ever given up anything  
for a man or otherwise.  
She cannot escape...  
neither can anyone else.

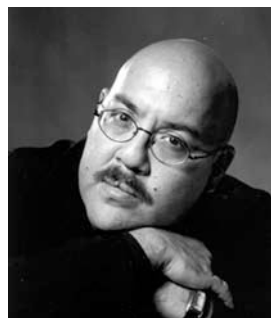
Out of Marguerite Gautier – the impressive leader of the demi-monde – comes the Lost One of Verdi's opera *La Traviata*. Doom is everywhere in this opera. Violetta Valéry is a courtesan of the first rank but is left to her own devices by the glittering life which she has led when she falls ill. Her downfall comes because she actually does fall in love, something a woman of her station should never aspire to in the eyes of society, certainly not in the eyes of her peers. She is surrounded by a fascinating rogue's gallery that stands in for society as a whole.

And what of the other women who are like her? *La Traviata* is their story too. What of Annina's fierce loyalty? What does Flora feel about her colleague taking a much younger lover and enjoying herself in the country while others of her kind are left to comb the wintry demi-monde of the big city called Paris? Can a woman live this way?

And the men? What of the young and fairly naïve Alfredo who does not realize that he is being kept and that the bubble of love he attempts to create around Violetta is only possible because she is willing to finance it. What of the men like Baron Douphol who have provided funds and protection throughout the years to watch their pampered darling squander it on a mere boy? And of course, what of Alfredo's father, the solid and somewhat terrifying Germont? Never mind who he was in reality. This father is the representative of an older virtue, a virtue that sees through the life that Violetta has led and will not forgive her for it. He is honest. She respects his honesty. She sees it herself. She is nothing. The future is everything and the reputation of her young lover needs to be preserved at all costs.

We all know how the story ends. The young lover leaves. Violetta is dragged through the figurative mud of Paris. Father and young lover return to tell the dying courtesan that she has a heart of gold. As if that would do any good at her deathbed. It does provide some comfort. Her sacrifice has not gone unnoticed. She is forsaken by everything, only her "good deeds" remain. Like the medieval Everyman, she is everywoman who has ever given up anything for a man or otherwise. She cannot escape... and neither can anyone else.

*La Traviata* is the story of one lost in our midst. It is a myth in the clothes of centuries past: a myth as strong and as potent as that of the ancient Greeks. It is fantasy and reality at the same time. It is our story and a story of long ago. A story that could be set in our present age. It is our story. The story of mortal humans facing fate. 🎭



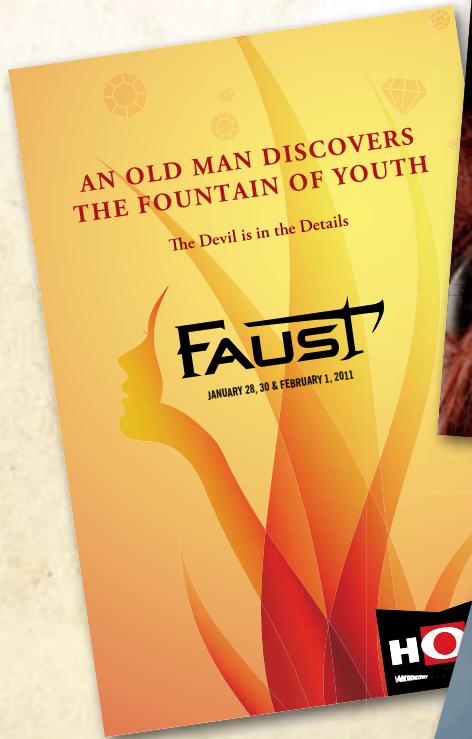
Henry G. Akina



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# LA TRAVIATA

## GIUSEPPE VERDI

### ACT I

In her Paris salon, the courtesan Violetta Valéry greets party guests, including Flora Bervoix, the Marquis d'Obigny, Baron Douphol, and Gastone, who introduces a new admirer, Alfredo Germont. This young man, having adored Violetta from afar, joins her in a drinking song (Brindisi: "Libiamo"). An orchestra is heard in the next room, but as guests move there to dance, Violetta suffers a fainting spell, sends the guests on ahead, and goes to her parlor to recover. Alfredo comes in, and since they are alone, confesses his love ("Un di felice"). At first Violetta protests that love means nothing to her. Something about the young man's sincerity touches her, however, and she promises to meet him the next day. After the guests have gone, Violetta wonders if Alfredo could actually be the man she could love ("Ah, fors'è lui"). But she decides she wants freedom ("Sempre libera"), though Alfredo's voice, heard outside, argues in favor of romance.


### ACT II

Some months later Alfredo and Violetta are living in a country house near Paris, where he praises their contentment ("De' miei bollenti spiriti"). But when the maid, Annina, reveals that Violetta has pawned her jewels to keep the house, Alfredo leaves for the city to settle matters at his own cost. Violetta comes looking for him and finds an invitation from Flora to a party that night. Violetta has no intention of going back to her old life, but trouble intrudes with the appearance of Alfredo's father. Though impressed by Violetta's ladylike manners, he demands she renounce his son: the scandal of Alfredo's affair with her has threatened his daughter's engagement ("Pura siccome un angelo"). Violetta says she cannot, but Germont eventually convinces her ("Dite alla giovine"). Alone, the desolate woman sends a message of acceptance to Flora and begins a farewell note to Alfredo. He enters suddenly, surprising her, and she can barely control herself as she reminds him of how deeply she loves him ("Amami, Alfredo") before rushing out. Now a servant hands Alfredo her farewell note as Germont returns to console his son with reminders of family life in Provence ("Di Provenza"). But Alfredo, seeing Flora's invitation, suspects Violetta has thrown him over for another lover. Furious, he determines to confront her at the party.

At her soirée that evening, Flora learns from the Marquis that Violetta and Alfredo have parted, then clears the floor for party games. Soon Alfredo strides in, making bitter comments about love

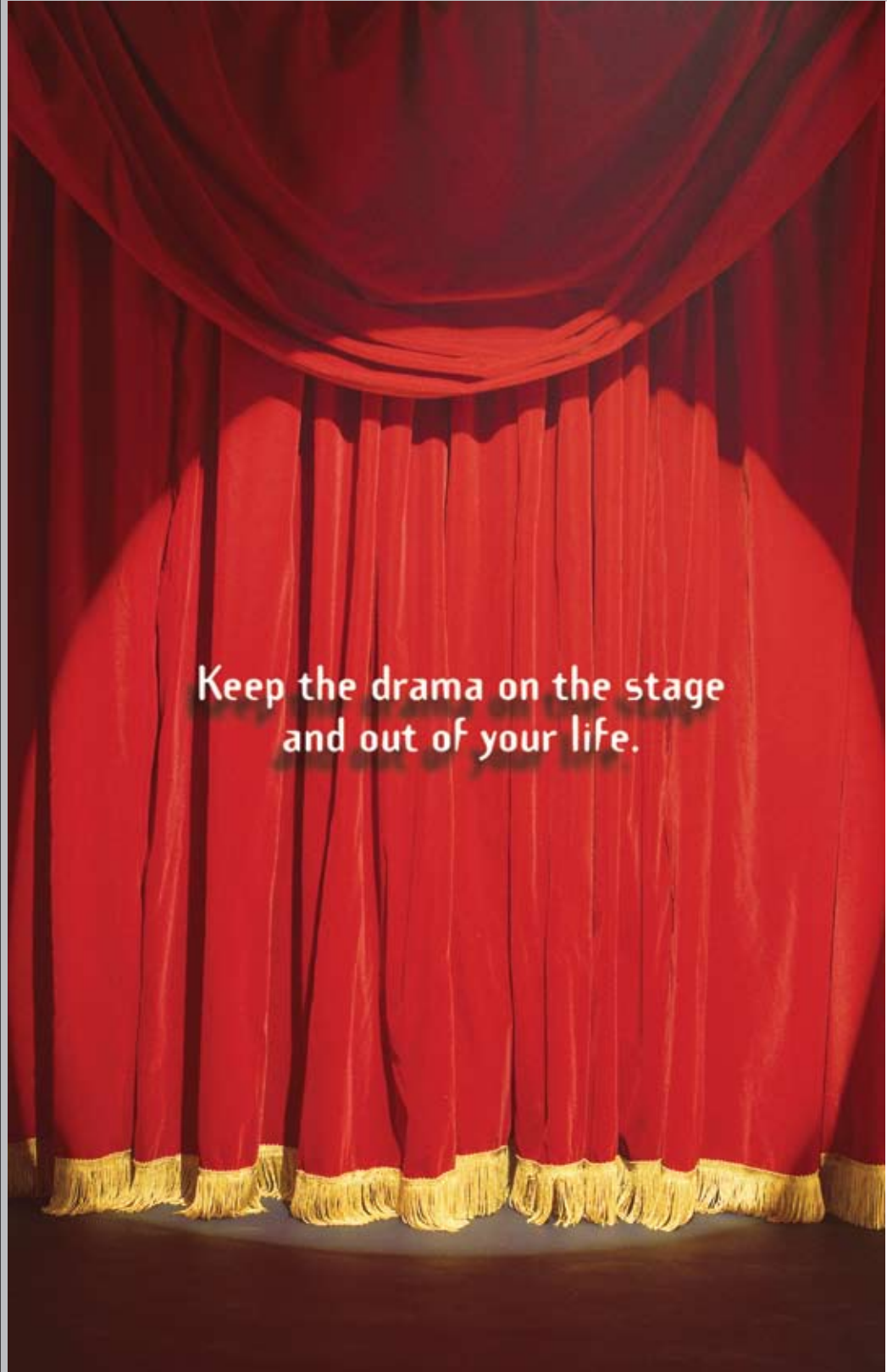
and gambling recklessly at cards. Violetta arrives with Baron Douphol, who challenges Alfredo to a game and loses a small fortune to him. Everyone goes in to supper, but Violetta has asked Alfredo to see her. Fearful of the Baron's anger, she wants Alfredo to leave, but he misunderstands her apprehension and demands that she admit she loves Douphol. Crushed, she pretends she does. Now Alfredo calls in the others, denounces his former love and hurls his winnings at her feet ("Questa donna conoscete?"). Germont enters in time to see this and denounces his son's behavior. The guests rebuke Alfredo and Douphol challenges him to a duel.

### ACT III

In Violetta's bedroom six months later, Dr. Grenvil tells Annina her mistress has not long to live: tuberculosis has claimed her. Alone, Violetta rereads a letter from Germont saying the Baron was only wounded in his duel with Alfredo, who knows all and is on his way to beg her pardon. But Violetta senses it is too late ("Addio del passato"). Paris is celebrating Mardi Gras and, after revelers pass outside, Annina rushes in to announce Alfredo. The lovers ecstatically plan to leave Paris forever ("Parigi, o cara"). Germont enters with the doctor before Violetta is seized with a last resurgence of strength. Feeling life return, she staggers and falls dead at her lover's feet.  Courtesy of OPERA NEWS Edited by:

Henry G. Akina





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HERMÈS, LIFE AS A TALE




**📺 Luz del Alba**

*Violetta Valéry*

**Hometown:** Punta del Este, Uruguay

**Recent Productions:**

*Lucia di Lammermoor* and *Le nozze di Figaro* (Montevideo); Mimi, *La Bohème* (PuntaClassic, an annual classical festival in her hometown where she is the Founding Artistic Director)

**Upcoming Productions:**

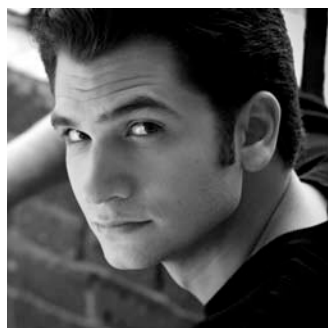
Concert tour in Beijing, Shenzhen, Shanghai, South Korea, and many cities in Italy; *Lucia di Lammermoor* (Oviedo, Spain)

**Past HOT Productions:**

Donna Anna, *Don Giovanni* (2007)

**Favorite Pastime:**

Loves to read, travel and watch the amazing surf!


**📺 Eric Margiore**

*Alfredo Germont*

**Hometown:** Long Island, NY

**Recent Productions:**

Alfredo, *La Traviata* (Utah Festival Opera); Il Duca di Mantova, *Rigoletto* (Palm Beach Opera); Rodolfo, *La Bohème* (Stockton Opera); Narraboth, *Salome* (Opera Theatre of St. Louis)

**Upcoming Productions:**

Edgar Linton, *Wuthering Heights* (Minnesota Opera); Fritz Cobus, *L'amico Fritz* (Opera Holland Park, UK); Alfredo, *La Traviata* (Baltimore Lyric Opera)

**Past HOT Productions:**

HOT Debut

**Favorite Pastime:** Current events, food


**📺 Jake Gardner**

*Giorgio Germont*

**Hometown:** Binghamton, NY

**Recent Productions:**

Doc, *A Quiet Place* (NYCO); De Brètigny, *Manon* (Lyric Opera of Chicago); Musiklehrer, *Ariadne auf Naxos* (Boston Lyric Opera)

**Upcoming Productions:**

Geronte, *Manon Lescaut* (Opera Grand Rapids); Buffalo Bill, *Annie Get Your Gun* (Glimmerglass Opera); Sharpless, *Madama Butterfly* (Arizona Opera)

**Past HOT Productions:**

Michele, Gianni Schicchi, *Il Trittico* (2006); Scarpia, *Tosca* (2006); Fredrik, *A Little Night Music* (2008); Bartolo, *Il barbiere di Siviglia* (2008); Wotan, *Die Walküre* (2010)

**Favorite Pastime:**

Golf, Golf, Golf!


**📺 Mary Chesnut Hicks**

*Flora Bervoix*

**Hometown:** Mililani, HI

**Recent Productions:**

Waltraute, *Die Walküre* (HOT); Marmee, *Little Women* (Diamond Head Theatre); Luisa Contini, *Nine* (Army Community Theatre); Mother, *Ragtime* (DHT)

**Past HOT Productions:**

Highlights include: Waltraute, *Die Walküre*; Zerlina, *Don Giovanni*; Frasquita and Mercédès, *Carmen*; First Lady, *The Magic Flute*.

**Favorite Pastime:** Conducting

the First Presbyterian Church Choir, teaching at Iolani School, and being with my family

## PRINCIPAL CAST



### **Jamie Offenbach**

*Doctor Grenvil*

**Hometown:** Honolulu, HI

**Recent Productions:**

Title Role, *The Mikado* (Michigan Opera Theatre); TJ Riggs, *Elmer Gantry* (Florentine Opera); Angelotti, *Tosca* (San Diego Opera)

**Upcoming Productions:**

First Soldier, *Salome* (San Diego Opera)

**Past HOT Productions:**

Over a dozen productions, including: Prince of Persia, *Turandot* (1988); Title Role, *The Mikado* (2004); Sparafucile, *Rigoletto* (2006); Grand Inquisitor, *Don Carlo* (2008); Basilio, *Barber of Seville* (2008)

**Favorite Pastime:** Working out, running, spinning, yoga, gardening, painting, and a big foodie



### **Laurence Paxton**

*Gastone*

**Hometown:** Columbus, OH

**Recent Productions:**

Macheath, *Three Penny Opera*; Guido, *Nine*; Tenor Soloist, Mozart's *Requiem*; Cosme McMoon, *Souvenir*

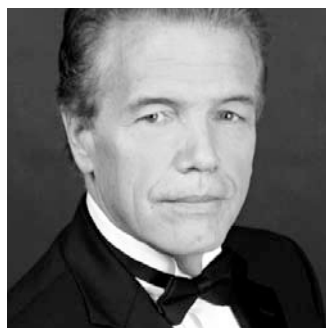
**Upcoming Productions:**

Fredrik, *A Little Night Music*; Tenor Soloist, Mendelssohn's *Elijah*

**Past HOT Productions:**

Highlights include: Spoletta, *Tosca* (Debut); Basilio/Don Curzio, *Marriage of Figaro*; Camille, *The Merry Widow*; Flavio, *Norma*

**Favorite Pastime:** Movies - especially foreign films



### **John Mount**

*Marquis d' Obigny*

**Hometown:** Honolulu, HI

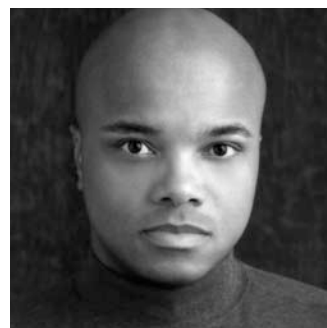
**Recent Productions:**

Antonio, *Le nozze di Figaro* (HOT); Old Friar, *Don Carlo* (Opera Hong Kong); The Duke, *Roméo et Juliet* (HOT)

**Past HOT Productions:**

83 roles including: Jake Wallace, *Fanciulla del West*; Zurga, *Pearl Fishers*; Sarastro, *Die Zauberflöte*; Timur, *Turandot*; High Priest, *Samson and Delilah*

**Favorite Pastime:** Working as Professor of Voice at University of Hawaii, Mānoa



### **Leon Williams**

*Baron Douphol*

**Hometown:** Brooklyn, NY

**Recent Productions:**

Verdi's *Requiem* (Modesto Symphony); Haydn's *Creation* (Florida Orchestra); *Leon Sings Noel* (U.S Tour); *Porgy and Bess* (L.A. Philharmonic)

**Upcoming Productions:**

Mendelssohn's *Elijah* (Norwalk, CT); *Porgy and Bess* (Elgin Symphony); *Porgy and Bess* (Tanglewood Festival)

**Past HOT Productions:**

Schlemil/Hermann, *Tales of Hoffmann* (2001); Second Soldier, *Salome* (2002); Papageno, *The Magic Flute* (2003); Figaro, *The Marriage of Figaro* (2010)

**Favorite Pastime:** Worship leading at First Presbyterian Church of Honolulu at Ko'olau

## CHORUS & SUPERNUMERARIES

### **CHORUS**

*Chorus Coordinator*  
Sister Grace Capellas  
*Soprano*  
Marlise Ahuna\*  
Bambi Brock\*

Phyllis Haines  
Patti Ikeda  
Debbie Kelsey  
Rose Lane\*  
Ada Mei  
Kristin Stone\*  
Robyn Toy  
Chiho Villasenor\*

*Alto*  
Sister Grace Capellas  
Karyn Castro  
Abigail Church  
Kimberly Francis\*  
Becky Giles\*  
Martha Gomez  
Diane Koshi  
Moana Sanders  
Jacqueline Washington\*





## Kristin Stone

*Annina*

**Hometown:** Bethpage, NY

### **Recent Productions:**

Lucy Brown, *Threepenny Opera* (ACT); Soprano Soloist, *Great American Voices Concert Series*, Maui (HOT); Blonde (cover), *Abduction from the Seraglio* (HOT); Belinda, *Dido and Aeneas* (UH Directors Project)

### **Upcoming Productions:**

Stage Director, *Rusalka* (HOT Opera Express)

### **Past HOT Productions:**

*Madama Butterfly* (2007); Fredrika Armfeldt, *A Little Night Music* (2008); Celestial Voice, *Don Carlo* (2008); *La Bohème* (2010)

**Favorite Pastime:** Beach hopping and keeping up with the New York Yankees



## Tyrone Paterson

*Conductor*

**Hometown:** Calgary, Alberta

### **Recent Productions:**

*Rigoletto* (Montreal Opera); *Manon* (Calgary Opera); *Tosca* (Manitoba Opera); *Macbeth* (Opera Lyra Ottawa)

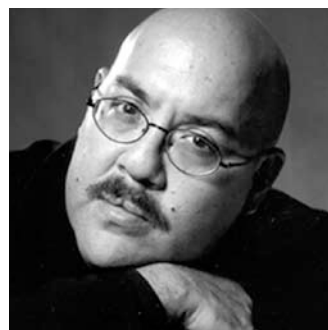
### **Upcoming Productions:**

*Lucia di Lammermoor* (Opera Lyra Ottawa); *Cavalleria Rusticana / Pagliacci* (Edmonton Opera); *Salome* (Manitoba Opera); *Tosca* (Opera Lyra Ottawa)

### **Past HOT Productions:**

*Turandot* (2005); *Don Giovanni* (2007)

**Favorite Pastime:** Walking our beautiful Samoyed and reading murder mysteries



## Henry G. Akina

*Director*

**Hometown:** Honolulu, HI

### **Recent Productions:**

*Madama Butterfly* (Savonlinna Opera Festival, Finland); *Tosca* (Chautauqua Music Festival, New York); *Don Carlo* (Opera Hong Kong, HOT); *Die Walküre* (HOT)

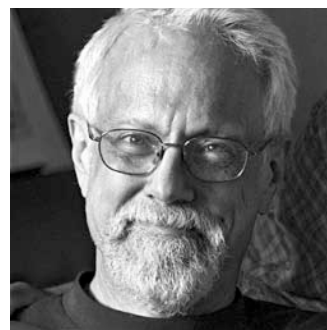
### **Upcoming Productions:**

*Lucia di Lammermoor* (Opera Lyra Ottawa); *Aida* (HOT); *Don Carlo* (Vancouver Opera)

### **Past HOT Productions:**

Highlights include: *Madama Butterfly* (1993, debut); *Elektra*, *Tristan und Isolde*, *Macbeth*, *Salome*

**Favorite Pastime:** Travel



## 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 und Isolde* (2000), *Don Carlo* (2008), and *A Little Night Music* (2008)

**Favorite Pastime:** Love cooking, jazz, and NY Yankees

*Tenor*

Mark Ah Yo  
Fred Cachola  
Clayton Ching  
John M. Gruhler III  
Phil M. Hidalgo  
Scot Izuka  
Kaweo Kanoho\*  
Gary Kawasaki  
C. Kelly Pohl

Jace Saplan  
Chad Williams\*  
Larry Wong

*Bass*

Dan Barnett  
Melvin K. Chang  
David Del Rocco  
Phillip Foster  
Les Loo  
Nathan Shimabuku

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Larry J. Whitson

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Suzanne B. Engel  
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Larry Silverthorn  
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\*Mae Z. Orvis Opera Studio participants

## ARTISTIC TEAM



### **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



### **Nola A. Nahulu**

*Co-Chorus Director*

**Hometown:** Makaha, HI

**Recent Productions:** Hawaii Youth Opera Chorus, Pacific Rim Children's Chorus Festival, Ho'olokahi High School Choral Festival, *Trial by Jury*, Holiday Concerts (Thanksgiving Eve & Christmas), UH Mānoa Hawaiian Chorus "Na Lani 'Eha"

**Upcoming Productions:**

HYOC Festivals: E Mele Kakou (Elementary); Na Leo Pili Mai (Middle School); Lokahi (High School)

**Past HOT Productions:** First HOT production with HYOC was *La Bohème* in 1987. Became the HOT Co-Chorus Director in 1991.

**Favorite Pastime:** Sewing, singing and conducting Hawaiian choral music



### **Beebe Freitas**

*Rehearsal Pianist / Co-Chorus Director*

**Hometown:** Youngstown, OH

**Recent Productions:** All past HOT productions.

**Upcoming Productions:** All future HOT productions.

**Past HOT Productions:** All past HOT productions.

**Favorite Pastime:** Reading, watching UH sports on TV



### **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!





**Gretchen Mueller**

*Stage Manager*

**Hometown:** Newton, MA

**Recent Productions:**

*Peter Pan*, Handel's *Xerxes*

**Upcoming Productions:**

A world premiere of Suprynowicz and Moody's *Caliban Dreams*

**Past HOT Productions:** 39 productions at HOT including:

*Magic Flute*, *Madama Butterfly*, *Rake's Progress*, *Tristan*, *Figaro*

**Favorite Pastime:** Travel

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# FROM TRAVESTY TO TRIUMPH

**D**uring the first performances of *Il Trovatore* in Rome in 1852, Verdi began hastily composing his next opera only two months before its scheduled premiere. His favorite soprano, Rosina Penco, was unavailable to play the leading role, and his choice for bass was insulted at the part he was being offered. He heightened the risk by selecting a subject set in modern times, stating that, "Others would not have done it because of the conventions, the epoch and for a thousand other stupid scruples," making clear his intentions to be uncompromising. As one can imagine, *La Traviata*, the story of one woman's tragic struggle

Audiences continue to  
proclaim a universal  
love for the woman  
who broke the rules  
when her composer  
could not.

with love and death, was considered "the most celebrated fiasco of Verdi's later career." Since those days, however, the opera has been called "the most profound personal tragedy that the medium has ever produced." It has been touted as "the most touchingly-intimate opera in the [Met's] repertory."

## How Can a Work with Such Disastrous Beginnings Become so Highly Revered?

The premiere of *La Traviata* at the Teatro la Fenice in 1853 was nothing short of a catastrophe, and Verdi wrote several letters suggesting that the singers were to blame. For one thing, the tenor in the role of Germont became ill just before opening night but sang the part anyway with a feeble voice. The bass, Felice Varesi, had created the roles of both Rigoletto and Macbeth but was considered to be past his vocal prime and acted insulted at playing a supporting role. Regarding the character of Violetta, Verdi had doubts about the choice of Fanny Salvini-Donatelli. According to his contract, however, the deadline had passed for him to recast any of the characters, so he was forced to keep the cast list unchanged. Before the first performance, the composer received an anonymous letter, stating that the opera was destined for doom unless he replaced the soprano and the bass. It was too late by then, however, and the opera that had been quickly written over the course of two months had to go on.


During the first performance, the audience was so disinterested in the struggles of Violetta and her illness that they laughed out loud when she (a large woman) sang that she was "wasting away" from consumption. Critics agreed that the singers were incapable; one even reviewed the orchestra and then refused to address the rest, stating that he would only do so when the music was better sung. The censors were displeased with the setting, which they felt celebrated the immoral indulgences of courtesans. Verdi remained optimistic about these reactions, however, and wrote in a letter, "For my part, the final word on *Traviata* was not spoken last night. They will see it again, and we shall see!"

Obedying the demands of the censors, Verdi reworked the score and libretto so that the story took place in



the 17th century and changed the title from “Love and Death” to “The Fallen Woman,” reflecting the moral stance of the authorities on the subject matter. The composer also completely recast the production and reworked the duet between Violetta and Germont at the end of act two. The second time around, in 1854, the opera was a huge success, proving true Verdi’s words about the capabilities of the work and what the right casting can achieve. “Then it was a fiasco; now it is creating a furore. Draw your own conclusions!” he exclaimed.

Like that other famous love tragedy, *Roméo and Juliet*, the universal story of *La Traviata* has inspired contemporary versions of the production. Yet, audiences throughout the years have felt a fondness for the character of Violetta that supersedes any issues regarding setting. Her dominance within the work may be why the composer planned only one set for the entire opera, as if not to overshadow the woman the work is about. As stated in the program notes for a Metropolitan Opera production, “Our attention will focus on the woman who has been entrusted to the role that is the ultimate test of the lyric/dramatic soprano voice in the Italian repertory. Violetta... simply towers above any production of the opera itself.”

Such a demanding role requires the kind of vocal and acting strength that has made heroes out of those who have succeeded beyond expectations, such as Maria Callas and her “legendary” performance of Violetta at Teatro alla Scala in 1955. Not only must the vocalist sing through three acts of demanding music, but she must also show the deterioration of the character’s health dramatically and vocally, ending with the finale in which she collapses and dies in the arms of her lover. When one thinks of Ms. Salvini-Donatello’s audience and the opera’s original critics, it becomes clear why the role is one of the most intimidating to even the most accomplished sopranos. Even so, audiences continue to proclaim a universal love for the woman who broke the rules when her composer could not.  *Written by: Jess Van Nostrand. This article was originally published by OPERA America, the national service organization for opera, and is used with permission.*

# 2012

## HOT

HAWAII OPERA THEATRE

### Aida

BY GIUSEPPE VERDI  
JANUARY 27, 29, 31

### Don Pasquale

BY GAETANO DONIZETTI  
FEBRUARY 10, 12, 14

### The Pearl Fishers

BY GEORGES BIZET  
FEBRUARY 24, 26, 28

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# 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**

**LUCIA DRESS REHEARSAL: February 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. *Lucia di Lammermoor* was performed on February 11, 13, and 15.





# 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 Mānoa'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. 



**HOT**  
HAWAII OPERA THEATRE

## Act II

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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

- 1 Kiyomi Lueck and Jeri Lynch
- 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
- 7 L-R Honolulu Star-Advertiser Senior Vice President /Marketing Dave Kennedy, HOT Executive Director Karen Tiller, HOT President and Ball Chair Jim McCoy.
- 8 L-R Les Ueoka, Dr. Carole Fujioka, Kika Matsumoto, Evan Morita





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Royal Contracting  
Sounds of Aloha Chorus

## A SEASON FOR OPERA

2011

### Faust

● Friday - January 28, 8pm  
● 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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Gifts received between December 15, 2009 to December 31, 2010.

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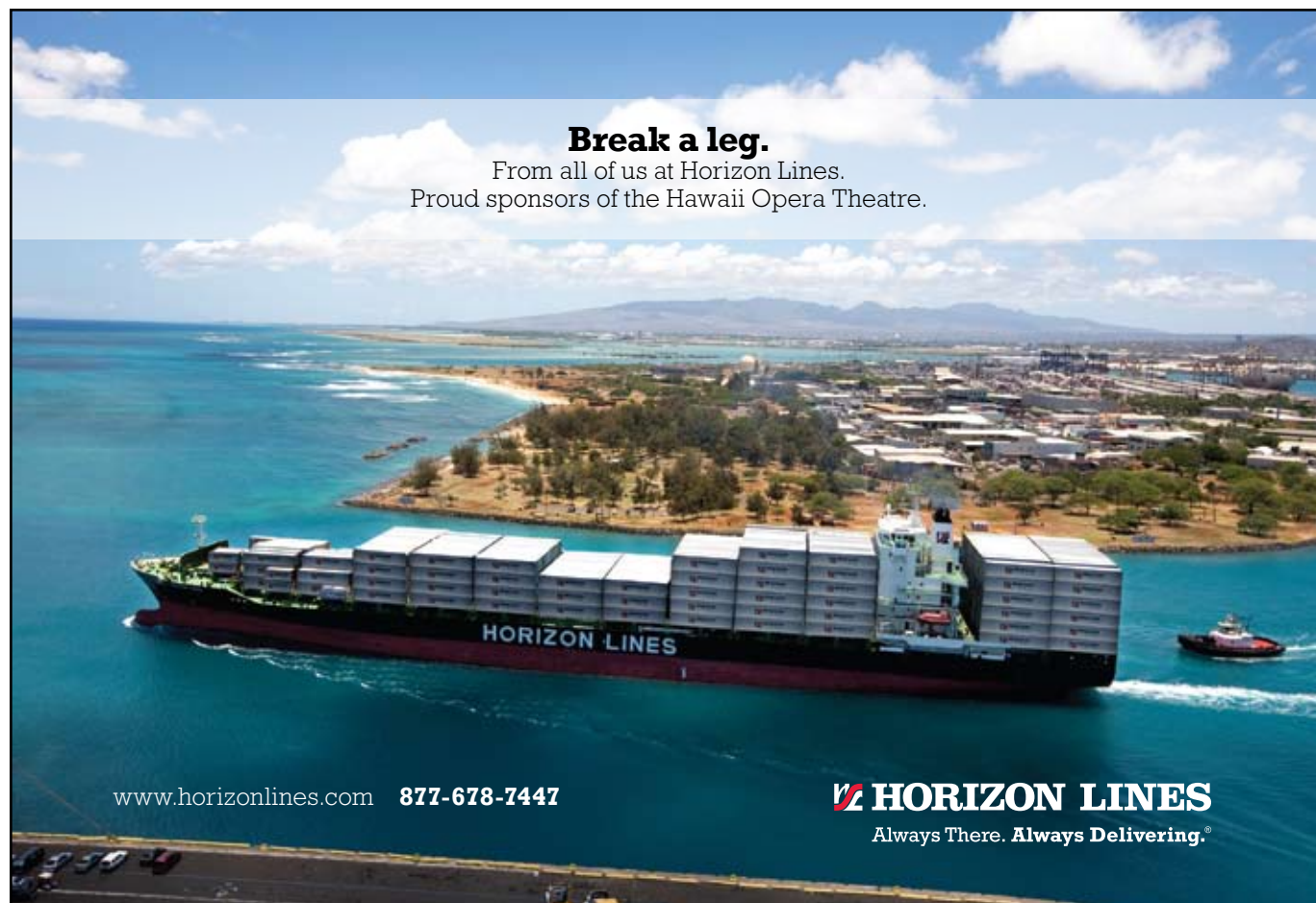
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Kiekie Productions

## Stage Manager

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(*Faust*, *La Traviata*)

Kelly Luft

(*Lucia*)

## Assistant Stage Manager

Kale Okazaki (*Faust*, *La Traviata*)

Jason Ichiyama (*Lucia*)

## 2nd Assistant Stage Manager

Soni Pomaski (*Faust*, *Lucia*,  
*La Traviata*)

## Scenic Designer

Peter Dean Beck (*Faust*,  
*La Traviata*)

Robert R. O'Hearn (*Lucia*)

## Sets

*Faust* - Constructed by the HOT  
Scene Shop

*Lucia* - Production created for  
the Florida Grand Opera

Made available courtesy of Utah  
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*La Traviata* - Scenic design for  
the University of Colorado  
Opera and adaptation for HOT  
by Peter Dean Beck

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Costumes for 2011 supplied by  
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Sue Sittko Schaefer

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 Judy Barrett #  
 Maile Reeves  
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 Rami Gepner  
 Sheryl Shohet  
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### Violin II

Hung Wu +  
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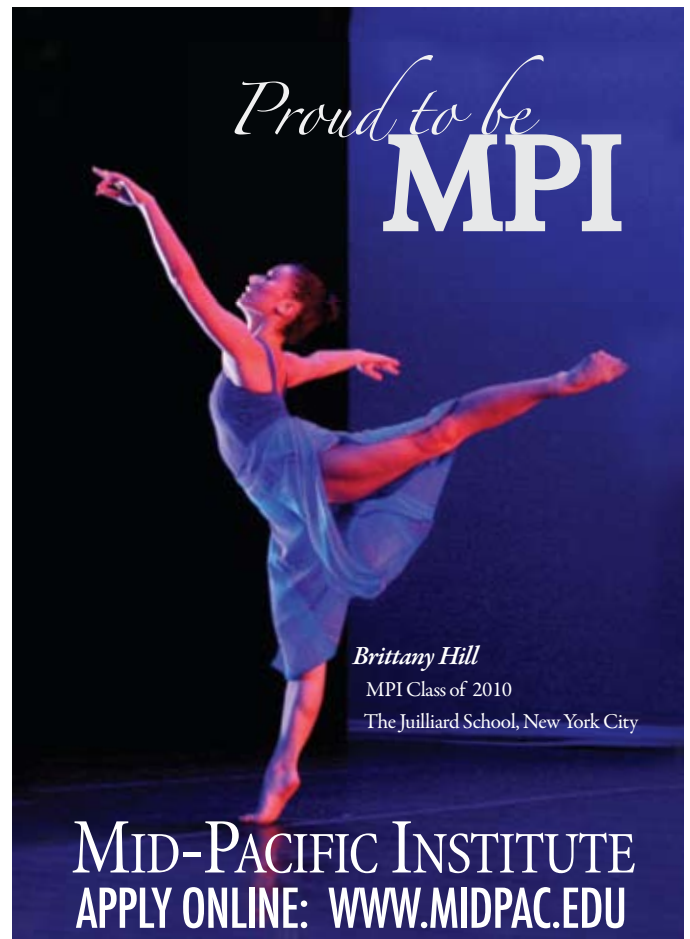
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\* See page 17 for details.



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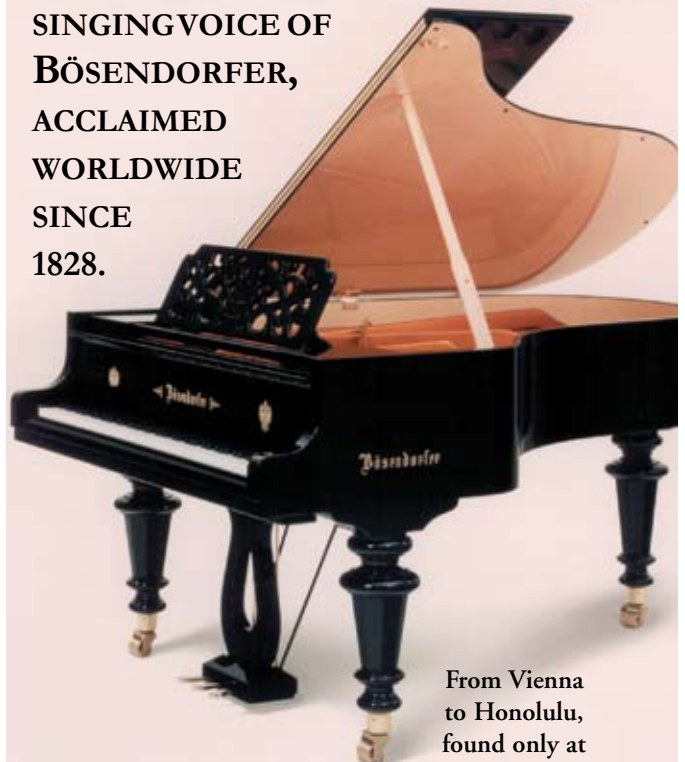
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