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We are thrilled to be opening our season with one of Mozart’s best-loved operas: *The Magic Flute*. This colorful production comes to us from Arizona Opera, where it was created by Metropolitan Opera stage director, Daniel Rigazzi. Inspired by the work of the French surrealist painter, René Magritte, the production is filled with portals—doorways and picture frames—that lead the viewer from reality to dreams. With a cast that includes Antonio Figueroa as Tamino and So Young Park as the formidable Queen of the Night, this is a production that will delight and entertain.


This will be another unforgettable season for HOT with three sensational operas, including a stunning new production of Benjamin Britten’s *A Midsummer Night’s Dream*, directed by Henry Akina, with videography by Adam Larsen (*Siren Song*, 2015) and a spectacular production of Verdi’s *Il Trovatore* designed by Peter Dean Beck.

In the meantime please join us for our beautiful Opera Ball: A Midsummer Night’s Dream at the Sheraton Waikiki on Saturday, November 14; it is without doubt “the best party in town!”

As always we are grateful to you, our audience, for attending our performances and for the support you give us in so many ways throughout the year. Without your help we simply could not continue to bring the world’s best opera to Hawaii each year.

But now sit back and enjoy Mozart’s *The Magic Flute*.

**MAHALO**

Henry G. Akina
Artistic Director

Simon Crookall
Executive Director
In paradise, bad still happens.

That’s why First Insurance Company of Hawaii provides quality protection for your home, auto and business. We offer great coverage and rates, and back our policies with local knowledge and efficient claims service. For a free quote, call your independent agent.
CAST
In order of vocal appearance

ANTONIO FIGUEROA
Tamino

AMY MILLS
First Lady

MAYA HOOVER
Second Lady

BLYTHE I. KELSEY
Third Lady

CURT OLDS
Papageno

SO YOUNG PARK
Queen of the Night

JULIUS AHN
Monostatos

TALISE TREVIGNE
Pamina

RAPHAEL STARK
First Spirit

SOPHIA STARK
Second Spirit

SOPHIA SANSANO
Third Spirit

LEON WILLIAMS
Speaker

PAUL WHELAN
Sarastro

BUZ TENNENT
First Priest / Second Armored Man

ERIK D. HAINES
Second Priest / First Armored Man

RACHEL SCHUTZ
Papagena

ARTISTIC TEAM

HAL FRANCE
Conductor

ALLISON GRANT
Stage Director

BEEBE FREITAS
Rehearsal Pianist/Co-Chorus Director

NOLA NAHULU
Chorus Co-Director

JOHN POLLARD
Set Designer

PETER DEAN BECK
Lighting Designer

LESLEY BERNSTEIN
Costume Designer

HELEN E. RODGERS
Costume Director

SUE SITTKO SCHAEFER
Wig & Make-Up Designer

KATY REEVES
Stage Manager
### CHORUS

**Chorus Coordinator: Chris Walsh**

**SOPRANO**
- Naomi Castro
- Jaime Blu Craycroft*
- Amy Allyssa Johnson*
- Leah Ralston*
- Kathryn Sarff®
- Georgine Stark®

**ALTO**
- Bonnie Chock Burke
- Karyn Castro
- Sarah Lambert Connelly®
- Jan T. Kamiya®
- Diane Sunada Koshi
- Chris Walsh

**TENOR**
- Mark Ah Yo
- Dan Barnett
- Christopher Chung
- Stephen M. Foster
- Scot Izuka
- Ian McMillan

**BASS**
- David Del Rocco
- Falefia Jr Brandon Fuamatu®
- Keane Ishii®
- Sean Kiyo Sakata®
- Stelio
- Stephen Strugnell

*Mac Z. Chris Opera Studio participant

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### SUPERS

- Ryan Calimlim
- Riley Calimlim
- Sydney Cullen
- Leilani Hurt
- Karina Park
- Ellie Sampson
- Emi Sampson
- Alana Uehara
- Emma Wong

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### PRODUCTION STAFF

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- T.H. Stettler

**SCENERY & PROPS DESIGNER**
- John Pollard

**PROJECTION DESIGNER**
- Doug Provost

**LIGHTING DESIGNER**
- Peter Dean Beck

**COSTUME DESIGNER**
- Lesley Bernstein

**COSTUME DIRECTOR**
- Helen E. Rodgers

**ASSISTANT COSTUME DIRECTOR**
- Martin Lopez

**WIG & MAKE-UP DESIGNER**
- Sue Sittko Schaefer

**ASSISTANT WIG & MAKE-UP DESIGNER**
- Kellen Eason

**STAGE MANAGER**
- Katy Reeves

**ASSISTANT STAGE MANAGER**
- Julie Chin

**2ND ASST. STAGE MANAGER**
- Nicole Tessier

**MASTER CARPENTER**
- Al Omo

**MASTER ELECTRICIAN**
- Sandy Sandelin

**MASTER FLYMAN**
- Alema Ryder

**PROP MASTER**
- Gen Boyer

**SOUND & VIDEO**
- Charles Roberts

**WARDROBE MISTRESS**
- Pam Gossage

**SCENIC ARTIST**
- M. Emi Yabuta

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- Al Omo, Local 665

**SECURITY**
- Kiekie Productions

**BACKSTAGE SECURITY COORDINATOR**
- Miu Lan Oman

**SUPERTITLES**
- Chiori Shively

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*Scenery, Props, Projections, and Costumes for this production are owned by Arizona Opera and were crafted by the Arizona Opera Company.

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“HAWAIIAN DRUMMER”
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Once upon a time, a prince woke to find himself lost in an enchanted forest in a strange land. He had no idea how he had arrived in such a place, nor how he would ever return home. The forest was dark and full of mysterious sounds. He was alone and afraid.

So begins *The Magic Flute*, one of Mozart's last works, which premiered in Vienna in September of 1791, three months before Mozart's untimely death.

*The Magic Flute* is the last operatic masterpiece of the 18th century and is often considered a bridge between the age of reason and the romantic period. When we think of the 18th century, we can't help but think of the enlightenment values that inspired our founding fathers. It was an age of scientific thinking and new ideas about what it means to be human. But just as our own scientific age has spawned an entire fantasy genre we know as science fiction, the 18th century had its own fantastical stories filled with magical lands, wizards, sorceresses, magic lamps, genies trapped in bottles, and captive maidens. Mozart enjoyed attending popular plays and theatrical spectacles based on fairy tales as well as books like *A Thousand and One Nights*. In fact, there is a contemporary account of his wife, Constanze, reading him *Aladdin’s Lamp* and *Cinderella* the night before the *Don Giovanni* premiere.

The actor, impresario, playwright and librettist, Emmanuel Schikaneder, based the libretto for *The Magic Flute* on a popular fairy tale collection called *Dschinnistan*, by Wieland, Einsiedel, and Liebeskind. All the main elements of *The Magic Flute* can be found in the stories in this collection: a group of wise, old men instructing a headstrong youth, the trials of fire and water, the magic spirits who guide the hero, the sorceress queen with the captive daughter, and the wizard who at first appears to be evil and then turns out to be good. Even act two's magic feast appears in this collection of stories.

There were a number of other sources for Schikaneder’s libretto, including a fantastical story called Sethos, as well as the initiation rituals of the Freemasons, of which he and Mozart were both members. Over the last 200 years, much has been made of the Masonic allusions in the opera. There is even a reading of the piece, dating from the 19th century, that sees *The Magic Flute* as a complex allegory about the persecution of Freemasons in mid-18th-century Vienna. In a recent book called *Magic Flutes & Enchanted Forests*, David J. Buch debunks this notion and places the piece, where I think it belongs, in the theatrical tradition of “the marvelous.” The plays of Calderón de la Barca, the operas of Gluck, numerous popular spectacles and contemporary fairy tale collections all reach their culmination in Mozart and Schikaneder’s masterpiece.

This production of *The Magic Flute* was inspired by the painter René Magritte, a 20th-century master of "the marvelous." His work is filled with portals—doorways, picture frames, windows, even the human eye—which lead the viewer from everyday reality into the fantastical world of our dreams. And what is a fairy tale, if not a dream refashioned into an iconic account of the human experience? We are dazzled by their surprising and magical plot turns, while at the same time we recognize our own struggles in the tribulations of fairy tale heroes and heroines fighting for their place in the world. Who among us is not the hero of our own life; slaying dragons, passing through arduous trials, all to find our true love and remake the world in our own image? This is the enduring power of the fairy tale and of *The Magic Flute*, one of the most beloved works in the operatic repertoire. “We recognize our own struggles in the tribulations of fairy tale heroes and heroines fighting for their place in the world.”

**Daniel Rigazzi**<br>Stage Director For Arizona Opera
Pursued by a serpent, Prince Tamino falls faint from exhaustion. Three Ladies in the service of the Queen of the Night slay the monster, then admire Tamino’s beauty. They fight over who will remain with him while the others fetch the Queen. Not coming to any resolution, all three depart.

Tamino revives and observes the approach of Papageno, who catches birds for the Queen. In the course of becoming acquainted, Papageno claims he killed the serpent. The Three Ladies return and seal his mouth for telling the lie. They show Tamino a portrait of the Queen’s daughter, Pamina, and Tamino immediately falls in love with her visage. The Queen of the Night appears and asks him to rescue Pamina from the temple of the tyrant Sarastro, where she is being held captive. As a reward, the young couple will be wed. Tamino agrees enthusiastically, and the Three Ladies give him a magic flute for protection. Restoring Papageno’s power of speech, they order him to accompany Tamino. He receives a set of magic bells. Three Spirits will guide their journey.

At Sarastro’s temple, Monostatos is charged with guarding Pamina, whom he treats harshly. Papageno enters, and both men startle one another with their unusual appearance and momentarily flee. Papageno is the first to return, recognizes Pamina as the Queen’s daughter and tells her of the ardent young prince who has been sent to her rescue. She takes pleasure in the prospect of love, and Papageno too pines for his perfect mate.

Elsewhere in the temple, Tamino comes upon the inner sanctuary, but is barred entrance. A priest tells him he has been deceived by a mother’s tears – Sarastro is not the evil person she described. Feeling lost, Tamino plays his magic flute and hears Papageno’s pipe in response; he then follows its sound. Back in Monostatos’s lair, Pamina and Papageno face recapture, but Papageno plays his magic bells, charming Monostatos and his slaves and allowing their escape.

Sarastro enters magnificently, and Pamina admits that she tried to flee, but only to escape Monostatos’ amorous advance. She misses her mother, but Sarastro proclaims there is still much for her to learn from his tutelage. Tamino is brought in and embraces Pamina, while Monostatos is punished for his dereliction.
ACT II

Sarastro announces before the Speaker and the priests Tamino’s wish to enter the sanctuary of wisdom and his willingness to undergo the trials of initiation. Papageno is more reluctant, but is promised a pretty wife, Papagena, as his reward. The first test is one of silence, a task Papageno has some difficulty achieving, especially when tempted by the Three Ladies.

Elsewhere, Monostatos continues his lusty pursuit of Pamina, but is deterred by the arrival of the Queen of the Night. The Queen pleads with her daughter – the seat of power rests with the all powerful Circle of the Sun, which was wrongly taken from her and given to Sarastro. Pamina must kill him and take the Circle back – if she doesn’t, her mother will disown her. After the Queen’s angry departure, Monostatos offers to help in exchange for Pamina’s love. When she refuses, Monostatos again threatens her but is interrupted by Sarastro, who knows of the Queen’s plot. He forgives Pamina’s part in it, and Monostatos is banished from the Brotherhood.

Tamino and Papageno continue to wait out their oath of silence, augmented by thirst and fasting. An old woman offers Papageno water and soon admits that her boyfriend’s name is “Papageno.” Before her identity is revealed, she is sent away with a clap of thunder. The Three Spirits then pay a visit and offer refreshments. Papageno eats heartily while Tamino plays his flute. The music brings forth Pamina, who is distressed when Tamino does not respond to her inquiries. She fears his love has vanished and considers taking her own life.

Papageno tries to catch up to Tamino but is denied entry to the inner temple. The Speaker denounces him, stating that he will never know true enlightenment, yet Papageno is hardly bothered for all he wants is a wife. He plays his bells, and the old woman reappears. Under threat of imprisonment, he begrudgingly agrees to be her husband. She is immediately transformed into a beautiful young woman, Papagena, but is whisked away by the Speaker – Papageno is not yet worthy.

Demented by Tamino’s seemingly broken vow, Pamina wanders aimlessly, dangerously clutching a dagger. The Three Spirits take her to Tamino, who is about to undergo the trials of water and fire. Pamina and Tamino reaffirm their love, and she resolves to go through the ordeals at his side.

Missing Papagena terribly, Papageno is about to hang himself, but is saved by the Three Spirits. He is told to play the magic bells, and to his great joy, Papagena is soon restored to him. They rejoice in a future together.

Now in league with the dark side, Monostatos leads the Queen and her ladies in one last attempt against Sarastro, but all are vanquished. Dressed in priestly robes, Tamino and Pamina usher in a new era of truth, beauty and wisdom.
**PRINCIPAL CAST**

**Antonio Figueroa**

Tamino

Appreciated for his deep musicality, tenor Antonio Figueroa recently completed a world tour as Tamino in Peter Brook’s A Magic Flute culminating with performances at New York’s Lincoln Center. In 2015-2016, Mr. Figueroa returns to Vienna and Paris where he stars as Renaud in Armide conducted by Christophe Rousset and in Tours he will be Paris in La Belle Helene. He will also be heard as Almaviva in Il barbiere di Siviglia for Pacific Opera Victoria and returns to Opera Lafayette for Sacchini’s Oedipe a Colone and Martini’s Sappho in Washington and New York. Additional credits include the opera companies of Montréal, Toulouse, Toulon, Liège, Massy, Québec, and the Montréal and Edmonton symphonies. His recording of Les femmes vengées has just been released on the Naxos label.

**Talise Trevigne**

Pamina

Following her appearance as Pamina in Hawaii, Talise Trevigne joins North Carolina Opera for her debut in the title role of Madam Butterfly. She then appears with Seattle Opera as Susanna, Le Nozze di Figaro, before singing soprano in Ricky Ian Gordon’s Orpheus and Euridice. Later this season she creates the role of Clara in David T. Little and Royce Vavrek’s JFK for Fort Worth Opera, and appears with Albany Symphony in Kernis’ Love Songs and at Bard Music Festival in the title role of Iris. Last season’s highlights include Sister Rose, Dead Man Walking (Opera Parallèle), Ophelia, Hamlet (Fort Worth Opera), Madame Hubert, L’épreuve villageoise (Opera Lafayette) and concert appearances with the Florida Orchestra and the CBSO.

**Curt Olds**

Papageno

With an active career in both opera and musical theatre, baritone Curt Olds has been seen in productions ranging from Don Pasquale and The Magic Flute to musicals like Sondheim’s A Little Night Music, The Threepenny Opera, Broadway’s Riverdance and CATS. Curt is best known for his portrayal of the Pirate King in The Pirates of Penzance and his signature role as Ko-Ko in The Mikado, for which he has 21 productions to his credit. This season, Olds sings Henry Higgins in My Fair Lady at Ash Lawn Opera; Papageno in Die Zauberflöte at HOT; Njegus in The Merry Widow for Utah Opera; Major General Stanley in Pirates of Penzance at Atlanta Opera, and Ko-Ko in The Mikado for Anchorage Opera.

**Rachel Schutz**

Papagena

Hailed for her “diamantine high notes and giddily delirious coloratura” Welsh-born soprano Rachel Schutz is increasingly in demand for her evocative performances and wide range of repertoire. She is active both in the opera house and on the concert stage, having performed extensively around the US, Europe, and Asia. Notable appearances include the Ravinia Festival, Zankel Hall, Santa Fe Opera, Tanglewood Music Center, Ojai Festival, Hawai’i Symphony Orchestra, Opera Parallèle, Stockton Opera, Dame Myra Hess Concert Series and the Boston Pops Orchestra. This will be Rachel’s third appearance with Hawai’i Opera Theatre; she made her debut with the company in Sien Song last season, and returned the following month as Johanna in Sweeney Todd. (www.rachelschutz.com)
Versatile tenor Julius Ahn has been delighting audiences with his unique interpretations. This season, Ahn sings Monostatos in Die Zauberflöte at Michigan Opera Theatre and Coro in Madame Butterfly for Vancouver Opera. Mr. Ahn was engaged at The Met in The Nose and as the Second Priest in Die Zauberflöte. He performed the role of Pang in Turandot with Seattle Opera, Cincinnati Opera, Michigan Opera Theatre, and Utah Opera; Coro in Madame Butterfly with Palm Beach Opera, Canadian Opera Company, and at the Royal Albert Hall in London Opera Carolina, and Nashville Opera. He sang Monostatos in Die Zauberflöte with Opera Carolina and Opera Omaha and performed as Mark in The Midsummer Marriage with Boston Modern Orchestra Project.

Hailing from Brooklyn, New York, Leon Williams has forged an impressive career for himself, having appeared as a soloist in Beethoven’s 9th Symphony (Hawaii Symphony Orchestra); Nestle-Gerber Holiday Pops (Grand Rapids Symphony Orchestra); American Symphony Orchestra at Carnegie Hall. Other career highlights include performances at The Kennedy Center, The White House, Osaka Dome, and Broadway. Mr. Williams has appeared in multiple HOT productions with performances as the King of Egypt, Aida (2012); Baron Douphol; Le traviata (2011); Wagner, Faust (2011); Figaro, Marriage of Figaro (2010); Schaunard, La bohème (2010); Papageno, The Magic Flute (2003); Second Soldier, Salome (2002); Schlemil/Hermann, Tales of Hoffmann (2001).
Amy K. Mills was born and raised in Waimea, Hawaii Island, on Honopua Farm. She moved to Massachusetts in 1998 and received her BA in Music from Bridgewater State University, studying with internationally renowned spinto-soprano Andrea DeCividice and lyric baritone Taras Leschisin. Amy’s favorite roles include: The Witch and Mother in Humperdinck’s Hansel und Gretel; Jack’s Mother in Sondheim’s Into the Woods; Mimi from Puccini’s La Bohème; Madame de la Haltière from Massenet’s Cendrillon; Noye’s Wife from Britten’s Noye’s Flood; and Frauline Schnieder from Kander/Ebb’s Cabaret, and Marian the Librarian from The Music Man. Recent engagements include soprano soloist for John Rutter’s Magnificat with the Waimea Community Chorus and soprano soloist for Beethoven’s 9th Symphony with the Kona Choral Society.

Mezzo-soprano Maya Hoover’s season continues with concerts on Oahu and Maui with the Hawai’i Symphony Orchestra featuring renowned soprano Sumi Jo; a tour of China; a gala with Opera NEO (San Diego); Brahms’ Alto Rhapsody; Beethoven’s Symphony No. 9 with the Greeley Philharmonic Orchestra (Colorado) and HOT’s Il trovatore (Inez). Career favorites include Beethoven’s Symphony No. 9 and Falla’s El sombrero de tres picos (HSO); Mary in Der fliegende Holländer (HOT); recital with Mary Dibbern in Vernon, France; Verdi’s Requiem (Tuscia Operafestival, Italy); Respighi’s Il tramonto and Simon Sargon’s Shemà (Chamber Music Hawai’i); Schoenberg’s Pierrot Lunaire (CMH). She is also Associate Professor of Music at the University of Hawai’i at Mānoa where she proudly serves with a world-class faculty.

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

Erik D. Haines has appeared in more than 27 productions with HOT, most recently as Prince Yamadori in Madam Butterfly, The Mandarin in Turandot, and as the Pirate King in HOT’s school tour of The Pirates of Penzance. As HOT’s Director of Education, Erik and HOT’s Education Department keep busy creating and implementing opera-related programs for Hawaii’s youth, providing lectures and demonstrations in the community, and promoting opera in general, including the company’s award winning HOT Residency program. He performs frequently in the community, often representing the company through its education programs and in the community. Erik is the voice coach for the Hawaii Youth Opera Chorus and also teaches voice to singers in the community.
Buz Tennent, 8 years old, made his operatic debut in HOT’s 2014 production of Pagliacci & Carmina Burana. He appeared as Trouble in HOT’s Madam Butterfly and made his musical theatre debut as Jerome in Diamond Head Theatre’s 2015 revival of South Pacific. This homeschooer’s other interests include percussion, violin, piano, acting, modeling, speaking French, drawing, and swimming. Raphael has appeared in national, Japanese, and Chinese television shows, and in the films Jurassic World, Pali Road, and Mike and Dave Need Wedding Dates. He won first place in the 2015 Iolani Fair Vocal Talent Contest and was a finalist in KHON2 Hawaii Keiki Stars Vocal Competition. He also won second place in the 2015 Toyota Hawaii Dream Car Art Contest.

Raphael Stark is internationally recognized as a versatile performing artist equally at home in opera, oratorio, musical theatre, TV and film. Highlights of his varied career include leading roles with Hannover Staatsoper, New York City Opera, Santa Fe, Alaska Light Opera Theatre, Palma di Mallorca and Hawaii Opera Theatre. Appearances with HOT include Sharpless in Madam Butterfly, Capulet in Romeo et Juliette, Carl Magnus in A Little Night Music, and Peter Quince in Britten’s A Midsummer Night’s Dream February 2016. Additional career highlights include a Carnegie Recital debut, Emile Debeque on the South Pacific National Tour and Javert in Les Miserables at Paliku Theatre. Currently Mr. Tennent is a Professor of Voice at Chaminade University and teaches privately.

Sophia Sansano makes her debut as the Third Spirit in Mozart’s The Magic Flute. She has been singing with the Hawaii Youth Opera Chorus (HYOC) since she was 7 years old and currently sings with the Gioventu Ensemble under the musical direction of Nola Nahulu. She has performed in Turandot with HOT (2011) and the opera Emolani Elua with HYOC (2014). She is a member of the HOT Orvis Young Voices Studio and had the opportunity to receive vocal coaching from Jill and Jake Gardner and Tim Shaindlin during this past summer. She has been taking voice lessons with Eric Haines with HYOC. She is currently a high school sophomore and member of the Chamber Choir at St. Andrew’s Priory, Honolulu.
ARTISTIC TEAM

Hal France
Conductor

Hal France returns to HOT after conducting the 2014 production of Pagliacci and Carmina Burana. His most recent productions have included Macbeth for the Chautauqua Opera, Showboat for the Portland Opera and The Magic Flute for DePaul University.

He was the Artistic Director and Principal Conductor of Opera Omaha from 1995 – 2005. He has held Music Director positions with the Orlando Philharmonic, Mobile Opera, Lake George Opera Festival and was Resident Conductor at the Houston Grand Opera 1980 - 84. He has performed with opera companies and symphony orchestra around the United States and abroad in a conducting career that has spanned thirty-five years.

Allison Grant
Stage Director

Recent directing work includes Le nozze di Figaro (Sarasota Opera), Die Fledermaus and Il Barbiere di Siviglia (Edmonton Opera), Falstaff (Hamilton Opera) as well as Roméo et Juliette for Vancouver Opera. She directed The Auction (world premiere: Westben Festival), Die Zauberflöte (Sarasota Opera), Don Giovanni and Carmen (Opera Ontario), A Meeting of Minds (Canadian Stage, Toronto). As a choreographer her work has appeared in Pirates of Penzance (Vancouver Opera) The Merry Widow for opera companies in Hawaii, Edmonton and Hamilton, Die Fledermaus, Ballo in maschera and Eugene Onegin (Vancouver Opera, Kentucky Opera), as well as multiple productions for The Canadian Opera Company. As Artistic Director of Theatre Athens, Allison directed Master Class, Private Lives and the Canadian premiere of Itamar Moses’ Bach at Leipzig.

Helen E. Rodgers
Costume Director

Helen E. Rodgers has been Resident Costumer for HOT since 2002, designing costumes for Die Walküre, Il barbiere di Siviglia, Il trittico, Susannah, La bohème, and Così fan tutte. Other credits include Hong Kong Opera, San Diego Opera, Lincoln Center Festival, Baryshnikov Productions, Chautauqua Opera, New Orleans Opera, Sarasota Opera, Canadian Opera Company, Virginia Opera, Opera Memphis, Miami City Ballet, and Radio City Music Hall.

Peter Dean Beck
Lighting Designer

Peter Dean Beck is back for his 30th season with HOT. His favorite productions here are Don Carlo, Elektra, Andrea Chenier, Dialogues of the Carmelites, A Little Night Music, and four Turandots. Among his other opera credits are Falstaff, Ballo in Maschera, Manon, Don Giovanni, Madame Butterfly, Hansel and Gretel, A Midsummer Night’s Dream, and Romeo et Juliette for such companies as Atlanta, Florida Grand, Glimmerglass, Virginia, and Chautauqua Opera. His musical theater credits include West Side Story, Sound of Music, Candide, The Music Man, and Fiddler on the Roof for Skylight Music Theatre and CU Boulder, among others. His ballet designs include Nutcracker for Ballet Hawaii.
A native of Minneapolis, Sue Sittko Schaefer began her career with Minnesota Opera and the Guthrie Theater before joining the artistic staff at HOT in 2010. She has produced wig and makeup designs for Florida Grand Opera, Sarasota Opera, Utah Festival Opera and Musical Theatre, Atlanta Opera, Kentucky Opera, Opera Festival of New Jersey, New Jersey Opera Theatre, San Diego Opera, Portland Opera, La Jolla Playhouse, Portland Centre Stage, and many more. Sue resides in Portland, Oregon.

Katy Reeves
Stage Manager

Katy is excited to return to HOT for her second season. Favorite stage management credits include engagements with Houston Grand Opera, Palm Beach Opera, Fort Worth Opera Festival, Opera Cleveland, Indiana University, and the Hawaii Performing Arts Festival. A native Texan, Katy holds a BFA in Design from Baylor University and an MFA in Stage Management from University of California, San Diego. She currently resides in South Florida with her fiancé and is the proud owner of Monarch Waystation #7368.

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 a piano soloist with several orchestras, including the Boston Pops, the Youngstown Symphony, and the Honolulu Symphony. She has performed with such renowned artists as Yo Yo Ma, Leonard Rose, and David Shifrin, and has been a rehearsal pianist for conductors such as Leonard Bernstein, Thomas Schippers, Robert Shaw, and William Steinberg. She is a recipient of the Honpa Hongwanji Mission’s Living Treasure Award, the City and County of Honolulu’s Commission on Culture and the Arts Award, and the Hawaii Arts Alliance’s prestigious Alfred Preis Award.

Nola A. Nāhulu
Co-Chorus Director

Nola Nāhulu is a native of Makaha, Oahu and received her education from Waianae Elementary, Kamehameha Schools, Whitman College, and University of Hawaii, Manoa. She has been a music educator/director in choral music since 1977 and has worked with the Unitarian Church, Bishop Memorial Church of the Kamehameha Schools, Molokai Children’s Chorus, Hawaii Children’s Chorus, Honolulu Symphony Chorus, and Kamehameha Alumni Glee Club. She is currently the Artistic Director of HYOC, choral director for the Kawaiaha’o Church Choir, HOT Chorus, UH Mānoa Hawaiian Chorus, Pearl Harbor Hawaiian Civic Club, and Kawaiolaonapukanileo. She and her family are owners of “Bete Mu’u” which celebrates the “Classic Mu’umu’u.”
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Many of our patrons have asked how they can provide support for HOT, and we wanted to mention several opportunities that may be of interest to you:

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HOT’s education team shares their love of opera year round. The world of opera is brought to schools and taught to children of all ages. Aspiring opera singers have the opportunity to train with professionals and better their craft.

HOT OPERA EXPRESS
Hawaii Opera Theatre takes the show on the road to schools, libraries, and other locations during the school year. This year, the company will bring an abbreviated version of Mozart’s The Magic Flute to schools on Oahu and the Neighbor Islands. The show includes talented singers, live piano accompaniment, a set, costumes, props, opportunities for audience participation, and more.

HOT RESIDENCY
This award-winning program turns a class, grade level, or an entire school into an opera-production company. With assistance from the professionals at HOT, students, faculty, and staff are coached on developing their own opera or producing adaptations of famous operas and operettas.

OPERA FOR EVERYONE
The final dress rehearsal of every opera during the regular school year is reserved or education purposes. 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 Hawaii Opera Theatre’s Mae Z. Orvis Opera Studio. The Studio offers singers opportunities to work with opera professionals on the HOT staff as well as singers, coaches and other industry professionals to further develop their skills.

ORVIS YOUNG VOICES STUDIO
This exciting new program offers high school students the opportunity to improve their skills as a performer through classes and workshops covering areas such as the voice, diction, repertoire, acting, movement and more. Participants work with staff at the opera as well as guest artists.

LEARNING OPPORTUNITIES

OPERA PREVIEWS
Opera Previews at the Honolulu Museum of Art are a long-time tradition. The lectures are free for HOT and Museum members.

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