We are delighted to be presenting Benjamin Britten’s *A Midsummer Night’s Dream* – the first time that HOT has performed an opera by one of the 20th century’s leading operatic composers. This stunning new production is directed by Henry Akina, with videography by Adam Larsen, who created the extraordinary background for our production of *Siren Song* last year.

The cast is led by Daniel Bubeck as Oberon and Anne-Carolyn Bird as Tytania, the King and Queen of the Fairies, and we welcome back some of our most popular stars: Jamie Offenbach, Nathan Munson, Kyle Erdos-Knapp and Leon Williams. We are joined by the talented youngsters of Hawaii Youth Opera Chorus, and the renowned English conductor William Lacey makes his HOT debut.

We would also like to thank everyone who supported our Opera Ball in November. With more than 630 people attending, this was HOT’s most successful Ball in many years. Thank you to our table hosts, silent auction donors, and supporters, and especially to our wonderful Opera Ball Committee, chaired by Cherye Pierce and Cheryl Hetherington.

Meanwhile our Education Department continues to bring opera to children throughout the State. After a very successful tour of Oahu, our Opera Express production of *The Magic Flute* visited Kauai in January, and is set to bring more performances to Maui, the Big Island and Oahu in the coming months. In all, there will be more than 70 performances to over 10,000 students.

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.

But now sit back and enjoy Benjamin Britten’s magical *A Midsummer Night’s Dream*!

**MAHALO**

Simon Crookall
Executive Director
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CAST

In order of vocal appearance

PAUL T. MITRI Aria
PAUL T. MITRI
Puck

ANNE-CAROLYN BIRD Aria
ANNE-CAROLYN BIRD
Tytania

DANIEL BUBECK Aria
DANIEL BUBECK
Oberon

JOHN BELLEMER Aria
JOHN BELLEMER
Lysander

CLAIRE SHACKLETON Aria
CLAIRE SHACKLETON
Hermia

JOSHUA JEREMIAH Aria
JOSHUA JEREMIAH
Demetrius

RACHELLE DURKIN Aria
RACHELLE DURKIN
Helena

BUZ TENNENT Aria
BUZ TENNENT
Quince / Prologue

TYLER SIMPSON Aria
TYLER SIMPSON
Snug / Lion

LEON WILLIAMS Aria
LEON WILLIAMS
Starveling / Moonshine

KYLE ERDOS-KNAPP Aria
KYLE ERDOS-KNAPP
Flute / Thisbe

NATHAN MUNSON Aria
NATHAN MUNSON
Snout / Wall

NATHAN STARK Aria
NATHAN STARK
Bottom / Pyramus

JAMIE OFFENBACH Aria
JAMIE OFFENBACH
Theseus

KATHARINE GOELDNER Aria
KATHARINE GOELDNER
Hippolyta

*HOT debut.

ARTISTIC TEAM

WILLIAM LACEY Aria
WILLIAM LACEY
Conductor

HENRY G. AKINA Aria
HENRY G. AKINA
Stage Director

BEEBE FREITAS Aria
BEEBE FREITAS
Chorus Director

NOLA NAHULU Aria
NOLA NAHULU
Chorus Co-Director

JOSÉ MELÉNDEZ Aria
JOSÉ MELÉNDEZ
Rehearsal Pianist/Coach

RICK JARVIE Aria
RICK JARVIE
Wig & Make Up Co-Designer

PETER DEAN BECK Aria
PETER DEAN BECK
Set and Lighting Designer

ADAM LARSEN Aria
ADAM LARSEN
Projections Designer

HELEN E. RODGERS Aria
HELEN E. RODGERS
Costume Designer

ELSAS GRIMA Aria
ELSAS GRIMA
Assistant Director

NOLA NAHULU Aria
NOLA NAHULU
Chorus Co-Director

SUE SITTKO SCHAEFER Aria
SUE SITTKO SCHAEFER
Wig & Make Up Co-Designer

CECELIA FORDHAM Aria
CECELIA FORDHAM
Fairy Coach

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IN DEDICATION

This production is dedicated by the director to the memory of George Gloster McGovern (February 9, 1955 to October 8, 1990) a brilliant student of music and composition, who first introduced him to the rare beauty of the composition of Britten’s A Midsummer Night’s Dream, and to the thousands who have since weighed in on the merits of this opera.

FAIRIES
Provided by Hawaii Youth Opera Chorus
Nola A. Nahulu, Artistic Director

Angela Abinales
Alexandra Araki
Angelina Araki
Katerina Araki
Kelaiha (Jada) Araki
Christine Dong
Adia Dunn
Lilinoe Field-Perkins
Mayuko Ikeda
Kellie Komatsu
Jayne Lau
Natalie Lau
Charles Lonborg
Alycea Mechergui
Simone Nakamura
Bao Nguyen
Payton O’Neill
Kayla Park
Iris Sloan

SOLO FAIRIES:
Sophia Stark – Cobweb
Raphael Stark – Peaseblossom
Ian Jones – Moth
Sophi Sansano – Mustardseed

SUPERS

Ed Chow
Eliana Crestani
Randy Encarnacion
Suzanne Engel (Changeling Boy)
Keith Kalway

HOT ORCHESTRA

VIOLIN 1
Ignace Jang, Concertmaster
Claire Sakai Hazzard, Associate Concertmaster
Judy Barrett, Assistant Concertmaster
Mio Unosawa Herzog
Helen Liu
Elaine Lu
Nadine Thériault
Emma Votapek

VIOLIN 2
Hung Wu, Principal
Darel Stark, Associate Principal
Timothy Leong
Rachel Saul
Nancy Shoop-Wu
Duane White

VIOLA
Mark Butin, Principal
Steven Flanter, Associate Principal
Jean-Michel Jaquon
Melvin Whitney
Anne Womack
Sandra Wong

CELLO
Mark Votapek, Principal
Joshua Nakazawa, Associate Principal
Anna Callner
Nancy Masaki

DOUBLE BASS
John Gallagher, Principal
John Kolivas, Associate Principal
Kathryn Schulmeister

FLUTE/PICCOLO
Susan McGinn, Principal
Claire Starz Butin, Associate Principal

OBOE/ENGLISH HORN
J. Scott Janusch, Principal

CLARINET
James F. Moffitt, Principal
Norman Foster, Associate Principal

BASSOON
Paul Barrett, Principal

HORN
Matthew Berliner, Principal
Julia Filson, Associate Principal

TRUMPET
Kenneth Hañer, Principal

TROMBONE
Michael Maier, Principal

TIMPANI
Jordan Schifino, Principal

PERCUSSION
Michael Stubbart, Principal

HARP
Constance Uejio, Principal
Sharene Lum Taba, Associate Principal

HARPSCORD/CELESTE
Thomas Yee, Principal

ORCHESTRA LIBRARIAN
Kim Kiyabu, Principal

ORCHESTRA CONTRACTOR
Colin Belisle
PRODUCTION STAFF

DIRECTOR OF PRODUCTION
T.H. Stettler

SCENIC & LIGHTING DESIGNER
Peter Dean Beck
Sets – Constructed by the HOT Scene Shop

PROJECTION DESIGNER
Adam Larsen

COSTUME DIRECTOR
Helen E. Rodgers
Costumes designed by Helen E. Rodgers

ASSISTANT COSTUME DESIGNER
Caitlin Moraska

WIG AND MAKE-UP CO-DESIGNERS
Sue Sittko Schaefer & Rick Jarvie

ASSISTANT DIRECTOR
Elsa Grima

ASSISTANT STAGE MANAGER
Kale Okazaki

2ND ASST. STAGE MANAGER
Lanaly Cabaly

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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UNVEILING BENJAMIN BRITTEN’S A MIDSUMMER NIGHT’S DREAM

BY PAUL THOMASON

When Benjamin Britten decided in the summer of 1959 to write a new opera to open the Aldeburgh Festival, June 1960, and to inaugurate the rebuilt Jubilee Hall, he was setting himself an almost impossible task. Later Britten said, “As this was a comparatively sudden decision there was no time to get a libretto written, so we took one that was ready to hand. I have always loved A Midsummer Night’s Dream.”

It is extremely unlikely that, in fact, Britten decided to tackle turning a complex Shakespeare play into an opera because of a shortage of time. But he and his life partner, the tenor Peter Pears, came up with a workable libretto in remarkably short order. “The play already had a strong verbal music of its own,” Britten explained. “The first task was to get it into manageable shape, which basically entailed simplifying and cutting an extremely complex story...I do not feel in the least guilty at having cut the play in half. The original Shakespeare will survive.”

The opera begins with Shakespeare’s second act—in the woods—and there are only six words in the libretto that are not in the original play. To clarify why Hermia and Lysander are fleeing Athens (one of the major plot points in Shakespeare’s first act), Britten and Pears added the line, “compelling thee to marry with Demetrius,” for Lysander to explain Hermia’s plight.

“One of the things I like about Britten’s adaptation is that he starts in the woods,” says Edward Berkeley, director of Aspen Opera Theater Center. “The music at the beginning has the feeling of threat, of something ominous going on. In the play, and the opera as well, the Shakespearean tangle is actually a place where people go to essentially resolve inner issues that they can’t resolve in society. So the Shakespearean wild is like a place of psychological nightmare.” By starting in the woods, it means that only the final scene of the opera takes place elsewhere—after the characters have resolved their dilemmas.

“The music Britten wrote for the opening of the opera, plus a lot of the Fairy music and for Oberon and Tytania, has a sense of disorder,” Berkeley points out. “I think the best of the lovers’ music comes when they start fighting, and the music is at its most disorderly. There’s the sense the lovers have left organized society, ready to battle it out. They’ve had to go to another place. It’s as if we have to leave society to resolve things.”

The orchestral music with which Britten opens the opera immediately places us in the woods, the glissandos in the muted strings—repeatedly moving up and down the scale—suggesting the breathing of someone deep in sleep. Or perhaps it is the sound of the wood at night, with creaking branches; or the sound of the magic spell that is on the wood and everyone who comes within it.

Britten’s music brilliantly depicts the three different worlds of the play—the world of the Fairies, the world of the human lovers, and the world of the Rustics, as Britten called...
Shakespeare’s “rude mechanicals”—by giving them each a distinctive musical signature. The fairies have a rather delicate sound from the orchestra: harps, harpsichord, celesta and percussion. Oberon, King of the Fairies, is a countertenor (see sidebar), his Queen, Tytania, is a coloratura soprano, and the fairies are sung by a children’s chorus. Puck is a speaking role, accompanied by drum and solo trumpet, though the exact rhythm of his words is notated in the score. "I got the idea of doing Puck like this in Stockholm where I saw some Swedish child acrobats with extraordinary agility and powers of mimicry," Britten explained.

The human lovers are accompanied by a normal orchestra of strings and woodwinds. The Rustics have their own orchestral sound, made up of bassoon, brass and lower strings.

In addition to the humor of Shakespeare’s original play (brilliantly realized in the music of the opera), Britten also added his own bit of humor in the final scene when the Rustics present their play to the court. His operatic version of their play “Pyramus and Thisbe” is a brilliant take off on Italian bel canto opera, complete with mad scene. At the time of the first production of Midsummer Night’s Dream, the now legendary soprano Joan Sutherland had just set the operatic world on its ear with her brilliant performance in the title role of Donizetti’s Lucia at Covent Garden. Peter Pears, who was singing Flute/Thisbe at the première, did a wicked imitation of Sutherland’s Lucia mad scene. George Malcolm, who conducted the second performance (Britten conducted the première), claimed Pears was so funny "I could hardly keep my place in the score for laughing."

Midsummer Night’s Dream was a hit at its premiere, and it has been a strong presence in opera theaters ever since. In the London Times, critic Frank Howes raved about Britten’s new work, calling it “a major opera of the size and quality to follow Peter Grimes around the world, for it contains music as imaginative as the text to which it is set...The impression made by the performance...was that of being gripped by a spell, of being subjected to a dose of Oberon’s own medicine.”

Like any great comedy, there is a serious resolution to Midsummer Night’s Dream, and for Edward Berkeley, that is one of the strengths to the opera. “One of the things I love is that everyone finds each other, so we have a quote happy ending. But the way to the ending is actually through mystery and magic, rather than through reason. It’s not through human logic that we find peace, it’s actually through some sort of mystical or divine blessing. The way Britten sets the end of the opera, the final Fairy chorus is truly divine. When they sing ‘Now until the break of day,’ it feels like the angels in Hansel and Gretel have descended, to bless not only the house but to bless the world inside the theater.”

This excerpt is from an article on www.PaulThomasonWriter.com
A MIDSUMMER NIGHT’S DREAM
ACT I

Night has fallen in the woods outside Athens. Oberon, King of the Fairies, is quarrelling with Tytania, his queen, over a young boy who is under her protection. She refuses to give him up. Oberon sends his servant Puck to find a magic flower, whose juice, sprinkled on Tytania’s eyelids, will make her fall in love with the first creature she sees upon waking. He plans to steal the boy while she is under the spell.

Lysander and Hermia have escaped from the city and its law, which allows Hermia’s father to force her into marriage with Demetrius. They decide to elope and set off into the woods. Demetrius, who loves Hermia, chases after her, himself pursued by Helena, who is hopelessly in love with him. But Demetrius scornfully rejects her and runs off into the forest. Oberon, who has witnessed their argument, orders Puck to seek out Demetrius and make him fall in love with Helena with the help of the magic juice.

Six working men have also left the city to discuss in secret a play they hope to perform at the wedding of Theseus, Duke of Athens, to Hippolyta, Queen of the Amazons. There is some disagreement over casting, with Bottom, the weaver, and Flute, the bellows-mender, finally agreeing to play the parts of Pyramus and Thisbe, the star-crossed lovers of the play’s title. Quince, the carpenter, as well as the author and director of the play, hands out scripts, and all agree to meet later that night to rehearse.

Exhausted and lost, Lysander and Hermia lie down to sleep. Puck, who thinks he has found Demetrius, sprinkles the juice of the magic flower on Lysander’s eyes. Demetrius appears, still pursued by Helena, and angrily abandons her. Alone and in despair, she sees the sleeping Lysander and wakes him. Under the effect of the spell, he immediately declares his love. Helena is furious and runs off, thinking he is making fun of her. Lysander follows. Hermia awakes from a terrible dream to find herself alone.

In the heart of the forest, the fairies help their mistress Tytania to sleep. Oberon steals in to put the juice on her eyes, hoping she “will wake when some vile thing is near.”

ACT II

Later that night, Quince and his men meet to rehearse. Puck, seeing them at work, decides to amuse himself by turning Bottom into an ass. At the sight of this strange and terrifying transformation, the others run off. Bottom sings out loud to keep his courage up. This wakes Tytania, who immediately falls in love with him. With the help of the fairies, she manages to coax him to bed.

Oberon is delighted to find Tytania in love with an ass. But when Demetrius arrives, still in pursuit of Hermia, he realizes Puck has made a mistake. Demetrius falls asleep, and Oberon pours the juice on his eyes. The arrival of Helena and Lysander wakes Demetrius, who now declares his passion for Helena. When Hermia appears as well, only to be rejected by Lysander, Helena is convinced that the men have planned it all to mock her. The four quarrel furiously. Enraged at Puck, Oberon gives him an antidote to administer to Lysander. Puck leads the lovers away through the forest until they fall asleep and puts the herb on Lysander’s eyes.

ACT III

Shortly before dawn, Oberon releases Tytania from the spell. Daybreak rouses the four lovers, who are finally reconciled—Demetrius with Helena and Lysander with Hermia. Bottom, restored to human shape, wakes from what he thinks was a strange dream. He wanders off while his friends search for him. They’re about to give up when he returns with news that their play has been chosen to be performed at court.

Back in Athens, the four lovers ask Theseus’s forgiveness for their disobedience to the law. Theseus decides that they shall be married together with him and Hippolyta. Quince and his players finally give their performance of “Pyramus and Thisbe,” and the three couples retire to bed. Oberon, Tytania, and the fairies bless the sleeping household—with Puck having the last word.
John Bellemer’s engagements in 2015-16 include Rodolfo in *La bohème* with Bangor Symphony Orchestra, Beethoven’s Symphony No. 9 with Pacific Symphony Orchestra, and *Carmina Burana* (Teatro Regio di Torino). In the summer of 2015, he sang as Peter Quint in *The Turn of the Screw* in Beijing. Recent highlights include Tony Reichmann in *Elegy for Young Lovers* (Teatro La Fenice); Don Ottavio in *Don Giovanni* with Nashville Opera; and a return to The Metropolitan Opera for *The Merry Widow*.

Paul T. Mitri is currently the Chair of the Dept. of Theatre and Dance at UH Mānoa where he is also the Head of Acting. At UH he teaches the advanced performance classes, including Shakespearean combat, movement and voice. He has worked on over 170 productions as an actor, director, fight choreographer, playwright, producer and videographer. Locally, he is a multiple Po’okela recipient for acting and directing, and has appeared on Hawaii Five-O, *LOST*, and other shows. Shakespearean roles he has played include a previous Puck, Richard III, Hotspur, Iago, Petruchio, Macbeth and many others. Paul was also the Principal Founder of the Seattle Shakespeare Festival and is the Artistic Director of All the World’s a Stage Theatre Company.

Daniel Bubeck is currently an award-winning countertenor recognized for his “distinctive, honeyed timbre, smooth coloratura” and “superb command of line and text.” He has earned an international reputation for his range in repertoire. Benchmark credits include numerous works of Handel: *Giulio Cesare, Serse, Rinaldo, Solomon, Messiah* as well as the creation roles in John Adams’ *El Niño* and *The Gospel According to the Other Mary* (Opera du Châtelet, Los Angeles Philharmonic, English National Opera). Past solo engagements include the London Philharmonic; Boston Symphony; Carnegie Hall; Concertgebouw; San Francisco Symphony; New York City Opera; American Bach Soloists; and Concerto Köln. Future engagements include debuts with London Symphony, New Philharmonic Berlin Philharmonic, and the Moscow State Philharmonic.

Award-winning Soprano Anne-Carolyn Bird has graced the stages of major opera houses worldwide. This season she performs with Hawaii Opera Theatre as Tytania in *A Midsummer Night’s Dream*; at The Metropolitan Opera in a production of *L’elisir d’amore*; as Judy McCoy in *Bonfire of the Vanities*; at The Process Studio Theatre, in David Lang’s *The Little Match Girl Passion* at IlluminArts; and as Ladybird Johnson/Mary Todd Lincoln in *Appomattox* at Washington National Opera.

Hailed for his “distinctive, honeyed timbre, smooth coloratura” and “superb command of line and text” countertenor Daniel Bubeck has earned an international reputation for his range in repertoire. Benchmark credits include numerous works of Handel: *Giulio Cesare, Serse, Rinaldo, Solomon, Messiah* as well as the creation roles in John Adams’ *El Niño* and *The Gospel According to the Other Mary* (Opera du Châtelet, Los Angeles Philharmonic, English National Opera). Past solo engagements include the London Philharmonic; Boston Symphony; Carnegie Hall; Concertgebouw; San Francisco Symphony; New York City Opera; American Bach Soloists; and Concerto Köln. Future engagements include debuts with London Symphony, New Philharmonic Berlin Philharmonic, and the Moscow State Philharmonic.
New Orleans native Claire Shackleton is gaining recognition for her colorful tone and magnetic stage presence. Her appearances during the 2015-16 season include her debut with Hawaii Opera Theater as Hermia in A Midsummer Night’s Dream, Maddalena in Rigoletto with the Jefferson Performing Arts Center, and Jackie B. Kennedy in the orchestra workshop of David Little’s JFK.

Recent operatic appearances include Mercédès in Carmen with New Orleans Opera; Annio in La clemenza di Tito with Opera in the Heights; Der Komponist in Ariadne auf Naxos with the Pacific Opera Project; Prince Charming in Cendrillon with Kentucky Opera and the Santa Fe Concert Association; Siébel in Faust with Austin Lyric Opera; Angelina in La Cenerentola with Opera Louisiane; and Jenny in Threepenny Opera with Amarillo Opera.

Known for his skills across many genres, Joshua Jeremiah’s recent debut in the title role of Rigoletto with Arizona Opera brought him critical acclaim. This summer he made his Des Moines Metro Opera debut as Sonora (La fanciulla del West) and The Foreman (Jenufa) and collaborated recently with Beth Morrison Projects on Persona. He reprises the title role of Gianni Schicchi with Mobile Opera and returns to Arizona Opera in 2017 in a world-première. Among his roles include: Escamillo (Carmen), Sharpless (Madama Butterfly), Alfiò (Il tabarro), John Sorel (The Consul); Aeneas (Dido and Aeneas), Athanasi (Thaïs), Deputy Mayor (Anna Nicole) and Don Pedro (La Pèrichole). Other recent companies include Glimmerglass Opera, Mostly Mozart Festival, Opera Santa Barbara, BardSummerScape and LoftOpera.

New York-based and Australian-born lyric coloratura soprano Rachelle Durkin recently returned to the Metropolitan Opera as Lisa in La Sonnambula conducted by Marco Amilato, and Clorinda in La Cenerentola under the baton of Fabio Luisi. She then returned to Opera Australia as Adina in L’elisir d’amore, where last season she appeared as Norina in Don Pasquale. This past season she sang the role of Musetta with West Australian Opera under the baton of its music director, Joe Colaneri, joined Maestro Asher Fisch and Western Australia Symphony Orchestra for Rossini’s Stabat Mater, and joined Bryn Terfél in concert in Perth, followed by her debut as Violetta in La Traviata with Ft. Worth Opera.

Buz Tennent 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 Madame 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 Misérables at Paliku Theatre. Currently Mr. Tennent is a Professor of Voice at Chaminade University and teaches privately.
**TYLER SIMPSON**
Snug/Lion

The 2015-16 season marks Tyler Simpson’s sixth consecutive season at the Metropolitan Opera, where he has worked on more than 15 productions including Don Carlo, Le Comte Ory, La traviata, Simon Boccanegra, Anna Bolena, Billy Budd, and The Enchanted Island. Additional recent engagements include Doctor Creviil in La traviata with Lyric Opera of Kansas City, 2nd Nazarene in Salome with Dallas Opera, the Secret Police Agent in The Consul with Florida Grand Opera and his return to the Castleton Music Festival for L’heure espagnol and Roméo et Juliette. The 2015-16 season brings his return to the Metropolitan Opera for Lulu and to Ft. Worth Opera as Basilio in Il barbiere di Siviglia, and his debut with North Carolina Opera as Dr. Bartolo in Il barbiere di Siviglia.

**LEON WILLIAMS**
Starveling/Moonshine

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, Aide (2012); Baron Douphol; La traviata (2011); Wagner, Feust (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).

**KYLE ERODS-KNAPP**
Flute/Thisbe

Chicago-based tenor Kyle Erdos-Knapp is thrilled to return to Hawai'i after making his company debut as Tobias in Sweeney Todd last season. A proponent of new works, Kyle travels to Opera Colorado this May to create the role of John Wilson in Lori Laitman’s The Scarlet Letter, before creating the title role in Gregory Spears’ Jason and the Argonauts at Chicago Lyric Opera.

Recent appearances include a Carnegie Hall debut as the tenor soloist in Mahler’s Das Lied von der Erde, Tebaldo in I Capuleti e i Montecchi at Crested Butte Music Festival, Ramiro in La Cenerentola with Lakes Area Music Festival, Peter Quint in The Turn of the Screw and Pylade in Iphigénie en Tauride with Palm Beach Opera, and Tobias in Sweeney Todd with Opera Theatre of Saint Louis and Pensacola Opera.

**NATHAN MUNSON**
Snout/Wall

Nathan Munson is a versatile presence on the concert and operatic stage. Recent roles include Beppe in I pagliacci with Sarasota Opera and Hawaii Opera Theatre. Also with HOT, he was tenor soloist in Cammme Bunno and Steersman in Wagner’s Der fliegende Holländer. With the Atlanta Opera, he sang the Camera Man in The Golden Ticket, Normanno in Lucia di Lammermoor, and Rodolfo in La bohème. Munson recently performed Pedrillo in Mozart’s Abduction From the Seraglio, and will next reprise his role in Carmina Burana. As a concert soloist, he has performed works by Bach, Beethoven, Bruckner, Handel, Haydn, and Mozart with organizations such as the Georgia, Helena, Huntsville, and Kalamazoo Symphony Orchestras. He recently debuted at Carnegie Hall with the Manhattan Chamber Orchestra.
Praised by the Washington Post as having a voice of “unearthly power,” American bass-baritone Nathan Stark has performed on operatic, concert and recital stages throughout the United States, Europe and China. Nathan has performed with the Metropolitan Opera, Atlanta Opera, Tulsa Opera, Cincinnati Opera and Virginia Opera, to name just a few.

In the 2015-16 season, Mr. Stark will be a featured soloist in Dayton Opera’s opening concert, An American Mosaic, singing excerpts from Susannah and The Ballad of Baby Doe; debuts with Tulsa Opera as Colline in La bohème; with Fort Worth Opera in the roles of Gravedigger and Montressor in Buried Alive and Embedded; returns to Cincinnati Opera as Rocco in Fidelio; and to the Atlanta Symphony Orchestra as the bass soloist in Verdi’s Requiem.

A native of Honolulu, Mr. Offenbach holds a Bachelor of Music and has studied at the University of Hawaii, New York University, and the Juilliard School of Music. He has performed extensively in musical theater as a dancer and singer in regional, summer stock, Off-Broadway and national tours. Recent engagements have included Mephistopheles in Faust with Hawaii Opera Theater, Austin Lyric Opera, Toledo Opera, Beijing China, and Michigan Opera Theatre. Upcoming 2016 engagements include Mephistopheles in Faust with Annapolis Opera, Theseus in A Midsummer Night’s Dream with Hawaii Opera Theater, and Don Basilio in Il Barbiere di Siviglia with Austin Lyric.

American mezzo-soprano Katharine Goeldner recently performed Mahler’s Das Lied von der Erde with the Royal Ballet at Covent Garden and at Lincoln Center; the lead role of Thirza in the U.S. stage premiere of Dame Ethel Smyth’s The Wreckers for the Bard SummerScape Festival; and Marcellina in Le nozze di Figaro for Lyric Opera of Chicago. Upcoming appearances include a debut as Amneris in Aida with Utah Opera; she creates the role of Jacqueline Onassis in the world premiere of the David T. Little/Royce Vavrek opera JFK for her Ft. Worth Opera debut; she debuts with Opera Theater of St. Louis in the role of Peggy Ophuls in the world premiere of Shilimar the Clown; and she sings Fricka in Das Rheingold for Minnesota Opera.
ARTISTIC TEAM

William Lacey
Conductor

William Lacey was born in London in 1973 and studied music at King’s College, Cambridge. He started his international career as Staff Conductor at San Francisco Opera and has since conducted operatic repertoire all over the world, at companies including Houston Grand Opera, Los Angeles Opera, Santa Fe Opera, Washington National Opera, the Canadian Opera Company in Toronto, New York City Opera, Glimmerglass Opera, the Gran Teatre del Liceu in Barcelona, the Opéra Comique in Paris, the Royal Opera in Stockholm, Norwegian National Opera, English National Opera, Scottish Opera, Opera North (UK), Garsington Opera, Greek National Opera, Cologne Opera, Leipzig Opera, Nationale Reisopera (Netherlands), the Stanislavsky in Moscow, and the Bolshoi in Moscow. He also has wide experience as a concert conductor.

Henry G. Akina
Stage Director

Born in 1955 in Honolulu, Mr. Akina returned to the Islands in August of 1996 to become the General and Artistic Director of the Company, where he has been Artistic Director since 2013. He was educated at Punahou School, Tufts University, and the Free University of Berlin (West). From 1977-1996, Mr. Akina made his home in (West) Berlin where he founded and managed the Berlin Chamber Opera, taught at the University of the Arts and worked as a professional stage director. Mr. Akina is also responsible for founding the Mae Z. Orvis Opera Studio of Hawaii Opera Theatre.

Beebe Freitas
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 Nahulu
Chorus Co-Director

Nola Nâhulu 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 Mânoa 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.”
Peter Dean Beck
Set and Lighting Designer

Pianist José Meléndez is back for his 30th season with HOT. Some of 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, Madama Butterfly, Hansel and Gretel, 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, Fiddler on the Roof, and Les Misérables for Skylight Music Theatre and CU Boulder, among others. His ballet designs include Nutcracker for Ballet Hawaii.

José Meléndez
Rehearsal Pianist/Coach

Pianist José Meléndez is assistant to the music director, orchestra librarian, and a member of the music staff at the Academy of Vocal Arts (Philadelphia). He has worked as vocal coach, conductor, and collaborative artist with Glimmerglass Opera, Opera Company of Philadelphia, Seagle Music Colony, Castleton Music Festival, Curtis Institute of Music, Opera New Jersey, Indianapolis Opera, Opera de Puerto Rico, L’Académie Internationale d’Été de Nice, Casals Festival, Connecticut Grand Opera, Francisco Viñes International Voice Competition, Operalia, and the Puerto Rico Metropolitan Council Auditions. He made his Carnegie Hall debut as a solo pianist in 2011 and is in his third season with HOT.

Sue Sittko Schaefer
Wig & Make Up Co-Designer

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.

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.

Helen E. Rodgers
Costume Designer

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Peter Dean Beck is back for his 30th season with HOT. Some of 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, Madama Butterfly, Hansel and Gretel, 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, Fiddler on the Roof, and Les Misérables for Skylight Music Theatre and CU Boulder, among others. His ballet designs include Nutcracker for Ballet Hawaii.

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**ARTISTIC TEAM Continued**

**Rick Jarvie**  
Wig & Make Up Co-Designer  

Rick Jarvie is a freelance Make-Up Artist and Wig Designer with 30 years of experience in the field. He was with the Lyric Opera of Chicago for 28 years, 11 of them as Wig Master. Jarvie received a B.A. in Theatre Arts from Nazareth College of Rochester, NY and was part of the San Francisco Opera Wig and Makeup Training Program. He was the Wig Master for the Tyrone Guthrie Theatre in Minneapolis and the Supervisor of Wigs and Makeup for the Tom Patterson Theatre for the Stratford Shakespearean Festival in Ontario.

**Adam Larsen**  
Projections Designer  

Adam Larsen, projection designer, has designed both on and off Broadway. His work includes Hal Prince’s LoveMusik (Broadway); The Gospel at Colonus (Athens, Edinburgh & Spoleto Festivals); The Wind Up Bird Chronicle (Singapore & Edinburgh Festival); My Fair Lady (Shaw Festival); The Women of Brewster Place (Arena Stage); Ghost Brothers of Darkland County (Alliance Theatre); Balletlujah (Alberta Ballet); From the House of the Dead (Canadian Opera); Lily Plants a Garden (Mark Taper); A Flowering Tree (Opera Omaha); Semle (Pacific Musicworks); Phorion (New World Symphony); Peter Grimes (San Francisco Symphony). Adam holds a B.F.A. in cinematography from N.C. School of the Arts. His documentary about autism, entitled Neurotypical, aired on the PBS series POV.

**Elsa Grima**  
Assistant Director  

Elsa Grima was born in Marseille, France. She studied at the Sorbonne and the National Theatre School in Paris before becoming Production Manager at the Chorégies d’Orange Festival (France) in 1988. She subsequently worked as Stage Manager and Assistant Director in various opera houses in France, Switzerland, and Germany. In 1993, she joined the Stage Management team at the Paris National Opera.

Since 1999 she has been regularly invited to the Hawaii Opera Theatre and made her debut as Stage Director with Ravel’s L’Enfant et les Sortilèges in 2001, with the Opera Studio in Honolulu.

**Cecelia Fordham**  
Fairy Coach  

Cecilia Fordham, an award-winning director and actress in stage, film, and television for more than 40 years, has directed or appeared in most of Oahu’s theatre venues. Among more than 50 local productions, she directed A Midsummer Night’s Dream; As You Like It; Man of LaMancha; My Fair Lady; Madwoman of Chaillot; and Damien. Acting credits include Lysistrata, Mother Superior in Nunsen; Gertrude Stein and a Companion; A Moon for the Misbegotten; Come Back Little Sheba; and Henry VI. Most recently, she has recreated women in history for the Mission Houses Cemetery Theatre. Fordham received her education and training in New York, has an MFA in directing, and has taught acting at KCC and LCC. She is retired from Iolani School and the University of Hawaii at Manoa.
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Hawaii Opera Theatre’s vision is to enrich and excite our community by presenting world-class performances of opera in Hawaii and to educate and inspire our youth to achieve a higher quality of life through music and opera. HOT is grateful for the generosity of the many individuals that have committed to the future artistic and financial strength of the organization through planned giving.

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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Whatever your needs and preferences, there is a planned giving opportunity that can work for you. For information about any of these opportunities, please contact Tracy Jefferson at (808) 683.7203 or by email at t_jefferson@hawaiiopera.org. If you have already named HOT as a beneficiary of your estate, please let us know so that we can recognize you now as a member of our Legacy Society and thank you for your future support.

Simon Crookall
Executive Director

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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 for 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.

The audition period for adult and high school singers will take place this Spring. Please see the HOT website for more.

ORVIS YOUNG VOICES STUDIO
This exciting new program offers high school students the opportunity to improve their skills as performers through classes and workshops covering areas such as vocal technique, diction, repertoire, acting, movement and more. Participants work with HOT’s professional staff 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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