CAST
In order of vocal appearance

BRANDON COLEMAN*
Ferrando

MAYA HOOVER
Inez

MICHELLE JOHNSON*
Leonora

MICHAEL CHIOLDI
Count di Luna

CARL TANNER*
Manrico

VICTORIA LIVENGGOOD
Azucena

RYAN SOUZA
Ruiz

KEANE ISHII
A Gypsy

RENSON MADARANG
A Messenger

*HOT debut.

ARTISTIC TEAM

EMMANUEL PLASSON
Conductor

PAUL PEERS
Director

BEEBE FREITAS
Rehearsal Pianist/Chorus Co-Director

NOLA NAHULU
Chorus Co-Director

PETER DEAN BECK
Set and Lighting Designer

HELEN E. RODGERS
Costumer

ORA JEWELL-BUSCHE
Wig & Make-Up Designer

KELLY LUFT
Stage Manager

Il Trovatore
Composed by Giuseppe Verdi
Libretto by Salvatore Cammarano with additions by Leone Emanuele Badare
We are delighted to continue our season with one of Verdi’s operatic masterpieces: Il Trovatore. This magnificent production was designed by HOT’s own Peter Dean Beck and is directed by the Australian theatre director, Paul Peers, in his HOT debut. The cast is led by Michelle Johnson as Leonora and Carl Tanner as Manrico. They are joined by HOT favorites, Victoria Livengood, last seen as Katisha in The Mikado (2014) and Michael Chioldi, who portrayed Scarpia in Tosca (2013). The production is led by the internationally renowned French Conductor Emmanuel Plasson.

Our Viva Verdi festival continues on Sunday, June 26 with a concert performance of Rigoletto, starring Hawaii’s own Quinn Kelsey. Having performed the role at the Paris Opera, English National Opera, Zurich and Santa Fe, Quinn has made it his own. He will be joined by a stellar cast, including Nadine Sierra as Gilda, fresh from her Metropolitan Opera debut in the same role. Barry Banks joins them as the Duke of Mantua, with Matthew Treviño as Sparafucile.

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 has given more than 70 performances on Maui, the Big Island, Kauai, and Oahu during recent months. And we have created opera companies in five schools on Oahu, including a new opera written by the fifth graders of Waikele Elementary School based on Honolulu Police Department’s Drug Abuse Resistance Education program.

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.

Please enjoy Verdi’s epic masterpiece!

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Rae’chelle Jarmon*
Mālia Kā’ai-Barrett
Manami Kakuazu
Blythe I. Kelsey*
Sarah Mitchell*
Leah Ralston*
Angeliki Scordilis**

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Barbara Ellis
Jan T. Kamiya*
Kristi Okimoto*
Chris Walsh

**TENOR**
Kenneth Alumbaugh
Dan Barnett
Christopher Chung
Stephen M. Foster
Scot Izuka
Gary Kawasaki
Renson Madarang
Ian McMillan
Johnathan Sholtis

**BASS**
David Del Rocco
Falefia Jr Brandon Fuamatu
Keane Ishii*
Vontress Mitchell
Ricky Nepomuceno
Stelio
Douglas K. Stiles
Stephen Strugnell
Larry J. Whitson

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Concertmaster
Judy Barrett, Assistant
Concertmaster
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Mio Unosawa Herzog
Helen Liu
Maile Reeves
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Darel Stark, Associate Principal
Timothy Leong
Nadine Thériault
Nancy Shoop-Wu
Duane White

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Steven Flarther, Associate Principal
Colin Belisle
Jean-Michel Jaquon
Anna Womack
Sandra Wong

**CELLO**
Mark Votapek, Principal
Pauline Bai, Associate Principal
Anna Calliner
Karen Fujimoto

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John Kolivas, Associate Principal
Matthew Love

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IT'S BEEN MORE THAN 20 YEARS SINCE HAWAII OPERA THEATRE STAGED A PRODUCTION OF IL TROVATORE. I AM HONORED TO HAVE THE OPPORTUNITY TO DIRECT THIS PRODUCTION FOR HOT IN THE COMPANY OF INTERNATIONALLY RENOWNED ARTISTS. THIS IS TRULY A SINGER'S OPERA, WHERE THE DRAMA CONTINUALLY BUILDS TO A POINT WHERE MOST OF THE ACTION HAPPENS OFF STAGE AND WE, THE AUDIENCE, ARE LEFT WITNESSING THE EMOTIONAL FALL OUT.
The source for Verdi’s *Il Trovatore* is the Spanish play *El Trovador*, by Antonio García Gutierrez, a great admirer and literary follower of Victor Hugo. Gutierrez wrote the play in 1836, and on the heels of negative reaction to first readings of the work he decided to quit being a playwright and enlist in the army. We shall come back to Gutierrez, who has an amusing biographical note, when *El Trovador* turned a new page in his life. Verdi saw Gutierrez’s talent as a storyteller and so turned to the poetic librettist Cammarano for *Il Trovatore*. He encouraged Cammarano to not think of a standard structure for opera and dispel with cavatinas, duets, choruses and finales. Verdi faced resistance, and he did like what he was receiving, but kept pushing for the structure to be “more unusual and bizarre” and we can see this with the Gypsy chorus at the beginning of Act II with the involvement of the anvils.

Speaking of unusual and bizarre, our playwright, Gutierrez, eventually did find success with *El Trovador* when it was produced by well-known actor Antonio Guzmán. Once it was seen on stage it was acclaimed as a great work, being compared with Calderón and even Shakespeare. Gutierrez, who was in the army, had to go AWOL in order to see Guzmán’s production. He was greatly embarrassed to be called to the stage after the successful performance as he was dressed in his army uniform and being in a place where he shouldn’t have been!

My training is rooted in theatre, so Gutierrez’s play has been a great source to seek the emotional truth of the characters in this opera. Every choice they make in the story is from an act of survival. The stakes are high in *Il Trovatore*, where each choice can literally mean life or death. What I am attempting to do is to reveal how human these choices are with complexities that even we, in this modern world, can connect to. I choose to do opera over theatre, because I love working with opera singers. I can immediately mine for the humanity in their characters in the rehearsal room. My challenge as a director is to find the right gesture and physicality that allows the performer to embody the emotion and express its truthfulness to the audience. I hope this story touches you as it does me.

Paul Peers
Director
Synopsis

IL TROVATORE

ACT I: THE DUEL

Spain is torn apart by Civil War. The commander of the Royalist Aragon troops, Count di Luna, is obsessed with Leonora, a young noblewoman in the queen's service, who does not return his love. Outside the royal residence his soldiers keep watch at night. An unknown troubadour has been heard serenading Leonora and the jealous count is determined to capture and punish him. To keep his troops awake, the captain, Ferrando, recounts the terrible story of a gypsy woman who was burned at the stake years ago for bewitching the count's infant brother (“Abbietta zingara”). The gypsy's daughter then took revenge by kidnapping the boy and—so the story goes—throwing him into the flames where her mother had died. The charred skeleton of a baby was discovered there and di Luna's father died of grief soon after. No trace was ever found of the daughter, but di Luna, always hoping that the remains might not have been his brother's, has sworn to find her.

In the palace gardens Leonora confesses to her companion Inez that she is in love with a mysterious man she met before the outbreak of war. It is he who now returns as the troubadour to serenade her each night (“Tacea la notte placida”). After they have gone indoors, Count di Luna appears in the garden, driven nearly insane with desire for Leonora. As he approaches her door, the troubadour's song is heard in the darkness. Leonora rushes out to greet him but is seized instead by di Luna. The troubadour appears and reveals his true identity; he is Manrico, leader of the partisan rebel forces. Furious, the count challenges him to fight to the death.
ACT II: THE GYPSY

The duel has been fought, with Manrico overpowering the count. But, strangely, some instinct stopped him from striking the blow that would have killed his rival, and he let the count live. The war has raged on with the Royalist forces victorious in the last battle. Manrico has been badly wounded but his mother, the gypsy Azucena, has dragged him from the battlefield to a camp in the mountains and nursed him back to health.

Azucena is the woman di Luna has been looking for. Her life is scarred by the memory of her mother’s death and the terrible revenge she exacted (“Stride la vampa”). Manrico is determined to hear the whole truth and once the camp has moved on, she begins to tell him a horrific story. She stole the count’s infant son but the child she murdered was in fact her own (“Condotta ell’era in ceppi”). When Manrico demands to know who he truly is, Azucena is evasive; all that matters is the maternal love she has shown him all his life and that he does not fail in his oath to take revenge on the house of di Luna.

A messenger arrives with news of Leonora. Believing Manrico has died in battle, and to escape the grasp of di Luna, she is entering a convent. Azucena pleads with Manrico to stay, but he resolves to go to her immediately. Azucena sets off on a journey of her own.

Di Luna plans to storm the walls of the convent with his troops and take Leonora by force (“Il balen del suo sorriso”). As Leonora prepares to take her vows, he tries to seize her, but is prevented by the attack of Manrico and his men. In the ensuing fight and confusion, the lovers escape (Finale: “E deggio e posso crederlo”).

ACT III: THE GYPSY’S SON

Di Luna and his army are attacking the fortress where Manrico has taken refuge with Leonora. Ferrando drags in Azucena, who has been captured wandering near the camp. When she hears di Luna’s name, Azucena’s reactions arouse suspicion and Ferrando recognizes her as the murderer of the count’s brother.

Azucena cries out to her son Manrico to rescue her and the count realizes that he has the means to flush his enemy out of the fortress. He orders his men to build a pyre and burn Azucena before the walls.

Inside the castle, Manrico and Leonora are preparing to be married. She is frightened; the battle with di Luna is imminent and Manrico’s forces are outnumbered. He assures her of his love, even in the face of death (“Ah sì, ben mio”). When news of Azucena’s capture reaches him, he summons his men and desperately prepares to attack (“Di quella pira”).

ACT IV: THE EXECUTION

Manrico’s army has been defeated and he and Azucena are being held captive in di Luna’s castle. Leonora has escaped with Ruiz, Manrico’s lieutenant, and comes to the prison. She knows that he is condemned to death and prays for his salvation (“D’amor sull’ali rosee”). The troubador’s voice is heard from inside the castle. When di Luna appears and orders the execution of both Manrico and Azucena at sunrise, Leonora offers herself to the count in return for her lover’s life, but secretly takes a slow poison to cheat di Luna of his prize.

Inside the prison, Manrico tries to comfort Azucena, who is terrified by visions of the stake and the fire that await her. He lulls her with memories of their former freedom and happiness (Duet: “Ai nostri monti”). Leonora rushes in to tell Manrico that he is saved, urging him to escape. He understands what she has done and furiously denounces her, refusing di Luna’s mercy. But the poison is already taking effect. Leonora dies in his arms. Di Luna enters the cell in time to witness her death. He sends Manrico to his execution. Azucena cries out that her mother is avenged: di Luna has killed his own brother.
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ANVIL CHORUS

Zingari e zingare:
Vedi! Le fosche notturne spoglie
De’ cieli sveste l’immensa volta;
Sembra una vedova che alfin si toglie
i bruni panni ond’era involta.

All’opra! all’opra!
Dàgli, martella.
Chi del gitano i giorni abbella?
La zingarella!

Gypsy men and women:
See how the clouds melt away
from the face of the sky when the sun shines, its brightness beaming;
just as a widow, discarding her black robes,
shows all her beauty in brilliance gleaming.

So, to work now!
Lift up your hammers!
Who turns the Gypsy’s day from gloom to brightest sunshine?
His lovely Gypsy maid!

Uomini:
Versami un tratto; lena e coraggio
Il corpo e l’anima traggon dal bere.

Men:
Fill up the goblets! New strength and courage
flow from lusty wine to soul and body.

All:
See how the rays of the sun play and sparkle
and give to our wine gay new splendor.
So, to work now!
Lift up your hammers!
Who turns the Gypsy’s day from gloom to brightest sunshine?
His lovely Gypsy maid!
Emmy award-winning American baritone Michael Chioldi has received critical acclaim around the world for his portrayals of the dramatic roles of Verdi, Puccini, and Strauss. Recent role debuts include title roles in Verdi’s Mocet (Royal Opera of Muscat, Oman); Nabucco (Lyric Opera of Baltimore); Conte di Luna in Il Trovatore (Utah Opera) and Rodrigo in Don Carlos (Austin Lyric Opera). Chioldi has performed at nearly every major American opera house, including The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington National Opera, and Los Angeles Opera.

Signature roles include Scarpia in Tosca; Jochanaan in Salome; Enrico in Lucia di Lammermoor; and Sharpless in Madam Butterfly, which was featured on a nationwide broadcast of Live from Lincoln Center on PBS and received an Emmy award in 2008.

Brandon Coleman has been praised for his “exotic vocal coloring” by Opera News and “wonderful resonance” by Classical Singer. His 2015/16 season includes debuts with Kentucky Opera as Bartolo Le Nozze di Figaro and with Utah Opera Festival as Crow in Porgy and Bess and Joe in Showboat. He has performed with the Opera Theatre of Northern Virginia; Connecticut Opera; Connecticut Concert Opera; Opera New Jersey; Sarasota Opera; Tusca Opera Festival; Dicapo Opera Theatre; Opera North; Toledo Opera; Central City Opera; Opera on the James; Tri-Cities Opera; Middlebury Opera, and Syracuse Opera. He received his Bachelors of Music degree from the University of Hartford Hartt School of Music and currently studies with the remarkable Andrea Delgiudice in New York City.

Mezzo-soprano Maya Hoover’s 2015-16 season featured concerts on Oahu and Maui with renowned soprano Sumi Jo and the Hawaii Symphony Orchestra; Brahms’ Alto Rhapsody, and Beethoven’s Symphony No. 9 with the Greeley Philharmonic Orchestra (Colorado); a recital in Vernon, France with pianist Mary Dibbern; The Magic Flute (Second Lady) with HOT; a gala concert with Opera NEO (San Diego); a chamber music tour of China, and a recital with longtime partner, pianist José Meléndez. Other highlights include Verdi’s Requiem (Tuscia Opera festival, Italy); Falla’s El sombrero de tres picos (HSO); Schoenberg’s Pierrot Lunaire (Chamber Music Hawaii), staged by Henry Akina, and performances with the Bellingham Festival of Music and Bloomington Early Music Festival. She has also performed extensively in Latin America, including festivals in Bolivia, Costa Rica, Colombia, and Peru.

Recent performances for Ms. Johnson include a debut with Opera Company of Philadelphia in the title role of Manon Lescaut, followed by Donna Anna in Don Giovanni; debuts with Glimmerglass Music Festival and Opera Santa Barbara as Aida; Leonora in Il Trovatore and Alice Ford in Falstaff with Opera in the Heights; Beethoven’s 9th Symphony with Boston Philharmonic; debuts at PORT Opera and Annapolis Opera as Mimi in La Bohème; Verdi’s Requiem with Orquesta Sinfónica del Principado de Asturias in Oviedo; the title role in Sakuntala with Teatro Grattacielo; Minnie in La Fanciulla del West at Kentucky Opera; and her house debut as Élisabeth de Valois in Don Carlos followed by the title role in Aida at Sarasota Opera.
Mr. Tanner has become one of the most sought after Tenors of the world performing regularly in most prestigious opera houses, including Teatro alla Scala; Metropolitan Opera; Covent Garden London; Opéra National de Paris; Washington Opera; New National Theatre Tokyo; Deutsche Oper Berlin; Maggio Musicale Fiorentino; Teatro Real Madrid, and Liceu Barcelona.

Recent engagements include Verdi’s Aida, Cavalleria, and Pagliacci at the Metropolitan Opera, Tosca at Deutsche Oper; La fanciulla del West Opéra Royal de Wallonie de Liège; Madam Butterfly at Opéra National de Paris; Il Trovatore at Semperoper in Dresden; Staatsoper in Hamburg; Aida at Deutsche Oper in Berlin; Turandot in Hamburg; Carmen at the Maggio Musicale Fiorentino with Zubin Mehta. Additionally, Teatro alla Scala at the Teatro San Carlo di Napoli, Le Giocondo in Berlin and Teatro Real Madrid and Tosca Covent Garden debut.

Ms. Livengood is a Grammy-nominated mezzo soprano who has sung more than 120 leading roles with the Metropolitan Opera, including the title role in Carmen as well as roles in Salome; War and Peace; Arabella; and Eugene Onegin. Other career highlights include Elektra; A Streetcar Named Desire (Lyric Opera of Chicago); Falstaff (San Francisco Opera); The Ghosts of Versailles; A Streetcar Named Desire (Los Angeles Opera); Arabella (Santa Fe Opera); Le Nozze di Figaro (Washington National Opera, Atlanta Opera); La Fille du Regiment (Barcelona); La Senorita Christina (Madrid); The Consul (Buenos Aires, Spoleto-Italy); Bon Appetit (Utah Opera); Elektra (Las Palmas); Il Trovatore (Portland Opera); and Le Nozze di Figaro, Dialogues of the Carmelites, The Mikado (Hawaii Opera Theater). Next season she returns to Seattle Opera for Káťa Kabanová.
ARTISTIC TEAM

Emmanuel Plasson
Conductor

Emmanuel Plasson is Music Director of the Opera Company of Middlebury (Vermont). He has conducted operas for New York City Opera; Dallas Opera; Minnesota Opera; L’Opera de Montreal; Boston Lyric Opera; Cincinnati Opera; Kentucky Opera; Wolf Trap Opera, and Opera Birmingham. In Europe, he has conducted in Avignon; Bergen; Catania; Copenhagen; Hamburg; Leeds; Stockholm, and Toulouse. Orchestral engagements include Ensemble Orchestral de Paris; Orchestre Régional de Cannes; Orchestre National de Bordeaux (France); Brabants Orkest (Netherlands); Orchestre de la Suisse Romande; St. Gallen Symphony (Switzerland); Prague Symphony (Czech Republic); Nordwestdeutschen Philharmonie (Germany); Aalborg Symphony and Aarhus Symphony (Denmark), and Orquestra Sinfónica Portuguesa (Portugal). In Australia, he has conducted the Queensland Symphony, Western Australian Symphony, and orchestras of Adelaide and Melbourne.

Paul Peers
Director

Mr. Peers is a stage director in both opera and theatre. His international directing credits are: David Mamet’s Glengarry Glen Ross for the Adelaide Fringe Festival; Shakespeare’s King Lear for Lightning Strike Theatre Company; Peter Weiss’ Marat/Sade; Menken and Ashman’s Little Shop of Horrors for Adelaide College of Arts; Giuseppe Verdi’s Don Carlo and Amon Miyamoto’s production of Tan Dun’s Tea: A Mirror of Soul for Vancouver Opera. He has also directed Handel’s Xerxes and Amadigi di Gaula for Grammy-nominated Boston Baroque and Geöffnet for the Dosto Projekt in Berlin. Mr. Peers, along with composer Matt Marks, will be premiering a new opera about the courtesan-spy Mata Hari in the PROTOTYPE Festival, New York in January 2017.

Beebe Freitas
Rehearsal Pianist / Chorus Co-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 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 Kawaihaʻo Church Choir, HOT Chorus, UH Mānoa Hawaiian Chorus, Pearl Harbor Hawaiian Civic Club, and Kawaiolaona’apukanileo. She and her family are owners of “Bete Mu’u” which celebrates the “Classic Mu’umu’u.”
Il Trovatore

Aria

Ms. Luft is thrilled to be returning to HOT for her eighth season. She makes her home in Southwestern Ontario, Canada and has just completed A Christmas Story at The Grand Theatre in London, Ontario. Other recent productions include The Barber of Seville, The Marriage of Figaro and Tosca for Opera Lyra Ottawa; Falstaff for Opera Hamilton and Shrek: The Musical, Elf: The Musical, and Dance Legends for The Grand Theatre. Past HOT productions include Madam Butterfly; The Mikado; Don Pasquale; Lucia di Lammermoor; Die Walküre and Abduction from the Seraglio.

Kelly Luft
Stage Manager

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Peter Dean Beck
Set and Lighting Designer

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, Midsommer 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.

Ora Jewell-Busche
Wig & Make-Up Designer

Ora Jewell-Busche is an LA-based wig and make-up designer with more than a decade’s experience working in the field of opera, theater, and film. She has worked extensively with companies ranging from The Lyric Opera of Chicago, Chicago Shakespeare, Loringglass Theater, The Steppenwolf, The Goodman Theater, and many more. Recent credits include Turandot; Carmen; La Traviata (Pacific Symphony); The Barber of Seville; The Mikado; Don Pasquale (Lyric Opera of the North); Hansel and Gretel (Little LOON). Film and television credits include Were the World Mine, Chicago Overcoat, Prison Break, and Batman Vs. Superman. Ora also teaches theatrical make-up at Make-up First School of Make-up artistry.

Helen E. Rodgers
Costumer

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.
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HOT OPERA EXPRESS
Hawaii Opera Theatre takes the show on the road to schools, libraries, and other locations during the school year. Next year, the company will bring an abbreviated version of Humperdinck’s *Hansel and Gretel* 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.

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OPERA FOR EVERYONE
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