Rigoletto
IN CONCERT

Featuring Hawaii’s own
Quinn Kelsey

June 26, 2016,
Sunday,
4:00 pm at
the Blaisdell
Concert Hall
We are delighted to welcome back to the Islands Hawaii’s own Quinn Kelsey to sing the role of Rigoletto, which he has made his own in recent years in productions from London, to Paris, to Santa Fe, and many other cities across the world. Quinn began his operatic career in the chorus of Hawaii Opera Theatre, alongside his parents and sister and his extraordinary success has been the inspiration for much of what we do at HOT.

Quinn is joined by a stellar cast for this performance, 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. The HOT Chorus and Orchestra are conducted by HOT favorite, Hal France.

Please look out for details of our upcoming 2016/17 season, including Puccini’s ever-popular La Bohème, Offenbach’s magnificent Tales of Hoffmann, Andre Previn’s evocative Streetcar Named Desire, and Jake Heggie’s hauntingly beautiful Three Decembers. Subscriptions are already on sale at the HOT Box Office.

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!

MAHALO

Simon Crookall
General Director
To purchase tickets, please call the HOT Box Office at 808.596.7858 or go to HawaiiOpera.org.
CAST

In order of vocal appearance

BARRY BANKS*
Duke of Mantua

KIP WILBORN
Borsa

TOBY NEWMAN*
Countess Ceprano

QUINN KELSEY
Rigoletto

BUZ TENNENT
Marullo

ERIK D. HAINES
Count Ceprano

JOHN MOUNT
Monterone

MATTHEW TREVIÑO*
Sparafucile

NADINE SIERRA*
Gilda

BLYTHE KELSEY †
Giovanna

JACQUE COMER †
A Page

KEANE ISHII
A Herald

CYNTHIA HANNA *
Maddalena

*HOT debut.
† Orvis Studio Member

ARTISTIC TEAM

HAL FRANCE
Conductor

BARETT HOOVER
Stage Director

BEEBE FREITAS
Rehearsal Pianist/Chorus Co-Director

NOLA NAHULU
Chorus Co-Director

SANDY SANDELIN
Lighting Designer

KALE OKAZAKI
Stage Manager

Aria 5 Rigoletto
CHORUS

TENOR
Mark Ah Yo
Ken Aronowitz
Dan Barnett
Clayton Ching
Anthony Daniel Feliciano*
Stephen M. Foster
Gary Kawasaki
Renson Madarang**
Kawika McGuire
Ian McMillan
Ethan Moon**
Kawaiola Murray**
Johnathan Sholtis
Ryan Souza
Miles Trudo**

BASS
Steven Buchthal
Dean F. Conching
David Del Rocco
Falefia Jr Brandon Fuamatu*
Evan H. K. Haines**
Keane Ishii
Les Loo
Ricky Nepomuceno
Michał Nowicki
Paul J. Schwind
Stelio
Stephen Strugnell
Otis Tufi Whitman**

* Mae Z. Orvis Opera Studio Participant
** Orvis Young Voices Studio Member

HOT ORCHESTRA

VIOLIN 1
Ignace Jang, Concertmaster
Claire Sakai Hazzard, Associate Concertmaster
Judy Barrett, Assistant Concertmaster
Nicole Routman Ebisu
Mio Unosawa Herzog
Helen Liu
Elaine Lu
Sheryl Shohet
Jean-Michel Jaquon
Melvin Whitney
Sandra Wong

CELLO
Mark Votapek, Principal
Nancy Masaki Hathaway, Associate Principal
Joshua Nakazawa
Karen Fujimoto

DOUBLE BASS
John Gallagher, Principal
John Kolivas, Associate Principal
Matthew Love

FLUTE
Susan McGinn, Principal
Lance Suzuki, Associate Principal

OBOE
Ryan Klein, Principal

Lindsay Edwards, Associate Principal

ENGLISH HORN
Lindsay Edwards

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

BASSEON
Paul Barrett, Principal
Philip F. Gottling III, Associate Principal

HORN
Julia Filson, Principal
Nikolette LaBonte, Associate Principal
Rory Onishi
George Warnock

TRUMPET
Don Hazzard, Principal
Russell Ishida, Associate Principal

TROMBONE
Jason Byerlotzer, Principal
Mitchem Anderson, Associate Principal
Rudi Hoehn
T.J. Ricer

TIMPANI
Michael Stubbart, Principal

PERCUSSION
Andres Pichardo-Rosenthal, Principal
Scott Christian, Associate Principal

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In the world of opera, you’d be hard pressed to find another composer as revered as Giuseppe Verdi. Having composed dozens of operas in his 87 years, Verdi, who hailed from the small town of Busseto Italy, is considered by many to be one of the greatest composers in history. His work, which consisted of 25 operas that stretched over six decades, is reportedly the most widely performed in history. Considering the heartache that Verdi endured in his lifetime—he lost two children and a young wife, all before he was 30—it’s astonishing to see the range of emotion, which spanned from comedy to dark tragedy, that Verdi could capture and bring to the stage.

Even at an early age, it was clear that Verdi was gifted, it was said that music and composition were in the boy’s bones. At only 9 years old, he would often fill in for his teacher as the organist in the village church. And as a young man, he applied—and was rejected—to the Milan Conservatory. Thankfully, this failed to discourage Verdi, who was taken under the wing of another composer, Vincenzo Lavigna, of the famed La Scala Opera House. It was here, under the tutelage of Lavigna between 1832 and ’35, that Verdi truly came into his own as he deepened his understanding of composition and rubbed shoulders with some of Milan’s most prominent political figures. In 1836, he took the hand of a young woman named Margherita and three years later, he completed his first opera, Oberto, which was successful enough that it toured in Genoa and Turin and led to three more commissions.

Despite Verdi’s success in his early years, dark days loomed. He would lose two children in their infancy and his beloved Margherita tragically passed away at only 26 years old. Although he was awash in grief, Verdi composed a comedy for his next piece, Un giorno di regno, which was so poorly received that he was reportedly “hissed off stage,” leading the composer towards years of depression. However, he would endure his hardship and continue to compose, bringing Nabucco to stage in 1842. Fortunately, this opera was well received and stoked Verdi’s fire. In the ensuing years, his career took off and he wrote like a man possessed, churning out one successful opera after another. By 1859, he had remarried and composed some of his more famous works, including Il Trovatore, Rigoletto, and La Traviata.

As he approached middle age, Verdi had become an international star and was routinely regarded as one of the finest composers of his era. He spent a considerable amount of time and accumulated a vast amount of wealth working in Paris. In the coming decades, he would create some of the world’s most memorable compositions, including Aida, Don Carlo, and Requiem. Although he would attempt to retire on multiple occasions, his passion for composition and the love he held for his craft continued to call to him. Coming out of retirement, he would write the now famous Falstaff and Othello in the final decades of his life.

In 1901, with the world’s respect and leagues of admirers behind him, Verdi passed away and was subsequently buried in Milan. More than a century later, as testament to his prowess, range of emotion, pension for drama, and keen intelligence, his work continues to endure today. Viva Verdi.

GIUSEPPE VERDI

About the Composer
**Synopsis**

**ACT I SCENE 1: A GRAND ROOM IN THE PALACE OF THE DUKE OF MANTUA**

In contrast to the somber prelude, dance music can be heard from offstage as gentlemen and their wives circulate though the room. The Duke tells the courtier Borsa about the woman he has seen in church every Sunday for the last three months. He is impatient to bring his seduction of her to a head, and has discovered she lives in a remote alley where a mysterious man visits her every evening. Among the ladies at the ball is the Countess Ceprano. They comment on her beauty and the Duke decides he will make-do with her for now. Borsa warns the Duke that Count Ceprano may overhear them; but the Duke does not care, one woman is just like another and fidelity is detestable (*Questa o quella* — This one or that). He flirts with the Countess and leads her off stage. Her jealous husband is following as Rigoletto enters and implies Ceprano has horns on his head. He also comments on the doings at court and on the Duke’s seductions. An excited Marullo enters; he has discovered that Rigoletto has a mistress!

The Duke and Rigoletto discuss how they can get rid of Ceprano in order to leave the field clear for the Duke. Rigoletto makes several sarcastic and boorish suggestions, which an angry Ceprano overhears. The jester’s master reproves Rigoletto for always going too far with a joke. Rigoletto just laughs; he knows he is protected from the hatred of the courtiers whom he has antagonized by the Duke. These courtiers decide to take revenge on the jester; they will meet that night to formulate a plan.

Suddenly, Count Monterone burst in. His daughter has been ravished by the Duke and he swears revenge. The jester mocks him with a mixture of buffoonery and evil. His lurching music despicts his own hunchbacked deformity (*Voi congiuraste* — You conspired). When the distraught father curses both the jester and the Duke with a father’s curse, the worst kind, Rigoletto recoils in horror.

**ACT I SCENE 2: AN ALLEY WITH RIGOLETTO’S HOUSE ON ONE SIDE AND THE CEPRANOS’ ON THE OTHER**

A shaken Rigoletto enters, still muttering about the curse. He is accosted by Sparafucile, an hired assassin for hire (his name is literally Shoot Gun), who offers his services to Rigoletto. He can have his sister lure any victim to his inn and dispose of him there. If Rigoletto has no use for his services just then, he can be found every evening at the same place. After Sparafucile leaves, Rigoletto broods that they are the same: both of them kill, Rigoletto with his tongue and Sparafucile with his dagger (*Pari siamo* — We are the same). He blames his own corruption on nature which made him a hunchback and on the sneering courtiers with whom he serves.

Still thinking about the curse, he enters his house to be greeted by his loving daughter, Gilda. She begs him to tell her about her family; she doesn’t even know her family’s name! He changes the subject. Has she ever gone out? Only to mass. He finally says her angelic mother felt pity for his sorrows and loved him in spite of his hunchback. She begs to be allowed to see the city and is asked again if she ever goes out. She lies and says no. Terrified that the courtiers who hate him will discovered her existence, Rigoletto begs her to keep her promise and stay home. He summons Giovanna, her companion, and asks if she locks the door every night, admonishing her to keep his daughter safe (*Veglia, o donna* — Watch woman).

Thinking he hears something, he goes out to the street giving the disguised Duke a chance to sneak in and hide. (He slips Giovanna a purse to keep her silent.) To his surprise, he recognizes Rigoletto and realizes it is the jester’s daughter upon whom he has designs. When Rigoletto leaves, Gilda regrets that she has lied to her father by not telling him of the handsome young man who has followed her to church. Although he seems noble, she would prefer a poor man (*Signor nè principe* — Neither nobleman nor prince). The duke emerges from hiding and ardentlly declares his love (*È il sol dell’anima*— [Love] is the sunshine of the soul). He tells her he is a poor student named Gualtier Maldè. As she confesses her love...
for him, the sound of the conspirators in the street makes her beg him to leave. They sing a long and fond farewell (Addio, addio). Left alone, Gilda rapturously thinks of her suitor’s name (Caro nome — Dear name). She can be seen by the masked conspirators on the street who admire her beauty. Suddenly Rigoletto appears, called back by new fears and still thinking of the curse. Identifying themselves, the courtiers approach him and ask him to help abduct the Countess Ceprano. He agrees and asks for a mask of his own. While putting it on they manage to blindfold him. He is told to hold the ladder while they do the abduction, and they gloat that they will now have their revenge on their torturer. As they drag the terrified Gilda away, she drops her scarf. Wondering what is happening, Rigoletto discovers the blindfold and tears it off to find the open door and Gilda’s scarf. He utters an anguished La maledizione! — The curse!

ACT II: A ROOM IN THE PALACE

The Duke has been to Rigoletto’s house and found the door open and Gilda gone. He is distressed, mostly for his loss (Ella mi fu rapita — She was stolen from me), but then thinks of her tears (Parmi veder le lagrime — I seem to see those tears). When the courtiers come to tell him of the abduction, he realizes the victim is Gilda and rushes off to ‘comfort’ her (Possente amor — Powerful love).

Rigoletto appears, feigning nonchalance and still playing the fool, but furtively looking around for signs of Gilda (This is the first time that the courtiers realize Gilda is the jester’s daughter rather than his mistress.) Realizing that the abducted woman is his daughter and that she is with the Duke, the jester first asks for her return. When this is of no avail, he falls to weeping and begs to know where she is. Finally, he abjectly throws off the fool and begs them to restore his daughter to him (Cortigiani — Courtiers).

Gilda rushes into the room and throws herself into her father’s arms. She confesses all to him (Tutte le feste al tempio — Every Sunday in church). He comforts her (Piangi fanciulla — Weep child). Monterone is led across the stage on his way to prison, distraught because, in spite of his curse, the Duke remains unscathed. Rigoletto swears that he will seek vengeance for them both (Sì vendetta). Gilda begs him to forgive the Duke; she still loves him.

ACT III: SPARAFUCILE’S INN

We are able to see both the inside of the inn and the deserted riverbank outside. The people in the respective locations cannot hear or see each other. Sparafucile is inside. Rigoletto has brought Gilda, who still believes the Duke loves her, to observe his perfidy for herself. The Duke appears inside, demands a room and some wine and then sings the famous aria La donna è mobile (Woman is fickle). When he returns with the wine, Sparafucile knocks on the ceiling to call his sister. In a quartet, a crestfallen Gilda watches the Duke flirt with Maddalena, and Rigoletto swears revenge (Bella figlia dell’amore — Beautiful daughter of love).

Rigoletto, thinking Gilda has finally been convinced of the Duke’s true nature, tells her to go to safety in Verona where he will meet her soon. Sparafucile comes out and Rigoletto gives him half of the agreed upon sum. He will return at midnight to collect the body and pay the rest. Maddalena tries to save the Duke by telling him to go, but a terrible storm is approaching, and he asks for a room for the night. She begs her brother to spare the handsome young man, but he refuses. She tries to persuade him to kill the jester instead and keep all of the money, but the assassin has pride in his profession. He would never betray a paying customer. Gilda appears outside, dressed as a man, and overhears them agreeing to kill the first person who appears before midnight. Determined to save the Duke’s life at the expense of her own life, she knocks at the door. The door is opened, there is a cry, and then silence.

Rigoletto returns, gleefully anticipating his revenge. Midnight strikes and Sparafucile comes out with a sack supposedly holding the Duke’s body. The jester is about to drag it to the river when he hears the Duke’s La donna è mobile. Horrified he opens the sack to find his dying daughter. She begs his forgiveness and says she will pray for him in heaven (Lassù in cielo — There up in heaven). Instead of the customary concerted finale, Verdi ends the opera as Gilda dies and a heartbroken Rigoletto once more cries, La maledizione!
Quinn Kelsey began in opera in 1991 as a chorus member with the Hawaii Opera Theatre. For the Hawaii native, the last 23 years have taken him many places and have put him on many different stages in the U.S. and abroad. Highlights of the 2015/16 season have included La traviata at the Canadian Opera Company; his London recital debut at Wigmore Hall with Rosenblatt Recitals; a solo Liederabend as well as performances of Lucia di Lammermoor with Oper Frankfur; performances of La bohème at the Metropolitan Opera; Rigoletto with Opernhaus Zürich, as well as company debuts with the Royal Opera House in La traviata and the Opera National de Paris in a new production of Rigoletto. To open the 2016 season, he will join the Lyric Opera of Chicago for Lucia di Lammermoor with soprano Albina Shagimuratova and tenor Piotr Beczala.

Praised for her vocal beauty, seamless technique, and abundant musicality, soprano Nadine Sierra is hailed as one of the most promising talents in the opera world today. The youngest winner of both the Metropolitan Opera National Council Auditions and the Marilyn Horne Foundation Vocal Competition, she has performed with top opera companies and symphony orchestras around the world. In the 2015-16 season, she has made company debuts with Paris Opera (Zerlina/Don Giovanni), La Scala (Gilda/Rigoletto), the Metropolitan Opera (Gilda), and Berlin Staatsoper (Amor/Orfeo ed Euridice). Upcoming highlights include debuts at Lincoln Center’s Mostly Mozart festival and the Tanglewood Music Festival this summer, and a return to the Met in Idomeneo (Ilia) and Don Giovanni (Zerlina) next season.

Barry Banks began his career in Bellini, Rossini and Donizetti roles. Current season highlights include Arturo (I puritani) for Welsh National Opera under Carlo Rizzi; Beethoven’s Symphony No.9 with Swedish Chamber Orchestra under Thomas Dausgaard; Carmen Burana in Czech Philharmonic Orchestra’s New Year’s Day concert conducted by Jakub Hrůša; Mahler’s Symphony No.8 with Utah Symphony Orchestra under Thierry Fischer, and Beethoven’s oratorio Christus am Ölberge with Orquesta de la Comunidad de Madrid conducted by Fabio Biondi.

Austin Critics’ Table “Best Singer Award” recipient and alum of San Francisco Opera’s prestigious Merola program, Matthew Treviño is one of today’s most sought-after young basses. The current 2015-2016 season has brought Sparafucile in Rigoletto with Vancouver Opera; Colline in La bohème with Opera Coeur d’Alene; Ashby in La fanciulla del West with Opera Omaha; the King in Aïda with Utah Opera; Leporello in Don Giovanni with Intermountain Opera, and Beethoven’s Ninth Symphony with the Brevard Symphony Orchestra. Future seasons include La bohème with the Colorado Symphony; Beethoven’s Ninth Symphony with the Santa Fe Symphony; a reprise of his Sparafucile for Palm Beach Opera, and returns to Nashville Opera for Three Way and Opera Colorado as Raimondo in Lucia di Lammermoor.
Cynthia Hanna makes her Hawaii Opera Theatre debut as Maddalena in Rigoletto. Recent performances include Third Wood Nymph in Rusalka (Lyric Opera of Chicago), Suzuki in Madam Butterfly (Savonlinna Opera Festival, Opera Grand Rapids), Meg Page in Falstaff (Utah Opera), Alisa in Lucia di Lammermoor (Dallas Opera), Maddalena in Rigoletto (Beijing’s Reignwood Theater), Dritte Dame in Die Zauberflöte (Baltimore Symphony Orchestra, Opera North), and Emilia in Otello (Sarasota Opera). With Washington National Opera she sang the Page in Salome, Dryade in Ariadne auf Naxos, and Mercedes in Carmen. Concert performances include engagements with the Utah Symphony, American Symphony Orchestra, National Symphony Orchestra Chamber Players, Seattle Youth Symphony, and Charleston Symphony Orchestra.

Honolulu native Blythe I. Kelsey has been involved in HOT’s productions since the age of 12. She attended the 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 the Third Lady, The Magic Flute (2015); Sister Mathilde, Dialogues of the Carmelites (2013); High Priestess, Aida (2012); Miss Todd in a radio production of The Old Maid and the Thief (2011), all with HOT. Additionally, she has appeared as Cobweb in A Midsummer’s Night Dream and Michaela in 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 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.

Opera Magazine (UK) praised American mezzo-soprano Toby Newman’s “…moving, plaintive-voiced account of the name part” portrayal of the title role in Holst’s Savitri. Her repertoire also includes Sesto in Cielo Cesare in Egitto (Opera Roanoke); Dorabella in Cosi fan tutte (St. Petersburg Opera); Dinah in Trouble in Tahiti (Anchorage Opera); Zerlina in Don Giovanni (Phoenix International Festival of the Voice), and the Mother in Amahl and the Night Visitors (The Bushnell Center for Performing Arts, Hartford, CT). Recent concert credits include the alto solos in Mendelssohn’s Elijah; Handel’s Messiah and Judas Maccabaeus; Bach’s St. Matthew and St. John Passions; Brahms’ Liebeslieder Waltzer, and one of the two “divas” in the New Haven Symphony Orchestra’s Dueling Divas concert.
John Mount has sung more than 100 opera roles with major opera companies throughout the United States, including San Francisco Opera, Santa Fe Opera, Hawaii Opera Theatre, Houston Grand Opera, and Colorado Opera Festival. He was a national finalist in the Metropolitan Opera Auditions and the San Francisco Opera Auditions as well as a finalist in the International Competition for Verdian Voices in Busseto, Italy. He is Professor of Music at The University of Hawaii where he teaches voice and directs the opera workshop. Professor Mount holds a Bachelor of Music degree and Masters of Music degree in vocal performance from the University of Colorado.

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 Miserables at Paliku Theatre. Currently Mr. Tennent is a Professor of Voice at Chaminade University and teaches privately.

The multifaceted Kip Wilborn has been a longtime member of the HOT family. He was last seen on the HOT stage as Canio in I Pagliacci. Career highlights include: Hoffmann in Les Contes Hoffmann (Vienna); Pinkerton in Madam Butterfly (Vienna); Rienzi in Wagner’s Rienzi (Bremen); Calaf in Turandot (Boston) and numerous roles in Germany including Otello in Otello, Don Jose in Carmen, and Turiddu in Cavalleria Rusticana. Other HOT performances include Siegmund in Die Walküre, Luigi in Il Tabarro, and Pinkerton in Madam Butterfly. On the musical theatre stage he played Phantom in the Hal Prince production of The Phantom of the Opera (Toronto) and locally, Jean Valjean in Les Miserables (Paliku Theatre). This fall he will conduct It Shoulda Been You at Manoa Valley Theatre.

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Hal France
Conductor

Hal France returns to HOT after conducting the 2015 production of The Magic Flute. His upcoming performances include engagements with the Utah Opera, Lyric Opera of Kansas City, Depaul Opera Theater, and a double bill of new operas by David Lang for the Portland Opera. He was the Artistic Director and Principal Conductor of Opera Omaha from 1995 to 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 from 1980 to 1984. He has performed with opera companies and symphony orchestras around the United States and abroad in a conducting career that has spanned 35 years.

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 Kawaiaha’o Church Choir, HOT Chorus, UH Mānoa Hawaiian Chorus, Pearl Harbor Hawaiian Civic Club, and Kawaiolaonapukanilelo. She and her family are owners of “Bete Mu’u” which celebrates the “Classic Mu’umu’u.”
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GIVE TO THE FUTURE

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:

**Gift Securities rather than Cash**
- Receive income from your gift as well as a Tax Deduction
- Provide income to HOT while benefitting your loved ones

**Name HOT as the beneficiary of a Will, Living Trust, Retirement Plan, or Life Insurance Policy**

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**
General Director

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INSPIRING THE COMMUNITY WITH OPERA

HOT EDUCATION OUTREACH

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. 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.

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.

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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IF YOU ARE INTERESTED IN HAVING HOT’S EDUCATION TEAM COME TO YOUR SCHOOL OR COMMUNITY GROUP, CONTACT THE HOT OFFICE AT 808.596.7372.
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<td>Alan &amp; Joyce Tomonari</td>
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<td>Mark &amp; Carolyn Blackburn</td>
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<td>Noreen &amp; David Mulliken</td>
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<td>Linda C. Nelson</td>
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