

House District 26
Senate District _12_

THE TWENTY-EIGHTH LEGISLATURE
APPLICATION FOR GRANTS
CHAPTER 42F, HAWAII REVISED STATUTES

Log No:

For Legislature's Use Only

Type of Grant Request:

GRANT REQUEST – OPERATING

GRANT REQUEST – CAPITAL

"Grant" means an award of state funds by the legislature, by an appropriation to a specified recipient, to support the activities of the recipient and permit the community to benefit from those activities.

"Recipient" means any organization or person receiving a grant.

STATE DEPARTMENT OR AGENCY RELATED TO THIS REQUEST (LEAVE BLANK IF UNKNOWN):

STATE PROGRAM I.D. NO. (LEAVE BLANK IF UNKNOWN):

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual:
Hawaii Opera Theatre
Dba:

Street Address:
848 S. Beretania Street, Suite 301 Honolulu, HI 96813
Mailing Address:
848 S. Beretania Street, Suite 301 Honolulu, HI 96813

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name SIMON CROOKALL
Title Executive Director
Phone # (808) 596-7372
Fax # (808) 596-0379
E-mail s_crookall@hawaiiopera.org

3. TYPE OF BUSINESS ENTITY:

- NON PROFIT CORPORATION INCORPORATED IN HAWAII
- FOR PROFIT CORPORATION INCORPORATED IN HAWAII
- LIMITED LIABILITY COMPANY
- SOLE PROPRIETORSHIP/INDIVIDUAL
- OTHER

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

REQUEST FOR FUNDS TO SUPPORT EXPANDED PROGRAMS ON THE NEIGHBOR ISLANDS. SPECIALLY MONIES WOULD BE SPENT TO EXPAND PRODUCTION THROUGH THE UNDERWRITING OF A FULL-SCALE OPERA PRODUCTION OF *THREE DECEMBERS* ON MAUI AND THE BIG ISLAND OF HAWAII.

4. FEDERAL TAX ID #: [REDACTED]
5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2017: \$ 500,000.00

8. STATUS OF SERVICE DESCRIBED IN THIS REQUEST:

- NEW SERVICE (PRESENTLY DOES NOT EXIST)
- EXISTING SERVICE (PRESENTLY IN OPERATION)

SPECIFY THE AMOUNT BY SOURCES OF FUNDS AVAILABLE AT THE TIME OF THIS REQUEST:

STATE \$ 0
FEDERAL \$ 0
COUNTY \$ 0
PRIVATE/OTHER \$ 0

TYPE NAME & TITLE OF AUTHORIZED REPRESENTATIVE:

[REDACTED]
AUTHORIZED SIGNATURE

SIMON CROOKALL, EXECUTIVE DIRECTOR
NAME & TITLE

01/22/16
DATE



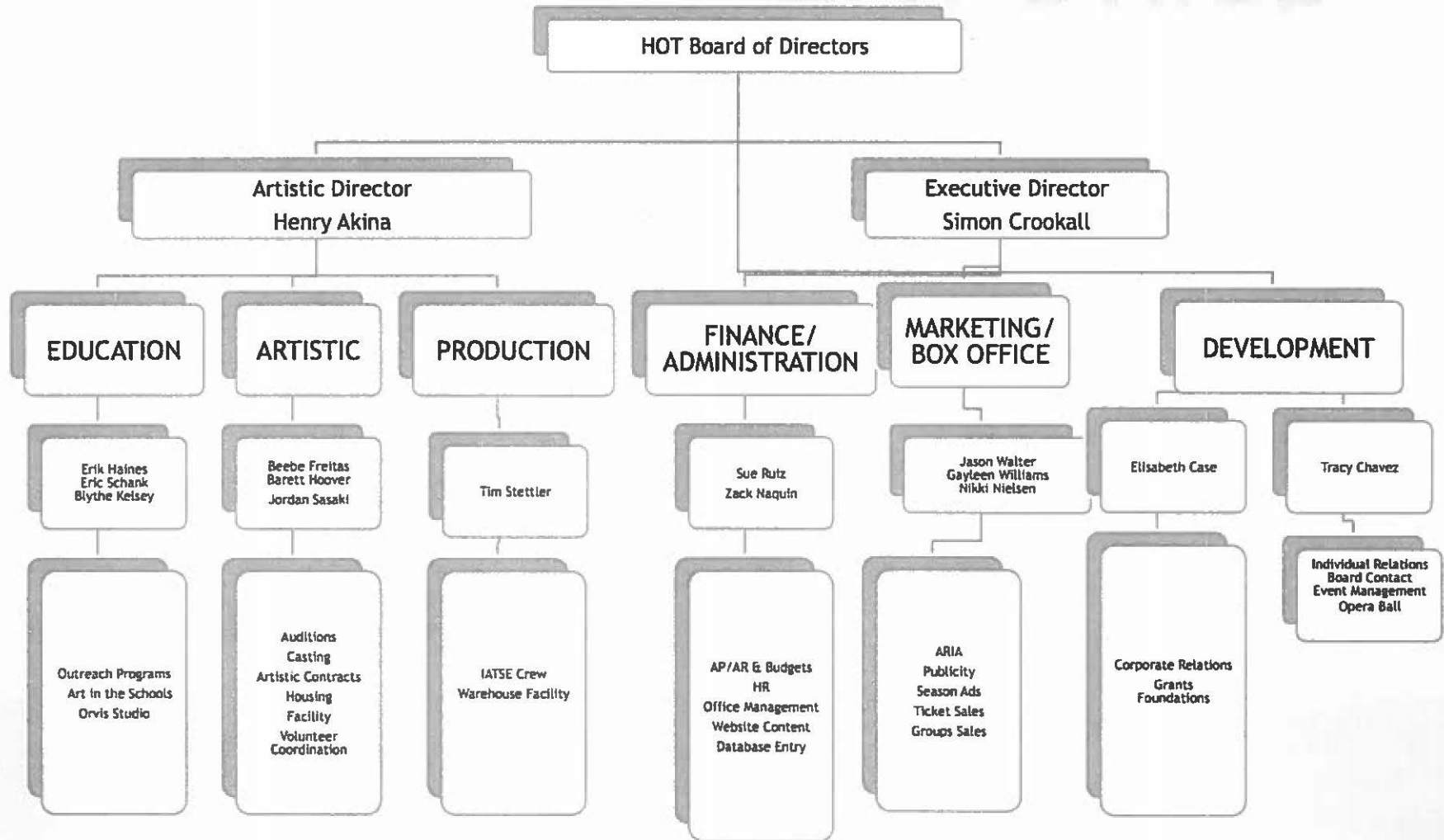
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*HOT STAFF



Application for Grants

If any item is not applicable to the request, the applicant should enter "not applicable".

I. Background and Summary

This section shall clearly and concisely summarize and highlight the contents of the request in such a way as to provide the State Legislature with a broad understanding of the request. Please include the following:

1. A brief description of the applicant's background;

Established in 1960 as part of the Honolulu Symphony, and incorporated in 1980, Hawaii Opera Theatre's (HOT) mission - to use sound business practice to present a broad spectrum of world-class opera and music-theatre, as well as a wide range of educational and artistic opportunities, to the whole State of Hawaii - is vitally important in terms of community.

2. The goals and objectives related to the request;

Hawaii Opera Theatre will continue its work to ensure that we provide as many residents and visitors to the State of Hawaii as possible with world-class opera and music theatre as education and training through the following:

- Three main stage and one chamber opera production each year, performed to almost 16,000 people on Oahu.
- For the 2016-2017 Season, HOT will bring the chamber opera production of Jake Heggie's *Three Decembers* to the islands of Maui and the Big Island of Hawaii.
- *Opera for Everyone* (OFE): HOT's preview night of each opera production for an audience of students and teachers at the 2,000-seat Neil S. Blaisdell Concert Hall.
- *Opera Express*: HOT's specially adapted opera performance touring to elementary and middle schools, reaching over 22,000 students on the four islands of Oahu, Kauai, Maui and Hawaii.
- *Opera Residency*: HOT's education and production staff work in schools to produce an opera, touching approximately 4,000 on Oahu in a year.
- *Mae Z. Orvis Opera Studio* and the newly established *Young Voices Studio* (high school) to train, cultivate and nurture young artists.
- Adult-oriented *Opera Previews* and *Lanai Lectures* at various locations in the community.

3. The public purpose and need to be served;

A strong arts presence is often the catalyst to a healthier community. The arts play a major role in the quality of life for all our citizens by giving identity to our community, making it more viable and enjoyable by fostering cultural appreciation, creating jobs and strengthening the local

economy, and providing an effective method for teaching our youth the many skills needed to live and work successfully in society. "Culture is a fabric composed of gifts from every corner of the world," said world-renown cellist Yo-Yo Ma, "The arts teach us that there is something that connects us all and is bigger than each of us...[Music] belongs to us all."

We strongly believe that the programs offered by HOT are unique in the islands, and bring a type of arts experience and arts education that no other organization in Hawaii can supply. HOT is the only company performing opera in Hawaii, and a vital segment of the cultural landscape of Hawaii State.

Because of budget cuts and demands on schools for higher test scores, the Arts, which were once pillars of the educational system, are being vastly reduced or eliminated in education. Yet there is compelling evidence that the arts are necessary at all ages for children to achieve success in school, in life and in their adult careers. Arts education is found to be effective in keeping young people in school, in reaching and motivating at-risk students and those with distinctive learning styles, and in making education more interesting and, therefore, more accessible.

Opera can only happen when artists from a variety of disciplines come together to bring singers, musicians, actors, dancers, creative designers, scenic painters and costumers into one magnificent vision. It is therefore the ideal foundation for arts education, with its rich diversity of program disciplines and opportunities for self-expression.

Students learn to appreciate a complex art form with visual arts, dance, vocal and instrumental music, and dramatic literature. Opera offers a way to make connections across these disciplines. "Opera has the power to communicate universal themes, ideas, and emotions that ultimately enhances and betters our society...[Opera] stretches students and teachers in directions they never thought possible." - New York City Public Schools Superintendent Dr. Joseph Piro. In HOT's education programs, we are teaching children to be human beings who can enjoy the deeper forms of beauty which is just as important as preparing them for jobs and to be citizens.

4. Describe the target population to be served; and

HOT aims to bring opera statewide with top quality opera productions and innovative education programs on four islands of Oahu, Kauai, Maui and Hawaii. HOT's operas are produced with the highest artistic effort designed to provide the thrill of excellent vocal and theatrical tradition, access to internationally known artists, innovative design and direction, and the opportunity to expand their cultural experiences. Our goals will be to continue to:

- Expand the range of work performed by HOT
- Raise the artistic profile of the company nationally and internationally
- Explore new venues for performances and related events that are accessible to younger and newer audiences
- Expand HOT's reach into the wider community
- Build annual ticket sales, thereby providing the resources needed to maintain artistic quality and support new levels of programming and educational programs
- Encourage a new generation of opera lovers in Hawaii.

5. Describe the geographic coverage.

HOT's productions provide people in Hawaii – including visitors and neighbor island residents - with access to internationally renowned artists, innovative design and direction, and the opportunity to expand their cultural experiences. For the 2016-2017 season, HOT will bring three main stage and one chamber opera production, performed to almost 16,000 people on Oahu. In addition, HOT will bring the chamber opera production of Jake Heggie's *Three Decembers* to the islands of Maui and the Big Island of Hawaii.

HOT's educational outreach programs reached over 22,000 students K through 12, and their families on the islands of Oahu, Kauai, Maui and Hawaii, many of who might not otherwise be served. HOT's arts educational outreach programs including *Opera Express*, *Opera Residency*, *Opera For Everyone*, *Mae Z. Orvis Opera Studio*, *Young Voices Studio*, and *Opera Previews* and *Lanai Lectures* reach over 10,000 students K through 12 (almost half of schools served are Title 1), and their teachers and families and other adults on Oahu alone.

We will strive to bring our programs to children in population areas that are currently underserved by arts activity, with an emphasis on public schools, and Title 1 schools in particular. By building relationships with schools in underserved areas, we can ensure that exposure to Opera and to classical music is not limited to a one-time experience for the children, but a first step in a lifetime appreciation of music.

The grant in aid funds will enable us to keep the cost of our programs low, and provide the maximum value to the schools and little or no cost. The existence of grant in aid funds will enable us to leverage funding from other sources, foundations and individual donors, to ensure that we are able to serve all areas of the population.

II. Service Summary and Outcomes

The Service Summary shall include a detailed discussion of the applicant's approach to the request. The applicant shall clearly and concisely specify the results, outcomes, and measures of effectiveness from this request. The applicant shall:

1. Describe the scope of work, tasks and responsibilities;

In 2016-2017, Hawaii audiences will enjoy a program that is balanced by two very significant pillars of opera repertoire with an exciting new production and Hawaii Opera Theatre's (HOT) first time ever presenting this piece of musical-theatre. HOT is also adding a contemporary-themed smaller scale opera – one that is shorter in length, American, in English, and is to be performed in a space other than the concert hall.

For the 2016-2017 season, Hawaii audiences will enjoy the following productions:

- Puccini's ever-popular favorite, *La Boheme*;
- Andre Previn's opera based on the Pulitzer-Prize winning Tennessee Williams play and 1951 movie, *A Streetcar Named Desire*;

- Offenbach's epic masterpiece, *The Tales of Hoffman*;
- Leading American composer, Jake Heggie's *Three Decembers* (premiered in 2008) starring world-renowned mezzo-soprano Federica Von Stade for whom the work was originally composed.

Opera Express takes HOT's abbreviated opera into elementary and middle schools (38% of which are Title 1 status) on Oahu, Kauai, Maui, and Hawaii. This 2014-2015 season HOT performed 72 times at 60 schools and additional venues, which provides a venue for more schools and also home school programs. Of HOT's "Pirates of Penzance" Opera Express Tour performance at Hawaii Theatre, Star-Advertiser reviewer John Berger said, "Pared-down 'Pirates' is perfect for keiki." We approximate attendance at between 200-400 students, teachers and parents. For the first time this year HOT broadcast a live performance of the operetta on Hawaii Public Radio.

- Oahu's tour (fall & spring) reached 46 schools through 45 performances at schools plus 2 at Hawaii Theatre and 1 at Kapolei library, the first time a library performance has been done on Oahu.
- Kauai's tour held 9 performances at 5 public schools from Hanalei to Ele`ele.
- Maui's tour held 7 performances at 3 elementary schools from Hana to Lahaina and at Kahalui library.
- The Big Island of Hawaii tour held 7 performances at 6 schools and 1 performance at Kahilu Theatre, which was sold out with 500 attendees. HOT was able to attain a new Corporate Sponsor – KTA Superstores – for the Big Island tour.

For the 2015-2016 season, HOT's *Opera Express* features an adaptation of *The Magic Flute* (in English), which was also produced by HOT as a full-scale production October 9-13, 2015.

Opera for Everyone (OFE) reserves each opera's final dress rehearsal – full-staged with orchestra, surtitles in English, costumes, sets and lighting - for the purpose of servicing teachers and their elementary through high school students, and some college students at a ticket price of just \$7. The order form offers a brief introduction to each opera's story and information on free study materials provided with each order, free in-classroom lectures upon request, and help in finding resources. HOT has a corresponding Intern Program where students get hands-on experience, on-stage or backstage in production.

"These three operas were the first real pieces of theatrical arts that I've watched, and I have engendered a newfound interest for them. I will no longer be visiting movie theaters as frequently; instead I will be seizing every opportunity that I have to see a story unfold on stage," said one student.

Opera Residency program (*Opera America Success Award*), designed to meet curriculum components, takes our education and production staff into an elementary school to work for an entire semester with students and teachers– and parents and grandparents - to produce and perform an opera. HOT worked with four schools during the 2014-2015 school year, including a summer session at Niu Valley Intermediate (East Oahu) and a semester at Blanche Pope Elementary in Waimanalo (December, 2014). Pearl City Highlands Elementary School (February, 2015) produced an opera entitled "An Alien's Guide to Earth" to showcase poems by second grade students about Earth and environments which HOT's teaching artists set to original

opera melodies, and included “The Grassland” to the tune of the bullfighter’s song in *Carmen* by Georges Bizet, and “The Desert” to the tune of the Triumphal March from *Aida* by Verdi. Waikele Elementary School’s yearlong first-grade residency consisted of four classes, half of which are special needs and/or English as a second language students. Students covered music basics and terms, parts of the voice, use of the voice, identifying the beat, moving to the beat, learning songs, and theatrical exercises, and then wrote the lyrics and dialogue for their opera “Xoltee’s Waikele Adventure” based on what they learned this year about Waikele and the workers that make up their community.

Ensuring the future of opera in Hawaii, HOT encourages, cultivates and nurtures young artists through our *Mae Z. Orvis Opera Studio* (young adult), and now the newly established *Young Voices Studio* for High School students). Several studio alumni have achieved recognition and are performing on national and international stages. Native Hawaiian **Quinn Kelsey**, a baritone singer is a major opera star who started in HOT’s *Mae Z. Orvis Opera Studio* program. Kelsey was recently cast for the title role in the English National Opera’s new take on Verdi’s classic *Rigoletto*.

HOT’s new *Orvis Young Voices* program completed its first year. The participants had over 70 hours of classes with nationally acclaimed guest artists, Hawaii Opera Theatre staff and guest artists from the community. Training addressed vocal technique, musicality, interpretation and presentation, dance/movement classes, drama instruction, introduction to the International Phonetic Alphabet, video preparation and preparing for college. They were also offered tickets to HOT performances and opportunities to observe classes and concerts given by the company’s adult singer training program, the *Mae Z. Orvis Opera Studio*.

Adult education is provided through *Opera Previews*, at the Honolulu Museum Doris Duke Theatre and other locations, including an hour-long talk by HOT’s Executive Director Simon Crookall and visiting artists on Hawaii Public Radio, and pre-performance *Lanai Lectures* at the performance venue. HOT has reached out to younger and new audiences and held Preview events in popular urban venues, including Agora in Kaka`ako, and the Chinatown Artists Lofts, offering a “deconstructed opera”, or, elements of the opera experience that touch on all senses and is entertaining, educational, and inviting and inclusive.

2. Provide a projected annual timeline for accomplishing the results or outcomes of the service;

October 2016

- *Opera Express* 1-2 weeks tour of Oahu.
- *Opera Residency* #1 (semester-long) continues (start August with beginning of school year).
- *Opera For Everyone* presentation of *La Boheme* (Wednesday night before opening night at Neil S. Blaisdell Concert Hall):
- Opera production of *La Boheme* (3 nights at Neil S. Blaisdell Concert Hall):
- *Lanai Lectures* 45 minutes before and 30 minutes before each show
- Collect and analyze data from events & performances

November 2016

- *Opera Residency #1* (semester-long) continues.
- *Young Voices Studio* workshop #3 (weekend)

December 2016

- Concert by *Mae Z. Orvis Opera Studio* singers.
- *Opera Residency #1* performance (at school).

January 2017

- *Young Voices Studio* workshop #4 (weekend)
- *Opera Express* tour on Kauai (1-week)
- *Opera Residency #2* (two-month-long) begins
- *Opera Residency #3* (semester-long) begins

February 2017

- *Opera Residency #2* (two-month-long) performance
- *Opera Residency #3* (semester-long) continues
- *Opera For Everyone* (Wednesday night before opening night at Neil S. Blaisdell Concert Hall)
- Opera production of *Streetcar Named Desire* (3 nights at Neil S. Blaisdell Concert Hall)
- *Lanai Lectures* 45 minutes before and 30 minutes before each show
- Collect and analyze data from events & performances

March 2017

- *Opera Residency #3* (semester-long) continues
- *Opera Express* tour on Maui (1-week)
- Concert by *Mae Z. Orvis Opera Studio* singers
- Chamber Opera production of *Three Decembers* (3 nights at venues on Oahu at Hawaii Theatre, on Maui at MACC, and on Hawaii at Kahilu Theatre)
- *Lanai Lectures* 45 minutes before and 30 minutes before each show
- Collect and analyze data from events & performances

April 2017

- *Opera Residency #3* (semester-long) continues
- *Opera For Everyone* presentation of *Tales of Hoffman* (Wednesday night before opening night at Neil S. Blaisdell Concert Hall):
- Opera production of *Tales of Hoffman* (3 nights at Neil S. Blaisdell Concert Hall)
- *Lanai Lectures* 45 minutes before and 30 minutes before each show
- Collect and analyze data from events & performances

May 2017

- *Opera Express* tour on Big Island of Hawaii (1-week)
- *Opera Residency #3* (semester-long) performance(s)

June 2017

- *Opera Residency #4* (summer program) begins
- *Mae Z. Orvis Opera Studio* workshops and master classes begin.
- *Young Voices Studio* workshop #1 (weekend)

July 2017

- *Opera Residency #4* (summer program) performance/end
- *Young Voices Studio* workshop #2 (weekend)

August 2015

- Concert by *Mae Z. Orvis Opera Studio* singers

3. Describe its quality assurance and evaluation plans for the request. Specify how the applicant plans to monitor, evaluate, and improve their results; and

HOT will follow its Strategic Plan to select, cast and produce the opera season, using a combination of full-time employees, contract workers, artists and creative teams from across the US, and local volunteers.

There are five overarching measures for effectiveness as it relates to the projects within this proposal:

1. Ability to produce the project as outlined
2. Artistic success of productions
3. HOT's reach into the larger community?
4. Replicability of outcomes in future seasons / projects
5. Expansion of possible funding sources for such projects

HOT's Education team attend the annual the Arts First "Teaching Artists Institute" and work with the State Artists in the Schools (AITS) program coordinator to ensure that our programs help to enhance curriculum components. Research shows that where teachers have pedagogical and curricular expertise, and teaching artists bring arts knowledge and skills, together, they provide inventive arts integrated instruction to support student learning. Learning through partnerships with arts specialists and teaching artists also motivate and equip teachers to integrate the arts in their classrooms more frequently and in greater depth.

The success of our education programs can be measured by the demand for our performances and projects, and by attendance at our *Opera for Everyone* school performances. For *Opera Residency* and *Opera Express* programs, feedback from teachers and participants is regularly sought, and comments are incorporated into our work to ensure that it is both relevant and helpful to the schools and to the teachers. HOT's Education Director meets pre- and post-*Opera Residency* with teachers and administrators to discuss how to tailor the program, and after to review its success and discuss suggestions on ways in which it can improve.

4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the

program's achievement or accomplishment. Please note that if the level of appropriation differs from the amount included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

HOT will be tracking, analyzing and reporting the following numbers to measure effectiveness:

- Attendance of new opera goers for productions
- Increased traffic on our website and through other social media.
- Attendance at Opera For Everyone
- Number of schools for Opera Express tour and Opera Residency programs
- Attendance at adult education programs
- Support for HOT, educational programs, and the arts in Hawaii

III. Financial

Budget

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2017.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$125,000	\$125,000	\$125,000	\$125,000	\$500,000

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2017.

- Individual \$701,795
- Corporate \$75,600
- Foundation \$380,000
- National Endowment for the Arts (NEA) \$20,000
- Hawaii State Foundation on Culture and the Arts \$20,000
- City & County Grant-In-Aid \$125,000

4. The applicant shall provide a listing of all state and federal tax credits it has been granted within the prior three years. Additionally, the applicant shall provide a listing of all state and federal tax credits they have applied for or anticipate applying for pertaining to any capital project, if applicable.

None

5. The applicant shall provide a listing of all federal, state, and county government contracts and grants it has been and will be receiving for program funding.

None

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2015.

See attached.

IV. Experience and Capability

A. Necessary Skills and Experience

The applicant shall demonstrate that it has the necessary skills, abilities, knowledge of, and experience relating to the request. State your experience and appropriateness for providing the service proposed in this application. The applicant shall also provide a listing of verifiable experience of related projects or contracts for the most recent three years that are pertinent to the request.

The quality of HOT's work has been praised for over 50 years by audiences and reviewers, including those from international publications Opera News, Opera Now & Opera, as well as local media outlets. HOT's 2014 Madam Butterfly, imported from the Savonlinna (Finland) opera festival was declared, "[With] beautiful costumes, imaginative lighting and the single multi-level set... a must-see for first-timers and curiosity seekers as well as dedicated fans." HOT's 2015 Glimmerglass Festival (New York) production of The Flying Dutchman by Richard Wagner was deemed "[A] soaring spectacle...spectacular choreography and inspired set design, not to mention passionate powerful singing." Of Jonathan Dove's lyrically compelling Siren Song, HOT was commended "for bringing this work to Hawaii and for delivering such a fine production."

Over the past two seasons HOT has increased its audience, especially in the younger demographic. Furthermore, subscription sales increased this year for the first time since 2000, bucking a national trend in falling subscriptions for opera and symphony tickets. Ticket sales for HOT's 2014-2015 main stage productions increased by 31% in 2014 and a further 4% in 2015. Ticket income increased by 21% and 7% over the same period. In addition, the number of visitors to HOT's website increased by 54% in the past year.

For the 2014-2015 season, HOT produced a fourth opera, *Siren Song*, by the English composer Jonathan Dove (debut 1994). The goals and achievements of this production and its marketing were to:

- Expand the range of work performed by HOT
- Raise the artistic profile of the company nationally and internationally
- Build new, younger audiences
- Explore new venues for performances that are accessible to younger audiences, in this case, a warehouse in the developing urban area of Kaka'ako, in downtown Honolulu.

- Offer subject matter of the opera that is particularly relevant to Hawaii (where it has, for this proposed opera for example, a large military population)
- Offer a new genre of opera that is more relevant and conducive to building younger audiences.
- Build annual ticket sales, thereby providing the resources needed to increase marketing and support new levels of programming and educational programs.

This was the first contemporary opera project undertaken by HOT, and the first time in which the venue was anywhere other than the concert hall. As was HOT's strategy, the format of the opera itself proved to be attractive to new audiences - 70 minutes with no intermission, small scale and more informal in style than "grand opera", and performed in English. Ruth Bingham, special reviewer for the Star-Advertiser said "HOT's *Siren Song* is distilled "essence of opera"; condensed...powerful, stripped of spectacle and hoopla, brilliantly designed and spectacularly performed... anyone who misses it is going to regret it for years...Director Henry Akina and his production team are to be commended for bringing this work to Hawaii and for delivering such a fine production. I had no idea what to expect and was thoroughly entranced...event theater at its best - a new venue revealing an unfamiliar part of the city; food and drink to purchase on-site before and after...and a new work about current events, revealing unrecognized parts of ourselves."

Hawaii Public Radio's Arts & Culture reporter Noe Tanigawa said "Honolulu, this is a production to be proud of." Steven Mark of the Star-Advertiser wrote "HOT's *Siren Song* has offbeat appeal" prepared new opera goers with tips, and enticed them with beautiful descriptions of the characters and how we all might relate to them and this true story.

HOT held pre-performance Lectures 45 minutes prior to every performance at the Kaka'ako venue, which were very well attended. Thanks to HOT Executive Director, Simon Crookall, who made a visit to his home of origin in England last Winter and met *Siren Song* composer Jonathan Dove, the composer himself came to Hawaii for the two-week performance and gave wonderfully enthusiastic lectures which was quite a treat for our patrons and guests.

Over 1800 people - a capacity of 88% - attended the six performances. The make-up of the audience was divided between HOT subscribers (45%) and single-ticket buyers (55%). The response from both sectors of audience was equally positive. For the regular HOT supporters this was an opportunity to see an HOT production in a new, much more intimate venue, and with a contemporary style production using video projections in place of conventional scenery. For the new, younger audience, this was a very accessible introduction to opera, lasting only 70 minutes, and with a very contemporary storyline that was very familiar to the younger generation.

For the first time in eight years, thanks to a State Grant-in-Aid, HOT's 2013-2014 season finale, Gilbert & Sullivan's *The Mikado* was transported over to Maui for a performance at the Maui Performing Arts Center on Wednesday, June 18, 2014. Total tickets sold for the Wednesday, June 18 Maui performance was 733, or a 75% capacity. HOT also held a donor-appreciation *Meet the Stars Party* - an opportunity to mingle with the artists - the night before the Maui performance, which was sponsored by Louis Vuitton, Wailea.

The logistics were complicated - moving the set, 28 Hawaii Symphony Orchestra musicians, 33 chorus members, 20 wig & make-up, 19 wardrobe, and 30 additional production staff. However, this was the appropriate sized opera to do this, and advanced planning allowed the set-designers to design for transportability, and some parts duplicated to make for easy shipping. And thanks to an additional in-kind grant from Young Brothers, shipping costs were minimized. Because it was a one-night performance, there were minimal overnight stay fees, and the entire cast and crew flew back together the same night on a chartered Hawaiian airlines flight.

HOT greatly appreciated the MACC's generous support to make this production happen on Maui. One Maui audience member wrote a follow-up email to HOT: "Thank you for bringing "The Mikado" to Maui. It's so rare that we get to see such a fine production on the island. I was glad to read that you were bringing HOT to the schools, too. After 30+ years of teaching on Maui, I still remember the day that HOT came to Haiku with the tenor who auditioned for the MET many years ago. My students loved the performance. Congratulations to Director Henry Akina for the updated dialogues and lyrics to the famous arias. They were AMAZING!"

Educational Outreach Programs

Demand for HOT's education programs continues to grow, and in the past two years the Opera Express tour has expanded to over 70 performances on four islands. In the current season we have added one more *Opera Residency* to the schedule, bringing the current resources of HOT's Education Department to near capacity.

HOT's educational programs receive similar praise from teachers, students and their families: Upon seeing HOT's 2013 Opera Express tour of Gilbert and Sullivan's *The Mikado* one student responded: "I thought I was going to sleep through the opera but it was so good I couldn't..."

HOT's *Opera Residency* Program has received national recognition with an Opera America Success Award for demonstrating "exemplary effort in advancing public awareness of opera using an innovative approach" and "showing initiative in forging creative, community-building partnerships outside the company."

At Pearl City Highlands Elementary the program included songs setting second graders' poetry to music, including: "Stop Bullying", set to "The Toreador Song" from *Carmen*. A teacher at Lei Hoku Elementary in Waianae wrote: "...we need to THANK YOU for "opening the doors" to such a wonderful opportunity for everyone. I'm sure you saw the excitement with the teachers and students, and the pride from the parents. You provide an opportunity to remind us what school should be, and can be for everyone..."

Students, and their teachers and their families who attend HOT's *Opera For Everyone* opera presentation react naturally and honestly to the performance – booing the villain, applauding heroes, feeling happy in love, really participating even more than adults!

Hawaiian **Quinn Kelsey's** success in opera spawned the idea for the *Mae Z. Orvis Opera Studio* program. Kelsey said that "his work with Hawaii Opera Theatre ... gave him the experience and training he needed to get picked up by a major opera company."

HOT's 53-member volunteer board represents various communities across the State, from law, finance, tourism, and medicine, to government, education, philanthropy, and the arts, and more. (Please see attached listing.) The board is led by retired U.S. Navy Captain Chairman Jim McCoy, who was recently given the 2015 National Opera Trustee Recognition Award, which honors outstanding trustees of U.S. opera companies for exemplary leadership, generosity and audience-building efforts on behalf of their respective opera companies.

HOT's nominating committee has made a concerted effort to draw in new board members, one of whom was recognized as a Pacific Business News "Forty under Forty Class of 2015". A new ten member GenHOT Advisory Board has been formed to help grow our audience among the younger generation.

HOT's 13 full-time and 1 part-time staff work diligently in artistic, administration, education, development, marketing, and box office management, along with other resources on contract including up to 60 Hawaii Symphony Orchestra members and 30 stagehands, contracted through the American Federation of Musicians Union and the IASTE, the union of professional stagehands, motion picture technicians, and allied crafts. We further engage the community through our 300 dedicated volunteers, who include hospitality, security, ushers, housing, and about 70 local volunteer chorus members - including those with the Hawaii Youth Opera Chorus - contributing more than 17,000 hours in an average season.

Hawaii Opera Theatre is an active member of **Opera America** and completes surveys on various aspects of the field, including finance, artistic programming, education, human resources, and marketing and PR which is then shared at the annual Opera America which HOT staff attend. OPERA America recently awarded HOT's current board Chair, Jim McCoy with the **2015 National Opera Trustee Recognition Award** which honors outstanding trustees of U.S. opera companies for exemplary leadership, generosity and audience-building efforts on behalf of their respective opera companies. HOT's Opera Residency Program has received national recognition with an **Opera America Success Award** for demonstrating "exemplary effort in advancing public awareness of opera using an innovative approach" and "showing initiative in forging creative, community-building partnerships outside the company." HOT was a finalist for the 2014 Pacific Business News Cades Foundation Nonprofit Leadership award in Hawaii.

A major achievement of the past year by HOT was the work led by the new Strategic Planning Board Committee on a long-term strategic plan. Presented at a special February, 2015 Board meeting with break-out discussion sessions, this calls for longer-term planning (3-5 year budgeting and 10-year plan), the development of a strategy for HOT's facility needs - Rehearsal, Studio, Storage, Office, Support, etc., and the need for increased fundraising for endowment and capital. The board held a visioning session to determine the long-range aspirations of the organization and HOT's new ten-year vision: To enrich and excite our community with Opera and to demonstrate HOT's achievements to the world. In addition, the committee reassessed the Mission Statement – to use sound business practice to present a broad spectrum of world-class opera and music-theatre, as well as a wide range of educational and artistic opportunities, to the whole State of Hawaii - in light of the long-term vision.

In the new fiscal year, HOT has begun work on incorporating the vision and mission statement into board and committee long-, medium-, and short-term strategies and actions for achieving HOT's vision, taking into account the resources, opportunities and general resources of revenue that may be available to HOT over the next ten years. This includes artistic, support, education, communications, building relationships, financially, facilities, fund development, board governance, and monitoring and evaluation.

With the presentation in 2015 of a 4th chamber opera expanding our repertoire and reaching new audiences, the piloted and planned marketing research surveys and focus groups, and some internal re-organization and strategic planning, HOT feels confident that it continues to evolve and improve on its mission.

B. Facilities

The applicant shall provide a description of its facilities and demonstrate its adequacy in relation to the request. If facilities are not presently available, describe plans to secure facilities.

For full-scale opera productions are presented at the Neal S. Blaisdell Concert Hall in Honolulu. This is a city-owned facility with 2100 seats.

Our funding request includes help with the cost of mounting a chamber style opera production on Maui, and the Maui Arts and Cultural Center in Kahului, which has a modern 1400-seat theatre and several auxiliary spaces that could be used to augment our production, and at the 490 – seat performing arts center in Waimea on Hawaii Island, Kahilu Theatre.

Both facilities are ADA compliant. For our Blaisdell productions we increase the number of handicapped parking spaces available for our patrons by cordoning off a larger section of the parking that is closest to the hall.

V. Personnel: Project Organization and Staffing

A. Proposed Staffing, Staff Qualifications, Supervision and Training

The applicant shall describe the proposed staffing pattern and proposed service capacity appropriate for the viability of the request. The applicant shall provide the qualifications and experience of personnel for the request and shall describe its ability to supervise, train and provide administrative direction relative to the request.

Henry G. Akina joined the staff of Hot in 1996 as General and Artistic Director and has been the Artistic Director of HOT since 2003. From 1981-1996, Akina was Manager & Artistic Director of the Berlin Chamber Opera, producing and directing most of the company's repertoire. Some of his important productions include three world premiere productions, chief among them Bertholt Tuercke's opera: *Quartett*. Other important productions include: *Turandot* (Busoni) with Kent Nagano at the Opera of Lyons), *The Rake's Progress*, *Agrippina*, *Cosi Fan*

Tutte, Nabucco, Otello and Elegy for Young Lovers. Among his contributions to HOT are the Hawaii premieres of *il Trittico, Die Walküre, Don Carlo, Macbeth, Elektra,* and *Tristan und Isolde*, as well as the founding of the **Mae Z. Orvis Opera Studio**, dedicated to developing young operatic talent in Hawaii. Akina graduated from Tufts University with a BA magna cum laude in Psychology and Drama. He did graduate work at the Free University of Berlin where he studied Theatre Science and in London, Poland, and Italy. He was on the faculty of the University of the Arts (Berlin) where he produced and directed five operas.

Simon Crookall, Executive Director joined HOT in May 2013. He previously served as President and CEO of the Indianapolis Symphony Orchestra, where he conducted successful annual fundraising and capital campaigns, appointed a respected new music director, organized programs to develop new and younger audiences and refocused the education department to reflect community needs. Crookall has been a lifelong music aficionado. A baritone, he sang with the King's College Chapel Choir at Cambridge University, where he received his Masters of Arts degree in Economics (1982). Before moving to America, he was Chief Executive of the Royal Scottish National Orchestra in Glasgow (1997-2005), General Manager of that orchestra (1995-1996) and held various posts with artistic organizations between 1983 and 1995.

Sue Ruiz, Director of Finance & Administration joined HOT in January 2009. She previously worked in the same capacity at the Honolulu Symphony for 17 years. Prior to this, Ms. Ruiz worked for Northwest Airlines in Japan in administration and accounting, and for the British civil service also in accounting. She has a B.A. dual honors degree from the University of Southampton.

T.H. Stettler, Director of Production has been with HOT since the 2008 Opera season. His responsibilities include coordinating with Designers and Directors and IA crews to implement all production elements, as well as overseeing all scenery construction and rental for the opera. Prior to his work with Hawaii, he held the position of Technical Director at Utah Symphony & Opera, where he worked on the design committee for the construction of the Rose Wagner Performing Arts Center and the Utah Opera Production Studios. Tim previously served as technical director and instructor at Weber State University, and attended Brigham Young University (Technical Production) and University of Utah (Arts Administration). He is also a member of OPERA America's Technical/Production Committee.

Beebe Freitas, Head of Music has been with the Opera company since moving to Hawaii from New York in 1966, serving in various capacities: rehearsal pianist, backstage conductor, vocal coach, repetiteur, co-chorus director (with Nola Nahulu), Associate Artistic Director and Artistic Director. Originally from Ohio, piano lessons began at age 3 and continued through her B.A. degree in Music from Oberlin College, M.M. from Boston University, and Special Studies at Juilliard. While in Boston, New York, and Honolulu playing for such conductors as Charles Munch, Leonard Bernstein, Robert Shaw, T. Schippers, J. Krips, and soloists such as Szymon Goldberg, Bernard Greenhouse, Yo Yo Ma, Edgar Meyer and David Shifrin. She is the recipient of honors by the National Society of Arts and Letters, Living Treasure Award by the Honpa Hongwanji Mission of Hawaii, and the Alfred Preis Award and others.

Erik D. Haines, Director of Education has appeared in over 30 productions with Hawaii Opera Theatre appearing most recently as Prince Yamadori in HOTA's 2014 production of *Madama Butterfly*, as The Mandarin in the 2013 production of *Turandot*, and sang the role of the Pirate King in HOTA's school tour of *The Pirates of Penzance* on Oahu and the Big Isle. As HOTA's Director of Education, Haines and HOTA's Education Department creates and implements opera-related programs for Hawaii's Youth, including the company's award-winning HOTA Residency program, lectures and performs frequently in the community. Haines is a voice coach for the Hawaii Youth Opera Chorus and also teaches voice. Haines holds a Master of Music Degree from the University of Hawaii at Manoa where he has taught and has volunteered for a number of community organizations.

Elisabeth D. Case, Director of Foundation and Corporate Giving focuses on donor relations including individual, corporate and foundations. She has a background in strategic marketing communications and development. She previously served as Director of Institutional Advancement of Academy of the Pacific in Honolulu. Prior to that she was Campaign Manager for The Contemporary Museum in Honolulu, and Consultant with Communications Pacific, Inc. A fourth-generation kama'aina, and raised in Honolulu attending the opera, Ms. Case earned her MBA in International Business (Marketing) from the Thunderbird School of International Management in Phoenix, Arizona. She received her BA cum laude from Boston University, and her Associate of Arts degree from Franklin College in Lugano, Switzerland.

Tracy Jefferson Chavez, Director of Individual Giving has been with HOTA since June 2007. She works closely with the Executive Director and 53-member Board. She is a key player in the event production efforts for marketing and development purposes. She is also the Database Administrator, which includes creating policy for data entry, processing donations and general database activity. Her background has primarily been in the non-profit sector, previously working with the Building Industry Association and Associated Builder's & Contractors as their Membership Director.

Jason Walter, Director of Marketing joined HOTA in 2013 and implemented a year-round marketing platform, which focuses on the artistic and education programs of the company. The expanded marketing resulted in an increase of tickets sales by 31% in its first year and brought in over \$1 million dollars during its second. He is an experienced social media strategist/ web content developer/ blogger/ author and a former Legislative Chef of Staff, Aide, Committee Clerk & volunteer. A native of Hilo, Walter received his B.A. degree in Religion with courses in political science and psychology from the University of Hawaii at Manoa. Walter is an active youth mentor and homeless volunteer. Walter was appointed by Hawaii Community College Chancellor Noreen Yamane to the Program Advisory Council for the Marketing Program in 2015.

B. Organization Chart

The applicant shall illustrate the position of each staff and line of responsibility/supervision. If the request is part of a large, multi-purpose organization, include an organization chart that illustrates the placement of this request.

See attached

C. Compensation

The applicant shall provide the annual salaries paid by the applicant to the three highest paid officers, directors, or employees of the organization by position.

Simon Crookall, Executive Director	\$140,608
Henry Akina, Artistic Director	\$80,000
Elisabeth Case, Director of Foundation and Corporate Giving	\$72,828

VI. Other

A. Litigation

The applicant shall disclose any pending litigation to which they are a party, including the disclosure of any outstanding judgment. If applicable, please explain.

Not applicable

B. Licensure or Accreditation

The applicant shall specify any special qualifications, including but not limited to licensure or accreditation that the applicant possesses relevant to this request.

Hawaii Opera Theatre is a member in good standing of Opera America, which is the professional service organization for professional opera companies in the United States and Canada.

C. Private Educational Institutions

The applicant shall specify whether the grant will be used to support or benefit a sectarian or non-sectarian private educational institution. Please see Article X, Section 1, of the State Constitution for the relevance of this question.

Not applicable

D. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2016-17 the activity funded by the grant if the grant of this application is:

- (1) Received by the applicant for fiscal year 2016-17, but

- (2) Not received by the applicant thereafter.

Hawaii Opera Theatre continues to have a strong balance sheet, anchored by the freehold ownership of its office building, which generates rental income for HOT, and investment portfolio, the outcome of legacy gifts to the organization.

HOT continues its efforts to increase revenue from ticket sales and contributions. In the past two years, HOT successfully raised ticket income by 21% and 4%, and contributed income by 31% and 17% respectively.

Additionally, HOT holds fundraising events including the highly anticipated 600-guest Opera Ball in November, which is appreciated for its live entertainment featuring performances by Hawaii Opera Theatre artists, including its Mae Z. Orvis Opera Studio singers, both adult and youth.

HOT has strong support from the National Endowment for the Arts, as well as Opera America. HOT also been successful in its efforts to reach new Corporate supporters, including neighbor island, and U.S. mainland foundations.

HOT continues to focus on cutting costs through in-kind donated housing and transportation and other production costs. HOT strategically plans its repertoire to manage the costs. We maximize our resources and expand our repertoire by selecting productions that can be produced and created locally within budget, or via co-production or rental, such as the February, 2015 production of the Flying Dutchman.

E. Certificate of Good Standing (If the Applicant is an Organization)

If the applicant is an organization, the applicant shall submit one (1) copy of a certificate of good standing from the Director of Commerce and Consumer Affairs that is dated no earlier than December 1, 2015.

See attached

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2016 to June 30, 2017

App

Hawaii Opera Theatre

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
A. PERSONNEL COST				
1. Salaries - Teaching Artists	150,000			
2. Payroll Taxes & Assessments	20,000			
3. Fringe Benefits	15,000			
TOTAL PERSONNEL COST	185,000			
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	6,000			
2. Insurance	1,500			
3. Lease/Rental of Equipment	10,000			
4. Lease/Rental of Space	10,000			
5. Staff Training	0			
6. Supplies	3,000			
7. Telecommunication	0			
8. Utilities	0			
9. Artists Feed	47,000			
10. Costumes/Scenery/Lighting/Propos	30,000			
11. Sound/Light Rental Equipment	15,000			
12. Program Materials	5,000			
13. Orchestra/Crew/Equipment	80,000			
14. Housing	15,000			
15. Per Diem	10,000			
16. Royalties	10,000			
17. Drayage	10,000			
18. Hospitality	2,500			
19. Marketing	30,000			
20. Opera Express Tour	30,000			
TOTAL OTHER CURRENT EXPENSES	315,000			
C. EQUIPMENT PURCHASES	0			
D. MOTOR VEHICLE PURCHASES	0			
E. CAPITAL	0			
TOTAL (A+B+C+D+E)	500,000			
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	500,000	Simon Crookall, Executive Director (808) 596-7372		
(b) Total Federal Funds Requested		Name (Please type or print) Phone		
(c) Total County Funds Requested		[Redacted Signature] 1/22/16		
(d) Total Private/Other Funds Requested		Signature of Authorized Official Date		
TOTAL BUDGET	500,000	Name and Title (Please type or print)		

BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2016 to June 30, 2017

Applicant: _____ Hawaii Opera Theatre _____

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Director of Education		\$66,000.00	50.00%	\$ 33,000.00
Education Associate		\$36,000.00	50.00%	\$ 18,000.00
Education Coordinator		\$30,000.00	50.00%	\$ 15,000.00
Artistic Director		\$80,000.00	20.00%	\$ 16,000.00
Technical Director		\$70,000.00	20.00%	\$ 14,000.00
Artistic Administrator		\$55,000.00	20.00%	\$ 11,000.00
Head of Music		\$75,000.00	20.00%	\$ 15,000.00
Director of Development		\$72,000.00	10.00%	\$ 7,200.00
Executive Director		\$140,000.00	10.00%	\$ 14,000.00
Director of Finance		\$68,000.00	10.00%	\$ 6,800.00
				\$ -
				\$ -
				\$ -
				\$ -
TOTAL:				150,000.00
JUSTIFICATION/COMMENTS:				

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2016 to June 30, 2017

Applicant: _____Hawaii Opera Theatre_____

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
NOT APPLICABLE			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL:				

JUSTIFICATION/COMMENTS:

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
NOT APPLICABLE			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL:				

JUSTIFICATION/COMMENTS:

GOVERNMENT CONTRACTS AND / OR GRANTS

Applicant: Zhawaii Opera Theatre

Contracts Total: -

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY <small>(U.S. / State / Haw / Hon / Kau / Mau)</small>	CONTRACT VALUE
1	NOT APPLICABLE				
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
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27					
28					
29					
30					

DRAFT

HAWAII OPERA THEATRE
STATEMENTS OF FINANCIAL POSITION
DECEMBER 31, 2015 AND 2014

1

	CURRENT	PRIOR YEAR
ASSETS		
Cash and Other Assets:		
Cash in BOH - checking	\$368,015.72	146,090.92
Cash held by prpty mgr (HOP)	101,341.16	173,264.08
Cash - Education Guild	1,909.96	2,285.63
BOH operating reserve	.07	2,974.41
Due from (to) restricted	1,245,939.37	723,145.91
Pledges receivable	65,974.50	45,661.78
Accounts receivable	51,902.43	(1,995.74)
Prepaid expenses	56,897.01	98,646.02
Other assets (HOP)	814.26	.00
Total Cash and Other Assets	1,892,794.48	1,190,073.01
Campaign:		
Total Campaign	.00	.00
Land, Building, and Equipment:		
Land - Waimanu	.00	315,457.43
Building - Waimanu	.00	136,934.00
Building - Beretania	1,000,000.00	1,000,000.00
Building improvements (HOP)	1,742,437.96	1,616,488.70
Furniture and equipment	361,317.22	352,886.59
	3,103,755.18	3,421,766.72
Accumulated depreciation	(2,109,143.90)	(2,059,477.94)
Total Land, Building, and Equipment	994,611.28	1,362,288.78
Permanently Restricted Assets:		
Investment in stocks and bonds	7,479,402.03	6,956,608.57
Due from(to) unrestr/temp rest	(1,245,939.37)	(723,145.91)
Net restricted investment	6,233,462.66	6,233,462.66
Land - Beretania	461,000.00	461,000.00
Total Permanently Restricted Assets	6,694,462.66	6,694,462.66
Total Assets	\$9,581,868.42	9,246,824.45

Required disclosures omitted. No assurance is provided.

HAWAII OPERA THEATRE
STATEMENTS OF FINANCIAL POSITION
DECEMBER 31, 2015 AND 2014

	CURRENT	PRIOR YEAR
LIABILITIES AND NET ASSETS		
Liabilities:		
Accounts payable	\$47,369.63	76,926.40
Line of credit-Morgan Stanley	800,000.00	.00
Accrued payroll and pr taxes	6,787.14	25,000.00
Accrued vacation	41,196.15	32,980.70
Gift cards	296.00	296.00
Other liabilities (HOP)	64,090.28	83,177.93
Deferred production revenue	409,162.46	352,697.67
Deferred opera ball income	3,500.00	7,000.00
Property sale deposit	.00	250,000.00
	1,372,401.66	828,078.70
Net Assets - Unrestricted:		
Beginning balance	35,779.92	(12,333.52)
Current year net income (loss)	252,842.88	(118,138.77)
	288,622.80	(130,472.29)
Net Assets - Temporarily Restricted:		
Beginning balance	1,984,661.73	2,144,621.87
Current year contributions	75,000.00	80,000.00
Current year invest inc (loss)	(473,196.57)	38,418.24
Transfer to unrestricted	(360,083.86)	(408,284.73)
	1,226,381.30	1,854,755.38
Net Assets - Permanently Restricted:		
Founders' reserve	24,500.00	24,500.00
Andrade	1,211,342.00	1,211,342.00
NEA grant	318,825.00	318,825.00
Kahala	4,090,346.20	4,090,346.20
Pooled income	69,069.09	69,069.09
Orvis Foundation	783,000.00	783,000.00
Other	197,380.37	197,380.37
	6,694,462.66	6,694,462.66
Total Net Assets	8,209,466.76	8,418,745.75
Total Liabilities and Net Assets	\$9,581,868.42	9,246,824.45

Required disclosures omitted. No assurance is provided.

**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS PURSUANT TO
CHAPTER 42F, HAWAII REVISED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant is awarded;
 - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
 - c) Agrees not to use state funds for entertainment or lobbying activities; and
 - d) Allows the state agency to which funds for the grant were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant.
- 2) If the applicant is an organization, the applicant meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is incorporated under the laws of the State; and
 - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided.
- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
 - b) Has a governing board whose members have no material conflict of interest and serve without compensation.

Pursuant to Section 42F-103, Hawaii Revised Statutes, for grants used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant used for the acquisition of the land.

Further, the undersigned authorized representative certifies that this statement is true and correct to the best of the applicant's knowledge.

Hawaii Opera Theatre

(Typed Name of Individual or Organization)



(Signature)

1/22/16

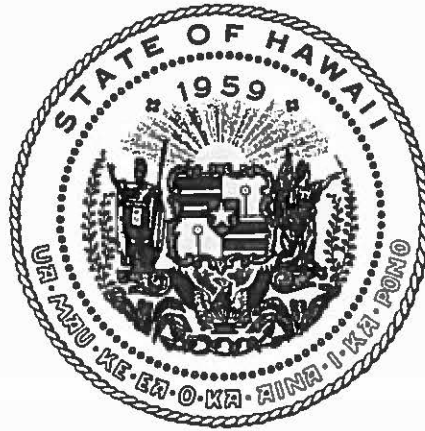
(Date)

Simon Crookall

(Typed Name)

Executive Director,

(Title)



Department of Commerce and Consumer Affairs

CERTIFICATE OF GOOD STANDING

I, the undersigned Director of Commerce and Consumer Affairs of the State of Hawaii, do hereby certify that

HAWAII OPERA THEATRE

was incorporated under the laws of Hawaii on 02/19/1980 ; that it is an existing nonprofit corporation; and that, as far as the records of this Department reveal, has complied with all of the provisions of the Hawaii Nonprofit Corporations Act, regulating domestic nonprofit corporations.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the seal of the Department of Commerce and Consumer Affairs, at Honolulu, Hawaii.

Dated: January 21, 2016



Director of Commerce and Consumer Affairs



World-renowned Hawaii-born baritone to perform 'Rigoletto'

By Steven Mark
smark@staradvertiser.com

Quinn Kelsey, the Hawaii-born baritone who is now considered one of the world's best opera singers, will perform his signature role of Rigoletto, in the opera of the same name, next summer.

Kelsey, who began his vocal training with his family and sang with Hawaii Opera Theatre as a youngster, has emerged as one of this generation's finest "Verdi baritones," a term reserved for singers who specialize in the challenging baritone roles created by Giuseppe Verdi, including Rigoletto.

cio Furlanetto, who performed with Kelsey in San Francisco Opera's production of "Attila," told Musical-Criticism.com, "His type of vocality has been missing for a long time. ... This voice type has a peculiar nobility of timbre. And Kelsey has the right color, a beautiful technique — all the right qualities."

"Rigoletto" tells the tragic story of a hunchbacked court jester who tries to protect his daughter from his lecherous master, the Duke of Mantua. One of the more amusing stories behind its 1851 premiere involves the original Rigoletto, Felice Varesi, who was so worried

hunchback that he had to be pushed onto the stage, stumbling and nearly falling. In a recital with the Hawai'i Symphony Orchestra earlier this year, Kelsey reintroduced himself to his home state by stumbling onto the stage, drawing laughs.

Kelsey has been performing "Rigoletto" around the world over the last few years, earning critical acclaim at nearly every venue. "His Rigoletto is a huge, shambling presence, who sings with tremendous assurance and easy, even richness," wrote Andrew Clements in the London-based Guardian, while John Coulbourn of the To-

nificantly expressive baritone with a face and a voice for tragedy."

The production will be a concert version, with the singers and orchestra on stage. Hawaii Opera Theatre will be bringing a strong supporting cast of artists to perform with Kelsey, including his sister Blythe as Giovanna. Other performers include HOT newcomers Nadine Sierra (Gilda), Barry Banks (Duke), Matthew Trevino (Sparafucile) and Cynthia Hanna (Maddalena).

Tickets for the June 26 concert are \$29-\$130 and are on sale now through Hawaii Opera Theatre. Visit hawaiiopera.org or call 596-



JAMM AQUINO / JAN. 25

Opera singer and Hawaii native Quinn Kelsey will be in Hawaii Opera Theatre's production of "Rigoletto" in June. Kelsey is seen here performing at a recital with the Hawai'i Symphony Orchestra at the Blaisdell

THE GREAT INDEX TO FUN
FRIDAY 10/9/15



AN EDITION OF Star Advertiser

HAWAII OPERA THEATRE PRESENTS
MOZART'S

The Magic

Flute

PAGE 6



Hawaii Opera's 'Flute' charms with impressive leads, staging

By John Berger
jberger@staradvertiser.com

There are at least two ways to enjoy Hawaii Opera Theatre's 2015-2016 season-opener production of "The Magic Flute." One is to dissect it with an academic's knowledge of the social context of Wolfgang Amadeus Mozart's last opera — the things that were of concern to him in the final months of his life, and the messages about various issues that he may have intended the story to deliver. Another option is to just enjoy it as a beautiful and imaginative staging of a great 18th-century opera. Well-matched and impressively talented leads do a wonderful job even when the forward motion of the story slows to a glacial pace.

The premise is familiar: A protagonist is hired to help someone and then gradually discovers that there are things about the job he's taken on that his employer didn't tell him. Antonio Figueroa stars as Tamino, a prince on a mission, with Curt Olds as his quirky sidekick, Papageno, a professional bird catcher whose natural response to danger is quick retreat. Talise Trevigne is an appealing heroine as Pamina, the kidnapped princess Tamino is determined to rescue. Julius Ahn is a delightfully hissable villain in the role of Monostatos, the man who is holding her in the service of his overlord but wants her for himself.

So Young Park (Queen of the Night) got the loudest applause of the evening on Friday's opening night for her climactic aria in Act 2. Park's voice soared up to hit the high notes required in



'THE MAGIC FLUTE' *Presented by Hawaii Opera Theatre*

>> **Where:** Blaisdell Concert Hall
>> **When:** 7 p.m. Tuesday
>> **Admission:** \$34-\$135
>> **Info:** ticketmaster.com or 866-448-7849

this demanding piece of music. She nailed the emotional intensity called for as well.

Paul Whelan (Sarasro) physically dominates every scene he appears in, towering over the other members of the cast like a giant. Whelan's size suggests that Sarasro is a godlike creature rather than a mortal and that the mystical organization he heads has otherworldly origins.

TRUE love rarely runs smoothly in operas. This one is no exception. Figueroa and Trevigne have several emotionally fraught scenes where Tamino and Pamina endure separation, misunderstandings and possible death.

Trevigne and Park make the big daughter-and-mother confrontation one of the most dramatic scenes in the show; how sad it is to know that mother or daugh-

ter is going to lose! Olds is immediately entertaining as the comic sidekick but plays his serious scenes with equal finesse. Ahn makes Monostatos a complete three-dimensional prisoner of lust; you'll hiss Monostatos but, as Bill Clinton might put it, you'll feel his pain.

Eclectic costuming also makes HOT's "Flute" memorable. Tamino wears the garb of a late-Victorian or early-Edwardian gentleman. Papageno sports 18th-century attire, most of Sarasro's court wear garments that suggest the early 1500s and the Queen of the Night's slinky attire brings to mind Theda Bara as Cleopatra in 1917. Add a few more eras to the fashion mix and it is quite the mash-up.

Many Americans avoid opera because so much of it is sung in German, Italian or some other language that isn't English. HOT's "Flute" is performed in English — and with the English lyrics projected in "supertitles" above the stage just in case anyone has difficulty understanding English sung in traditional operatic style. That concession makes this "Flute" an excellent introduction to opera for adventurous first-timers as well as satisfying entertainment for seasoned aficionados.



PHOTOS COURTESY HAWAII OPERA THEATRE

Talise Trevigne as Pamina and Antonio Figueroa as Tamino in "The Magic Flute."

PUTTING THE 'art' IN Mozart

Magritte's surrealistic imagery blends with the enchanting music of "The Magic Flute"



COURTESY HAWAII OPERA THEATRE

Talise Trevigne is Pamina and Antonio Figueroa is Tamino in Hawaii Opera Theatre's production of Mozart's "The Magic Flute."

By Steven Mark
smark@staradvertiser.com

Great music has the ability to transcend time and space.

Mozart's "The Magic Flute," which premiered nearly 225 years ago, not only has music that remains beloved over those two-plus centuries, but it also has a story that seems to fit seamlessly into any era. It is simply a fairy tale, which Hawaii Opera Theatre's production emphasizes with an art-inspired presentation that frames the story as a series

of pictures.

"It's very beautiful, with images that are from paintings of Magritte," said director Allison Grant. "They kind of resonate with you. You may not know what it's from, but you think, 'Oh, I recognize that.'"

Rene Magritte was a 20th-century Belgian artist whose witty surrealist paintings placed everyday items in unusual contexts. His images commonly contain objects that suggest the idea of a portal to another world, such as doors, windows and picture frames. "It's all about

going through picture frames, going to different dimensions," Grant said.

Given that setting, this staging of "The Magic Flute" has a handsome prince, Tamino, suddenly appearing in an alien land as if by magic, not knowing how or why he got there, where is immediately threatened by a monster.

Tamino gets a sidekick, the comical bird catcher Papageno, and a heroic task, saving the life of Pamina, the kidnapped daughter of the Queen of the Night, along with a magic flute that can

'THE MAGIC FLUTE'
Where: Blaisdell Concert Hall
When: 8 p.m. today, 4 p.m. Sunday and 7 p.m. Tuesday
Cost: \$34-\$135
Info: ticketmaster.com or 866-448-7849

tame the wildest threat with its soothing melodies.

Though Mozart originally set the story in Egypt, some say the story is a reference to the secret Masonic rituals — the hero Tamino must pass tests of fire and water

to win Pamina — while others say it shows a misogynist streak in Mozart, as its women are portrayed as being deceitful or untrustworthy.

YOU DON'T need to make quantum leaps into a world of arcane Victorian values or exotic customs to enjoy "The Magic Flute," though.

Antonio Figueroa, a French-Canadian tenor who has portrayed Tamino on a nationwide tour of one production and is making his HOT debut in the role here, sees "many layers" to the

story. He doesn't see the opera as critical of women.

"If you look at the music, all the most beautiful music is going to the women: Pamina, the Queen of the Night," he said. "You have melody, which is feminine, and rhythm, which is masculine, and Mozart was a genius of melody."

Figueroa sees Tamino as "the guy in search of truth."

"For me this story is about the journey of everybody in life," he said. "When you look at the guy who has the wider consciousness, you look to Tamino."

RETURNING TO HOT after a hilarious turn in "The Mikado" two years ago is Curt Olds as Papageno, whom he calls the buffoonish "Everyman" of the opera.

"I'm sort of the character that the audience steps through," Olds said. "There's princes and princesses that they relate to, too, but having that presence of Papageno in the piece let's them think, 'I can see myself there, too.' In this journey of morals and reaching for those things we all desire in life."

Olds especially enjoys the role of Papageno because it requires a lot of acting. "The Magic Flute" is a "Singspiel" (singing play) containing a lot of spoken dialogue.

The performance will be in English, so the audience can instantly connect with the wordplay, but that won't make it any easier on the cast.

"It's not the singing that makes you tired; it's the spoken dialogue," Olds said. "We tend to 'fall off' our breath when we're speaking, because we speak in life, and you don't support it the same way you do when you're singing."

"THE MAGIC FLUTE" offers plenty of enjoyable singing as well, particularly the vocal gymnastics of the famous Act 2 aria "Hell's Vengeance," in which the Queen of the Night implores her daughter to commit murder.

South Korean soprano So Young Park, who makes her HOT debut in this demanding role, says it requires stamina and preparation to consistently hit its top note, a high F.

"I have to plan it from the beginning; that's just for one note," she said, adding that the note helps her to feel the emotion of the moment, because "when you're angry your voice gets higher."

Park also has a major aria

in Act 1, "Tremble not, my dear son," which presents other challenges. "It starts with a really lyric, warm sound, and it turns to that evil side, with a lot of coloratura, so it's kind of harder for me than the second aria."

While the queen's character has that ambiguity, there's little of that with her co-conspirator, Monostatos, who is driven by lust but constrained by duty.

Portraying the role is Julius Ahn, who got his start in opera with the HOT chorus and now performs throughout the mainland and Canada. He too enjoys the acting aspect of the role, getting to be "the rascal out on stage."

"He's very primal. He's driven by his desires, which he doesn't get to have because he's in a temple," Ahn said. "He's serving purity and light and fulfillment, and he doesn't get to fulfill any of these primal desires he has as a man."

HOT's production was developed by Arizona Opera and was created by Daniel Rigazzi of the Metropolitan Opera. References to Magritte's paintings are littered throughout the play, from costuming that ranges from steampunk to Elizabethan and props like the scooter-like skateboards that are ridden by three child-spirits who help Tamino and Papageno.

That all is in the service of a story and music so powerful that they've made "The Magic Flute" one of the most popular works in the opera repertoire.

"For me it's more about the humanity of each character and how it touches us and how it touches the truth in each one of us," Grant said. "But I really believe that the music really touches us and helps us find the divine within ourselves. It's really uplifting music and it really hits the soul."

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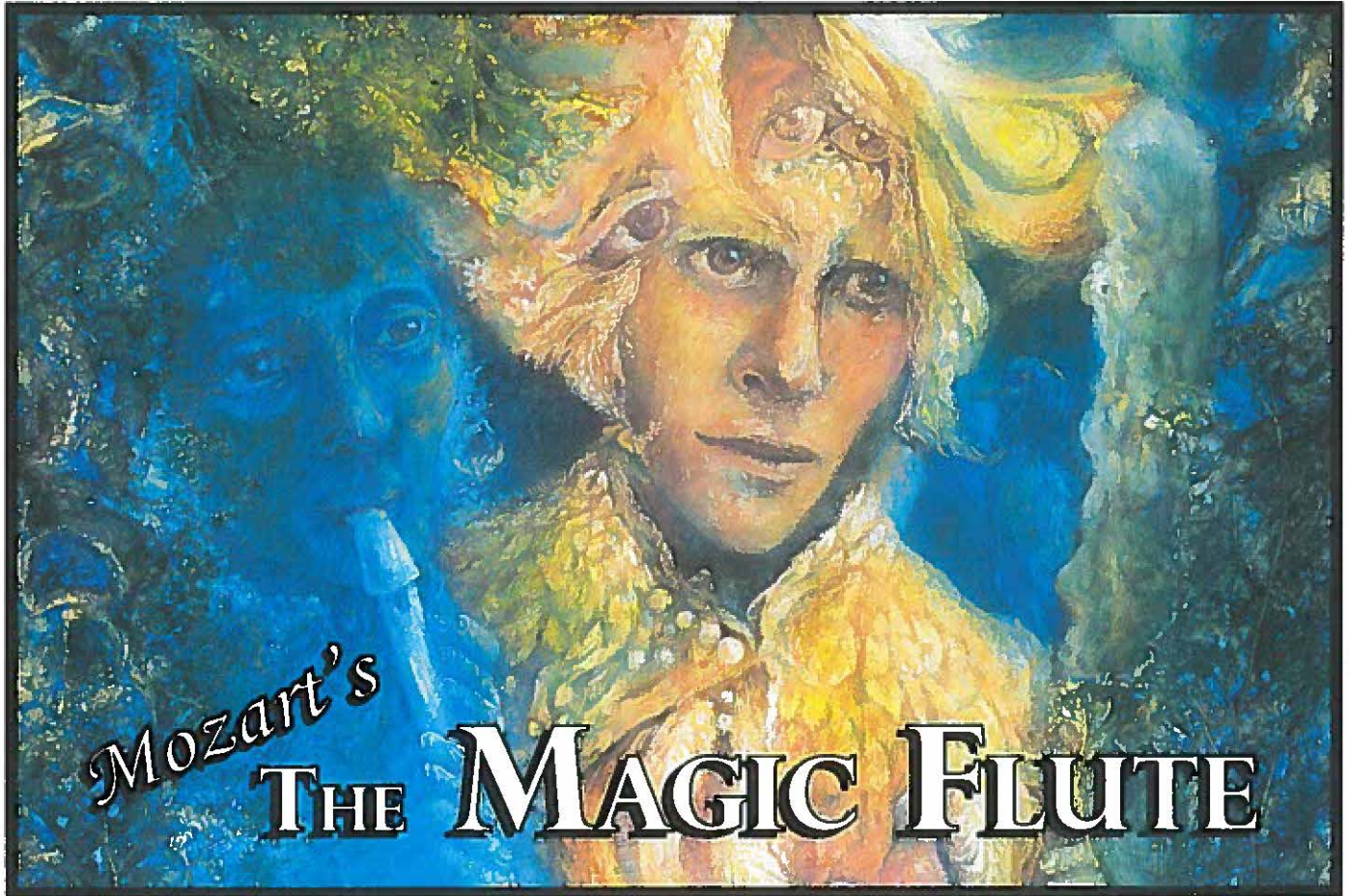
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From the Pacific Business News

http://www.bizjournals.com/pacific/blog/morning_call/2015/08/ticket-sales-revenue-rise-for-hawaii-opera.html

Ticket sales, revenue rise for Hawaii Opera Theatre

Aug 7, 2015, 6:35am HST



[Lorin Eleni Gill](#)

Reporter- *Pacific Business News*

[Email](#)

The **Hawaii Opera Theatre** is heating up, with ticket revenue for the the most recent season topping \$1 million for the first time since 2010 and community contributions growing by 17 percent to \$1.2 million.

Ticket sales during the 2013-14 season increased by 31 percent, and continued the upward trend of 7 percent this year for the 2014-15 season, which ended in April.

"Last year we sold the most tickets since 2008," HOT Marketing Director [Jason Walter](#) said.

"Nationally, the trend for opera is declining sales across the board. I'm amazed, because we had less stock to work with — we had four operas but less tickets available than we had the prior year when we had three operas."

Subscription sales also increased for the first time since 2000, he said. The company has surpassed 1,725 season subscriptions and hopes to sell 2,000. Season subscriptions start as low as \$150. The theatre once had as many as 3,000 subscriptions, and the company is hopeful the number will continue to rise.

Walter said Hawaii Opera Theatre has been working hard to grow its audience.

One initiative aims to increase participation with the younger generation. The GenHOT Associate Board launched last month to give young professionals aged 40 and under an advisory member position with a \$500 annual donation.

The 2015-16 opera season will open in October with Mozart's *The Magic Flute*.

Lorin Eleni Gill covers health care, nonprofits and the University of Hawaii for Pacific Business News.

From the Pacific Business News

[:http://www.bizjournals.com/pacific/blog/2015/08/hawaii-opera-theatre-on-attracting-the-next.html](http://www.bizjournals.com/pacific/blog/2015/08/hawaii-opera-theatre-on-attracting-the-next.html)

Hawaii Opera Theatre on attracting the next generation

Aug 19, 2015, 7:10am HST



[Lorin Eleni Gill](#)

Reporter- *Pacific Business News*

[Email](#)

Hawaii Opera Theatre is the first to admit it can be challenging to attract the younger generation to its performances.

That's why the nonprofit is forming GenHOT, a new advisory board of 10 young professionals.

"The hard thing is, when you say `opera,' you get a negative response, but once you get them to cross through the door, nine out of 10 times they're intrigued to give it a second try," HOT Marketing Director [Jason Walter](#) said. "We're hoping GenHOT can continue that wave."

The theatre company has gathered individuals from all industries, and hopes the younger board members eventually lead the company down the road.

Since its 2013-14 season, HOT has introduced a couple of events to appeal to a fresher audience, including the HOT Tuesday pau hana party at the Honolulu Club and a night at the opera, and a deconstructed opera experience called the HOT Preview.

The group has also partnered with Groupon and Yelp Hawaii, offering a "Yelp Night at the Opera."

The efforts paid off — HOT saw an increase of ticket sales by 31 percent compared to the prior season, and saw online sales increase from \$60,000 to over \$210,000.

These initiatives and other events led by the younger board have had a lot to deal with it, says HOT Executive Director [Simon Crookall](#).

"We need people who can help us to connect with that demographic," he said. "If we keep our

audience fresh, energetic, young, and interested then there's a secure future for the theatre company."

[Jeff Pauker](#), vice president of acquisitions at A&B Properties Inc., joined the traditional HOT board of directors this year, and is chairing the new GenHOT team.

"At GenHOT, our role is helping the company overcome the barriers that are keeping 20 to 40-year-olds from coming to the opera, which would include lack of familiarity or comfort," he said. "I don't mean unfamiliarity with HOT in particular, but with opera as an art form."

The 10 GenHOT board members have all committed \$500 annually to the organization.

Pauker says the Hawaii business community is generous, and young professionals have a lot to add.

As a music lover and singer himself, Pauker enjoys being able to give back.

"There are issues that HOT is tackling currently that someone with my background can be helpful with," he said.

Lorin Eleni Gill covers health care, nonprofits and the University of Hawaii for Pacific Business News.

International news round-up: August 20



News by Nick Awde 19/20 0 5

Hawaii Opera rides high

USA/HONOLULU The Hawaii Opera Theatre is bucking the US's national trend of declining opera sales as it reports its most recent season's box office figures. Hitting \$1 million (£650,000) for the first time since 2010, HOT saw tickets sales for the 2014/15 season rise by 7% – building on 2013/14's increase of 31% – while community contributions grew by 17% to \$1.2 million (£770,000). Additionally, subscription sales saw a rise for the first time since 2000, with more than 1,725 season tickets sold.

THE GREAT INDEX TO FUN
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AN EDITION OF THE HONOLULU STAR BULLETIN

HAWAII OPERA THEATRE PRESENTS

"SWENEY TODD"

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Peter Kendall Clark stars as the title character in Hawaii Opera Theatre's production of "Sweeney Todd."

COURTESY HAWAII OPERA THEATRE

By Steven Mark
37121 staradvertiser.com

Hawaii Opera's Theatre's production of "Sweeney Todd" offers a haunting yet hilarious tale of revenge

Revenge is served up with a song, a snicker and a splashy, slashy production this weekend when "Sweeney Todd" takes the Blaisdell stage.

The Hawaii Opera Theatre debut of the award-winning production about the "demon barber of Fleet Street" represents the latest trend in the production of Stephen Sondheim's 1979 triumph, which

premiered on Broadway in 1979 and immediately became a staple for musical theater companies. It now has become a hit for opera companies as well, with opera companies in Houston and Vancouver, B.C., staging it currently, and the San Francisco Opera opening their fall season with it.

"This has always been the perennial question: Is this an opera or is it a musical?" said HOT's guest conductor Adam Turner, artist adviser and principal conductor of Virginia Opera in Norfolk, Va. "A lot of opera companies are coming to the same conclusion at the same time: It really is an operatic piece.

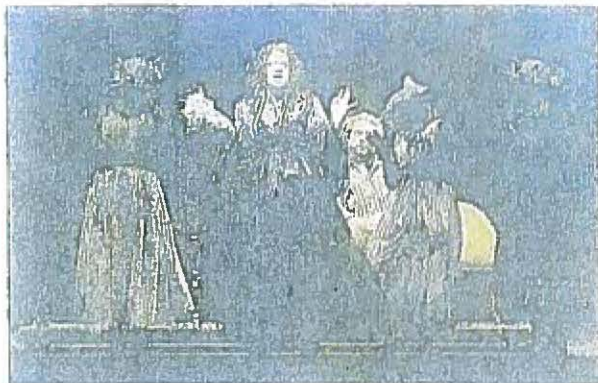
"It's an incredible piece of theater, but when you put operatic voices in these roles, it really brings something exciting and thrilling to the theatrical element. They just have a way of carrying this text further."

Turner has conducted two other "Sweeney Todd" produc-

tions this year alone, in Virginia and in Oregon. "It's been really fun to watch over this past year, seeing how these opera singers approach it," he said.

"Sweeney Todd," which has been staged by local community theater groups in years past but never by HOT, tells the story of London's Benjamin Barber, aka Sweeney Todd, who was wrongly accused of a crime and sent to an Australian penal colony, leaving his wife and daughter in dire

COVER STORY



COURTESY HAWAII OPERA THEATRE

Buffy Baggott plays Mrs. Lovett, the scheming leading lady who uses interesting ingredients in her meat pies in Hawaii Opera Theatre's "Sweeney Todd."

most like a romance novel going on in her head, and has for years, about this man ... who was so beautiful and wonderful, and has kept this little romance alive in her dark little heart," Baggott said. "Maybe she's not a noble character, but she's doing what she's doing for love and for this man."

OVERALL, "Sweeney Todd" can be seen as an examination of the foibles of humanity under the most extreme circumstances.

"They're all just scraping by," Clark said. "I think what's interesting is that it asks the audience, How far would you have to be pushed before you go over that line? Could you be pushed to murder or pushed beyond what you think of as right?"

Musically, "Sweeney Todd" is also considered a masterpiece, full of haunting but lovely themes and well-crafted lyrics.

Fortunately for English-speaking audiences, none of that will be lost, with everything in English and with subtitles for the songs. The lead characters will be milked to ensure clarity, and the singing should be glorious, with cast members like Hawaii favorite Jamie Offenbach as Judge Turpin,

Todd's ultimate target, and soprano Rachel Schutz doing a quick turnaround from "Siren Song" to return as the angelic Johanna.

"It's a very complex musical," said guest director Karen Tiller. "It benefits from having opera singers sing it. It actually needs that musicality."

Tiller sees Sweeney Todd's story as a "cautionary tale."

"Revenge doesn't usually work out," she said. "Yet it is a very human emotion. We feel that need for justice, or retribution for an unjust act. And then what does that do to a person?"

This will be a relatively "traditional" production, Tiller said — "Sweeney Todd" has been given some unusual makeovers, such as productions with no orchestra and the singers playing musical instruments onstage — but it will employ new techniques such as projected images for the set design.

The infamous trap-door-loaded barber chair, however, will be presented as per tradition.

"And there is blood," Tiller said. "You can't go around slitting throats without blood. But we're trying to find that balance between art and gross."

raits. Upon his return, he wears revenge on those who wronged him. Aided by the scheming Mrs. Lovett (Buffy Baggott), he takes a murderous path.

Thanks to Sondheim's witty score, that journey is both hilarious and hair-raising.

PETER KENDALL CLARK, raised for "gorgeous" singing when he performed "Sweeney Todd" in Florida in 2012, will make his HOTA debut in the title role. As a high-school student preparing for his first musical role, he saw the original Broadway production in 1979, which starred Len Cariou as Todd and Angela Lansbury as Mrs. Lovett.

"I remember it was very funny, and also very scary and upsetting and heart-breaking. I remember having all these emotions," he said. Angela Lansbury was just so funny. You couldn't believe how funny she was, and then at the end it was so tragic, just sobbing. Mrs. Lovett gets shoved into the oven. It all seemed so harsh."

Pairing off with him as Mrs. Lovett, as she did in the Florida production, is Buffy Baggott, who last appeared here in HOTA's 2011 production of "Faust." She said playing the role, especially in a soothing, relaxing place like Hawaii, has generated mixed emotions.

"As much as fun as we're having being here, in this beautiful place, rehearsing and having time at the beach, still, we come here (to the Blaisdell) and it's this really crazy roller coaster of emotions as we rehearse," she said.

She relishes playing Mrs. Lovett, who cheerfully engages in cannibalism while making the "worst pies in London." It's one of the great stage roles, opera or musical. "She's got this lovely, al-

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HAWAII OPERA THEATRE

Buffy Baggott is Mrs. Lovett and Peter Kendall Clark is Sweeney Todd in Hawaii Opera Theatre's production of "Sweeney Todd," on stage Sunday and Tuesday.

Strong voices and stamina make stellar 'Sweeney Todd'

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The Shyng at the Blaisdell Concert Hall.
Dutchman page 6

Featuring Ryan McSperry

2015

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Soaring Spectacle

A movement-filled production of "The Flying Dutchman" comes to Hawaii Opera Theatre

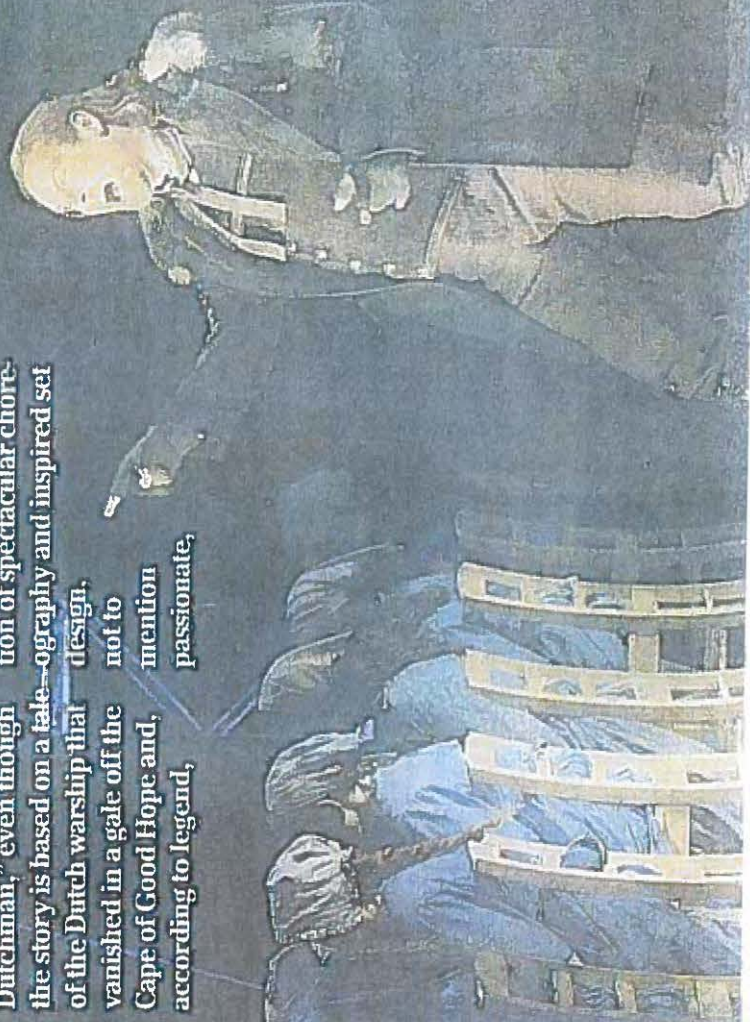
By Steven Mark
smark@staradvertiser.com

It's not "The Flying Dutchman," though Wagner's cursed seafarer has plenty to whine about. Nor is it "The Hiding Dutchman," even though the story is based on a tale of the Dutch warship that vanished in a gale off the Cape of Good Hope and, according to legend,

would mysteriously appear every seven years. No, this is "The Flying Dutchman," and Hawaii Opera Theatre promises to embody the name in full this week with a presentation of spectacular choreography and inspired set design.

It's not "The Flying Dutchman," though Wagner's cursed seafarer has plenty to whine about. Nor is it "The Hiding Dutchman," even though the story is based on a tale of the Dutch warship that vanished in a gale off the Cape of Good Hope and, according to legend,

powerful singing. It's all accompanied by Wagner's magnificent score, which heralded his arrival as a major figure, some would say the major figure, in all of opera.



THE FLYING DUTCHMAN
Where: Blaisdell Concert Hall
When: 8 p.m. Friday, 4 p.m. Sunday, 7 p.m. Tuesday
Cost: \$34-\$135
Info: ticketmaster.com or 866-448-7849

"We have men swinging from outside lines onto the stage a couple of times. All of the ropes hanging down on the stage, the women weave and dance from, and the ropes further upstage, everyone climbs up and actually hangs upside-down on," said choreographer Eric Sean Fogel, who worked with stage director Sara Widzer to create the action sequences of the production.

"Every spark of imagination you had as a child, thinking of what it would be like to sail on a ship or climb a rope — that gets brought to life."

Widzer, as assistant director to original director Francesca Zambello, and Fogel were involved with the critically praised production at its debut two years at Glimmerglass, a renowned summer opera festival in upstate New York. The production was called "riveting" by Steve Smith in *The New York Times*.

HOT is importing a lot from that production: four dancers, a visually arresting set and three principals — baritone Ryan McKinny making his HOT debut in the lead role; soprano Melody Moore returning as the woman Senta, who might prove to be his savior; and Grammy Award-winning Wagner specialist Jay Hunter Morris as her admirer Erik.

Local performers are making major contributions as well. Not only will University of Hawaii voice professor Maya Hoover be making her HOT debut in a major role (Mary, Senta's nurse), the chorus is going far beyond a typical "park and bark" contribution.

"We were worried that no one would want to dance and jump around," Widzer said. "Eric asked for volunteers, and almost everyone

in the chorus raised their hands. They're so enthusiastic; they're so alive. It's invigorating."

ENGLISH PAINTER Francis Bacon's bold, provocative works and traditional Dutch master paintings inspired the overall concept of the production. Fogel said, resulting in a "steampunk" set design consisting of industrial scaffolding, heavy ropes and a stage that looks like the weather-worn deck of a man-of-war.

The costuming, meanwhile, is borderline Gothic.

The choreography, or "movement" as Fogel prefers to call it, was drawn from Butoh — the raw, anti-establishment Japanese dance form — and "work-based movement" — the hard physical life of sailors and women of the time period," Fogel said. "That's a lot of drastically different concepts, but it all got woven together."

Another inspiration came from the "Twilight" series of films, Widzer said, drawing parallels between a teenager's love for a vampire and Senta's dreams of her ghostly, pale-skinned captain.

Such stories, whether about vampires or ghosts, find resonance somehow and continue to resurface, Widzer said.

"There's a fascination with the unattainable, the magical, that fine line between extreme life and

death," she said.

MCKINNY is eager to revisit his role as the Dutchman. It's a physical role — "none of it is stuff you can relax to," he said — that has him climbing around the scaffolding and the stage.

The performer gets bound up in ropes by ghosts while singing his famous aria "Die Frist is um." ("the time is up"), in which he tells of his dire straits — sentenced to wander the sea as a ghost forever, with a chance to find true love and lift the curse only every seven years.

"The trickiest thing about that is that you can't use all your energy in that monologue, because it's the first thing you sing, and you have the whole opera to go," he said.

"The most difficult thing is the duet with Senta. 'Wie aus der Ferne' ('like a vision'), because it's just big singing and it sits high in the voice, but it fits me pretty well."

His character "represents the lost feeling that people have when they don't have love" — desperate, willing to essentially pay for love.

In the end, however, the Dutchman finds his humanity.

"There's this line at the end of the opera, where the Dutchman says to Senta, 'Countless women have fallen to this curse through me,'" McKinny noted, as those women are represented by ghostly dancers ensnared in his purgatory.

"In the end he has to learn that not only does someone have to love him, he has to love someone else enough to not want to take them with him."

MOORE is returning to Hawaii after a well-received 2011 HOT debut in "Faust," in which she played another young woman, Marguerite, who is essentially victimized by love. Senta is another demanding role, which in this production has the added challenge of its physicality. Moore has to climb the scaffolding "at least five times" while singing.

"It affects my ability to get

enough oxygen," she said. "It's absolutely cardio. So if you were to be on a treadmill and step it up a few paces for 20 seconds, that's the kind of how it feels."

Moore sees Senta as being completely preoccupied with falling in love, having heard the story and seeing the picture of the cursed mariner, and having little else in life.

"She's obsessed," Moore said of Senta.

"I feel for her because we never hear about her mother. We don't know what might have happened to her. Senta's father is very important to her, so she's al-

ready set apart (from the other women)."

Senta's distance is manifest in many ways in this production. Her clothing is more manly than the other women's, and she has a tattoo, which Moore conveniently has already. "Even her aria ('Traut ihr das Schiff im Meere an,' 'there sails a ship on the deep main') begins in a different key than what the girls have been singing," Moore said.

"I believe she knows she's odd. She's looking for a home. I think she's living in a fantasy, so when she actually sees him, it's almost like she can't believe it."



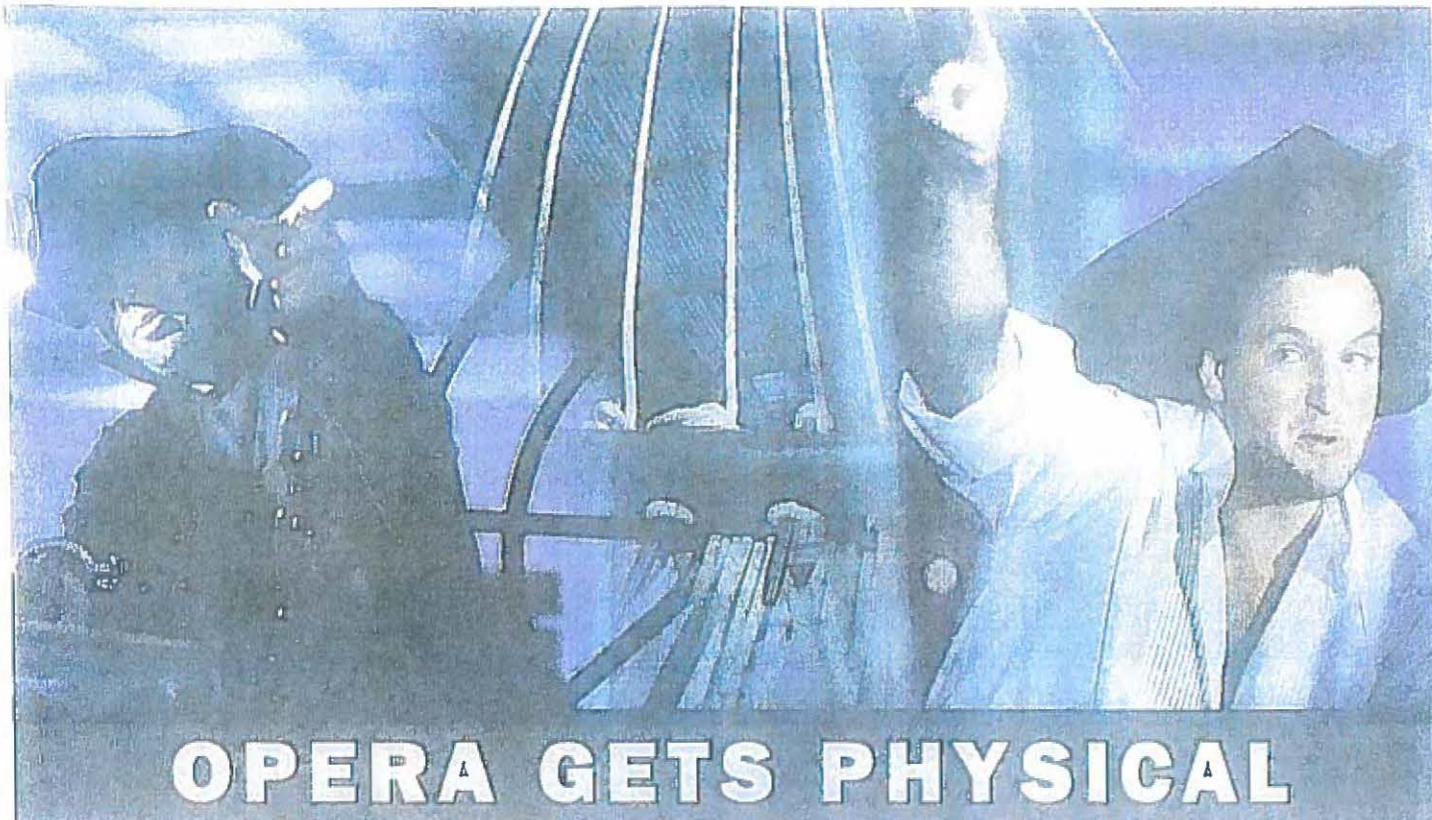
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OPERA GETS PHYSICAL

A ghostly captain seeking redemption through true love, his female admirer, her jilted suitor, along with her money-driven dad and her nursemaid, were all in Kakaako last week. If that sounds like a quintet of characters, it's the five principal cast members of Hawaii Opera Theatre's *The Flying Dutchman*. They were represented by local chorus volunteers at a HQT preview night where a packed room got some first-person knowledge about each character and a firsthand look at clusters of hanging rope that help make the *Dutchman* set and choreography so visually gripping.

"Everybody at some point climbs up onto the ratlines or onto the stage to use the ropes," notes choreographer Eric Sean Fogel. "In the opening

scene, sailors use the ropes as if they're on a ship and they're trying to bring their tall ship home in the middle of a storm. In the second act, women use the ropes as if they're creating them in a factory, to provide for their men on the ship. And in the third act, we see all the ghosts who hang from the ropes and the ratlines, which ultimately lead to the death of the lead female — we use the ropes to kill her."

The leads and others not only sing their operatic hearts out, but they do it while climbing about the stage and hanging from ropes and bars, all while costumed in layers of skirts, petticoats and sailor wear, not to mention boots. Oh, and yes, the fair maiden does expire, but there's something about opera where it's all in the journey, which is perchance enhanced by knowing the

ending.

Visualize a raked stage, sloped like a ship, with bodies claspng ropes and climbing ratlines, like the grid of ropes in a playground or leading to the crow's nest in a ship. The set, which was shipped over from New York's Glimmerglass Festival, lends itself to gymnastic choreography. The production itself and much of the lead cast and production team, also are the same as at Glimmerglass 2013.

In addition to the principals, 50 local choristers (three generations' worth) and eight dancers round out the cast, creating *Dutchman*'s community, which revolves around the 140 hanging ropes of varying lengths and diameter. Rope is central to the production's sense of community, from the women who spin it to the men

who sail with it. As Fogel points out, it's an element for survival, yet it contributes to the heroine's death.

"In Wagner operas," he says, "you can find multiple layers which help you explore the story better. I think Francesca Zambello, the original (Glimmerglass) director, found that within the textures of the rope."

Fogel was the original choreographer and he makes a reprise here in Hawaii, but with some artistic updates.

"A second path in any art form is a good thing," he says. "I love to adjust the choreography based upon who's in the room and what the actors are bringing, so quite often I'll change things to bring out better performances, and I'll fix certain things to help the storytelling come across even better."

He adds that the move

toward performer physicality and interactive sets is a trend with opera:

"I think a majority of operas are becoming more physical and more active. Opera is changing to compete with the demand of media and entertainment, where audiences are visually stimulated on a much faster pace. I will say, however, that it is uncommon to have a lead soprano (Melody Moore as Senta) or our bass (Ryan McKinny as the Dutchman) willing to climb and be as physical as they are. Both Melody and Ryan love to go around and climb and sing and create these fantastic images. They're really a dream for any director or choreographer."

This shipshape tale of tragic love, penned by Wagner after a stormy sea journey of his own, arrives at Blaisdell just in time for Valentine's Day.

Honolulu Star-Advertiser, Hawaii's news leader. - 'Dutchman' blurs dreams and reality - Hawaii News - Honolulu Star-Advertiser

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'Dutchman' blurs dreams and reality

By Ruth Bingham / Special to the Star-Advertiser

POSTED: 01:30 a.m. HST, Feb 15, 2015

Once upon a time, or so the legend goes, a Dutch captain dared to sail round the Cape of Good Hope through a furious storm and was cursed for his arrogance, condemned to sail forever, neither living nor dead, until redeemed by the pure love of a woman faithful unto death. To find that love, the Dutchman has but one day on land each seven years.

Richard Wagner immortalized the legend with his opera "The Flying Dutchman," in performances this week by Hawaii Opera Theatre.

HOT has brought in a truly visionary production that was created for the Glimmerglass Festival in New York by Francesca Zambello, with sets by James Noone and costumes by Erik Teague.

Those familiar with sailing ships will likely not be able to resist cataloguing the details that are "wrong" — the way lines and rigging work, a seaman climbing through the side of the ship, and so on — but it is precisely those anomalies that underscore the production's core duality: Is this a retelling of the legend, or a story about Senta, a young woman obsessed with fantasy and driven to suicide?

Evidence for the production being both a revival of Wagner's opera and its reinterpretation as a psychological drama is pervasive: The lenslike opening and closing of backdrops admits the mystical Dutchman into reality — and reveals a window into Senta's internal fantasy. Senta's boyfriend, Erik, cowers in fear of the Dutchman — and in despair when faced with his beloved's madness.

HAWAII OPERA THEATRE

"The Flying Dutchman"

- >> Where: Blaisdell Concert Hall
- >> When: 4 p.m. Sunday, 7 p.m. Tuesday
- >> Tickets: \$34-\$135
- >> Information: Ticketmaster.com, 866-448-7849

he legend of the Dutchman comes to life — and is a dream that ends in death.

ven the incongruities that elicited laughter on Friday, such as the father's abrupt willingness to carry off his daughter on the morrow to a total stranger in exchange for treasure, follow the stark, logical logic of a dream — and dreams permeate the whole.

he crosscurrents of reality and fantasy are delightful, the uniset morphing from bedroom to ship's deck to cottage and back again. Act I opens with Senta in bed, her towering bed curtains billowing in the storm of her nightmare, and the opera ends with her still abed, strangled.

faceless ghouls from the Dutchman's failed love affairs haunt scenes, caught in the rigging like flies in a spider's web. And ropes of all kinds — red or white, lines or plaits, swinging and ensnaring — entwine throughout, binding both the Dutchman and Senta.

Costumes mingle styles and eras for dramatic effect, falling back into period authenticity only with Senta's death, and lighting heightens the symbolism, blood-red for the Dutchman, electric-blue for Senta's world.

In one striking scene, when the Dutchman and Senta meet, each sings within his or her own square of light, slowly stepping out of their squares to interact as spotlights dancing on the stage, finally joining together in a shared square of light. The effect was simple, graceful, effective.

This production of "Flying Dutchman" foregrounds Senta, sung by Melody Moore. Moore dominated the stage, her large clarion soprano soaring above full orchestra and chorus. Her dynamic control afforded a wide emotional range, and her tight vibrato and focused tone drove her obsession.

Ryan McKinny made a virile Dutchman, his dark bass-baritone brooding, biceps bulging, and bare chest sporting a large tattoo of his ship. Tenor Nathan Munson (Steersman) was excellent, especially in his opening aria, and tenor Jay Hunter Morris (Erik) almost won Senta back with his impressive Act III aria.

Bass-baritone Paul Whelan (Daland, Senta's father) and mezzo-soprano Maya Hoover (Mary, Senta's nurse), both in their HOT debuts, delivered fine performances as well.

HOT's Chorus, a lead role in this opera, was outstanding in every way — a warm, full, well-balanced sound, and fully engaged in each scene. Kudos.

Eight dancers gave Wagner's music creative physical expression, and of special note were the sailors' dance, which was delightfully unique, and the maidens' charming emotional tug-of-war between propriety and sexual longing.

Conductor John Keenan integrated singing and orchestra smoothly and lent the drama a natural pacing.

his "Flying Dutchman" is easily the most interesting version of Wagner's operas to come along in many years and is well worth experiencing.

Ruth O. Bingham received her doctorate in musicology from Cornell University and has been reviewing the musical arts for more than 25 years.

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Honolulu Star-Advertiser, Hawaii's news leader. - 'Siren Song' entrances with stellar cast and intimate layout - Hawaii News - Honolulu Star-Advertiser

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'Siren Song' entrances with stellar cast and intimate layout

By Ruth Bingham / Special to the Star-Advertiser

POSTED: 01:30 a.m. HST, Mar 22, 2015

Hawaii Opera Theatre's "Siren Song" is event theater at its best — a new venue revealing an unfamiliar part of the city; food and drink to purchase on-site before and after (try the dessert bacon!); and a new work about current events, revealing unrecognized parts of ourselves.

You may remember the story from the news: A young sailor answers a lonely hearts ad, begins corresponding via letters, and falls passionately in love with a woman invented by a con man, who bilks the gullible fellow of all his savings.

It is the siren song of love, and as the con man sums up, "Isn't that the greatest feeling in the world?"

We may think the young man foolish, the con man heartless, but "Siren Song" explores the ways we all yearn for love. When we fall in love, how much is real, how much imagined, how much of it is love with love itself? So often, we fall in love with the person we imagine the other to be, and only later discover who they are.

HOT's "Siren Song" is distilled "essence of opera": condensed (running time is about an hour and a quarter), powerful, stripped of spectacle and hoopla, brilliantly designed and spectacularly performed.

This is a great event, and anyone who misses it is going to regret it for years.

Those used to the luxuries of opera may be taken aback initially. This production is in a warehouse downtown, with all the anticipated "amenities": cement floors, open beams, the ubiquitous corrugated steel of warehouses and wharves, clangy acoustics and folding chairs.

And yet, once the music begins, all that is forgotten.

As a special bonus for this Hawaii premiere, composer Jonathan Dove was on hand. Take a moment to talk to him (how often do we have a chance to meet composers of operas we see?) and be sure to hear his engaging preperformance talk.

Dove's music draws you in and is so carefully crafted that words and music are inseparable. The music, of course, set the mood, but also led, commented, echoed, punctuated, created all that was happening, embodying the drama. It was both effective and thoroughly enjoyable, and there were so many wonderful moments, it invites rehearsing: the sirenlike, wordless vocalizing by "Diana," the imaginary love interest, enticing Davey, the young sailor; the soaring melody of "I love her"; the echoing lines as Diana comes into being and as Davey falls into the con.

The audience can similarly "fall into" this production in a way not possible in a large hall. Seating is only about 10 rows deep, with the stage as wide as the seating, so that expressions and nuanced acting are visible. There is no real backstage area, and the drama unfolds quite literally in front of you.

- Stage
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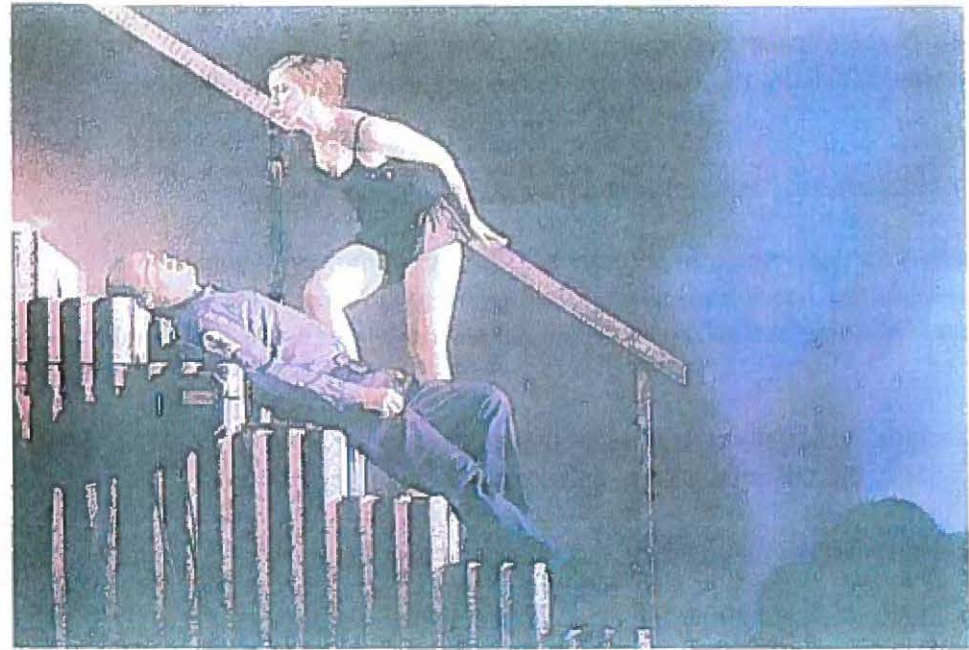
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OT's 'Siren Song' has offbeat appeal

March 19, 2015 | 0 Comments

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THE STAR-ADVERTISER FRIDAY PRINT EDITION 



le Rideout and Rachel Schutz star in "Siren Song," which will be performed in a warehouse in Kakaako. (Courtesy Hawaii Opera Theatre)

by STEVEN MARK / smark@staradvertiser.com

Opera confuses you with its weird, convoluted stories, you shouldn't have any trouble identifying with "Siren Song," Hawaii Opera Theatre's latest production.

Though "Siren Song" is based on the story of British sailor Davey Palmer, the plot bears a striking resemblance to the catfish incident involving Hawaii football star Manti Te'o and his mystery girlfriend. In both cases the men fell victim to a hoax perpetrated by a scam artist.

OT isn't shying away from the connection, serving up catfish at a fundraising event for the opera.

British composer Jonathan Dove based "Siren Song" on the Palmer incident, which occurred in the late 1980s. Its titillating appeal and modern, yet accessible musical palette proved to be tempting bait to HOT Artistic Director Henry Akina and Executive Director Simon Crookall, who hope it will attract a new audience to opera.

'SIREN SONG'

Presented by Hawaii Opera Theatre

"This is the kind of thing we've always wanted to do in Hawaii but we haven't gotten our teeth into," Akina said. "We looked at several pieces, but this one stood out to both of us as the one."

- » Where: 445 Cooke St.
- » When: 8 p.m. Fridays and Saturdays, also 4 p.m. Sundays through March 29
- » Cost: \$50-\$75

OT is giving the production an urban spin by staging it in a Kakaako



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A N A V A

► Each year on May Day, crowds gather at Kapi'olani Park to celebrate a Hawai'i tradition: Lei Day. While the celebration is filled with entertainment, a pageant ceremony, and various craft and food booths, the main attraction is more than 100 gorgeous and fragrant lei on display in the annual lei contest. This year, the City and County of Honolulu's Department of Parks and Recreation wants to help you learn or improve your lei-making skills with free workshops around O'ahu.

With this year's theme, Lei Momi (pearl lei or luminous lei), in mind, people of all ages and skill levels are welcome to sign up for workshops that focus on different methods and materials. Most take place in the week leading up to the contest; participants are welcome to submit the lei they create to the contest. Afterward, all lei will be taken to Mauna 'Ala, the Royal Mausoleum.

The first workshop, which focuses on ti-leaf lei, takes place March 5. Register now by finding the workshop schedule and other information at honolulu.gov/parks.



Where the Arias Are

Hawai'i Opera Theatre has a new home in Kaka'ako.

BY KATRINA VALCOURT

HAWAII OPERA THEATRE, which was renting a rehearsal space on Beretania Street on a month-to-month basis, found out it would have to relocate just one month before the opening of *Madam Butterfly* this past October. Talk about drama.

Since resettling in a Kaka'ako warehouse, HOT's executive director, Simon Crookall, says the forced move turned out to be a blessing in disguise.

"It's been amazing," Crookall says of the large warehouse, which has two separate rooms, great acoustics and also houses Honolulu Night Market and other Our Kaka'ako events. "Had we not been in the warehouse, we would not have been able to rig it for rehearsal [of *The Flying Dutchman*]," which used a complicated system of ropes to mimic a real ship. "It's been very helpful. I don't know what we'd have done in the old space."

This month, HOT puts on *Siren Song*—a contemporary piece about a British sailor

misled in a catfish scandal by someone posing as a model—in the warehouse, rather than at the Blaisdell Concert Hall, its usual production venue. It's a small show for HOT, and, since the staff was planning on staging an opera in Kaka'ako even before the move, things worked out perfectly. "It's an urban-style piece," Crookall says, better suited to the area than a 2,000-seat hall.

The group plans to use the space for the rest of this season but still needs to find a permanent solution. In the meantime, Crookall says he's excited to be part of the Kaka'ako scene. "For an arts district, you need to have artists living and working there," he says, praising the Hawai'i Community Development Authority's approval of artist lofts in the neighborhood. "For these kinds of areas to be successful, you need to hear artistic activity every day. It brings life to an area."

Siren Song runs March 20, 21, 27 and 28, at 445 Cooke St., hawaiiopera.org.

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Review: 'Butterfly' a must-see at HOT

Oct 12, 2014 | 0 Comments

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REVIEW BY JOHN BERGER / jberger@staradvertiser.com

The cultural disconnect is evident immediately: An American officer expects a Japanese businessman to shake hands and is surprised when he bows. Moments later we learn the American, B.F. Pinkerton by name, is an officer but not a gentleman.

Welcome to Hawaii Opera Theatre's season-opening production of "Madam Butterfly." For the benefit of anyone who doesn't know how Pinkerton's marriage with Cio-Cio-San turns out, HOT's production is a beautifully staged treatment of one of the best known operas this side of Wagner.

(Spoiler alert! Spoiler alert! Stop reading now if you don't want to know what happens.)

For everyone who thinks they don't like opera but has read this far out of curiosity, don't let the opera aspect keep you away. Opera is often portrayed in mainstream pop culture as stuffy or inaccessible or arcane.

Good opera — like HOT's "Madam Butterfly" — is none of the above. It's musical theater, albeit without spoken dialogue, and with its own conventions regarding plot structure and vocal performance. That said, musical theater is much more operatic these days than it was in the days of "The King & I," "West Side Story" and "South Pacific," and that means that the differences between the two are not as wide as they once were.

Yes, most operas are sung in a language other than English, but anyone who can handle reading the subtitles of films like, say, [Kikaido: Reboot](#), can certainly handle the "supertitles" that are projected on the proscenium above the stage at HOT.

In short, Hawaii, don't let opera scare you. The beauty of the principal voices transcends language. So does the acting.

So beautiful if anachronistic costumes, imaginative lighting and the single multi-level set, HOT's "Madam Butterfly" should be considered a must-see for first-timers and curiosity seekers as well as dedicated fans.

Anna Tetriani (Cio-Cio-San) immerses herself in the role of the naïve and idealistic 15-year-old geisha who marries Pinkerton with the expectation that he intends to be her loving husband until death do they part, and who renounces her family, her country and her religious faith for him. To borrow a phrase from William Jefferson Clinton, in Tetriani's powerful soprano voice and expressive acting we feel her pain. We also feel her hope, her optimism, her joy, and her final commitment to the Japanese credo: "Who cannot live with honor must die with honor."

Mezzo-soprano Ning Liang (Suzuki) is perfectly cast as the loyal maid. Her duets with Tetriani are exquisite, so are her solos.

Daniel Sutin (Sharpless) brings a rich baritone and appropriate gravity to the role of the American consul. Sharpless warns Pinkerton against his callous plan to discard Cio-Cio-San when it suits him. He then becomes a mute witness to the tragedy that follows. Is he an enabler or a man who shrinks from delivering bad news? Sutin is a commanding presence, vocally and visually, whichever way you see it.

Samie Offenbach (The Bonze) has a dark and foreboding scene as the terrifying voice of tradition who condemns Cio-Cio-San for renouncing her ancestral religion and becoming a Christian. Lighting Designer Peter Dean Beck has Offenbach lit from below for most of his big number; the stark lighting gives Offenbach an added measure of frightfulness.



'MADAM BUTTERFLY'

Presented by Hawaii Opera Theatre

- » Where: Blaisdell Concert Hall, 777 Ward Ave.
- » When: 4 p.m. Sunday and 7 p.m. Tuesday
- » Cost: \$34-\$135
- » Info: (808) 596-7858, www.hawaiiopera.org

Glamorous

ANTON GLAMB on June 8, 2015 at 2:23 pm

OPERA TAKES NEW FORM IN CHINATOWN

Lincoln Center is hailed by many as the pinnacle of performance arts in New York, and therefore, the world. Somewhat recently (in 1987) they managed to effectively present jazz as a phenomenon for the privileged, letting the genre join the ranks of classical ballet, theater and opera. It's almost as if they have rewritten the genre to be a cordial display of refined instrumentalist precision a la Wynton Marsalis, with flawless big bands and sizzling showmanship at the expense of the raw emotive connection of a smoke-filled bar. They also have featured DJ Spooky, a high-art, academic hip-hop DJ whose name rings a bell but seems to lack connection to any part of the contemporary hip-hop world.

Lincoln Center does a great job of curating a sampling of safe cultural fare for a wealthy crowd, but what seems to be missing is the context in which the forms were created, and the audience for whom the genres were created. Even though I liked seeing jazz at Lincoln Center, it felt like I was in some society of patronage, rather than experiencing a real musical event. It was a perfected act or improved recreation, similar to a Hollywood retelling of a true story. Everything was more exciting, and all the characters better looking, more refined and better dressed. The sound had been canonized, deconstructed and rebuilt as a form worthy of the world's elite.

A similar thing happened with public opera a few hundred years ago. I always imagined Batman's family going to the opera to see a show, schmooze with the mayor and perhaps a visiting prince. Although many operas were created for the royal courts, when public performances were emerging in the 1600s, the audiences treated the opera much more similarly to the way people treat going to a nightclub today. Sure there are some people there to hear the music, but there are a lot more simply out to enjoy themselves, to mingle and pick up chicks. The lights stayed up the whole show, and people would talk, eat, flirt, do business, and pretty much do their own thing unless a really great song came on. It wasn't until much later that opera took off as a high-society affair.

The ARTS at Marks Garage and HOT's Opera at the Lofts at Chinatown Artist Lofts was the first opera event that brought opera into a context similar to its initial public debut. There was food, drinks, and people were mingling in a beautiful outdoor courtyard. The singers were appreciated, and their voices rung through the rafters and down the halls into the open studios, but they were not the main focus. We had conversations about art and life and alcohol – all to highly developed vocal performance

styles that are generally lost in our digital age.

It was the first opera event that I really, really liked and I look forward to the next.

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