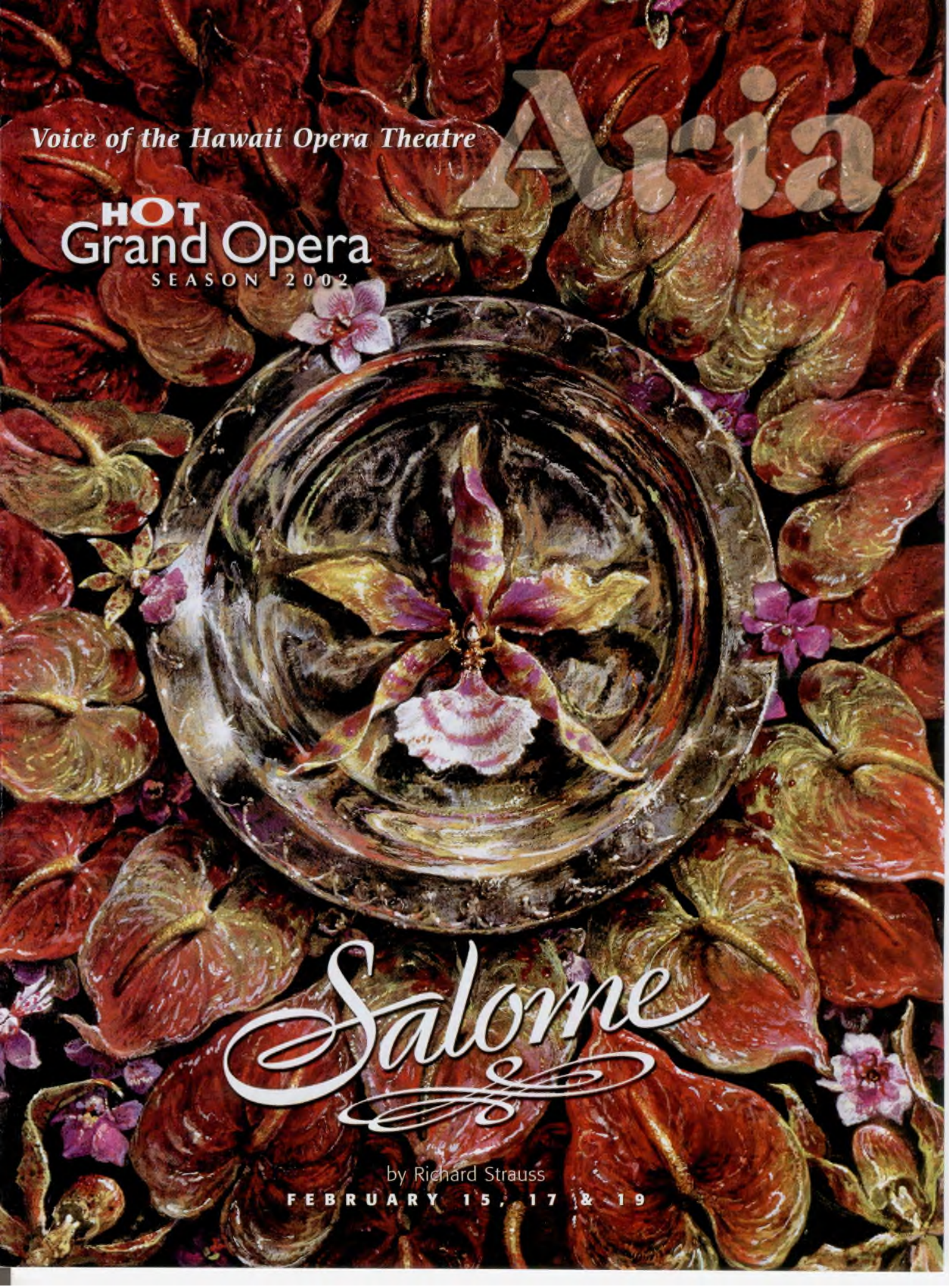
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by Richard Strauss
FEBRUARY 15, 17 & 19

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In this period of extraordinary circumstances, economic adversity, and fear, it becomes the mission of the arts to remind us of the depth and grandeur of human existence. Our own being is the source of endless adventure, stimulation, and learning. The riddles we as a species create for each other are some of the most confounding and fascinating that the universe holds. The opera is but one art form where we can go beyond everyday life to look at some of its mythologies and gain insight into the lives of other characters, and thus into our own.

The tales of this season's wanton women (they have also been called "the bad girls" and even "the wicked wahine") have become myths of the confrontation of women with their social environments. All three of our wanton women, the courtesan Violetta Valery, the princess Salome, and the gypsy Carmen, are considered thus because they have committed themselves to their destinies with a purpose and dedication which challenge the culture of the societies around them. It is their strength of purpose, their beauty in strength or their tragedy in circumstance that fascinates us. They are wanton in the eye of one beholder, and in another's eyes, they are anything but.

We are pleased this year to welcome a truly international cast of artists to HOT. We come together from all the corners of the globe to make opera happen here in Hawaii. Together, we, the ensemble of the 2002 season, invite you to come and join the wanton women, in a celebration of endless adventure and insight. Welcome to 2002 at HOT!

Join the *Apple Corps*!

Thomas Woodruff, guest designer for HOT's production of *Salome*, has made a series of eight limited edition lithographs inspired by his work *Apple Canon*, an installation of 365 paintings of apples that was exhibited at The Contemporary Museum in 2000. Proceeds from the sale of the prints support the acquisition of *Apple Canon* for TCM's collection.

For a contribution of $250, you can sponsor the purchase of one apple painting and select one print. Additional benefits are available for sponsors of seven or more paintings.

Sample lithographs are on view at TCM at First Hawaiian Center.

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DANCING THROUGH THE CENTURIES

by Jim Becker

The story of the princess Salome, who demanded as a reward for her erotic dancing, the head of John the Baptist on a silver platter, has fascinated artists throughout the centuries.

Versions of the story were carved on Gothic cathedrals throughout Europe. Renditions in fresco appear as early as 1350 in a stunning wall decoration at the Papal Palace at Avignon, and about 1480 in the Chapel of John the Baptist in Perugia.

Salome and John by Aubrey Beardsley for the English edition of Oscar Wilde's play.

Renaissance painters, from Cranach in the north of Solario, Bassanio, Caravaggio (in one of his most powerful works), and Tiepolo in the south, produced versions of the Salome story.

In the 19th century Puvis de Chavannes and Gustave Moreau depicted it in paintings that now hang in the Louvre. The writer Flaubert saw the paintings and wrote a novel which was turned into the opera *Hérodiade* (1877) by Massenet, also the composer of *Manon*, *Werther* and many other works.

In turn, Flaubert's story and Massenet's opera made a strong impression upon Oscar Wilde, in 1891 approaching the peak of his fame, and his subsequent downfall.

Wilde said thoughts of Salome, and of her dance, haunted his dreams. Wilde was also a fanatic admirer of the French actress Sarah Bernhardt. He wrote *Salome* in French for her, but the censors forbade performances in London, and Miss Bernhardt never played the role. (She did play the doomed heroine in the play *La Dame aux Camélias*, source for Verdi's opera *La Traviata*, more than 3,000 times over 43 years.)

In fact, *Salome* was performed only once in Wilde's lifetime, in Paris in an indifferent production. Two years after Wilde's death, in 1900, his play, in a German translation, was produced by Max Reinhardt in Berlin and ran for more than 200 performances.

Richard Strauss, already established as a master composer of orchestral works, but still struggling to make his name in opera, saw it and immediately seized on *Salome* as the subject of an opera libretto.

As Strauss emerged from the theatre after the performance, a friend said: "Surely you can make an opera out of that."

"I'm already composing it," Strauss replied.

The subsequent opera, using much of Wilde's original text and performed without an intermission as is the play, took two years to complete. Strauss was interrupted by an extensive American tour in 1904, as well as his many conducting duties in Europe.

The famous *Dance of the Seven Veils* was the last bit of music to be composed. The opera had its sensational premier in December, 1905. Within a year it had been performed in as many European houses as the censors would permit. Toscanini produced *Salome* in Milan in 1906.

The U.S. premier at the Metropolitan in New York in 1907 caused such a scandal that the production was withdrawn after one performance. And it took until 1910 for the censors to allow its production, under Sir Thomas Beecham, in Oscar Wilde's London.

Mahler, forbidden by the censors from producing the work in Vienna, said of *Salome*, "It is emphatically a work of genius, very powerful and decidedly one of the most important works of our day."

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Salome

BY RICHARD STRAUSS

in German with English Super-titles

Premiere: December 9, 1905, Dresden, Germany

Performed at the Neal S. Blaisdell Concert Hall by Hawaii Opera Theatre February 15, 17 & 19, 2002

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Rehearsal Pianist ..... Mary Dibbern
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Hawaii Opera Theatre wishes to thank the Costume Collection for its assistance in this production.

CAST

IN ORDER OF APPEARANCE

Narraboth ..... James Cornelison
Page of Herodias ..... Dorothy Byrne
First Soldier ..... Phillip Skinner
Second Soldier ..... Leon Williams
Jokanaan ..... David A. Okerlund
Cappodocian ..... Jaime J. Offenbach
Salome ..... Kristine Ciesinski
Slave ..... James Price
Herod ..... Kenneth Riegel
Herodias ..... Ruthild Engert
First Jew ..... Doug Jones
Second Jew ..... Eric Van Hoven
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The Story of Salome

As King Herod holds a feast in his palace in Judea, Narraboth, the captain of the guards, sings of his fascination with Salome.

A page warns him it is dangerous to look on Salome: she is Herod's step-daughter.

From the depths of a cistern comes the voice of the prophet Jokanaan (John the Baptist) announcing the arrival of the Messiah. He has been imprisoned by Herod for denouncing the immorality of Herodias, Salome's mother, in divorcing her husband and marrying his brother, Herod.

The princess Salome, disgusted by the company at the banquet, sweeps onto the terrace in time to hear a further prophesy by Jokanaan. She demands to see the prophet. Told that Herod allows no one to see him, Salome wheedles Narraboth into countermanding the orders.

Jokanaan is brought from his prison and begins a diatribe against Herod and Herodias. Salome is fascinated by his voice, his eyes, his hair, his body, his mouth. She longs to touch him. Narraboth is distraught at this manifestation of Salome's lust and kills himself. Jokanaan repels Salome, advises her to repent and seek salvation, finally curses her, and returns to his cell.

Herod comes out to find his step-daughter pale and nervous. He is followed by Herodias and the rest of the quarreling banquet guests. He orders the corpse of Narraboth removed, and then invites Salome to drink with him, eat fruit with him, to sit on his throne. She is not in the mood.

Jokanaan is heard prophesying from his cell. His threats provoke a religious altercation among the Jews and the Nazarene followers of Jesus. As a diversion from these disputes, Herod asks Salome to dance for him. She refuses until he offers her, as a reward, anything her heart desires.

The dance concluded, she names her desired reward: the head of Jokanaan on a silver dish. Aghast, Herod offers priceless alternatives, in vain. Salome is firm. There is a period of almost unbearable suspense. At last, the executioner offers Salome the severed head of Jokanaan on a silver platter.

Salome seizes the dish and begins her terrible, ecstatic, transported invocation to the object of her love. Jokanaan had refused her advances in life, now she will possess him in death. Herod is appalled. As the moon lights up the grisly scene, Herod orders his soldiers to kill Salome.

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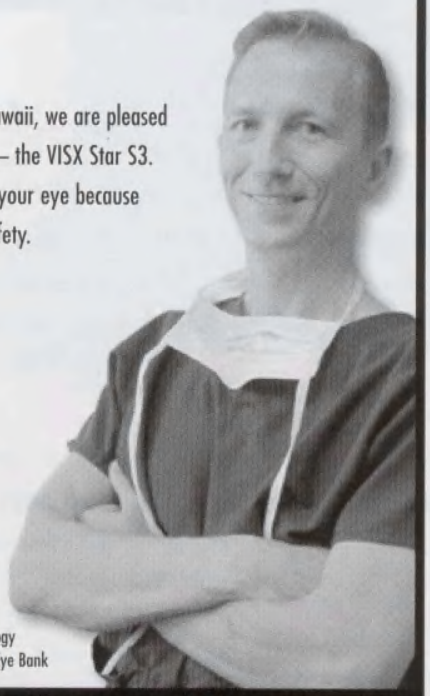

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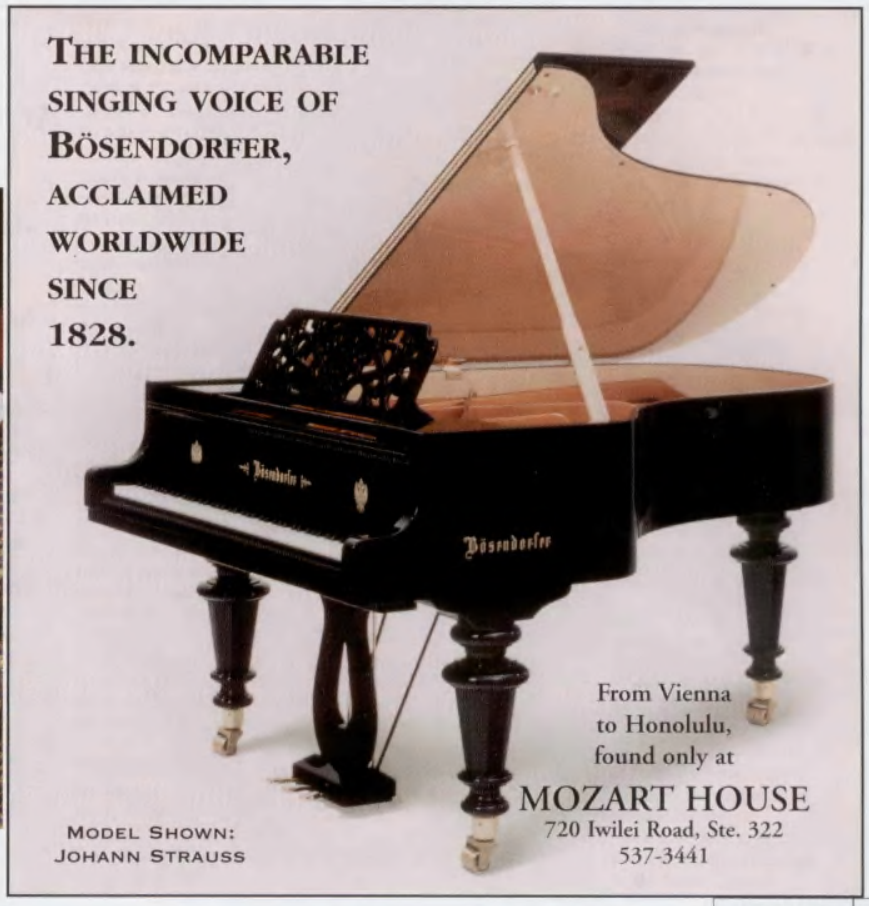

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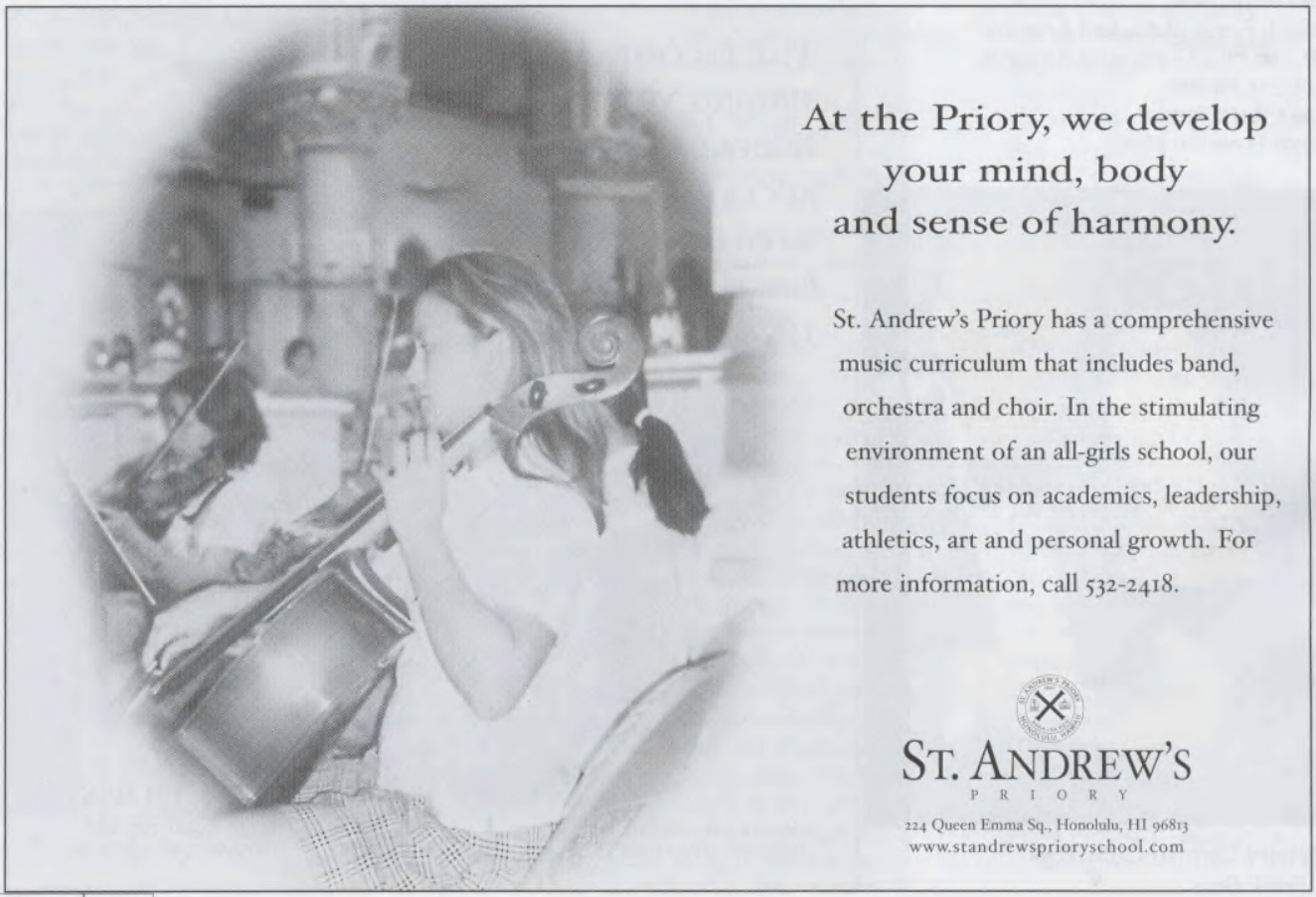

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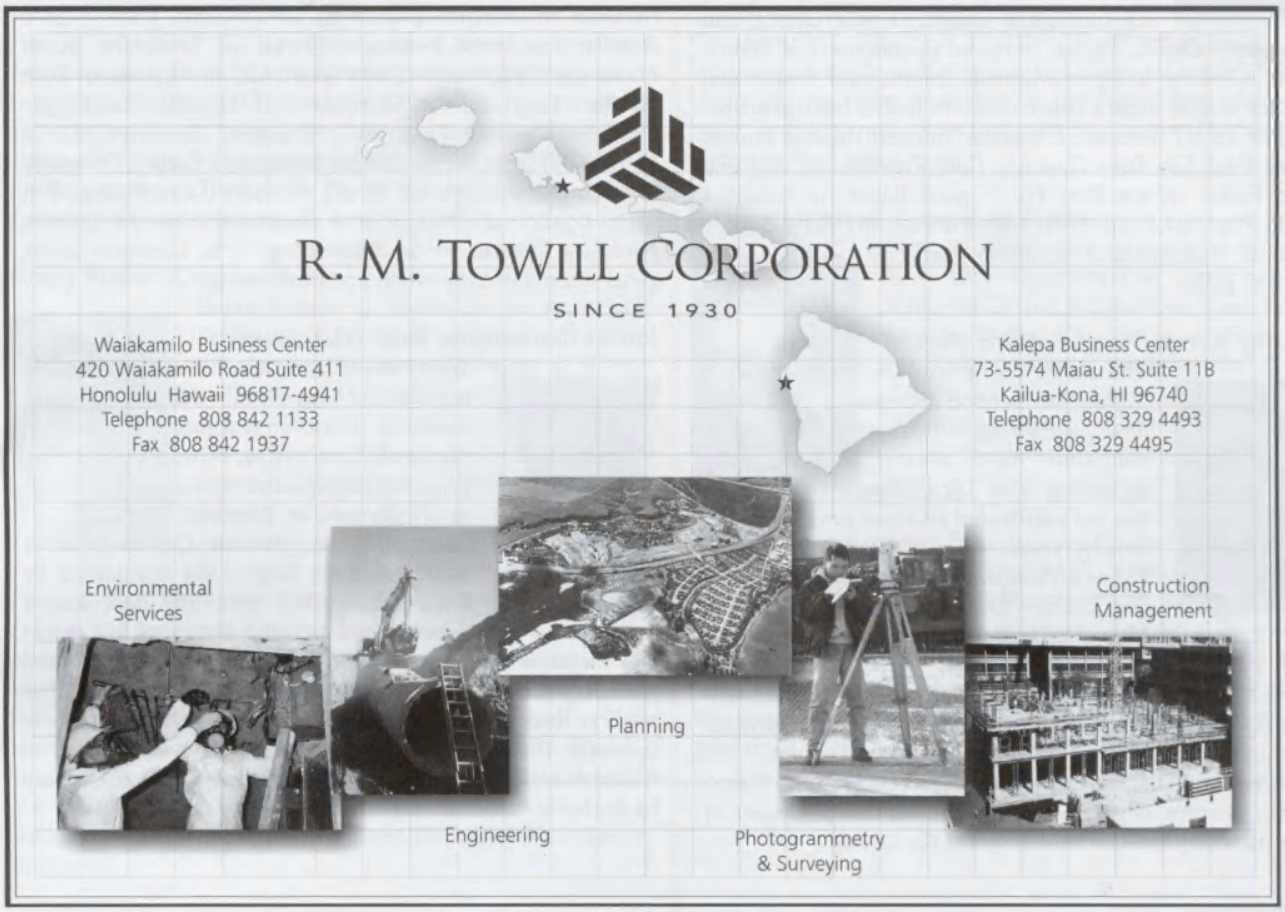

Henry G. Akina, Director

Henry G. Akina was born in Honolulu in 1955 and returned to Hawaii in August of 1996 to become General and Artistic Drector of the Hawaii Opera Theatre. He was educated at Punahou school, Tufts University, and The Free University of Berlin, as well as at a number of other European institutions. From 1977-1996, he made his home in Berlin, Germany where he founded and managed The Berlin Chamber Opera. He stage directed for the opera companies of Halle, Gießen, Kiel, Innsbrück, Lyons, and Budapest. In 2000, he directed Verdi's *Otello* in Schwerin, Germany; Macao and Beijing, China. For HOT he directed *Madama Butterfly* (1993); *Tosca* (1997); *Macbeth* (1998); the Hawaii premieres of *Elektra* (1999) and Wagner's *Tristan und Isolde* (2000); and Offenbach's *The Tales of Hoffmann* (2001). He also directed *Rigoletto* for the Edmonton Opera.

Peter Dean Beck, Lighting Designer

Mr. Beck has designed scenery and/or lighting for close to 200 productions around the country. Among his opera credits are *Falstaff, Turandot, Manon, Don Giovanni, Madama Butterfly, Hansel and Gretel, A Midsummer Night's Dream, and Roméo et Juliette* for such companies as Atlanta Opera, Florida Grand Opera, Glimmerglass Opera, Virginia Opera, and Chautauqua Opera. He has designed productions of *Andrea Chenier, L'Italiana in Algeri, Macbeth, Elektra,* and *Tristan und Isolde* for Hawaii Opera Theatre, where he has been principal designer for 17 seasons. His other musical theater credits include *West Side Story, Guys and Dolls, Candide, The King and I,* and *Fiddler on the Roof.* For Eugene Ballet, he designed *Firebird, Petroushka,* and *Swan Lake.* He recently did a double bill of *Le Rossignol* and *Cavalleria Rusticana* for Sakai City Opera in Japan.

Dorothy Byrne, Mezzo-Soprano (Page of Herodias)

The Pennsylvania-born mezzo-soprano is making her second appearance with HOT after performing Nicklausse in *The Tales of Hoffmann* last season. Frequently appearing with Lyric Opera of Chicago, she has performed six roles since 1994-95, among them Olga Olsen/*Street Scene*, Mayor's Wife/*Jenufa,* and Gertrude/*Roméo and Juliette*. Other highlights include the Marquise/*La fille du Regiment* (Boston Lyric Pera); Katisha/*The Mikado* (Kansas City Lyric OPera); Venus/*Goehr's Arianna* (American premiere) and Emilia/*Otello* (both at Opera Theatre of St. Louis); Orlofsky/*Die Fledermaus* (St. Louis Symphony); and both Public Opinion/*Orpheus in the Underworld* and The Secretary/*The Consul* (Des Moines Metro Opera). Future engagements include Berta/*The Barber of Seville* (Boston) and Gertrude/*Hamlet* (St. Louis).

Les Caballos, Lyric Tenor (Third Jew)

Mr. Ceballos has sung numerous comprimario roles with HOT since 1984, including the Steersman in *The Flying Dutchman*; the Italian Tenor in *Der Rosenkavalier*; Gastone in *La Traviata*; Remendado in *Carmen*; Malcolm in *Macbeth;* and appearing most recently in dual roles as Sailor/Shepherd in *Tristan und Isolde* and Nathanael/Cochenille in *Les Contes d'Hoffmann.* A frequent oratorio soloist, Mr. Ceballos appeared with the Oahu Choral Society in their annual Christmas Concert and will be in the Spring presentation of Mendelssohn's Elijah. Mr. Ceballos is an arranger of choral music and serves as Director of the Bishop Memorial Choir. He is on the faculty of Kamehameha Schools teaching choral music.

Kristine Ciesinski, Soprano (Salome)

Kristine Ciesinski makes her Hawaii Opera Theater debut as Salome in her 15th production of this opera. Other Salomes include the Bayerische Staatsoper in Munich, Semperoper in Dresden, ENO in London, Bellas Artes in Mexico City, Teatro Carlo Felice in Genova, Canadian Opera in Toronto, Zagreb Opera in Zagreb, and San Diego Opera. Roles with which her career has become identified include: *Lady Macbeth of Mtsensk* (Katerina) at La Scala, Paris Opera Bastille, Frankfurt; *Wozzeck* (Marie) in Frankfurt, Bonn, Hamburg, ENO, Buenos Aires Teatro Colon; *Makropulos Case* (Emilia Marty) at the Glyndebourne Festival, Hamburger Staatsoper, and La Monnaie in Brussels; *Bluebeard's Castle* (Judith) in Tokyo; the double bill *Bluebeard's Castle / Erwartung* in Leipzig and Basel; and Verdi's *Macbeth* (Lady Macbeth) in Vichy, London at ENO, Bolshoi Theater in Moscow and the Marinsky Theater in St. Petersburg. Ms. Ciesinski pilots gliders commercially when not performing!

James Cornelison, Tenor (Narraboth)

Young tenor James Cornelison has made a number of significant debuts recently, including first appearances at English National Opera (his British debut), San Francisco Opera, and Minnesota Opera, all as Pinkerton in *Madama Butterfly*. In addition, he sang Froh in *Das Rheingold* in San Francisco's *Ring* cycles conducted by Donald Runnicles. His 1999-2000 season appearances included Don José in *Carmen* and Melot in *Tristan und Isolde* opposite Ben Heppner and Jane Eaglen, both with the Lyric Opera of Chicago, as well as his first Rodolfo in *La Bohème* and the role of Schani in the operetta *The Great Waltz*. This spring he was engaged in *Macbeth* with Thêatre de la Monnaie in Brussels conducted by Anthony Pappano.

Mary Dibbern, Rehearsal Pianist/Vocal Coach

The American pianist Mary Dibbern has resided in France since 1978. She holds a Master of Music in Vocal Accompaniment (1975) from Southern Methodist University, Dallas, where she studied with Maestro Paul Vellucci. Her discography includes the complete songs of Jacques Leguerney for Claves and Harmonia Mundi France, and *Offenbach au Menu* for Maguelone. She works as guest coach at all of the major French opera houses, including the Opéra Nationale de Paris-Bastille and most recently at the Théâtre des Champs-Elysées. She has also worked in China, Germany, Ireland, Switzerland and Portugal. Her publications include *Carmen: A Performance Guide*, *The Tales of Hoffmann: A Performance Guide* and *Interpreting the Songs of Jacques Leguerney*. All are published by Pendragon Press.

Ruthild Engert, Mezzo-Soprano (Herodias)

Ruthild Engert was born in Frankfurt am Main. After school, she studied history of art and worked in an art gallery. At the same time she took private singing lessons and after four years she started her career in Freiburg/Brg. as a lyric mezzo-soprano. The following engagements were Hannover and the Deutsche Oper Berlin. In 1990, she changed her repertoire and sang for the first time the Kundry in *Parsifal* at the Spoleto Festival Italy. After this big success, she guested all over the world - Rome, Paris, Madrid, Buenos Aires, Amsterdam etc. - with roles like Fricka, Ortrud, Venus, Herodias, Klytamnestra and Kundry. In the recent year she started something new again: she played in a comedy by Ron Harwood at the Kurfürstendamm Theater in Berlin. She will play this role again in 2003 in Hamburg.

Betsy Fisher, Choreographer

Betsy Fisher is currently an Associate Professor of Dance at UHM. From 1991-94, she was the Senior Lecturer of Dance at The Hong Kong Academy for Performing Arts. Teaching credentials also include University of California Santa Cruz and Stanford University. In 1990-91, she was a Senior Lecturer of Dance at The Theater Academy of Finland as a Fulbright Scholar. She was a leading member of The Murray Louis Dance Company from 1980-88, serving as dance captain and rehearsal director from 1984-88. The company toured extensively in Europe, Asia, and the US. Betsy holds an M.A. focused on Dance and Cultural Anthropology from NYU, and a BFA-Dance from The Juilliard School. Her choreography has been presented in the US, France, Germany, Poland, Israel, Finland, Germany, Estonia, Indonesia, Hong Kong, Taiwan, and China. Betsy continues to tour as a soloist, and is a member of Honolulu-based Tau Dance Theater.

Ed Hoggett, (Executioner)

Hawaiian Islands Bodybuilding Champion Ed Hoggett is a national Super-Heavyweight bodybuilding competitor. Born in Ohio and living in Honolulu since 1991, Ed has been competing in Hawaii bodybuilding contests since 1995. He makes his living as a personal trainer and stock trader, and has been featured in several local television commercials. Ed is a familiar sight on the streets of Honolulu--you can't miss this 240-pound, cartoon-character muscleman roaring around town on his motorcycle. Ed credits his success in life to the Grace of God and to discipline -- in training, diet, work and daily meditation. He is engaged to be married to a local girl and can be found every morning at Gold's Gym.

Doug Jones, Tenor (First Jew)

Doug Jones made his debut in Vienna in *Giulio Cesare* in the Musikverein after several productions with the Vienna Opera Theater (Egk's *Revisor*, Ligeti's *Grand Macabre*, and Birtwhistle's *The Second Mrs. Kong*). He was a member of the Basel Stadttheater and the Oper Frankfurt and has made several guest appearances at the Grand Theatre Geneva and Opera Bastille. Recent appearances include *La Belle Helene* in Aix-en-Provence and Salzburg, *Meistersinger* and *Falstaff* in San Francisco, *Billy Budd* and *Boris Goudonov* in Seattle, and *Madama Butterfly* and *Pagliacci* for Hawaii Opera Theatre. Plans include *Flying Dutchman* in Bordeaux, *Abduction* in Tel Aviv, *Pagliacci* and *Eugene Onegin* in Seattle and *Die Frau ohne Schatten* for Opera Bastille.

Marc Molomot, Tenor (Fourth Jew)

Marc Molomot has appeared with New York City Opera and in San Francisco; Santa Fe; Orlando; Columbus, Cleveland in *Albert Herring*, *Le Nozze di Figaro*, *La Perichole*, *Madama Butterfly*, *Les Contes d'Hoffmann*, *Salome*, *L'Incoronazion di Poppea* and many others. In concert as an Early Music specialist he has performed with such prominent ensembles as the New York Collegium; San Francisco's Philharmonic Baroque; Boston Early Music Festival; Boston Baroque; Trinity Consort (Portland); Cleveland's *Apollo's Fire*; Oratorio Society of New York; and in Europe, the *Ensemble William Byrd* in Paris and Portugal; Bell'Arte Symphonic Orchestra in Paris and the Cracow Baroque Festival. He has also sung with the New York Philharmonic and St. Louis Symphony. He can be heard on CD on the *Eclektra* label in Monteverdi's *L'Orfeo* with *Apollo's Fire*.

John Mount, Bass-Baritone (First Nazarene)

This is Mr. Mount's 27th season performing with HOT in over 60 roles including last year's Crespel in *The Tales of Hoffmann* and Antonio in *Le Nozze di Figaro*; Timur in *Turandot*; The King in *Aida*; the Sacristan in *Tosca*; Benoit in *La Bohème*; and Capulet in *Roméo et Juliette*. Mr. Mount is Professor of Voice and Co-director of the Opera Workshop at the University of Hawaii at Mānoa. He has appeared with the San Francisco Opera, Santa Fe Opera, Houston Grand Opera, Denver Lyric Opera and the Colorado Opera Festival. He is a former national finalist in both the Metropolitan Opera and San Francisco Opera auditions. He is also Director of Music for Kailua United Methodist Church.

Jaime J. Offenbach, Bass-Baritone (Fifth Jew/Cappodocian)

Jamie J. Offenbach has appeared with Los Angeles Opera, Santa Fe Opera, San Diego Opera, Savonlinna, Finland Opera Festival, Opera Pacific, Brooklyn Academy of Music, Glimmerglass Opera, Colorado Opera Festival, Opera Colorado, Kentucky Opera, Pittsburgh Opera, Santa Barbara Opera, and Hawaii Opera Theatre. Notable roles include both the title role and Don Bartolo, *Le Nozze di Figaro*; Basilio, *Il Barbiere di Siviglia;* Raimondo, *Lucia di Lammermoor;* Leporello, *Don Giovanni;* Mephistopheles, *Faust*; Colline, Alcindoro, and Benoit, *La Bohème*. A native of Honolulu, Mr. Offenbach studied at the University of Hawaii, New York University, and the Juilliard School.

David A. Okerlund, Baritone (Jokanaan)

Baritone David Okerlund has taken the stage in critically acclaimed performances as Nick Shadow in *The Rake's Progress* with Vancouver Opera; Germont in *La Traviata* with the Connecticut Opera; Stanley Kowalski in *A Streetcar Named Desire* with the Pittsburgh Symphony; Sharpless in *Madama Butterfly* with the New National Theater of Tokyo; the title role in *Eugene Onegin*; the title role in *Don Giovanni*; Il Conte d'Almaviva in *Le Nozze di Figaro*; Marcello in *La Bohème*; and Stanley Kowalski in the world premiere of *A Streetcar Named Desire* with the San Francisco Opera. Future engagements include: Peter in *Hänsel und Gretel*; Sharpless in *Madama Butterfly* and Escamillo in *Carmen* with the San Francisco Opera; Marcello in *La Bohème* with Pittsburgh Opera; and Orestes in *Elektra* with Vancouver Opera. Mr. Okerlund will also reprise Stanley Kowalski in *A Streetcar Named Desire* with the Opéra National du Rhin in Strasbourg, France.

Laurence Paxton, Lyric-Tenor (Second Nazarene)

Mr. Paxton is a versatile singer with more than 30 operatic and oratorio roles to his credit. He has appeared at the Sydney Opera House; Santa Fe Opera; St. Louis Opera Theatre; Dallas Opera; Fort Worth Opera; and the Indiana Opera Theatre as well as soloist with such orchestras as San Francisco; Indianapolis; Columbus; and Honolulu. He has performed extensively in musical theatre on the mainland and here at Diamond Head Theatre and Manoa Valley Theatre, most recently in *Jeckyll & Hyde*, *Phantom*, and *Nine*. His HOT production credits include *Marriage of Figaro*, *Tosca*, *Norma*, *Die Fledermaus*, *Candide*, *Lucia de Lammermoor* and others.

Jim Price, Tenor (Slave)

This past Christmas, James Price appeared as Kaspar in Gian-Carlo Menotti's *Amahl and the Night Visitors* with the Kona Association of Performing Arts. He has been a member of several prestigious choirs in Honolulu including the Hawaii Vocal Arts Ensemble, and the Hawaii Opera Theatre Chorus. Most recently, Mr. Price performed several roles for Hawaii Opera in their production of *Aesop's Fables* for the Education Outreach Programs, and the Hawaii premiere of Ravel's *L'Enfant et les Sortilèges*. He is also a scholarship recipient of the Mae Z. Orvis Opera Studio of Hawaii Opera Theater.

Kenneth Riegel, Tenor (Herod)

Kenneth Riegel was born in Pennsylvania and his long and distinguished career has taken him to all the major opera houses and festivals in North America. He has sung at the Metropolitan Opera; the San Francisco Opera; the Lyric Opera of Chicago; Santa Fe Festival; the Vienna State Opera; the Salzburg Festival; the Deutsche Oper Berlin; the Hamburg State Opera; the Bavarian State Opera in Munich; La Scala Milan; the Rome Opera; Teatro Communale in Florence and Bologna; the Royal Opera House (Covent Garden) in London; Teatro del Liceu in Barcelona; Teatro Real in Madrid; the Brussels Opera and the Geneva Opera. Mr. Riegel enjoys a special affinity with the Paris Opera, where he was the first American tenor to portray the title-roles in *Faust* and *Les Contes d'Hoffmann* and there he participated in the world premieres of Berg's complete three-act version of *Lulu*; in Messiaen's only opera, *St. Francois d'Assise* and in *Manoury's K.* In the cinema Mr. Riegel has appeared as Don Ottavio in Joseph Losey's film of *Don Giovanni* and as Prince Shuisky in the movie-version of *Boris Godunov*. He performed with virtually all the major orchestras in the world and made numerous recordings. He can be heard as Herod in *Salome* on the Deutsche Grammophon recording with the Vienna Philharmonic conducted by Christoph von Dohnanyi and can be seen in that role in two separate videos from Covent Garden.

Phillip Skinner, Bass-Baritone (First Soldier)

Philip Skinner has performed over thirty roles with San Francisco Opera including the Water Gnome (*Rusalka*), Mephisto (*Faust*), and Colline (*La Bohème*). He has sung Figaro (*Marriage of Figaro*) and the Four Villains (*Tales of Hoffmann*) with Houston Grand Opera; King Philip (*Don Carlos*) in Portland; Ferrando (*Il Trovatore*) in Dallas, the Count (*Marriage of Figaro*) in Nantes, France and has appeared with the opera companies of Chicago, Brussels, Naples, Toronto, Seattle, Melbourne (Australia), San Diego, Vancouver, Edmonton, and Louisville. In concert, Skinner has performed with the orchestras of Tel Aviv, San Francisco, Minneapolis, Honolulu, San Jose, Charleston (SC), and the Spoleto Festival. Recently, he sang Basilio (*Barber of Seville*) in Washington, D.C. and Minneapolis, Ramfis (*Aida*) at the Hollywood Bowl, and Escamillo (*Tragédie de Carmen*) with Festival Opera and Ferrando in Atlanta.

Richard Stead, Wig & Make-up Designer

Mr. Stead has been Wigmaster at The San Francisco Opera where he won an Emmy Nomination. He has worked with Minnesota Opera; Netherlands Opera; Royal Shakespeare Company; Central City Opera; Utah Opera; Boston Opera; American Conservatory Theatre; Spoleto Festival USA; Bolshoi Ballet; San Francisco Ballet; Ballet Hawaii; films and television. Mr. Stead operates his own wig & make-up company in San Francisco. This season, Mr. Stead celebrates his 20th consecutive season with HOT.

Ivan Törzs, Conductor

A native of New Jersey, Ivan Törzs is currently Principal Conductor and Artistic Director of the Mecklenburg State Theater in Schwerin, Germany. He has conducted at the Vienna State Opera, the Hamburg State Opera; and the opera houses of Stuttgart, Düsseldorf, Prague, Budapest and many other European cities. His debut at HOT was with Verdi's *Macbeth*, followed by *Elektra* and *Tristan und Isolde*. Last season he led *Il Barbiere di Siviglia* at the Florida Grand Opera in Miami. In September 2002 he assumes the position of Music Director at the Flemish Opera in Antwerp, Belgium. Ivan Törzs holds a degree in Mathematics from Princeton University and diplomas from the Juilliard and Mannes schools of music.

Eric Van Hoven, Tenor (Second Jew)

Tenor Eric Van Hoven's recent and upcoming engagements include Beppe with Nevada Opera and this season's Gaston with Hawaii Opera Theatre. Last season he sang Tony in *Master Class* at Coconut Grove Playhouse, the Second Jew with Opera de las Americas, Senore Mendoza in the Skylight Opera Theater's *Rosina and Frederic* with Chattanooga Symphony and Asheville Lyric Opera. Nationally Mr. Van Hoven has sung with New York City Opera, at Avery Fisher Hall with American Symphony Orchestra and on Broadway in *Candide*. He has performed with Mobile Opera, Virginia Opera, Portland Opera, Chautauqua Opera, Augusta Opera and Chicago Chamber Opera among others. He has premiered roles in *Reverend Everyman* with Florida State, *Under the Arbor* with Birmingham Symphony Orchestra and *Keepers of the Light* with Opera Roanoke.

Leon Williams, Baritone (Second Soldier)

Baritone Leon Williams' engagements include concerts with the Florida and American Composers' Orchestras; Colorado, Alabama, American and Portland Symphonies; Warren Philharmonic; appearances at Japan's Sapporo Festival and New York's Bard Festival; recitals in Houston, Pittsburgh, Cincinnati, Washington, D.C. (Kennedy Center with Ned Rorem) and throughout his native New York City, including Carnegie's Weill Recital Hall, Merkin Hall and the 92nd Street Y. Conductors with whom he works include Leon Botstein, Christoph Eschenbach, Dennis Russell Davies and Marin Alsop. Mr. Williams' opera and musical theatre credits include the Broadway, Toronto and touring companies of *Ragtime*; *Les Contes d'Hoffmann* at Hawaii Opera Theatre; *Les malheurs d'Orphée* and *Christopher Columbus* at Aspen Opera Theater; and *La Cenerentola* at the Monadnock Music Festival.

Thomas Woodruff, Set Designer

Thomas Woodruff is an eccentric artist who has worked as a painter, illustrator, educator, tattooist, and sometimes stage designer. He has had over 21 one-person exhibitions here and abroad, notably *Apple Canon*, a cycle of 365 portraits of apples painted to wish people well, soon to be in the permanent collection of the Honolulu Contemporary Museum of Art. His illustrations have appeared regularly in many periodicals including *Rolling Stone*; *NY Times Sunday Magazine*, *Ms.*, *Esquire*; and *Harper's*. He has done nearly 50 bookcovers, including major titles by Gabriel Garcia Marquez, Anne Tyler, and Robertson Davies. His work for the stage includes the co-design credit for *Edison* with theatre maverick Robert Wilson, when Mr. Woodruff was only 23. This year he has designed a three-image subway poster campaign for the School of Visual Arts in N.Y., where he is also the Chairman of Illustration and Cartooning. Mr. Woodruff is presently illustrating the new Jack Handey segment for *Saturday Night Live*. He is also known as a very snappy dresser.

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