SAN FRANCISCO OPERA PRESENTS THE WORLD PREMIERE OF *DOLORES CLAIBORNE* WITH MUSIC BY TOBIAS PICKER AND LIBRETTO BY J.D. McCLATCHY

BASED ON THE NOVEL BY STEPHEN KING
BY ARRANGEMENT WITH ANDREW WELCH

STARRING PATRICIA RACETTE AND CATHERINE COOK IN THE TITLE ROLE
SEPTEMBER 18–OCTOBER 4, WAR MEMORIAL OPERA HOUSE

[Patricia Racette as Dolores Claiborne/*Dolores Claiborne* set model. Photos by Scott Wall/San Francisco Opera]

SAN FRANCISCO (September 9, 2013)—On Wednesday, September 18, San Francisco Opera will present the world premiere of *Dolores Claiborne*, a new opera based on the novel by Stephen King and marking the Company debuts of American composer Tobias Picker and librettist J. D. McClatchy. The compelling story of a ferocious and independent woman willing to do whatever it takes to save herself and her daughter, the title role will be shared by acclaimed soprano Patricia Racette and mezzo-soprano Catherine Cook.

As previously announced, mezzo-soprano Dolora Zajick, who was originally cast in the title role of *Dolores Claiborne,* has withdrawn from the production. Ms. Racette, who is appearing in the Company's current production of Arrigo Boito's *Mefistofele* and who created starring roles in two of Tobias Picker's earlier operas—*Emmeline* and *An American Tragedy*—will assume the role for the first four performances on September 18, 22, 25 and 28. San Francisco Opera veteran performer Catherine Cook, who is the designated Dolores Claiborne role cover, will perform the final two performances on October 1 and 4. (Ms. Racette, who was originally slated to sing the dual roles of Margherita and Elena for all eight of the regularly scheduled *Mefistofele* performances, will now sing both roles on September 6, 11, 20, 24 and October 2. At the September 14, 17 and 29 performances, the role of Elena will be sung by Adler Fellow soprano Marina Harris.)

Picker's opera reconceives award-winning author Stephen King's 1993 novel *Dolores Claiborne* for the operatic stage. The book was previously adapted into a feature film starring Kathy Bates, Jennifer Jason Leigh and Judy Parfitt in 1995. Spanning a time period from the spring of 1950 to the winter of 1992, the opera takes place on a working class island in rural Maine and follows its title character as she fiercely deals with the terrible adversity she is dealt by those around her.

Dolores Claiborne also features Elizabeth Futral as Vera Donovan and Susannah Biller as Claiborne's daughter Selena St. George, Wayne Tigges as Dolores Claiborne's abusive husband Joe St. George, Greg Fedderly as Detective Thibodeau and Joel Sorensen as Mr. Pease.

The creative team for the world premiere production includes critically acclaimed director James Robinson, whose past assignments at the War Memorial Opera House were the 2009 season productions of *Il Trittico* and *Salome*. This new production will feature the work of set designer Allen Moyer, costume designer James Schuette, lighting designer Christopher Akerlind and projection designer Greg Emetaz in an inventive multi-level staging. In his Company debut, renowned American maestro George Manahan will conduct the San Francisco Opera Orchestra and Chorus (Ian Roberston, Chorus Director).

This two-act opera, sung in English, is Picker and McClatchy's first commission for San Francisco Opera, reuniting them since their first collaboration on *Emmeline,* for the Santa Fe Opera in 1996. "Dolores is a kind of American Tosca," says composer Tobias Picker. "She is forced to make cataclysmic choices to save the one she loves." Adds librettist J.D. McClatchy: "She is not your average operatic heroine. She is complex: not always likeable, but always sympathetic. It was a challenge but an absolute delight to help bring her to life on stage."

Dolores Claiborne is David Gockley's sixth commissioned work for San Francisco Opera since his appointment as Company general director in 2006. Previous operas commissioned by Gockley include *Appomattox* (2007), *The Bonesetter's Daughter* (2008), *Heart of a Soldier* (2011), *The Secret Garden* (March 2013) and *The Gospel of Mary Magdalene* (June 2013). San Francisco Opera recently announced the commission of Italian composer Marco Tutino for a new work, *La Ciociara (Two Women)*, based on 20th-century Italian author Alberto Moravia's novel of the same name, with a libretto by the composer and Fabio Ceresa, adapted from a script by Luca Rossi. *La Ciociara* will debut at the War Memorial Opera House in June 2015 and will mark the 40th commission of Gockley's career.

"*Dolores Claiborne* is a gutsy, powerful American *verismo* work," says San Francisco Opera General Director David Gockley. "It's an opera that offers very strong challenges and one that asks the singers to respond emotionally. If ever there was a Stephen King novel that had all the makings for the lyric stage, this is certainly the one."

Sung in English with English supertitles, the six performances of *Dolores Claiborne* are scheduled for September 18 (7:30 p.m.), September 22 (2 p.m.), September 25 (7:30 p.m.), September 28 (8 p.m.), October 1 (8 p.m.) and October 4 (8 p.m.), 2013.

BAY AREA ANCILLARY ACTIVITIES

The world premiere of Tobias Picker's Dolores Claiborne has inspired a host of ancillary events that will explore the making of the opera as well as various issues addressed in the story. San Francisco Opera joins with community partners throughout the Bay Area to present

interviews, lectures and activities leading up to the opera's premiere and beyond. Events include preview discussions with the opera's cast and creative team members; pre-opera talks with composer Tobias Picker; a Litquake event with librettist J.D. McClatchy; and a panel discussion with the creative team presented in collaboration with The Alliance for Girls. Visit sfopera.com/claiborne for more information and event updates.

TICKETS AND INFORMATION

Tickets for performances of *Dolores Claiborne* at the War Memorial Opera House are priced from $23 to $385 and may be purchased at sfopera.com or through the San Francisco Opera Box Office [301 Van Ness Avenue (at Grove Street), or by phone at (415) 864-3330] beginning July 8. Standing Room tickets go on sale at 10 a.m. on the day of each performance; tickets are $10 each, cash only.

The War Memorial Opera House is located at 301 Van Ness Avenue at Grove Street. Patrons are encouraged to use public transportation to attend San Francisco Opera performances. The War Memorial Opera House is within walking distance of the Civic Center BART station and near numerous bus lines, including 5, 21, 47, 49 and the F Market Street. For more public transportation information, visit bart.gov and sfmuni.com.

Casting, programs, schedules and ticket prices are subject to change. For further information about *Dolores Claiborne* and San Francisco Opera's 2013-14 Season, please visit sfopera.com.

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DOLORES CLAIBORNE **CASTING AND CALENDAR**

* San Francisco Opera Debut † Current Adler Fellow ♪ Role Debut ● OperaVision Performance

DOLORES CLAIBORNE
Music by Tobias Picker*
Libretto by J. D. McClatchy*
Based on the novel *Dolores Claiborne* by Stephen King
By arrangement with Andrew Welch
Commissioned by San Francisco Opera

WORLD PREMIERE
September 18● (7:30 p.m.), **22●** (2 p.m.), **25●** (7:30 p.m.), **28●** (8 p.m.); **October 1** (8 p.m.), **4** (8 p.m.), **2013**

San Francisco Opera Production

Approximate running time: 2 hours, 30 minutes with one intermission
Sung in English with English supertitles

Cast:

Dolores Claiborne	**Patricia Racette♪** (Sept 18, 22, 25, 28)
	Catherine Cook♪ (October 1, 4)
Vera Donovan	**Elizabeth Futral♪**
Selena St. George	**Susannah Biller♪**
Joe St. George	**Wayne Tigges♪**
Detective Thibodeau	**Greg Fedderly♪**
Mr. Pease	**Joel Sorensen♪**
Cox	**Robert Watson♪**
First Maid, Teenage Girl	**Nikki Einfeld♪**
Teenage Boy, Fox	**Hadleigh Adams♪†**
Knox	**A.J. Glueckert♪†**
Maids	**Jacqueline Piccolino♪†**
	Marina Harris♪†
	Laura Krumm♪†
	Renée Rapier♪†

Production Team:

Conductor	**George Manahan***
Director	**James Robinson**
Set Designer	**Allen Moyer**
Costume Designer	**James Schuette***
Lighting Designer	**Christopher Akerlind**
Projection Designer	**Greg Emetaz***
Chorus Director	**Ian Robertson**

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The world premiere of *Dolores Claiborne* is made possible, in part, by The Andrew W. Mellon Foundation, the Koret Foundation, and Tad and Dianne Taube. Additional support is provided by an award from the National Endowment for the Arts. Ms. Zajick's appearance is made possible by a gift to the Great Singers Fund by Joan and David Traitel.

OperaVision is made possible by the Koret-Taube Media Suite. Yamaha is the official piano of San Francisco Opera. Pianos provided by Music Exchange.

2013–14 Season Sponsor

ABOUT THE ARTISTS

American soprano **PATRICIA RACETTE** celebrates her twenty-fourth anniversary with San Francisco Opera this season by appearing in *Mefistofele,* the title role of *Madama Butterfly,* and in her role debut as Julie La Verne in *Show Boat.* A participant in the Adler Fellowship and Merola Opera Program, she has sung 28 roles with the Company, most recently the title role of *Tosca,* the three heroines of Puccini's *Il Trittico*, and Marguerite (*Faust*); Racette previously appeared as Margherita in Boito's *Mefistofele* in 1994. Other recent engagements include Cio-Cio-San in Barcelona; Tosca, Cio-Cio-San, Leonora (*Il Trovatore*), and Madame Lidoine (*Dialogues des Carmélites*) with the Metropolitan Opera; Tosca and the title role of *Manon Lescaut* at Washington National Opera; the Governess (*The Turn of the Screw*) with Los Angeles Opera; and the title role of *Kát'a Kabanová* for English National Opera. She has also appeared in several world premieres: as Leslie Crosbie in Moravec's *The Letter* for the Santa Fe Opera; Love Simpson in Floyd's *Cold Sassy Tree* for Houston Grand Opera; the title role of Tobias Picker's *Emmeline* at the Santa Fe Opera; and Roberta Alden in Picker's *American Tragedy* at the Met. Racette has performed leading roles abroad at Milan's La Scala; the Royal Opera, Covent Garden; Paris Opera; the Vienna State Opera; Genoa's Teatro Carlo Felice; Bavarian State Opera; and the Maggio Musicale Festival. Her Met portrayals of Cio-Cio-San and Ellen Orford (*Peter Grimes*) were captured for that company's HD series and are available on DVD. Her latest recording, *Diva on Detour,* is a cabaret album produced by GPR Records and Naxos—a program she has performed live at the celebrated Below 54 (formerly Studio 54), the Ravinia Festival, and New York's Century Club. Upcoming highlights include *Diva on Detour* at San Francisco's Jewish Community Center, Tosca for both Turin's Teatro Regio in Tokyo and the Met (live in HD), and Maddalena (*Andrea Chénier*) at the Met.

Mezzo-soprano **CATHERINE COOK** has appeared with San Francisco Opera in more than forty roles since her debut in 1991. Company credits include originating the roles of Jade Boucher in Jake Heggie's *Dead Man Walking* and Arlene Kamen and Wang Tai-Tai in Stewart Wallace's *The Bonesetter's Daughter,* Suzuki (*Madama Butterfly*), Mother Goose (*The Rake's Progress*), Annina (*Der Rosenkavalier*), Berta (*Il Barbiere di Siviglia*), Flora (*La Traviata*)*,* Lapák the Dog and Woodpecker (*The Cunning Little Vixen*), Emilia (*Otello*), Marthe (*Faust*), Mrs. Sedley (*Peter Grimes*), and La Frugola, Sister Monitor, and La Ciesca (*Il Trittico*). Cook has sung with the Metropolitan Opera in *Faust* and *Kát'a Kabanová*; at Lyric Opera of Chicago in *Peter Grimes, Le Nozze di Figaro,* and *Il Barbiere di Siviglia*; with Houston Grand Opera as Marthe and Tisbe (*La Cenerentola*); and she has appeared at Los Angeles Opera, the Santa Fe Opera, Opera Company of Philadelphia, and Portland Opera. A winner of the Metropolitan Opera National Council Auditions, Cook is a graduate of the Merola Opera Program and a former Adler Fellow, and she chairs the voice department at the San Francisco Conservatory of Music. Recent and upcoming engagements include creating the role of Mistress Hibbons in the world premiere of Lori Laitman's *The Scarlet Letter* and Berta at Houston Grand Opera and with San Francisco Opera later this fall.

ELIZABETH FUTRAL has established herself as one of the preeminent coloratura sopranos in the world today. For her 1998 San Francisco Opera debut, she originated the role of Stella Kowalski in André Previn's *A Streetcar Named Desire* and returned in 2009 in the title role of *La Traviata.* Her recent career highlights include Anne Trulove (*The Rake's Progress*) in Oviedo, Spain; Violetta at Washington National Opera, Los Angeles Opera, Deutsche Oper Berlin, and San Diego Opera; the title role of *The Merry Widow* with Lyric Opera of Chicago; Fiordiligi (*Così fan tutte*) with Washington National Opera; and the title role of *Thaïs* in Athens and Santiago, Chile. She created the role of Laura Jesson in Previn's *A Brief Encounter* at Houston Grand Opera in 2009, while in 2006 she originated the role of Princess Yueyang in Tan Dun's *The First Emperor* at the Metropolitan Opera. The North Carolina native's other notable engagements include the title role of *Lucia di Lammermoor,* Elvira (*I Puritani*), and Princess Eudoxie (Halévy's *La Juive*) at the Metropolitan Opera; Adina (*L'Elisir d'Amore*) and Gilda (*Rigoletto*) at Barcelona's Gran Teatre del Liceu; Thaïs at English National Opera; Violetta and the title role of *Partenope* at Lyric Opera of Chicago; Gilda at

La Monnaie in Brussels; Nannetta (*Falstaff*) and Susanna (*Le Nozze di Figaro*) in Munich; and the title roles of *Semele, Daphne,* and *The Ballad of Baby Doe* at New York City Opera, among many others. Futral's extensive discography includes Meyerbeer's *L'Etoile du Nord* (Marco Polo); *A Streetcar Named Desire* and Ravel's *L'Enfant et les Sortilèges* (DG); Philip Glass's *Hydrogen Jukebox* (Euphorbia); Rossini's *Otello* and *Zelmira* as well as Pacini's *Carlo di Borgogna* (Opera Rara); also *Lucia di Lammermoor* and a solo recital recording entitled *Great Opera Arias* (Chandos).

SUSANNAH BILLER, a former Adler Fellow, made her Company debut in 2010 as Kätchen (*Werther*) and also appeared as Kristina (*The Makropulos Case*); in 2011 she performed Frasquita (*Carmen*) and created the roles of Lolita and a Bridesmaid in *Heart of a Soldier*. In Summer 2013, she made her role debut as Despina in San Francisco Opera's *Così fan tutte*. As a participant in the 2009 Merola Opera Program, she sang Caterina (*L'Amico Fritz*) and performed scenes as Euridice (*Orfeo ed Euridice*), Musetta (*La Bohème*), Elvira (*L'Italiana in Algeri*), and Monica (*The Medium*). Other recent engagements include Daisy (Harbison's *The Great Gatsby*) with San Francisco's Ensemble Parallele and her New York debut as Fortuna (Mozart's *Il Sogno di Scipone*) with Gotham Chamber Opera. Engagements this season include Nannetta (*Falstaff*) with Portland Opera and Eritea in Cavalli's *Eliogabalo* with Gotham Chamber Opera.

WAYNE TIGGES made his San Francisco Opera debut last season creating the roles of Sam and Wesley in the world premiere of *Heart of a Soldier* as well as singing the roles of Ariodates (*Xerxes*) and Zuniga (*Carmen*).The American bass-baritone's recent engagements include Willy Wonka in the European premiere of Peter Ash's *The Golden Ticket* at the Wexford Festival; Escamillo (*Carmen*) and Leporello (*Don Giovanni*) at the San Diego Opera; Jochanaan (*Salome*) with Arizona Opera; Basilio (*Il Barbiere di Siviglia*) with Opera Colorado and Lyric Opera of Chicago; Donner (*Das Rheingold*), Escamillo, Zuniga (*Carmen*), and the Bonze (*Madama Butterfly*) with Los Angeles Opera; the Vicar (*Albert Herring*), Basilio, Hercules (*Alceste*), and Nourabad (*Les Pêcheurs de Perles*) with the Santa Fe Opera; Escamillo at the Glyndebourne Festival; Kolenatý (*The Makropulos Case*) with Paris Opera; and Achilla (*Giulio Cesare*) with the Metropolitan Opera and Lyric Opera of Chicago. A graduate of Lyric Opera of Chicago's Ryan Opera Center, Tigges's other roles with that company include the title role of *Le Nozze di Figaro,* Capulet (*Roméo et Juliette*), Angelotti (*Tosca*), Sam (*Un Ballo in Maschera*), and the Bonze; he also created the role of Snook in Bolcom's *A Wedding.*

American tenor **GREG FEDDERLY** returned to San Francisco Opera most recently as Monostatos (*The Magic Flute*) in 2012, a role he also sang here in 2007. Other Company appearances include Brighella (*Ariadne auf Naxos*) in 2002, Don Basilio (*Le Nozze di Figaro*) in 2006 and 2010, and Pang (*Turandot*) in 2011. Fedderly is a principal artist with Los Angeles Opera and has also performed with the Washington Opera, Houston Grand Opera, Seattle Opera, and at the Aldeburgh and Drottningholm Festivals, among others. Recent engagements include Monostatos, Gherardo (*Gianni Schicchi*), and Prunier (*La Rondine*) with Los Angeles Opera; Monostatos, Don Basilio, Goro (*Madama Butterfly*) and Bob Boles (*Peter Grimes*) at the Metropolitan Opera; Bob Boles with the San Diego Opera; and Brighella with Washington National Opera. Fedderly received a master's degree from the University of Southern California, where he was awarded the Marilyn Horne Scholarship.

American composer **TOBIAS PICKER** is known as "a genuine creator with a fertile unforced vein of invention" (*The New Yorker*), "displaying a distinctively soulful style that is one of the glories of the current musical scene" (*BBC Music Magazine*), and "our finest composer for the lyric stage" (*Wall Street Journal*). His music has been performed and commissioned by the New York Philharmonic; Philadelphia Orchestra; Cleveland Orchestra; Chicago Symphony Orchestra; San Francisco Symphony; Minnesota Orchestra; BBC Proms; the Munich, Helsinki, and Strasbourg Philharmonic Orchestras; and numerous leading international festivals, chamber ensembles, and soloists. Picker's first opera, *Emmeline* (1996) received its premiere at the Santa Fe Opera and was telecast nationally by *PBS Great Performances*. This led to commissions by Los

Angeles Opera, the Dallas Opera, San Francisco Opera, L'Opera de Montreal, and the Metropolitan Opera. New productions have appeared at New York City Opera; the Royal Opera, Covent Garden; and throughout Europe. Picker's operatic adaptation of *Fantastic Mr. Fox*, based on the children's book by Roald Dahl, commissioned by Los Angeles Opera premiered in 1997. The following year he completed his third opera *Thérèse Raquin* for Dallas Opera. Picker completed his first ballet, *Awakenings*, inspired by the novel by Dr. Oliver Sacks and commissioned by the Rambert Dance Company, the piece was premiered by Rambert in Salford, UK in 2010. By age twenty-six, Picker received the Bearns Prize (Columbia University), BMI Award, Charles Ives Scholarship, and two fellowships from NEA and a Guggenheim Foundation Fellowship. Later he received the Award in Music from the American Academy of Arts and Letters. Picker's piano concerto *Keys to the City* (1983) was commissioned by the City of New York for the centenary of Brooklyn Bridge and described as "an exuberant, brassy, celebratory evocation, 18 minutes of irrepressible energy and a cosmopolitan eclecticism" (*The New York Times*). Tobias Picker holds degrees from the Manhattan School of Music, the Juilliard School, and Princeton University. Elected to the American Academy of Arts and Letters in 2012, Picker was recently named artistic director of the newly formed Opera Theater of San Antonio.

J. D. MCCLATCHY is the author of thirteen opera libretti, most notably for William Schuman's *A Question of Taste* (commissioned by Glimmerglass Opera); Francis Thorne's *Mario and the Magician* (Brooklyn College Opera Theater); Bruce Saylor's *Orpheus Descending* (Lyric Opera of Chicago); Tobias Picker's *Emmeline* (the Santa Fe Opera); Lorin Maazel's *1984,* co-written with Thomas Meehan (Royal Opera, Covent Garden in 2005); Lowell Liebermann's *Miss Lonelyhearts* (the Juilliard School of Music); Elliot Goldenthal's *Grendel*, co-written with Julie Taymor (Los Angeles Opera); and Ned Rorem's *Our Town* (Indiana University). Recent and upcoming projects include *Little Nemo in Slumberland*, commissioned by Sarasota Opera; Michael Dellaira's *The Secret Agent*, which premiered in San Antonio with subsequent performances in New York City and North Carolina; Bernard Rand's *Vincent*, commissioned by Indiana University; and Giorgio Battistelli's *An Inconvenient Truth*, commissioned by Milan's La Scala. McClatchy is also the author of six collections of poems, including *Hazmat*, a Pulitzer Prize finalist. His work appears regularly in *The New Yorker*, *The New York Times Book Review*, *The Paris Review*, *The New Republic*, and many other magazines. McClatchy has taught at Princeton, Yale, Columbia, UCLA, Johns Hopkins, and other universities, and is now professor of English at Yale. He has served as chancellor of the Academy of American Poets and on the Academy's board of directors. He is a member of the American Academy of Arts and Letters and holds awards and grants from the Guggenheim Foundation and the National Endowment for the Arts, among others.

In his second season as music director of the American Composers Orchestra, **GEORGE MANAHAN** has had an esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. In addition to his work with ACO this season, Manahan continues his commitment to working with young musicians as director of Orchestral Studies at the Manhattan School of Music as well as guest conductor at the Curtis Institute of Music. He served as music director of the New York City Opera for fourteen seasons. He makes his San Francisco Opera debut with this production. Manahan's guest appearances include the Orchestra of St. Luke's, the Jerusalem Symphony Orchestra, and the symphonies of Atlanta, San Francisco, Hollywood Bowl, and New Jersey, where he served as acting music director for four seasons. He is a regular guest with the Music Academy of the West, and the Aspen Music Festival, and has also appeared with the Opera Companies of Seattle, Chicago, Santa Fe, Portland, Opera Theatre of St. Louis, Opera National du Paris, Teatro de Communale de Bologna, the Bergen Festival (Norway), the Casals Festival (Puerto Rico), and Minnesota Opera, where he was principal conductor. Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's *Tehillim* (ECM); recordings of Edward Thomas's *Desire Under the Elms*, which was nominated for a Grammy; Joe Jackson's *Will Power*; and Tobias Picker's *Emmeline*. His enthusiasm for contemporary music continues today; he has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories,* David Lang's *Modern*

Painters, Hans Werner Henze's *The English Cat,* and the New York premiere of Richard Danielpour's *Margaret Garner.*

Artistic director of Opera Theatre of Saint Louis, **JAMES ROBINSON** made his San Francisco Opera debut in the 2005 production of *Norma* and returned in 2008 for *L'Elisir d'Amore* and 2009 for *Il Trittico.* One of the most widely performed directors in North America, his credits include productions for Houston Grand Opera (*Lucia di Lammermoor*, *Giulio Cesare* and *Abduction from the Seraglio*), and the Canadian Opera Company (*Norma*, *Elektra* and *Nixon in China*). For the Santa Fe Opera, he has directed new productions of *Capriccio*, *Così fan tutte* and *The Rake's Progress*, and numerous productions for the New York City Opera (*La Bohème*, *Hansel and Gretel* and *Il Viaggio a Reims*). His work has also been seen at the Australian Opera, Washington National Opera, Los Angeles Opera, Seattle Opera, Royal Swedish Opera, The Dallas Opera, Minnesota Opera and Chicago Opera Theater. Additionally, he has created productions for the London Symphony Orchestra (Bernstein's Mass and Honegger's *Jeanne d'Arc au bûcher*), the Hollywood Bowl (*Amadeus*), Carnegie Hall, and the Minnesota Orchestra. Prior to his appointment as artistic director of Opera Theatre of St. Louis, Robinson's work with that company included *Street Scene,* Argento's *Miss Havisham's Fire, Nixon in China,* and *Radamisto.* In addition to directing *Dolores Claiborne,* recent and upcoming projects include the American premiere of Huang Ruo's *Sun Yat Sen* for Santa Fe Opera and the world premiere of *Champion* by jazz and film composer Terence Blanchard for Opera Theatre of St. Louis.

Set designer **ALLEN MOYER** made his San Francisco Opera debut in 2003 with *The Mother of Us All*, which was also seen at New York City Opera and Glimmerglass Opera, and he returned for *Norma* (2005), *The Elixir of Love* (2008), and *Il Trittico* (2009). Other opera credits include *La Bohème, Die Entführung aus dem Serail,* and Catán's *Salsipuedes* for Houston Grand Opera; *Orfeo ed Euridice* at the Metropolitan Opera; Gordon's *The Grapes of Wrath* for Minnesota Opera; *Agrippina*, *Così fan tutte,* and sets and costumes for Menotti's *The Last Savage* for the Santa Fe Opera; *Carmen* with Seattle Opera; Adams's *Nixon in China* and Corigliano's *The Ghosts of Versailles* for Opera Theatre of St. Louis; *Il Trittico* for New York City Opera; *Le Nozze di Figaro* at the Dallas Opera; *La Bohème* for New York City Opera and Glimmerglass Opera; *The Threepenny Opera* in Rome; *Luisa Miller* for the Spoleto Festival; Corigliano's *The Ghosts of Versailles* at the Wexford Festival; and *Norma* and *Der Fliegende Holländer* for Canadian Opera Company. On Broadway Moyer designed productions of *Grey Gardens*, *The Little Dog Laughed, The Constant Wife, Twelve Angry Men,* and *Reckless,* among others; he received a Tony Award nomination for his work on *Grey Gardens* as well as the 2006 Hewes Award from the American Theater Wing and an Obie Award for sustained excellence. Other credits include *Romeo and Juliet: On Motifs of Shakespeare* for the Mark Morris Dance Group and *Sylvia* for San Francisco Ballet. Recent engagements include Blanchard's *Champion* in St. Louis, *Die Fledermaus* with Canadian Opera Company, and *Il Trovatore* in Salt Lake City.

JAMES SCHUETTE makes his San Francisco Opera in 2013 with his costume designs for the world premiere of *Dolores Claiborne.* Opera credits include *Così fan tutte, Alice in Wonderland,* and *The Death of Klinghoffer* with Opera Theatre of St. Louis and *Carmen* at Glimmerglass Opera, and he has created designs for Houston Grand Opera, Boston Lyric Opera, New York City Opera, Seattle Opera, the Santa Fe Opera, and Chicago Opera Theater, among others. He has designed scenery or costumes for seventeen productions at Steppenwolf Theatre Company, including *The March*, *The Hot L Baltimore* and *The Brother/Sister Plays*. Additional work has been seen at American Repertory Theater, American Conservatory Theater, Arena Stage, Brooklyn Academy of Music (BAM), Berkeley Repertory Theatre, Court Theatre, La Jolla Playhouse, the Mark Taper Forum, Manhattan Theatre Club, New York Theatre Workshop, the Oregon Shakespeare Festival, Seattle Repertory Theatre, Signature Theatre, and Trinity Repertory Company. Schuette's recent and upcoming credits include *Head of Passes* and *Belleville* at Steppenwolf Theatre Company, *The Trojan*

Women at BAM Next Wave Festival, *Good Goods* with Yale Repertory Theatre, and *Superior Donuts* at the Music Box Theatre.

CHRISTOPHER AKERLIND made his San Francisco Opera debut with his lighting designs for the world premiere of Philip Glass's *Appomattox* in 2007; he returned in 2009 for *Die Entführung aus dem Serail*. He has designed lighting for more than five-hundred theater and opera productions nationally and internationally. Career highlights include *Il Barbiere di Siviglia* for the Metropolitan Opera, the world premiere of Deborah Drattell's *Nicholas and Alexandra* at Los Angeles Opera, and Robert Woodruff's productions of *The Island of Slaves*, *Orpheus X*, *Olly's Prison*, and *Oedipus* at American Repertory Theatre. He served as resident lighting designer at Opera Theatre of Saint Louis for twelve years, where his work was seen in more than forty productions. Akerlind's lighting design for *The Light in the Piazza* won him both a Tony Award and a Drama Desk Award. Other Broadway credits include *110 in the Shade*, *Awake and Sing,* and *Seven Guitars*, all of which earned him Tony Award nominations, and *Talk Radio*, *Reckless*, *In My Life*, and *The Piano Lesson*, among others. Akerlind is the past recipient of an Obie Award for sustained excellence in lighting design and was nominated for a 2002 NAACP Theatre Award in honor of his work on *King Lear,* which inaugurated the Center for New Theater at CalArts in Los Angeles.

Projection designer **GREG EMETAZ** is a filmmaker based in New York City and makes his San Francisco Opera debut in 2013 with his designs for *Dolores Claiborne*. He has served as video director for the 2007–2010 New York City Opera VOX Showcases, the 2008–2010 NEA Opera Honors, and the 2011 NEA Jazz Masters. Other career highlights include video design for the new opera *The Golden Ticket* based on Roald Dahl's *Charlie and the Chocolate Factory* and the new play *The Blue Bear* at Perseverance Theater in Alaska; multimedia design for Opera Theatre of St. Louis's *Opera on the Go!*; directing *Tapasya: Ascetic Power and Tales of the Ganges* at New York's Joyce Theater; video design for *Il Trovatore* at Minnesota Opera and *Ajax* at American Repertory Theater; and creating video portraits for the New York Public Library's Lions event. Recent and upcoming engagements include completing work on a feature documentary of the *Fay Lindsay-Jones Story*, creating behind-the-scenes documentaries for *Spider-Man: Turn off the Dark*, and projects for Opera Theatre of Saint Louis and New York City Opera.

For further press information or to obtain *Dolores Claiborne* photographs, please visit sfopera.com/press or contact:

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