

# Appomattox

An Opera by Philip Glass

Libretto by Christopher Hampton

Music by Philip Glass

- CAST -

ROBERT E. LEE	Dwayne Croft
	Brian Leerhuber (10/24)
ULYSSES S. GRANT	Andrew Shore*
JULIA GRANT	Rhoslyn Jones†
MARY CUSTIS LEE	Elza van den Heever†
MARY TODD LINCOLN	Heidi Melton†
ELIZABETH KECKLEY	Kendall Gladen†
T. MORRIS CHESTER	Noah Stewart†
ABRAHAM LINCOLN	Jeremy Galyon†
JULIA AGNES LEE	Ji Young Yang†
BRIG. GEN. EDWARD ALEXANDER	Chad Shelton*
EDGAR RAY KILLEN	Philip Skinner
GENERAL HOWELL COBB	John Minagro
BRIG GEN JOHN A. RAWLINS	Jere Torkelsen
WILMER MCLEAN	Torlef Borsting
COLONEL ELI PARKER	Richard Walker
YOUNG MAN	Antoine Garth*
OLD MAN	Frederick Matthews
THIRD FREED SLAVE	Alexander Taite*
FOURTH FREED SLAVE	Anthony Russell*
FOUR CIVIL RIGHTS MARCHERS	Virginia Pluth
	Claudia Siefer
	Antoine Garth*
	Frederick Matthews
NAVAL OFFICER	William Pickersgill
OFFSTAGE VOICE	David Kekuwa
CAPTAIN	William Pickersgill
BRIGADIER	Kevin Courtemanche

\* San Francisco Opera debut

† Current Adler Fellow

## Appomattox Artist Profiles



**DWAYNE CROFT** (*Robert E. Lee*) made his San Francisco Opera debut as Ford in the 2001 production of *Falstaff*. He has appeared at the Met in a wide array of roles including the title roles of *Billy Budd*, *Don Giovanni*, *Il Barbiere di Siviglia*, and *Eugene Onegin*; and Pelléas (*Pelléas et Mélisande*), Count Almaviva (*Le Nozze di Figaro*), Sharpless (*Madama Butterfly*), Germont (*La Traviata*), Rodrigo (*Don Carlo*), and Nick Carraway in the world premiere of *The Great Gatsby*. He also created the role of Jaufré Rudel in Sarajaho's *L'Amour de Loin* at the Salzburg Festival and appeared there as Rodrigo, Count Almaviva, and Ford. He has sung the title roles of *Eugene Onegin* and *Don Giovanni*, Rodrigo, and Sharpless at Paris Opera and Count Almaviva and the title roles of *Don Giovanni* and *Il Barbiere di Siviglia* at Vienna State Opera. Recent engagements include Germont with Los Angeles Opera and the Met; and Sharpless in the Met's Anthony Minghella production of *Madama Butterfly*. Croft's broad discography includes Weber's *Oberon* conducted by James Conlon (EMI); *Manon Lescaut* (Lescaut) with Mirella Freni and Luciano Pavarotti (Decca London); and *My Way of Life*, with Seiji Ozawa (Philips). Later this season he will appear at the Met as Germont and as Lescaut (*Manon Lescaut*).



**BRIAN LEERHUBER** (*Robert E. Lee*) made his San Francisco Opera debut last season as Dr. Falke (*Die Fledermaus*). Last season the baritone created the role of Tom Joad in the world premiere of Ricky Ian Gordon's *The Grapes of Wrath* at Minnesota Opera and Utah Opera. He has recently appeared with Houston Grand Opera as Dr. Malatesta (*Don Pasquale*; the Santa Fe Opera in the title role of *Il Barbiere di Siviglia*; Tulsa Opera as Harlequin (*Ariadne auf Naxos*) and Count Almaviva (*Le Nozze di Figaro*); Cincinnati Opera as Emperor Overall (*Der Kaiser von Atlantis*); and Austin Lyric Opera as Count Almaviva. Leerhuber is a former member of the

Lyric Opera Center for American Artists, and made his Lyric Opera of Chicago debut as the Novice's Friend (*Billy Budd*). He returned to that company in roles such as Silvano (*Un Ballo in Maschera*), Marchese D'Obigny (*La Traviata*), and Breedley in the world premiere of William Bolcom's *A Wedding*. In the Bay Area he has performed extensively with Opera San José, Festival Opera of Walnut Creek, and Berkeley Opera. Leerhuber is a native of Los Angeles and has upcoming engagements scheduled at Los Angeles Opera, Pittsburgh Opera, and Minnesota Opera.



Baritone **ANDREW SHORE** (*Ulysses S. Grant*) makes his San Francisco Opera debut in this production. A favorite at English National Opera, Shore has performed over twenty-five roles with that company, including Papageno (*Die Zauberflöte*), Dr. Bartolo (*Il Barbiere di Siviglia*), Faninal (*Der Rosenkavalier*), Dulcamara (*L'Elisir d'Amore*), Denisov (*War and Peace*), Alberich (Wagner's *Ring* cycle), and the title roles of *Falstaff* and *Gianni Schicchi*. Other credits include Don Inigo Gomez in *L'Heure Espagnole* (Royal Opera, Covent Garden) *Falstaff* (Berlin Comic Opera); Don Alfonso in *Così fan tutte* (the Santa Fe Opera); the title role of *Wozzeck* (Angers Nantes Opera); Dr. Kolenatý in *The Makropulos Case* (the Netherlands Opera, Hamburg State Opera); George Wilson in *The Great Gatsby* (Lyric Opera of Chicago); and Dikoj in *Kát'a Kabanová* (the Glyndeborne Festival), among others. Shore recently made his Metropolitan Opera debut as Dulcamara and sang Alberich in this past summer's presentation of Wagner's *Ring* cycle at Bayreuth. He has recorded numerous operas for the Chandos label, including *Don Pasquale*, *Tosca*, *L'Elisir d'Amore*, *Wozzeck*, *Don Giovanni*, and *Der Rosenkavalier*. Upcoming engagements include Baron Zeta (*The Merry Widow*) at the Dallas Opera and Dr. Bartolo (*Il Barbiere di Siviglia*) at Lyric Opera of Chicago.



Current Adler Fellow **RHOSLYN JONES** (*Julia Grant*) made her San Francisco Opera debut this season as Frasquita (*Carmen*) and appears later this season as Papagena (*The Magic Flute*) and as Yvette (*La Rondine*). A native of Vancouver, Jones participated in the 2004 and 2005 seasons of the Merola Opera Program where she was heard as Norina (*Don Pasquale*) and in scenes from *Jenůfa* in concert at Yerba Buena Gardens. Earlier this year she sang the title role of Carlisle Floyd's *Susannah* with Arizona Opera. Jones earned a master's degree from the Curtis Institute of Music, where she performed Morgana (*Alcina*) and Despina (*Così fan tutte*). Other roles in her repertoire include Pamina (*Die Zauberflöte*), Micaëla (*Carmen*), and the title roles of *Manon* and *The Bartered Bride*. Concert appearances include Mozart's Requiem with Vancouver Island Symphony, Handel's *Messiah* with Vancouver Symphony Orchestra, and *The Creation* with the Handel Society of Music. She has been a regional finalist in the Metropolitan Opera National Council Auditions and winner of the CBC Debut Competition. Upcoming engagements include Donna Anna (*Don Giovanni*) in 2008 with Chicago Opera Theater.



Adler Fellow **ELZA VAN DEN HEEVER** (*Mary Custis Lee*) made her San Francisco Opera debut last season as Donna Anna (*Don Giovanni*) and returns to the Company this season as the First Lady (*The Magic Flute*) and as a lady in waiting (*Macbeth*). She participated in the Merola Opera Program in 2003 and 2004 singing the roles of Mrs. Nolan in Menotti's *The Medium* and the Female Chorus in Britten's *The Rape of Lucretia*. Last year the soprano sang Donna Anna at Lincoln Theatre in Napa Valley and gave a Schwabacher Debut Recital—both under the auspices of the San Francisco Opera Center. Van den Heever was a soloist on the world premiere of *Manzanar: An American Story* with the Berkeley Symphony Orchestra and performed Morton Feldman's *I met Heine on the Rue Fürstenberg* and Mahler's Eighth Symphony with the San Francisco Symphony both in Davies Hall and on tour in Luxembourg and Switzerland. Upcoming engagements include Giorgetta (*Il Tabarro*) at Frankfurt Opera and Elettra (*Idomeneo*) at Bordeaux Opera.



Soprano **HEIDI MELTON** (*Mary Todd Lincoln*), a 2007 Adler Fellow and former Merola Opera Program participant, made her San Francisco Opera debut this past summer as Marianne (*Der Rosenkavalier*) and also appeared as Diane (*Iphigénie en Tauride*). Earlier this year she performed the role of Mrs. Grose (*The Turn of the Screw*) with San Francisco Opera Center at Lincoln Theater in Yountville, and she was heard last summer as Amelia in scenes from *Simon Boccanegra* at Yerba Buena Gardens. Born and raised in Spokane, Washington, Melton holds a bachelor's degree from the Eastman School of Music and a master's degree in opera from the Curtis Institute of Music. While at Curtis, she performed the roles of Lady Billows (*Albert Herring*), Fiordiligi (*Così fan tutte*), and the title roles of *Alcina* and *Ariadne auf Naxos*. Melton was a national semi-finalist at the 2006 Metropolitan Opera National Council Auditions and won the 2006 Mario Lanza Competition. Upcoming engagements include her debut with Opera Company of Philadelphia as Gertrude in *Hansel and Gretel* and Amelia (*Un Ballo in Maschera*) at Bordeaux Opera.



Second-year Adler Fellow **KENDALL GLADEN** (*Elizabeth Keckley*) made her San Francisco Opera debut last season as Giovanna (*Rigoletto*) and appeared with the Company as a singer in *Manon Lescaut* and Mercédès in *Carmen*. This season she also sings the Second Lady (*The Magic Flute*). Gladen participated in the 2005 Merola Opera Program where she performed the role of Baba the Turk in *The Rake's Progress*. The mezzo-soprano performed the title role of *Carmen* earlier this year at Walnut Creek Festival Opera and has been seen as Lily (*Porgy and Bess*) at Washington National Opera, Lucia (*Cavalleria Rusticana*) at Sarasota Opera, and Flora (*La Traviata*) with Opera North. As a young artist with the Opera Theatre of Saint Louis, she performed the roles of the Abbess (*Suor Angelica*) and Albine (*Thaïs*). Additional roles include the title role of *Carmen*, Cherubino (*The Marriage of Figaro*), Madame de Croissy (*Dialogues of the Carmelites*), Madame Flora (*The Medium*), Nancy (*Albert Herring*) and Dorabella Adalgisa (*Norma*). She was a regional finalist in the Metropolitan Opera National Council Auditions and received an Encouragement Award from the Sullivan Foundation, The Richard Gaddes Award from Opera Theater of Saint Louis, and a Career Achievement Award from the Monsanto Corporation.



Tenor **NOAH STEWART** (*T. Morris Chester*) made his San Francisco Opera debut in last summer's production of *Der Rosenkavalier* and returns this season as the Philistines's messenger (*Samson and Delilah*), the First Priest and the First Armored Man (*The Magic Flute*), and Malcolm (*Macbeth*). The current Adler Fellow participated in the 2006 Merola Opera Program, where he appeared as the Wizard in Conrad Susa's *Transformations*—a role he reprised this fall at the Wexford Festival Opera. He recently performed the role of Don José (*Carmen*) at the Mondavi Center of U.C. Davis with San Francisco Opera Center and gave a Schwabacher Debut Recital with pianist Stephen Blier. Other recent credits include Mozart's Requiem and C.P.E. Bach's *Magnificat* at Carnegie Hall with the Saint Cecilia Chorus and Orchestra; Idamante (*Idomeneo*) with the Vertical Players' Repertory; Nemorino (*The Elixir of Love*) with the Martina Arroyo Foundation; and El Remendado (*Carmen*) with Palm Beach Opera. Stewart won second prize in the Leontyne Price Competition and the George London Competition, and his other awards include the Marian Anderson Encouragement Award, an Opera Index Award, a Licia Albanese–Puccini Foundation Study Grant, and first prize in the Florida Grand Opera Competition.



**JEREMY GALYON** (*Abraham Lincoln*) made his San Francisco Opera debut last season as Count Horn (*A Masked Ball*), and appeared the Company productions of *Rigoletto*, *The Barber of Seville*, *Manon Lescaut*, *Der Rosenkavalier*, and *Iphigénie en Tauride*. This season he returns as a doctor (*Macbeth*) and Sarastro (*The Magic Flute for Families*). The 2007 Adler Fellow appeared as Nick Shadow in Merola Opera Program's 2005 production of *The Rake's Progress*. He spent four years as a resident artist with Binghamton's Tri-Cities Opera, where his roles have included Raimondo (*Lucia di Lammermoor*), Figaro (*The Marriage of Figaro*), Sparafucile (*Rigoletto*), Colline (*La Bohème*), and Dulcamara (*L'Elisir d'Amore*). He was a young artist at Glimmerglass Opera, where he performed the roles of Larkens in *La Fanciulla del West* and Masetto in *Don Giovanni*. Other credits include Theseus in *A Midsummer Night's Dream* with Chicago Opera Theatre and the Second Armored Man in *Die Zauberflöte* with Florida Grand Opera. Galyon is a past regional finalist for the Metropolitan Opera National Council Auditions and holds an Opera Index Encouragement Award.



Soprano **JI YOUNG YANG** (*Julia Agnes Lee*) made her Company debut this season as the Young Shepherd in *Tannhäuser* and appears as Pamina (*The Magic Flute for Families*) and a singer (*La Rondine*). The Korean native is a first-year Adler Fellow and participated in the 2006 Merola Opera Program. Last spring she appeared with San Francisco Opera Center as Miss Jessel in *The Turn of the Screw* at Lincoln Theater in Yountville and as Frasquita (*Carmen*) at the Mondavi Center at U.C. Davis. Yang holds both bachelor's and master's degrees in music from the Manhattan School of Music where she performed a variety of roles including Héro (*Béatrice et Bénédicte*) and Mademoiselle Silberklang (*The Impresario*). She began her formal studies at Seoul National University and holds a post-graduate diploma from the New England Conservatory of Music, where she appeared as Beth in Mark Adamo's *Little Women*, Lauretta in *Gianni Schicchi*, Despina in *Così Fan Tutte*, and Servilia in *La Clemenza di Tito* with Julius Rudel at the Cathedral of St. John the Divine in New York City. She was a New England regional finalist in the 2006 Metropolitan Opera National Council Auditions and that same year received the Frank and Carmela Pandolfi Award from the Connecticut Opera Guild.



Tenor **CHAD SHELTON** (*Brig. Gen. Edward Alexander*) makes his San Francisco Opera debut with this production. He has recently sung Guido Bardi (*A Florentine Tragedy*) at Lorraine Opera; Alfredo (*La Traviata*) with Utah Opera, Central City Opera, and Nevada Opera; his Opera Pacific debut as Don José (*Carmen*); and Nico in Mark Adamo's *Lysistrata* at New York City Opera, a role he created at Houston Grand Opera (HGO). Known for his interpretation of new works, he also performed the role of George in Richard Danielpour's *Margaret Garner* with Opera Company of Philadelphia and the Cincinnati Opera; created the roles of Laurie in Adamo's *Little Women* and Ulises in Daniel Catán's *Salsipuedes* and performed Arcadio in Catán's *Florencia en el Amazonas* at HGO. He also sang Leo in Mark Blitzstein's *Regina* at both Lyric Opera of Chicago and Florida Grand Opera. A frequent artist at HGO, he has also performed there as Captain Vere (*Billy Budd*), Luther (*A Cold Sassy Tree*), and Janek (*The Makropolous Case*), among others. The Texas native's upcoming engagements include Tamino and Don Ottavio (*Don Giovanni*) at the Grand Théâtre de Genève and Opera Pacific, and Lysander (*A Midsummer Night's Dream*) at Lorraine Opera.



Since his 1985 San Francisco Opera debut in *Adriana Lecouvreur*, bass-baritone **PHILIP SKINNER** (*Edgar Ray Killen*), a graduate of the Merola Opera Program and former Adler Fellow, has appeared with the Company in more than thirty-five roles, including the Bonze (*Madama Butterfly*), Thibaut (*Manon Lescaut*), a water sprite (*Rusalka*), Ferrando (*Il Trovatore*), Colline (*La Bohème*), both Escamillo and Zuniga (*Carmen*), Dolokhov in *War and Peace*, and the Speaker in *The Magic Flute*. Recent credits include Abimélech (*Samson and Delilah*) at San Diego Opera, Angelotti (*Tosca*) and Lieutenant Ratcliffe (*Billy Budd*) at Washington National Opera, King Philip (*Don Carlos*) at Dijon Opera, and Escamillo (*Carmen*) at Seattle Opera. He has appeared in a variety of roles at Opéra de Nantes, including King Philip, La Roche (*Capriccio*), Hagen (*Götterdämmerung*), and Count Almaviva (*Le Nozze di Figaro*). Other operatic credits include the title role of *Le Nozze di Figaro* at (Houston Grand Opera); La Roche at New York City Opera; Escamillo (*Carmen*) at Seattle Opera; Banquo (*Macbeth*) and Jokanaan (*Salome*) for Atlanta Opera; and Theseus (*A Midsummer Night's Dream*) for Pittsburgh Opera and the Teatro San Carlo in Naples. Upcoming engagements include Frère Laurent (*Roméo et Juliette*) for Opera de Montréal.

**JOHN MINÁGRO** (*General Howell Cobb*) makes his solo debut at San Francisco Opera, having appeared in 2002 in the silent role of Pothinus (*Giulio Cesare*). Minágro appears frequently with the San Francisco Opera Chorus. He performed the role of Don Attilio in the San Francisco touring production of *The Phantom of the Opera*. Regional credits include Banquo (*Macbeth*), Zarastro (*Die Zauberflöte*), Don Basilio (*Barbiere di Siviglia*), Tomsky (*Pikovaya Dama*), Scarpia (*Tosca*), Sharpless (*Madama Butterfly*) Friar Laurence (*Roméo et Juliette*) and Mephistopheles (*Faust*). He can be heard in the role of Juan Peron in the 2005 Grammy nominated CD *Corpus Evita*.

**JERE TORKELSEN** (*Brig. Gen. John A. Rawlins*) joined the San Francisco Opera Chorus in 1987 and has since performed an array of solo roles at San Francisco Opera including a steersman (*Tristan und Isolde*), the Imperial Commissioner (*Madama Butterfly*), the Surgeon (*The Force of Destiny*), Ruffiack (*Le Grand Macabre*), and Melisso in Handel's *Alcina*. He has also appeared with regional opera companies as Don Alfonso (*Così fan tutte*), Silvio (*Pagliacci*), Sharpless (*Madama Butterfly*), Germont (*La Traviata*), Count Almaviva (*The Marriage of Figaro*), and the four villains in *The Tales of Hoffmann*.

Baritone **TORLEF BORSTING** (*Wilmer McLean*) made his San Francisco Opera debut in 2006 as a Soldier in *The Maid of Orleans* and returned last summer as a scythian in *Iphigénie en Tauride*. Other operatic credits include Moralès (*Carmen*) and Marchese d'Obigny (*La Traviata*) with Eugene Opera, as well as Jack Rance in *The Girl of the Golden West* with Berkeley Opera. He also created the role of Major Theodore Barfield in the world premiere of Jorge Martín's

*Tobermory* for the National Opera Association. He has sung Prince Yeletsky (*The Queen of Spades*) with West Bay Opera and Mr. Jenks (*The Tender Land*) with Trinity Lyric Opera.

Tenor **RICHARD WALKER** (*Colonel Eli Parker*) has been a member of the San Francisco Opera Chorus for eighteen seasons. He appeared this season as the First Philistine (*Samson and Delilah*) and his other solo roles here have included Giuseppe (*La Traviata*), a shepherd (*Tristan und Isolde*), Señor Lopez (*Betrothal in a Monastery*), Magäros (*Doktor Faust*), the Royal Herald (*Don Carlos*), Ulrich Eisslinger (*Die Meistersinger von Nürnberg*) and a messenger (*Aida*). He has performed with Bay Area regional companies as Lensky (*Eugene Onegin*), Alfredo (*La Traviata*), Ferrando (*Così fan tutte*), Hoffmann (*The Tales of Hoffmann*) and the title role of *Faust* with Bay Area regional companies.

**ANTOINE GARTH** (*Young man, Civil rights marcher*) makes his San Francisco Opera debut this season. A specialist in early and new music, the tenor has performed with both the Philharmonia Baroque Chorale and the Carmel Bach Festival. Recent credits include the American premiere of Thomas Adès's *Powder Her Face* with Kent Nagano, and Handel's *Il Trionfo del Tempo* with City Concert Opera. In 2004 toured Southeast Asia in recital under the auspices of American Voices in Thailand, and has performed frequently with the Bangkok Music Society.

Baritone **FREDERICK MATTHEWS** (*An old man, a civil rights marcher*) has been a member of the San Francisco Opera Chorus since 1983. The North Carolina native has appeared in an array of solo roles for the Company including the Marschallin's footman (*Der Rosenkavalier*), a corporal (*La Fille du Régiment*), a waiter (*Lulu*), a ship steward and the second gondolier (*Death in Venice*), a messenger (*La Traviata*), a customs guard (*La Bohème*), Welko (*Arabella*), an inmate (*Dead Man Walking*), and Gunner's mate (*Billy Budd*). He has also appeared with Las Vegas Opera, Sacramento Opera, and the American Conservatory Theater.

Tenor **ALEXANDER TAITE** (*Third freed slave*) makes his San Francisco Opera debut this season. Last April he graduated from Pepperdine University where he studied music theory/composition emphasizing in vocal performance with a concentration in jazz piano. He has sung the roles of Rodolfo (*La Bohème*) and Giles Corey in Robert Ward's *The Crucible*. In 2006 the Oakland native studied in Heidelberg, Germany under the auspices of Pepperdine. His teachers have included Lucy Kinchen, Heidi Vass, and Henry Prince III.

Bass **ANTHONY RUSSELL** (*Fourth freed slave*) makes his San Francisco Opera debut this season. Recent performances include Don Alfonso (*Così fan tutte*) with Martina Arroyo's Prelude to Performance Program in New York City; Garvey Preacher in the west coast premiere of Anthony Davis's *X: The Life and Times of Malcolm X* with Oakland Opera Theatre; and *Chapter XXVI*, a performance art collaboration with writer Robert Gluck for the Performance Writing Series at New Langton Arts. Russell holds a bachelor's degree in music from Holy Names University in Oakland, and twice won the Ruth Chamberlin Memorial Scholarship Competition.

Soprano **VIRGINIA PLUTH** (*Civil rights marcher*) is a member of the San Francisco Opera Chorus and appeared last summer as a noble orphan (*Der Rosenkavalier*) and the First Priestess

(*Iphigénie en Tauride*). Her numerous solo roles at San Francisco Opera have included a madrigalist (*Manon Lescaut*), a bridesmaid (*The Marriage of Figaro*), a lace seller (*Death in Venice*), Sarah (*The Ballad of Baby Doe*), and Sister Catherine (*Dead Man Walking*). Among other roles in her repertoire are Fiordiligi and Dorabella (*Così fan tutte*), Anne Page (*The Merry Wives of Windsor*), Lauretta (*Gianni Schicchi*), Micaëla (*Carmen*), and Cherubino (*The Marriage of Figaro*).

Mezzo-soprano **CLAUDIA SIEFER** (*Civil rights marcher*) has been a member of the San Francisco Opera Chorus since 1983. She and has performed an array of solo roles with the Company including Manuelita (*Carmen*), a Russian nanny (*Death in Venice*), a Slave (*Salome*), Manuelita (*Carmen*), Overseer of the servants (*Elektra*), and a woman in the crowd (*Kát'a Kabanová*).

Bass **WILLIAM PICKERSGILL** (*Naval Officer, Captain*), a member of the Opera Chorus, has sung numerous solo roles with the Company including an assassin (*Macbeth*), a police officer (*Lulu*), the First Fisherman (*Peter Grimes*), Levis and a theologian (*Doktor Faust*), and the Jailer (*Tosca*). He served as a member of the Hagen State Theater from 1988 to 1990, appearing in such roles as Ramfis (*Aida*), Gremin (*Eugene Onegin*), Rocco (*Fidelio*), and Basilio (*Il barbiere di Siviglia*). He has performed major roles with Bay Area regional opera companies such as Berkeley Opera and West Bay Opera.

Baritone **DAVID KEKUEWA** (*Offstage voice*), a native of Honolulu, began singing with the San Francisco Opera Chorus in 1994 and became a regular member in 1999. He has performed with the Company in the roles of a lackey and a waiter (*Der Rosenkavalier*), a police sergeant (*Manon Lescaut*), Jacob (*The Ballad of Baby Doe*), the Imperial Commissioner (*Madama Butterfly*), Sciarrone (*Tosca*), a farmhand (*Pagliacci*), and Schobiack (*Le Grand Macabre*), among others. He has also performed with Festival Opera, Sacramento Opera, Eugene Opera, Hawaii Opera Theatre, and Pocket Opera.

**KEVIN COURTEMANCHE** (*Brigadier*) has been a member of the San Francisco Opera Chorus since 2004—he makes his solo debut with the Company in this production.



Composer **PHILIP GLASS**'s award-winning *Satyagraaha* had its San Francisco Opera premiere during the 1989 summer season and is available on DVD from Image Entertainment. Among his more than twenty operas are *Einstein on the Beach*, which had its premiere at the Metropolitan Opera in 1976, *Akhmaten*, the children's opera *The Witches of Venice*, and *The Voyage*, which

was commissioned by the Metropolitan Opera in 1992. He has garnered three Academy Award nominations in the category of best original film score for his work on *The Hours*, *Kundun*, and *Notes on a Scandal*, and has written music for more than thirty other films including *No Reservations*; *The Illusionist*; and the widely acclaimed “Qatsi” trilogy with Godfrey Reggio: *Koyaanisqatsi: Life Out of Balance*, *Powaqqatsi: Life in Transformation*, and *Naqoyqatsi: Life as War*. Upcoming film releases include Woody Allen’s *Cassandra’s Dream* in November of this year. Born in Baltimore, Glass studied music at the University of Chicago and the Juilliard School before moving to Paris to work with legendary pedagogue Nadia Boulanger. Upon his return to New York, he founded the Philip Glass Ensemble, which has been premiering new works for forty years. Upcoming premieres include *Book of Longing*, a new work based on the poetry of Leonard Cohen, at the Luminato Festival in Toronto. Earlier this year English National Opera mounted a new production of *Satyagraha*, which will be presented at the Met in April of 2008.



Academy and Tony Award–winning screenwriter and playwright **CHRISTOPHER HAMPTON** makes his operatic debut with the libretto for *Appomattox*. He won the 1989 Oscar in the category of “Best Screenplay” for *Dangerous Liaisons*, which he based on his own adaptation of the novel *Les Liaisons Dangereuses* by Choderlos de Laclos. Andrew Lloyd Webber’s musical *Sunset Boulevard*, for which he wrote the stage adaptation and co-wrote the lyrics, won him two Tony Awards in 1995. His own stage plays include *When Did You Last See My Mother* (1966), performed at the Royal Court Theatre; *Total Eclipse* (1968) about the relationship between French poets Rimbaud and Verlaine; the comedy *The Philanthropist* (1970); *Savages* (1974); and *Treats* (1976). Other work includes translations of Yasmina Reza’s work for the stage and further versions of Chekhov and Odon von Horvath. Among his screenwriting credits are translations of classics such as Ibsen’s *A Doll’s House* (1970); *Tales from the Vienna Woods* (1977); and Moliere’s *Tartuffe* (1984), and his television work includes *The History Man* for the BBC; *The Ginger Tree* (1989); and *Tales from Hollywood* (1989).



**DENNIS RUSSELL DAVIES** (*Conductor*) makes his San Francisco Opera debut with this production. Davies serves as chief conductor and music director of the Bruckner Orchestra Linz and as chief conductor of the Linz Opera, where he has recently conducted *The Fairy Queen*,

*Orphée, Othello, West Side Story, Die Fledermaus, Die Entführung aus dem Serail, Carmen, Tosca, and Die Zauberflöte.* He is a frequent guest at Lyric Opera of Chicago, Bastille Opera, where he conducted the world premiere of Philippe Manoury's *K...*, and the Metropolitan Opera, where he conducted the world premiere of William Bolcom's *A View from the Bridge* in 2002. Other recent credits include *Pagliacci* and *Cavalleria Rusticana* at the Met; *Madama Butterfly* at Paris Opera; *Jenufa* and *Four Saints in Three Acts* at Houston Grand Opera; and *A View from the Bridge, Lulu, Un Re in Ascolto*, as well as the world premieres of *McTeague, Amistad* and *A Wedding* at Lyric Opera of Chicago. Other operatic engagements have included productions for the Bayreuth, Salzburg and Lincoln Center Festivals, Houston Grand Opera, and the Hamburg and Bavarian State Operas. Davies is professor of orchestral conducting at the Salzburg Mozarteum, and is conductor laureate of both the American Composers Orchestra, which he founded twenty-eight years ago, and the Stuttgart Chamber Orchestra. Upcoming engagements include *La Traviata, Don Giovanni, Ariadne auf Naxos* and *Acis and Galatea* in Linz, *Waiting for the Barbarians* at London's Barbican Theatre, and *The Cunning Little Vixen* at Bastille Opera.



**SARA JOBIN** (*Conductor*) has conducted performances of *Tosca, Der fliegende Holländer*, and *Norma* on the San Francisco Opera main stage, and has led productions for the Opera Center including Conrad Susa's *Transformations, The Bear, Dr. Heidegger's Fountain of Youth*, and *Egon und Emilie*. Recent credits elsewhere include a live recording of John Musto's *Volpone* at Wolf Trap Opera; *Carmen* and *La Bohème* at Tacoma Opera; *Macbeth* at West Bay Opera; *Chrysalis* at Berkeley Opera; three performances on short notice of *Der Fliegende Holländer* at Arizona Opera; and *The Seven Deadly Sins* at the Crucible school for fire arts in Oakland. Upcoming engagements include *Il Barbiere di Siviglia* in Tacoma and concerts with Symphony Silicon Valley and the Dayton Philharmonic. Before joining the music staff at San Francisco Opera Jobin conducted for four years at Opera San José, and was the founding music director of the Tassajara Symphony, with whom she recorded the premiere of *River of Song* by Chris Brubeck with Frederica von Stade for Koch International Classics. She attended Harvard and Radcliffe Colleges as a Leonard Bernstein Music Scholar and studied conducting under Charles Bruck at the Pierre Monteux School. Special recognition includes a recent grant from the Solti Foundation.



**ROBERT WOODRUFF** (*Director*) makes his San Francisco Opera debut with this production. His previous work with Philip Glass includes the chamber opera *Sound of a Voice*, which had its premiere at the Pulitzer and Tony Award-winning American Repertory Theatre (ART). He served as artistic director at ART from 2002 until earlier this year—among his credits there are Rinde Eckert’s *Highway Ulysses*, Charles L. Mee’s *Full Circle*, and Jean Racine’s *Britannicus*. Woodruff’s operatic and musical collaborations include *Orpheus X*, with text and music by Rinde Eckert at the Edinburgh International Theatre Festival; *Medea* with Ohad Zehavi at Habimah National Theater in Tel Aviv; *Oedipus* with Evan Ziporyn at ART; and *Pioneer* with Paul Dresher at Spoleto Festival Charleston. He premiered Sam Shepard’s Pulitzer Prize-winning *Buried Child* at San Francisco’s Magic Theatre in 1978, and directed the American premiere of Shepard’s *Curse of the Starving Class* and the world premiere of *True West*. His work has been seen around the world at festivals such as the Sydney Arts Festival (*In the Belly of the Beast*) and the Jerusalem Festival (*Jude Suss*) and in 1983 he staged *The Comedy of Errors* with the Flying Karamazov Brothers at Chicago’s Goodman Theatre and at Lincoln Center. A native of Brooklyn, Woodruff moved to San Francisco in 1972 where founded both the Eureka Theatre and the Bay Area Playwrights Festival. He holds a master’s degree in theatre arts from San Francisco State University.

**RICCARDO HERNANDEZ** (*Set Designer*) makes his San Francisco Opera debut with this production. His opera credits include *Haroun and the Sea of Stories* at New York City Opera; *Amistad* at Lyric Opera of Chicago; *Carmen* at Houston Grand Opera; *The Barber of Seville* at the Santa Fe Opera; *La Cenerentola* at Los Angeles Opera; and productions at Pittsburgh Opera and Opera Pacific, among others. He collaborated with Woodruff on productions with the American Repertory Theatre including *Full Circle* and Racine’s *Phaedra*. His work for Tony Kushner’s *Caroline, or Change* on Broadway (also at the Royal National Theater, London) garnered 2007 Olivier and 2006 Evening Standard Awards in the category of best musical and his sets for *Parade* earned him a nomination for 1999 Tony and Drama Desk awards. He also designed sets for *Harlem Song* at the Apollo Theater; the Pulitzer Prize winning *Topdog/Underdog*; *Elaine Stritch: At Liberty* (Old Vic, London); *Bells are Ringing*; *Bring in ‘da Noise, Bring in ‘da Funk*; and *The Tempest*. His more than twenty productions at New York Shakespeare Festival/Public Theater include Bertolt Brecht’s *Mother Courage* starring Meryl Streep and directed by George C. Wolfe.

**GABRIEL BERRY** (*Costume Designer*) made her San Francisco Opera debut in 1996 designing costumes for *Harvey Milk* and returned in 2003 for *The Mother of Us All*. Other opera credits include *La Calisto* for Glimmerglass Opera and *The Consul* at Lyric Opera of Chicago. Her costumes have also been seen in *Henry V* at the Public Theater’s Shakespeare in the Park in New York, Meredith Monk and Ann Hamilton’s *Mercy* at the Brooklyn Academy of Music, Yoshiko Chuma’s *Tunnel* for the first annual Dublin Dance Festival, *Flow* at the New York Hip Hop Festival, and the touring production of *The Harlem Nutcracker*. Her extensive credits at American Repertory Theatre include *Henry IV*, *Henry V*, *The Tempest*, and *The Threepenny Opera*. Known for her innovative hands-on design technique, Berry was the first U.S. designer ever to win an individual award at the Prague Design Quadrenniel (silver medal, Costume Design) and is the past recipient of an Obie Award and a Bessie Award.

**CHRISTOPHER AKERLIND** (*Lighting Designer*) makes his San Francisco Opera debut this season. He has designed lighting for more than five hundred theater and opera productions

nationally and internationally. Opera credits include productions for the Metropolitan Opera, New York City Opera, the Santa Fe Opera, Boston Lyric Opera, the Dallas Opera, Glimmerglass Opera, Hamburg State Opera, Houston Grand Opera, and Opera Japonica, in addition to serving 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. Recent projects 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 Theater. 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.

**IAN ROBERTSON** has been chorus director and conductor with San Francisco Opera since 1987 having prepared over 200 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson made his San Francisco Opera conducting debut with the Company's production of *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore*, and *La Bohème*. He has led the San Francisco Opera Orchestra and Chorus in many concerts, has conducted *Così fan tutte* and *La Perichole* for San Francisco Opera Center, and has frequently led the Merola Opera Program's Grand Finale concerts. Other U.S. opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera, where he led numerous productions including *Il Barbiere di Siviglia*, *Les Pêcheurs de Perles*, *The Secret of Susanna* and *Die Meistersinger von Nürnberg*. The Scotland native trained at the Royal Scottish Academy of Music and the University of Glasow and studied conducting under Sir Alexander Gibson. He is currently the artistic director of the San Francisco Festival Chorale and the San Francisco Boys Chorus.