

Artist bios for Girls of the Golden West (Returning artists only)

J'NAI BRIDGES

(Lakewood, Washington)

Josefa Segovia

American mezzo-soprano J'Nai Bridges made her San Francisco Opera debut in 2016 as Bersi in *Andrea Chénier*. She also recently completed a three-year residency with the distinguished Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago. Highlights of her tenure there included Ines in *Il Trovatore*, Vlasta in Mieczysław Weinberg's *The Passenger*, Flora in *La Traviata*, Rosina in *Il Barbiere di Siviglia*, and Carmen in the world premiere of *Bel Canto*, an opera by Jimmy Lopez, based on the novel by Ann Patchett. Bridges has also performed Suzuki in *Madama Butterfly* with San Diego Opera, the mezzo-soprano solo in Beethoven's Ninth Symphony with Gustavo Dudamel and the Los Angeles Philharmonic and the Simón Bolívar Youth Orchestra, and Ravel's *Shéhérezade* with Esa-Pekka Salonen and the NDR Symphony Orchestra in Hamburg. Engagements during the 2016–17 season include Bersi at Bavarian State Opera, Nefertiti in *Akhnaten* at Los Angeles Opera, and Sister Helen Prejean in *Dead Man Walking* at Vancouver Opera.

PAUL APPLEBY

(South Bend, Indiana)

Joe Cannon

A winner of the 2009 Metropolitan Opera National Council Auditions, tenor Paul Appleby made his San Francisco Opera debut in 2015 as Tamino in *The Magic Flute*. A graduate of the Metropolitan Opera's Lindemann Young Artist Program, Appleby has performed frequently with that company including creating the role of Brian in Nico Muhly's *Two Boys*, Chevalier de la Force (*Dialogues des Carmélites*), Belmonte (*Die Entführung aus dem Serail*), Hylas (*Les Troyens*), Demetrius (*The Enchanted Island*), Brighella (*Ariadne auf Naxos*), Tom Rakewell (*The Rake's Progress*), and David (*Die Meistersinger von Nürnberg*). Other career highlights include Ferrando (*Così fan tutte*) with Frankfurt Opera, Toronto's Canadian Opera Company, and Boston Lyric Opera; Fritz (*La Grande-Duchesse de Gérolstein*) with Santa Fe Opera; Tom Rakewell with Frankfurt Opera; Agenore (*Il Re Pastore*) with Opera Theatre of St. Louis; Lysander (*A Midsummer Night's Dream*); and Gomatz (*Zaïde*) with Wolf Trap Opera. Appleby has appeared as a soloist with the New York Philharmonic, Los Angeles Philharmonic, Pittsburgh Symphony, San Diego Symphony, and the Cincinnati Symphony Orchestra. For the 2016–17 season, Appleby's engagements include Don Ottavio (*Don Giovanni*) at the Metropolitan Opera, Belmonte at Dutch National Opera, and Britten's *Serenade for Tenor, Horn, and Strings* with the Phoenix Symphony and New World Symphony.

HYE JUNG LEE

(Seoul, Korea)

Ah Sing

Korean soprano Hye Jung Lee made her San Francisco Opera debut as Madame Mao in Michael Cavanagh's 2012 production of John Adams' *Nixon in China*. She returned to the Company the following year to sing Olympia in *Tales of Hoffmann*. In 2015, Lee joined the ensemble of Theater Kiel in Germany where she has performed Queen of the Night from *Die Zauberflöte*, Susanna from *Le Nozze di Figaro*, Ortlinde from *Die Walküre*, Amor from *Orphée et Eurydice*, and Woglinde from *Das Rheingold*, among other roles. Recent seasons have also taken her to New Zealand Opera for Madame Mao and Saarländisches Staatstheater in Saarbrücken for Queen of the Night. An alumna of the Merola Opera Program, Lee is a graduate of Indiana University, Seoul National University, and the Mannes College of Music. In 2013, she was a national semifinalist in the Metropolitan Opera National Council Auditions.

ELLIOT MADORE

(Toronto, Canada)

Ramón

A winner of the Metropolitan Opera National Council Auditions, Canadian baritone Elliot Madore made his San Francisco Opera debut in 2015 as Anthony Hope in *Sweeney Todd*. His recent engagements include Mercutio (*Roméo et Juliette*) with Santa Fe Opera; Belcore (*L'Elisir d'Amore*) with Lyric Opera of Kansas City; Harlekin (*Ariadne auf Naxos*) in Zurich, Munich, and Paris; Figaro (*The Barber of Seville*) with the Metropolitan Opera; and Pelléas (*Pelléas et Mélisande*) with Munich's Bavarian State Opera and Croatian National Opera. As an ensemble member with Zurich Opera, his roles with that company have included Valentin (*Faust*), Guglielmo (*Così fan tutte*), Schaunard (*La Bohème*), Andrei (Peter Eötvös's *Three Sisters*), Silvio (*Pagliacci*), Silvano (*Un Ballo in Maschera*), and Germano (*La Scala di Seta*). Other career highlights include the title role of *Don Giovanni* with Opera Philadelphia, the Glyndebourne Festival, and Opera Theatre of St. Louis; Lysander (*The Enchanted Island*) with the Metropolitan Opera; Ramiro (*L'Heure Espagnole*) and the Cat/Grandfather Clock (*L'Enfant et les Sortilèges*) at the Glyndebourne and Saito Kinen festivals; and Schaunard with Opera Colorado. During the 2016–17 season, Madore appears as Mercutio at the Metropolitan Opera and as Reinaldo Arenas in Jorge Martin's *Before Night Falls* at Florida Grand Opera.

JOHN ADAMS

(Worcester, Massachusetts)

Composer

John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Works spanning more than three decades have entered the repertoire and are among the most performed of all contemporary classical music, among them *Harmonielehre*, *Shaker Loops*, *Chamber Symphony*, *Doctor Atomic Symphony*, *Short Ride in a Fast Machine*, and his Violin Concerto. His stage works, all in collaboration with director Peter Sellars, include *Nixon in China* (1987), *The Death of Klinghoffer* (1991), *El Niño* (2000), *Doctor Atomic* (2005), *A Flowering Tree* (2006), and the Passion oratorio *The Gospel According to the Other Mary* (2012). Adams's 70th birthday is feted around the world during the 2016–2017 season, with anniversary highlights including residencies with the Berliner Philharmoniker and Orchestre de Lyon, and special programming focuses with the St. Louis Symphony, New York Philharmonic, LA Philharmonic, San Francisco Symphony, Houston Opera, The Barbican, Philharmonie de Paris, and ZaterdagMatinee. Adams's Violin Concerto won the 1993 Grawemeyer Award, and for composing *On the Transmigration of Souls*, commissioned by the New York Philharmonic to commemorate the first anniversary of 9/11, he received the 2003 Pulitzer Prize for Music. He has received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, the Juilliard School, and the University of London. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a contributor to the New York Times Book Review. As a conductor, Adams appears with the world's major orchestras in programs combining his own works with a wide variety of repertoire ranging from Beethoven and Mozart to Ives, Carter, Zappa, Glass, and Ellington. In recent seasons, he has conducted the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, Los Angeles Philharmonic, and the orchestras of Seattle, Cincinnati, Atlanta, and Toronto. Adams is currently Creative Chair of the Los Angeles Philharmonic. Recent recordings of his work include *Scheherazade.2* with Leila Josefowicz and St. Louis Symphony on Nonesuch Records, the Deutsche Grammophon release of *The Gospel According to the Other Mary* featuring the Los Angeles Philharmonic, *City Noir* and Saxophone Concerto with the St. Louis Symphony, the Grammy Award-winning album featuring *Harmonielehre* and *Short Ride in a Fast Machine* and the premiere recording of *Absolute Jest* paired with *Grand Pianola Music*, both with the San Francisco Symphony, and the Nonesuch DVD of the Metropolitan Opera's production of *Nixon in China* conducted by the composer.

PETER SELLARS

(Pittsburgh, Pennsylvania)

Librettist/Director

Peter Sellars is one of the most powerful forces in the performing arts, known for groundbreaking interpretations of classic works. Whether it is Mozart, Handel, Shakespeare, Sophocles, or the 16th-century Chinese playwright Tang Xianzu, Peter Sellars strikes a universal chord with audiences. Sellars has staged operas at the Glyndebourne Festival, the Lyric Opera of Chicago, the Netherlands Opera, the Opéra National de Paris, the Salzburg Festival, the San Francisco Opera, Metropolitan Opera, and the Santa Fe Opera, among others, establishing a reputation for bringing 20th-century and contemporary operas to the stage, including works by Olivier Messiaen, Paul Hindemith, and György Ligeti. Inspired by the compositions of Kaija Saariaho, Osvaldo Golijov, and Tan Dun, he has guided the creation of productions of their work that have expanded the repertoire of modern opera. Sellars has been a driving force in the creation of many new works with longtime collaborator composer John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, and *The Gospel According to the Other Mary*. Recent projects include a production of *The Indian Queen*, combining Purcell music, text, and dance, and a concert staging of *Pélleas et Melisande* with the Berlin Philharmonic. In 2015 Sellars collaborated with flex dance pioneer Reggie Gray and a group of 21 dancers from the New York City flex community to create *Flexn*, a powerful work confronting issues of social injustice in America. Projects in 2016 included the 70th anniversary of the Ojai Music Festival for which Sellars was Music Director, and a concert staging of Orlando di Lasso's *Lagrima di San Pietro* with the Los Angeles Master Chorale. Sellars is a professor in the Department of World Arts and Cultures at UCLA and Resident Curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award, and the Gish Prize, and is a member of the American Academy of Arts and Sciences. He was recently honored by the American Academy in Rome and *Opera News* magazine.

JAMES F. INGALLS

(New York, New York)

Lighting Designer

James F. Ingalls' work previously appeared in San Francisco Opera's productions of John Adams' *The Death of Klinghoffer* and *Doctor Atomic*. He graduated from the Yale School of Drama as a stage manager. He then toured as stage manager with the dance troupe Twyla Tharp Dance, where he worked alongside Jennifer Tipton, thereby beginning his career as a lighting designer. He has worked extensively on Broadway and in London, as well as for Lincoln Center, the Metropolitan Opera, Playwrights Horizons, Goodman Theatre, La Jolla Playhouse, and Steppenwolf. He has designed lighting for a large number of ballets, plays, and operas, including John Adams' *The Gospel According to the Other Mary* and

El Niño, Antonio Estévez' *Cantata Criolla*, *The Tristan Project*, Stravinsky's *Oedipus Rex / Symphony of Psalms*, Kaija Saariaho's *La Passion de Simone* and *L'amour de loin*, and György Kurtág's *Kafka Fragments*. His work in Europe includes many productions with Peter Sellars (*Desdemona*, *Adriana Mater*, *The Rake's Progress*, *The Death of Klinghoffer*, *Saint François d'Assise*), the Mark Morris Dance Group (*Mozart Dances*, *King Arthur*, *The Hard Nut*, *Dido and Aeneas*), and the Merce Cunningham Dance Company (*Split Sides* and *Fluid Canvas*). He has been honored repeatedly by the Drama-Logue Award, Obie Award, and the Joseph Jefferson Award for Lighting Design. Recent projects include *Tristan und Isolde* at Canadian Opera Company, *The Big Knife* and *Glengarry Glen Ross* on Broadway, and *To Make Crops Grow* with the Paul Taylor Dance Company.

MARK GREY

(San Francisco, California)

Sound Designer

Over two decades as a sound designer, relationships have led Mark Grey to work closely with such artists and organizations as John Adams, Steve Reich, Philip Glass, Terry Riley, Boosey & Hawkes Music Publishers, Peter Eötvös, Kronos Quartet, the Paul Dresher Ensemble, and many others. At San Francisco Opera, Grey worked on the 2005 world premiere of Adams' *Doctor Atomic*, as well as the world premiere of Stewart Wallace's *The Bonesetter's Daughter* in 2008 and the 2012 presentation of Adams' *Nixon in China*. Grey made history as the first sound designer for the New York Philharmonic at Avery Fisher Hall (*On the Transmigration of Souls*, 2002) and the Metropolitan Opera (*Doctor Atomic*, 2008; *Nixon in China*, 2011; *The Death of Klinghoffer*, 2014; *The Merry Widow*, 2015; *Bluebeard's Castle/Iolanta*, 2015; *L'Amour de Loïn*, 2016). His sound design creations have been seen and heard throughout most major concert halls, HD simulcast theaters, and opera houses worldwide. As a composer, Grey's solo, ensemble, and orchestra music has been performed in many venues, including the Sydney Opera House Concert Hall, Théâtre de la Ville in Paris, Barbican Centre in London, Het Muziektheater in Amsterdam, Carnegie Hall's Zankel Hall, Philharmonie Hall in Warsaw, UNESCO Palacio de Bellas Artes in Mexico City, Symphony Hall in Phoenix, Disney Hall and Royce Hall in Los Angeles, Atlanta Symphony Hall, as well as at the Ravinia, Cabrillo, OtherMinds, Perth International, Great Lakes, and Spoleto festivals. In 2016, his opera *Frankenstein* debuted at the National Opera of Belgium, La Monnaie. A 35-minute symphonic version of the opera has been commissioned and premiered by the Atlanta Symphony and co-commissioned by the Berkeley Symphony.