KEPLER

WORLD PREMIERE OF ENGLISH-LANGUAGE VERSION
FIRST AMERICAN STAGED PRODUCTION

An Opera by Philip Glass
Libretto by Martina Winkel
Music by Philip Glass
Sung in English and Latin with English supertitles
English translation by Saskia Wesnigk-Wood

First Performance  September 20, 2009; Landestheater, Linz, Austria
College of Charleston Sottile Theatre  May 26 at 7:30pm; May 28 and 31 at 8:00pm; June 2 at 8:00pm

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Conductor  John Kennedy
Director  Sam Helfrich
Set Designer  Andrew Lieberman
Costume Designer  Kaye Voyce
Lighting Designer  Aaron Black

CAST (in order of vocal appearance)

Kepler  John Hancock

SCHOLARS:
Soprano 1  Anne-Carolyn Bird
Soprano 2  Leah Wool
Mezzo-Soprano  Kathryn Krasovec
Tenor  Gregory Schmidt
Baritone  Dan Kempson
Bass  Matt Boehler

Supernumeraries  Carrie Metts, Jennifer Metts

Spoleto Festival USA Orchestra
Westminster Choir

Assistant Conductor  Alexander Kahn
Assistant Director  David Conison
Vocal Coach  Diane Richardson
Musical Preparation  Keun-A Lee
Choral Preparation  Joe Miller
Production Stage Manager  Mike Egan
Scenic Construction  Spoleto Festival USA Scene Shop
Associate Costume Designer  Sarah Gosnell

THERE WILL BE ONE INTERMISSION.

Additional support provided by an award from the National Endowment for the Arts.

Opera programming is endowed by the Arthur and Holly Magill Foundation.
PHILIP GLASS (composer), born in Baltimore, Maryland, is a graduate of the University of Chicago and The Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and while there, earned money by transcribing Ravi Shankar’s Indian music into Western notation. By 1974, Glass had a number of innovative projects, creating a large collection of new music for The Philip Glass Ensemble and for the Mabou Mines Theater Company. This period culminated in Music in Twelve Parts and the landmark opera Einstein on the Beach, on which he collaborated with Robert Wilson. Since Einstein, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His scores have received Academy Award nominations (Kundun, The Hours, Notes on a Scandal) and a Golden Globe (The Truman Show). Glass’s Symphony No. 7 and Symphony No. 8, along with Waiting for the Barbarians, an opera based on the book by J.M. Coetzee, premiered in 2005. In 2007 the English National Opera, in conjunction with the Metropolitan Opera, remounted Glass’s Satyagraha, which appeared in New York in 2008. Glass’s Kepler, based on the life and work of Johannes Kepler and commissioned by Linz 2009, Cultural Capital of Europe, and Landestheater Linz, premiered in September 2009 in Linz, Austria, and in November 2009 in a concert performance at the Brooklyn Academy of Music. Symphony No. 9 was completed in 2011 and premiered in Linz, Austria, by the Bruckner Orchestra on New Year’s Day 2012, followed by a U.S. premiere at Carnegie Hall in New York on January 31 as part of the composer’s 75th birthday celebration. Symphony No. 10 has been completed this spring and will receive its European premiere in France in the summer of 2012. Works by Glass previously seen at Spoleto Festival USA include Hydrogen Jukebox (world premiere, 1990); The Mysteries and What’s So Funny? (world premiere, 1991); Les Enfants Terribles (American premiere, 1996); The Screens (2001); Book of Longing (American premiere, 2007); and Lucinda Childs’ DANCE (2010).

MARTINA WINKEL (librettist) was born in Ybbs on the Danube and studied theater and art history in Vienna, where she now lives. She is a founding member of Theater ohne Grenzen (Theater without Boundaries) and co-artistic director of the international puppetry festival for adults, Die Macht des Stauens (The Power of Amazement). Winkel is best known as a director who enjoys experimenting with various media, from shadow puppets to video installations. Also a globetrotter, she has brought her productions to Berlin, Munich, Budapest, Turin, Bologna, Moscow, London, Johannesburg, Capetown, Melbourne, Istanbul, Singapore, and other cities.

CREATIVE TEAM

JOHN KENNEDY (conductor), Spoleto Festival USA Resident Conductor, has led acclaimed performances and premieres worldwide of opera, ballet, orchestral, and new music. Kennedy leads the Festival’s orchestra program and Music in Time series, and also conducted the Festival’s recent American premieres of the operas Faustus, the Last Night by Pascal Dusapin (2007), Proserpina by Wolfgang Rihm (2010), and Émilie by Kaija Saariaho (2011). As Artistic Director of Santa Fe New Music since 2001, and of New York’s Essential Music from 1988 to 2001, he has worked with many of the leading composers of our time in performances of their work and has led over 300 premieres. Notable engagements include the Kanagawa Arts Festival, Lincoln Center Festival (where he will conduct a restaging of the Spoleto production of Émilie this July), New York City Ballet, The Santa Fe Opera, and Merce Cunningham Dance Company. He has also served as Guest Conductor in Residence at Oberlin Conservatory. As a composer, Kennedy has created over 80 works, including opera, orchestral, chamber, and experimental works which have been performed throughout the world. Recent performances include the Other Minds Festival, Tulsa Opera, Colorado Music Festival, Grand Teton Music Festival, Melbourne Arts Festival, Tokyo Summer Festival, New Music New York, and the premiere of his iPhone 4tet by Chatter 20-21. Kennedy’s work was selected as the official U.S. entry at the 2010 ISCM World New Music Days in Sydney. He has been commissioned by numerous organizations, including Sarasota Opera for the opera The Language of Birds and The Santa Fe Opera for Trinity. Kennedy has an extensive discography as a conductor and composer, with CDs available on the Albany, ERM, First Edition, Koch, Mode, Monroe Street, and New World labels. He served as President of the American Music Center from 2002 to 2005.

SAM HELFRICH (director) is an opera and theater director based in New York. He has directed opera productions at Glimmerglass Opera, Boston Lyric Opera, Portland Opera, Virginia Opera, Opera Boston, Berkshire Opera, Pittsburgh Opera, Wolf Trap Opera and Boston Baroque Orchestra, among others. For Spoleto Festival USA, Helfrich directed Amistad in 2008 and Louise in 2009. In New York, his recent off-Broadway production of Stephen Belber's Tape played to wide acclaim. Recent opera highlights include Adams' Nixon in China with Eugene Opera; a fully staged Messiah with the Pittsburgh Symphony; Philip Glass's In the Penal Colony with the String Orchestra of Brooklyn; the world premiere of Michael Dellaira's The Secret Agent at the Center for Contemporary Opera in New York, Armel Opera Festival in Hungary, and Opera Avignon; Rameau’s Les Indes galantes with Boston Baroque; Don Giovanni with Yale Opera; The Turn of the Screw at Boston Lyric Opera; Glass's Orphée at Virginia Opera, Portland Opera, and Glimmerglass Opera; and Aida at Opera Omaha. Upcoming projects include a new production of Previn’s A Streetcar Named Desire at Virginia Opera, and Heggie’s Dead Man Walking at Eugene Opera. Helfrich holds a BA in Russian literature and an MFA in theater arts, both from Columbia University, and has recently held guest teaching positions at NYU, Yale University, and Manhattan School of Music.
AARON BLACK’s (lighting designer) career encompasses lighting design for dance, theater, and opera; production design and art direction for film and television; and large-scale thematic design for leading amusement parks. His many New York credits include the Drama Desk Award–winning revival of Black Nativity, Funnyhouse of a Negro (Lucille Lortel Award), and Dream on Monkey Mountain (Audelco Award). Black’s opera designs include Spoleto Festival USA’s L’île de Merlin (2007) and Louise (2009), as well as productions for London’s Royal Opera House, Opera Bilbao in Spain, Opéra de Montréal, New York City Opera, and Glimmerglass Opera. His lighting has been seen at regional theaters and universities, and on major television networks, including MTV, VH1, CMT, PBS, and NBC (2011 Emmy nomination for The Today Show). Black’s work is enjoyed by millions each year at theme parks, wildlife parks, aquariums, toy stores, and museums in the U.S. and Europe. An associate artist in residence of Aukin at Lincoln Center Theater; Christopher Alden’s production of The Bacchae with director JoAnne Akalaitis for The Public Theater/Shakespeare in the Park; and Richard Maxwell’s performance installation for the 2012 Whitney Biennial.

ANDREW LIEBERMAN (set designer) designed the 2007 Spoleto Festival USA production of L’île de Merlin. His opera and theater designs have been seen at New York City Opera, English National Opera, Deutsche Oper Berlin, Opéra de Montréal, Sydney Opera, Glimmerglass Opera, Long Beach Opera, Portland Opera, Boston Lyric Opera, Wolf Trap Opera, Gotham Opera, Opera Theater of St. Louis, the Royal Shakespeare Company, Second Stage, and The Public Theater, as well as at such prominent regional theaters as A.R.T., Centerstage, McCarter Theater, Long Wharf Theater, and La Jolla Playhouse. Previous productions with director Sam Helfrlich include Philip Glass’s Orphée, Menotti’s The Consul, and Britten’s The Turn of the Screw. Lieberman was part of the creative team for English National Opera’s 2009 Olivier Award–winning production of Handel’s Partenope. A Princess Grace Award winner, he is on faculty at NYU’s Tisch School of the Arts. Upcoming projects include Julius Caesar for English National Opera, The Aspern Papers at Dallas Opera, Uncle Vanya at Soho Rep, and a Broadway revival of Picnic.

KAYE VOYCE (costume designer) previously designed costumes for the Spoleto Festival USA productions of Luisa Miller, L’île de Merlin, Amistad, and Louise. Recent work includes I’m going to toss my arms – if you catch them they’re yours, choreographed by Trisha Brown for Théâtre de Chaillot, Paris; Philip Glass’s Orphée, directed by Sam Helfrlich for Glimmerglass Opera, Portland Opera, and Virginia Opera; Helfrlich’s production of Menotti’s The Consul for Glimmerglass; 4000 Miles with director Daniel Aukin at Lincoln Center Theater; Christopher Alden’s production of A Quiet Place for New York City Opera; The Bacchae with director JoAnne Akalaitis for The Public Theater/Shakespeare in the Park; and Richard Maxwell’s performance installation for the 2012 Whitney Biennial.

CAST

ANNE-CAROLYN BIRD (soprano 1) made her Metropolitan Opera debut in il trittico during the 2006–07 season, returning as Barbarina in Le nozze di Figaro and Najade in Ariadne auf Naxos. Recent appearances include Susanna in Le nozze di Figaro for Nashville Opera, Opera Columbus, Opera Grand Rapids, and Opera Carolina; Beatrice in John Musto’s The Inspector with Wolf Trap Opera; Yum-Yum in The Mikado for Arizona Opera and Opera New Jersey; Cunegonde in Candide with the National Symphony Orchestra; concerts with Gotham Chamber Opera and the New York Festival of Song; Parasha in Stravinsky’s Mavra with the American Symphony Orchestra; the title role of Lucia di Lammermoor with Musica Viva Hong Kong; and a return to the Met as Pousette in Manon. Upcoming engagements include Susanna in Le nozze di Figaro for Virginia Opera and Giannetta in the Met’s L’elisir d’amore. She made her Spoleto Festival USA debut in 2009 as Camille in Louise.

MATT BOEHLER (bass) is equally at home on the operatic stage and the concert platform. His recent engagements include the Metropolitan Opera, Lyric Opera of Chicago, New York Philharmonic, Portland Baroque Orchestra, Hawaii Opera Theater, and Minnesota Opera. Other highlights include Shostakovich’s Moscow, Cheryomushki with Chicago Opera Theater, Schumann’s Scenes from Goethe’s Faust with the American Symphony Orchestra, and the world premiere of John Musto’s The Inspector for Wolf Trap Opera. Upcoming engagements include Sparafucile in Rigoletto with the Minnesota Orchestra, Leporello in Don Giovanni with Madison Opera, the Hotel Manager in Powder Her Face with New York City Opera, and Sarastro in Die Zauberflöte with Theater St. Gallen. Among Boehler’s recordings are Bernstein’s Mass, a collection of songs by Stefan Wolpe, and the premiere recordings of Musto’s Bastianello and Bolcom’s Lucrezia. He holds degrees from Viterbo University and The Juilliard School.

JOHN HANCOCK (baritone, Kepler) has created leading roles in several world premieres, most notably Lieberman’s The Picture of Dorian Gray for Opéra de Monte Carlo, Paulus’s Heloise and Abelard at The Juilliard School, and Torke’s Strawberry Fields with Glimmerglass Opera. He garnered international acclaim in the title role of Dusapin’s Faustus, the Last Night at Amsterdam’s Concertgebouw and Spoleto Festival USA. Hancock made his Metropolitan Opera debut as le Gendarme in Les Mamelles de Tirésias under James Levine. He has since appeared in a dozen roles with the company, including Count Almaviva in Le nozze di Figaro, Falke in Die Fledermaus, Albert in Werther, Brétigny in Manon, and both Marcello and Schaunard in La bohème. For San Francisco Opera, Hancock has sung the roles of Sharpless in Madama Butterfly, Yeletsky in Queen of Spades, and Lescaut in Manon Lescant. Upcoming engagements include performances with the Royal Flemish Philharmonic, the Korean Broadcast Symphony, and Bard Music Festival.
KEUN-A LEE (musical preparation) began her piano studies at age four. She holds degrees from Kyung Hee University in her native Korea and from The Juilliard School in New York. Lee has participated in the Lindemann Young Artist Development Program at the Metropolitan Opera, the Ravinia Festival’s Steans Music Institute, the Merola Opera Program at San Francisco Opera, and the Music Academy of the West. Recent engagements include the Lyric Chamber Music Society of New York’s season opening concert with oboist Liang Wang; recitals for the Marilyn Horne Foundation and Young Concert Artists; and performances as pianist/harpischord continuo player with Gotham Chamber Opera. Her festival appearances include the Honest Brook Music Festival, Chappaquiddick Summer Music Festival, and the Cape Cod Chamber Music Festival. She was on the music staff for the Metropolitan Opera and The Juilliard School’s joint production of The Bartered Bride under the baton of James Levine.

MUSIC STAFF

JOE MILLER (choral preparation) is conductor of two of America’s most renowned choral ensembles—the Westminster Choir and the Westminster Symphonic Choir. As director of choral activities at Westminster Choir College of Rider University in Princeton, New Jersey, he also oversees an extensive choral program that includes eight ensembles. His recordings with the Westminster Choir have garnered critical praise. The most recent, Noël, a collection of French Christmas music recorded at New York’s Cathedral of Saint John the Divine with renowned mezzo-soprano Jennifer Larmore, earned five stars from Choir & Organ magazine. His 2011–12 season with the Westminster Choir has included a concert tour of the Southeast, several national radio broadcasts, and a Carnegie Hall Community Sing concert. His season with the Westminster Symphonic Choir included
collaborations with the New York Philharmonic and Peter Schreier (Handel’s Messiah), the Berlin Philharmonic and Simon Rattle (Mahler’s Symphony No. 2) and The Philadelphia Orchestra and Yannick Nézet-Séguin (Brahms’s Ein deutsches Requiem). Dr. Miller is also founder and conductor of the Westminster Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for two weeks each summer on the Westminster campus in Princeton. He also leads the annual Westminster Choral Festival, which welcomes singers and conductors to study and perform a major choral work with orchestra. He is in demand as a guest conductor and clinician, and his recent residencies have included the Berlin Radio Symphony Chorus, Baldwin-Wallace Conservatory of Music, and Temple University. This season he has served as headliner for the Georgia ACDA (American Choral Directors Association) Conference and conducted the Texas All-State Choir, the ACDA Southern Division High School Honor Choir, and Oklahoma All-State Collegiate Choir, and collaborated with David Robertson and the Orchestra of St. Luke’s for Carnegie Hall’s Carmina Burana Project.

DIANE RICHARDSON (vocal coach) received degrees in music from Oberlin College and Columbia University. She continued her professional training at The Juilliard School, where she studied piano with Adele Marcus and vocal repertoire with Sergius Kagen and Robert Starer. She also trained abroad at the Mozarteum in Salzburg and L’Universita per Stranieri in Perugia, Italy. Skilled in operatic and lieder repertoire, Richardson has toured extensively with leading artists throughout the United States and Europe. For more than a decade, she was an assistant conductor with New York City Opera and subsequently taught at the Yale School of Music. She also served as assistant conductor for the Festival dei Due Mondi in Spoleto, Italy, and has been associated with Spoleto Festival USA since its first season. Later this summer, she returns to The Santa Fe Opera as vocal coach. Richardson holds concurrent faculty appointments at The Juilliard School and Binghamton University.