

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
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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

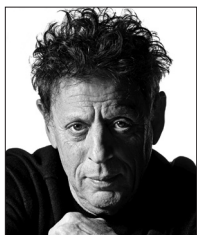
CAST (in order of vocal appearance)

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
Spoletto 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	Spoletto 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 Staunens (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, Arnel 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 at the University of Rochester, he holds a BFA from Webster University and an MFA from NYU's Tisch School of the Arts.



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 Helfrich 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 Helfrich for Glimmerglass Opera, Portland Opera, and Virginia Opera; Helfrich'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



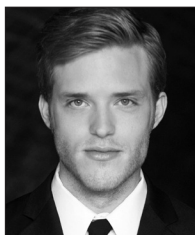
ANNE-CAROLYN BIRD (soprano 1) made her Metropolitan Opera debut in *Il trittico* during the 2006–07 season, returning as Barbarina in *Le nozze di Figaro* and Najade in *Ariadne auf Naxos*. Recent appearances include Susanna in *Le nozze di Figaro* for Nashville Opera, Opera Columbus, Opera Grand Rapids, 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 Liebermann'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 Lescaut*. Upcoming engagements include performances with the Royal Flemish Philharmonic, the Korean Broadcast Symphony, and Bard Music Festival.



DAN KEMPSON's (baritone) current season includes performances as Belcore in *L'elisir d'amore* with Mississippi Opera, Figaro in *Il barbiere di Siviglia* with the Imperial Symphony Orchestra, and *Carmina Burana* with Syracuse Opera. Kempson is a recent graduate of the Resident Artist Program at Pittsburgh Opera, where he appeared as

Tarquinius in *The Rape of Lucretia*, Argante in *Rinaldo*, Moralès in *Carmen*, and in matinee performances of *Il barbiere di Siviglia* and *Le nozze di Figaro*. Other credits include Philip Glass's *Hydrogen Jukebox* for Fort Worth Opera, Brahms's *Ein deutsches Requiem* with the Erie Philharmonic, and performances with the Pittsburgh Symphony, Merola Opera Program, Caramoor Festival, Yale Symphony, and New Choral Society. A graduate of Manhattan School of Music and Peabody Conservatory, Kempson has won awards from the Metropolitan Opera National Council Auditions, the Gerda Lissner Foundation Competition, and the Opera Index Vocal Competition.



KATHRYN KRASOVEC (mezzo-soprano) makes her Spoleto Festival USA debut in *Kepler* in a career spanning Europe, North America, and the Middle East. After winning the Metropolitan Opera National Council Auditions, she sang her Metropolitan Opera debut as a Woodsprite in *Rusalka*. Her portrayal of Anne Frank in the Staatsoper Prague premiere of Frid's *Das Tagebuch der*

Anne Frank launched her European career, along with the title role in Janáček's *The Cunning Little Vixen* and the British Dancing Girl in John Adams' *The Death of Klinghoffer* at the National Theater of Prague and the Bremer Theater. As a member of Das Theater Trier in Germany for three seasons, her many role debuts included Siebel in *Faust*, Zerlina in *Don Giovanni*, Cherubino in *Le nozze di Figaro*, Carmen in *La Tragédie de Carmen*, Orlofsky in *Die Fledermaus*, and Dorabella in *Così fan tutte*. Krasovec was also a member of The Juilliard Opera Center and San Francisco Opera's Merola Opera Program.



GREGORY SCHMIDT (tenor) made his professional debut with Washington National Opera as Belfiore in *La finta giardiniera* and Tamino in *Die Zauberflöte*, and now works regularly at the Metropolitan Opera and regional opera houses. In recent seasons he has sung such roles as Nemorino in *L'elisir d'amore*, Des Grieux in *Manon*, Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni*,

Alfredo in *La traviata*, Edgardo in *Lucia di Lammermoor*, and the title role of *Faust*. Highlights this season include Ramiro in *La Cenerentola*, Quint in *The Turn of the Screw*, and Steuermann in *Der fliegende Holländer* for Madison Opera; and an upcoming production of Thomas Adès' *The Tempest* with Festival Opéra de Québec. Other future engagements include Tulsa Opera and Lyric Opera of Chicago. Schmidt apprenticed with Santa Fe Opera in 1993 and 1995, and was a 1994 finalist in the Metropolitan Opera National Council Auditions.



LEAH WOOL (soprano 2) appeared as Betty in *Flora, an Opera* for Spoleto Festival USA 2010. Last summer she sang the roles of both Dido and the Sorceress in concert performances of *Dido and Aeneas* with the Portland Baroque Orchestra and the Oregon Bach Festival. This season finds the artist in returns to San Francisco Symphony as

the second mezzo-soprano in Debussy's *Le martyre de Saint Sébastien*, and Gloria Musicae for Haydn's *Seven Last Words of Christ*, as well as singing Handel's *Messiah* with both the Kansas City Symphony and Cincinnati Symphony. Future engagements include the title role in *La Cenerentola* with Nashville Opera and Knoxville Opera. In previous seasons, Wool appeared at the Metropolitan Opera in performances of the Second Bridesmaid in *Le nozze di Figaro*, Marshal Murat's Adjutant in *War and Peace*, and the Second Novice in *Suor Angelica* for her debut.

MUSIC STAFF



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/harpsichord 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.



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.