FACING GOYA

AMERICAN PREMIERE
Co-produced by Spoleto Festival USA and Singapore International Festival of Arts

Music by Michael Nyman
Libretto by Victoria Hardie
Sung in English

First Performance
Dock Street Theatre

August 3, 2000; Auditorio de Galicia, Santiago de Compostela, Spain
May 25 and June 4 at 7:30pm; May 27, 31, and June 7 at 8:00pm

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Conductor
Director
Costume Designer
Lighting Designer
Set Designer
Projection Designer

John Kennedy
Ong Keng Sen
Anita Yavich
Scott Zielinski
Riccardo Hernandez
Austin Switser

CAST
Tenor
Soprano 1
Art Banker
Baritone
Soprano 2

Thomas Michael Allen
Anne-Carolyn Bird
Suzanna Guzmán
Museop Kim
Aundi Marie Moore

Spoleto Festival USA Orchestra

Musical Preparation
Assistant Conductor
Vocal Coach
Production Stage Manager
Costume Construction
Scenic Construction
Supertitles

Keun-A Lee
Daniel Black
Diane Richardson
Lisa Porter
Carelli Costumes, Rodney Gordon Millinery, Daniel Weger Tailoring
Spoleto Festival USA Scene Shop
Bruno Ingram

PERFORMED WITH ONE INTERMISSION.

Opera programming is endowed by the Arthur and Holly Magill Foundation.
These performances are made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

CBS News journalist Martha Teichner hosts a “Conversation with John Kennedy, Michael Nyman, and Ong Keng Sen” at 3:30pm on May 25 at the Charleston Library Society, 164 King Street.

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SYNOPSIS

Act I | The Craniometrists. They weigh brains and measure skulls to determine superior races.

Act II | The Art Historians. Hitler was surrounded by critics, doctors, and art historians ready to back up his prejudices.

Act III | The Biotechnologists. Should Goya’s creative DNA be patented and cloned for genetic profiteering?

Act IV | Facing Goya.
Legend has it that Spanish painter Francisco Goya asked friends to remove his head prior to burial to prevent tomb thieves and early craniometrists from getting hold of his brain for research. Facing Goya follows an art banker's passionate search for the 18th-century artist's missing skull. Her journey takes us into the dangerous world of racial stereotyping, genetic profiteering and cloning.

Surrounded by zealous scientists, art historians and eager business executives, she comes face to face with the sinister dream of cloning Goya's creativity. It doesn't take long before she confronts the lure of commercial profit as Goya's skull and DNA is fed to those exploiting science's triumph over nature.

The potential fake, as in the art market, underlies everything in Facing Goya. The art banker seeks to free herself from moral bankruptcy and corruption. She is someone who is searching for a moral compass, she tries to anchor herself in relation to the cardinal directions, the north/south/east/west manifested by a quartet of temptation.

In the wake of Occupy Wall Street and the financial crisis that the world has been experiencing, Facing Goya takes on a new significance. Straddling the art world and the world of science, the opera asks what are the ethical limits of science, medicine and biotechnology? Can creativity be cloned—should it—and is there a price to pay as nature is gradually straight-jacketed by scientific advancements?

—Ong Keng Sen, April 2014

MICHAEL NYMAN (composer) is one of Britain’s most innovative and celebrated composers whose work encompasses operas, string quartets, film soundtracks, and orchestral concertos. In addition to his work as a composer, he is also a performer, conductor, bandleader, pianist, author, musicologist, photographer, and filmmaker. Nyman first made his mark on the musical world in the late 1960s when he invented the term ‘minimalism’ and, still in his mid-twenties, earned one of his earliest commissions to write the libretto for Birtwistle’s 1969 opera, Down By The Greenwood Side. In 1976, he formed his own ensemble, the Michael Nyman Band. For over three decades, the group has been the laboratory for much of his inventive and experimental compositional work. His most notable scores include a dozen Peter Greenaway films, such as The Draughtsman’s Contract and The Cook, The Thief, His Wife & Her Lover; Neil Jordan’s The End Of The Affair; several Michael Winterbottom features including Wonderland and A Cock and Bull Story; the Hollywood blockbuster Gattaca, and Jane Campion’s 1993 film The Piano, the soundtrack of which has sold more than three million copies. Most recently, his music was used in the 2009 BAFTA award-winning and Oscar-nominated film, Man on Wire. Nyman’s visual work has been exhibited in various public institutions, such as the Tate Modern in London, the Reina Sophia Museum in Madrid, and the Museum of Modern Art in New York. michaelnyman.com
CAST

THOMAS MICHAEL ALLEN (Tenor) has performed the role of Almaviva in Il barbiere di Siviglia in Berlin for Komische Oper, Belmondo in The Abduction from the Seraglio in Göttingen; Calissi in Les Boréades in Lyon and Zurich; Athamas in Semele in Zurich and Beijing; the Demon in Henze's L'Upupa und der Triumph der Söhnsleiche in Lyon, Tokyo and Dresden; the Painter in Lulu in Athens; Arnalta/Mercurio in L'incontroazione di Poppea in Paris, Berlin Staatsoper, and Brussels; Eumete in Il Ritorno d'Ulisse in patria with Komische Oper Berlin; Oronte in Alcina at the Handel Festival in Halle; Manto in Les Paladins in Düsseldorf; Mercure/Thespis in Platée in Düsseldorf; Peter Quint in The Turn of the Screw in Rouen; the title role in Monsigny's Le Roi et le fermier in Washington, D.C., New York, and Versailles; Valzacchi in Der Rosenkavalier in Washington D.C. and Monte Carlo. Concert performances include appearances with the New York Philharmonic, Chicago Symphony Orchestra, National Symphony Orchestra, and the Gewandhaus Orchestra.

ANNE-CAROLYN BIRD (Soprano) returns to Spoleto Festival USA this season after previous engagements including Camille in Louise in 2009, and Soprano 1 in Kepler in 2012. Also in the 2013-14 season, she reprised the role of Giannetta in the Metropolitan Opera's new production of L'elisir d'amore, as well as appeared in productions of The Nose, Die Frau ohne Schatten, and The Enchanted Island. Bird is universally renowned for her interpretation of Susanna in Le nozze di Figaro, a role she has sung with Virginia Opera, Opera Carolina, Nashville Opera, Opera Columbus, and Opera Grand Rapids. A well-established contemporary musician, she recently performed Schoenberg's Pierrot Lunaire at Spoleto Festival USA, Beatrice in John Musto's The Inspector at Wolf Trap Opera, Cunegonde in Candide with the National Symphony Orchestra, Evan Chamber's oratorio The Old Burying Ground at Carnegie Hall, and performed on the Grammy-winning recording of Osvaldo Golijov's Ainadamar.

SUZANNA GUZMÁN (Soprano) has appeared on the stages of America's leading opera companies in the past two decades, including the Metropolitan Opera, Los Angeles Opera, San Diego Opera, Washington National Opera, Houston Grand Opera, The Dallas Opera, Grand Théâtre de Genève, Opéra de Nice, the Edinburgh International Festival, and the opera companies of Pittsburgh, Columbus, and Orlando. She has also appeared in equity productions of musical theater throughout the US of works such as The King and I, Man of La Mancha, South Pacific, Blood Wedding, Show Boat, and Amahl and the Night Visitors. A noted host on television and radio, her programs include KCET's Open Call, K-Mozart, Sunday Evening Opera, and LA Opera Live as producer and writer. Television credits include CSI: New York. She has also appeared in several feature films.

AUSTIN SWITSER (video design) was last at Spoleto Festival USA in 2011 with the US premiere of Kaija Saariaho's Émilie, which was also seen at the Lincoln Center Festival in 2012. Recent theatrical projects include HOUSE/DIVIDED and SONTAG: REBORN with The Builders Association; Abrahm Zobel's Home Movie: Final Reel with Undermain Theatre; Scorched with Syracuse Stage; and Tristan and Isolde with The Dallas Opera. Selected designs include Imaginary Century at ZKM Museum; ¡El Conquistador! at New York Theater Workshop; The History Boys at The Ahamanson Theater; and Piano Starts Here at The Apollo. Switser also contributed designs to Broadway shows such as Rock of Ages, American Idiot, The People in the Picture, Xanadu, and Thurgood. He is the founder of Switser + Knight, a New York-based multimedia company that designs and produces visual content for large-scale projection mapping projects, industrial events, concerts, and interactive multimedia installations. switserknight.com

ANITA YAVICH (costume designer) has designed costumes for Chinglish, Venus in Fur, and Anna in the Tropics on Broadway. Off Broadway projects include Caucasian Chalk Circle, Orlando, and New Jerusalem at Classic Stage Company; Kung Fu and Golden Child at Signature Theatre Company; The Submission, Coraline, and The Wooden Brokeks at MCC Theater; and Macbeth, Coriolanus and Svayk at the theater company that designs and produces visual content for large-scale projection mapping projects, industrial events, concerts, and interactive multimedia installations. switserknight.com

RICCARDO HERNANDEZ (set designer) has designed over 250 productions at most leading regional theaters and opera companies across the US and internationally. Over 20 productions at New York Shakespeare Festival/Public Theater include The America Play; One Flea Spare; Stuff Happens; Blade to the Heat, which won an Audelco Award; TopDog/UnderDog; Noise/Funk; and Mother Courage, starring Meryl Streep and Kevin Kline. He has designed sets on Broadway for The Gershwin's Porgy and Bess, which won a 2012 Tony Award for Best Musical Revival; The People in the Picture with Studio 54; Tony Kushner's Caroline, or Change; TopDog/UnderDog, which won a 2002 Pulitzer Award for Best Play; Elaine Stritch at Liberty; Parade, directed by Hal Prince; Bells Are Ringing, Bring in 'Da Noise, Bring in 'Da Funk; and The Tempest. Hernandez's opera designs include Don Giovanni directed by Diane Paulus at the Lyric Opera of Chicago and Charles Wuorinen's Haroun directed by Mark Lamos at New York City Opera.

SCOTT ZIELINSKI (lighting designer) is based in New York and has created lighting designs for over 300 theater, dance, and opera productions throughout the world. Opera highlights include Miss Fortune for Bregenzer Festspiele and Royal Opera House in London; Lucia di Lammermoor for Houston Grand Opera and New York City Opera; La traviata for Lithuanian National Opera; Red Waters for Opéra de Rouen Haute Normandie; and The Bonesetter's Daughter for San Francisco Opera, among others. Zielinski is happy to be returning to Spoleto Festival USA where he previously designed the lighting for Matsukaze, The Silver River, and Geisha. scottzielinski.com

SUZANNA GUZMÁN (Soprano) has appeared on the stages of America's leading opera companies in the past two decades, including the Metropolitan Opera, Los Angeles Opera, San Diego Opera, Washington National Opera, Houston Grand Opera, The Dallas Opera, Grand Théâtre de Genève, Opéra de Nice, the Edinburgh International Festival, and the opera companies of Pittsburgh, Columbus, and Orlando. She has also appeared in equity productions of musical theater throughout the US of works such as The King and I, Man of La Mancha, South Pacific, Blood Wedding, Show Boat, and Amahl and the Night Visitors. A noted host on television and radio, her programs include KCET's Open Call, K-Mozart, Sunday Evening Opera, and LA Opera Live as producer and writer. Television credits include CSI: New York. She has also appeared in several feature films.
MUSEOP KIM (Baritone) has appeared with LA Opera as Mercutio in *Roméo et Juliette*, Schaunard in *La bohème*, Junius in *The Rape of Lucretia*, and Dancairo in *Carmen*. Elsewhere, he has appeared with Seattle Opera, Wolf Trap Opera, Juilliard Opera Center, and the Aspen Music Festival and School. He has earned an artist diploma from The Juilliard School, master of music degree from Manhattan School of Music and bachelor of music from Seoul National University. He has been a prize winner at the Washington International Competition for Singers, The Licia Albanese-Puccini Foundation vocal competition, The Liederkranz Foundation vocal competition, Aspen Music Festival and School Concerto Competition, and the Metropolitan Opera National Council Auditions, New York district. He is an American resident currently living in Orange County, California.

AUNDI MARIE MOORE (Soprano) is quickly establishing herself as one of America’s leading young sopranos, receiving accolades from audience and critics alike. Engagements this season include the National Symphony Orchestra for *Knoxville: Summer of 1915*, Serena in *Porgy and Bess* with Syracuse Opera, and a repeat performance of Soprano 2 in the upcoming production of *Facing Goya* at the Singapore International Festival of Arts. Career highlights include Donna Elvira in *Don Giovanni* with L’Opéra de Monte Carlo, Nedda in *Pagliacci* with Sarasota Opera, Serena in *Porgy and Bess* with The Atlanta Opera and Virginia Opera, Young African-American Soprano in the world premiere of Ricky Ian Gordon’s *Rappahannock County* with Virginia Opera, and Odessa Clay in the world premiere of *Approaching Ali* with Washington National Opera. Additional engagements of note include Lady Thiang in *The King and I* with Lyric Opera Virginia, Nettie Fowler in *Carousel* with Ash Lawn Opera, and Martha Sheldon in *The Crucible* with Chautauqua Opera.

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’Università 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. Richardson holds concurrent faculty appointments at The Juilliard School and Binghamton University.

LISA PORTER (production stage manager) began collaborating with Ong Keng Sen in 1997, including multiple productions in Asia, Europe, Australia, and most recently *Lear Dreaming* at the Singapore Arts Festival 2012 (the subject of an article she published in the journal *TheatreForum*). She has toured extensively, both nationally and internationally, with productions by Robert Wilson, Laurie Anderson, Mikhail Baryshnikov’s White Oak Dance Project, Hal Hartley, Jonathan Demme, Richard Foreman, and the Silk Road Ensemble. She has previously taught at the Yale School of Drama and is now a professor of theater and dance at the University of California, San Diego where she teaches stage management, collaboration, and topics related to integrated performance management. Porter’s academic research includes exploring the foundational principles of inspired collaboration by investigating the intersection between the performative environment and recent developments in psychology and neuroscience.

**MUSIC STAFF**

KEUN-A LEE (musical preparation) has been on the music staff of New York City Opera, North Carolina Opera, Spoleto Festival USA, Gotham Chamber Opera, The Juilliard School, and Manhattan School of Music. She has been invited to perform at Internationale Meistersinger Akademie, Merola Opera Program, the Ravinia Festival, the Rockport Music Festival, Cape Cod Chamber Music Festival as the Samuel Sander’s Awardee, and the Music Academy of the West. As an active performer, recent engagements include New York Philharmonic chamber music series, recitals for the Marilyn Horne Foundation, and recitals with the winners of Young Concert Artists and Concert Artist Guild. Lee received both artist diploma and master’s degree in collaborative piano from The Juilliard School. She also holds a professional studies certificate in vocal accompanying from the Manhattan School of Music. She recently finished her term with the Lindemann Young Artist Development Program at the Metropolitan Opera.

THE SPOLETO FESTIVAL USA ORCHESTRA appears at the Festival in many different configurations, performing in opera, symphonic, choral, chamber, and contemporary music performances. Formed anew each year through nationwide auditions, the orchestra is largely comprised of young professionals or players in advanced degree programs. Alumni of the Spoleto Festival USA Orchestra are on the rosters of leading orchestras throughout the world, including the Metropolitan Opera Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, and San Francisco Symphony, among others.