

Friday, May 2, 2008, 7:30pm  
 Saturday, May 3, 2008, 7:30pm  
 Sunday, May 4, 2008, 3pm  
 Friday, May 9, 2008, 7:30pm  
 Saturday, May 10, 2008, 7:30pm  
 Sunday, May 11, 2008, 3pm  
 Zellerbach Hall

# San Francisco Opera

David Gockley, *General Director*

Donald Runnicles, *Music Director and Principal Conductor*

## *The Little Prince*

*Based on the book by Antoine de Saint-Exupéry*

*Music by Rachel Portman*

*Libretto by Nicholas Wright*

*Production by Francesca Zambello*

*Produced in association with Jim Keller*

*Commissioned by Kathryn and David Berg in Memory of Larry Pfeffer*

*Premiered by Houston Grand Opera in May 2003*

### Members of the San Francisco Opera Orchestra

San Francisco Girls Chorus

San Francisco Boys Chorus

*The Little Prince is made possible through the generous support of Annette Campbell-White and Dr. Ruediger Naumann-Etienne, a grant from The James Irvine Foundation, an Excellence Award from The Wallace Foundation, and Bank of America.*

*Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.*

*The Houston Grand Opera production was made possible by a challenge grant from The Edgar Foster Daniels Foundation.*

## *The Little Prince*

(West Coast Premiere)

*(Sung in English with English supertitles)*

### PROGRAM

Act I

INTERMISSION

Act II

*Conductor* Sara Jobin

*Directors* Francesca Zambello, Sarah Meyers\*

*Designer* Maria Bjørnson\*

*Original Lighting Designer* Rick Fisher\*

*Associate Lighting Designer* Christopher Sprague\*

*Chorus Director* Ian Robertson

*Musical Preparation* Matthew Piatt†, Lara Bolton†

*Assistant Stage Director* Morgan Robinson

*Stage Manager* Lisa Anderson

*Costume Supervisor* Jai Alltizer

*A co-production of Houston Grand Opera, Skylight Opera Theatre, Tulsa Opera, the Santa Fe Opera, Boston Lyric Opera and the Wang Center for the Performing Arts.*

*The performance will last approximately two hours and ten minutes.*

\* *San Francisco Opera debut*

† *Current Adler Fellow*

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 Exclusive Administration by St. Rose Music Publishing Co. Inc. New York  
*The Little Prince: An Opera* © 2003 Rachel Portman and Nicholas Wright

**CAST**

*(in order of appearance)*

<i>The Pilot</i>	Eugene Brancoveanu
<i>The Little Prince</i>	Tovi Wayne* (May 2, 4, 10) Tyler Polen* (May 3, 9, 11)
<i>Baobabs</i>	Andrew Bidlack*† Kenneth Kellogg*† Brian Leerhuber Adam Paul Lau*
<i>The Rose</i>	Ji Young Yang†
<i>The King</i>	Kenneth Kellogg*†
<i>The Vain Man</i>	Thomas Glenn
<i>The Drunkard</i>	Andrew Bidlack*†
<i>The Businessman</i>	Brian Leerhuber
<i>The Lamplighter</i>	Andrew Bidlack*†
<i>The Snake</i>	Thomas Glenn
<i>Hunters</i>	Andrew Bidlack*† Kenneth Kellogg*† Brian Leerhuber Adam Paul Lau*
<i>The Fox</i>	Marie Lenormand*
<i>The Water</i>	Tamara Wapinsky*†

*Stars, Lamplighters, Roses*

\* *San Francisco Opera debut*  
† *Current Adler Fellow*

*A complete roster of members of the San Francisco Girls Chorus and San Francisco Boys Chorus appearing in this production can be found following the orchestra roster on page 13.*

**The Little Prince**

**Prologue**

The Pilot explains that, when he was a child, he drew pictures the grownups did not understand. Now he is a pilot, flying far above the Earth among the stars.

**Act I**

A group of stars above the Sahara Desert sees a sandstorm forcing the Pilot’s airplane to the ground. The Pilot is reflecting on the danger he is in, when a curious little boy—the Little Prince—appears. He asks the Pilot to draw him a sheep. Intrigued, the Pilot tries to learn more about him.

Gradually, the Little Prince tells his story. He explains that he comes from a tiny planet, Asteroid B-612, which is in danger of being taken over by enormous baobab trees. That is why he wanted a sheep in the first place: He hopes it will eat the baobab sprouts. He is worried, however, that the sheep will also eat flowers, as there is a special flower—a Rose—that the Little Prince wants very much to protect.

A flock of birds takes the Little Prince on a journey. He visits the planets of a King, a Vain Man, a Drunkard, a Businessman, and a Lamplighter. The Little Prince is bewildered by the behavior of all these grownups and flies on to the planet Earth.

**Act II**

The Little Prince arrives on Earth and meets a Snake, who mysteriously claims that with one touch, he can send him back to the place from

which he came. “I’ll help you find your way back home,” the Snake promises.

The Little Prince continues exploring Earth and finds a rose garden. He is distressed see so many beautiful flowers because he thought his Rose was the only one of her kind.

Fox hunters appear with their guns. Once they have gone, their quarry comes out of hiding. The Little Prince asks the Fox to play with him. But the Fox refuses, saying, “I’ve not been tamed.” The Little Prince learns what “taming” means. “Tamers care for what they’ve tamed. You’ll always be responsible for your rose,” the Fox explains. The Prince realizes that his Rose is, after all, unique, because of his love for her.



Carol Roegg

He has finished recounting his adventures, and the Pilot reminds him that it has been eight days since his plane crash and they are running out of water. They set off in search of a well, and are saved by the water they find.

But the Little Prince’s visit to Earth is coming to an end. He explains that it is time for him to return to his planet. He reassures the Pilot that he is not about to die, and that his body is just a shell: “Anything essential is invisible to the eye.” The Snake strikes and the little Prince disappears, leaving the Pilot alone in the desert.

The Pilot addresses the audience: “Wait a while beneath a star, and if a child arrives with golden hair, who laughs and disappears, make sure you tell me he’s returned.”

## The Prince and the Rose

Rachel Portman's opera *The Little Prince* was created with great respect for its source material, Le Petit Prince, which is the best-known work of French aviator and writer Antoine de Saint-Exupéry (known to his intimates as "Saint-Ex" or "Tonio"). According to biographer Curtis Cate, the *Little Prince* clearly represents Saint-Exupéry as the child he once was and as the child he would have liked to have had. The *Rose*, whose complicated relationship with the Prince is the heart of the story, can just as clearly be seen to represent Saint-Exupéry's wife, Consuelo Suncin Sandoval de Gomez, whom he met when he was serving as director of air mail services in Argentina. The following excerpt from the late Curtis Cate's definitive biography Antoine de Saint-Exupéry: His Life and Times describes the beginnings of their volatile love story.

The ways of Providence are mysterious and so are those of the soothsayer. Antoine de Saint-Exupéry's mother's brother Jacques had married a Russian, and one day in their Paris apartment a friend of hers, who was also a Russian and a palm reader to boot, had predicted that Antoine would marry a young widow whom he would meet within the next eight days. The eight days had passed, the young widow had failed to materialize, and a bemused Antoine had since had seven or eight years in which to cultivate his celibacy.

Probably the incident was not even a memory when Benjamin Crémieux turned up on Buenos Aires in the late summer of 1930. Crémieux had made a name for himself in the French literary world by translating Pirandello, and it was as a kind of literary ambassador that he was sent to South America in 1930 on a lecture tour sponsored by the Alliance Française.

In Buenos Aires he had looked up Saint-Exupéry, whom he had gotten to know in Paris, and at a literary reception, which the Alliance gave in his honor, he introduced his friend Tonio to Señora Gomez Carrillo, an attractive, dark-haired young lady whom he had met on the ship coming over. Her husband, Enrique Gomez Carrillo, had died a few years before, leaving her an apartment in Paris, a villa in Nice, and also—which explains her

coming to South America—considerable holdings in Argentina.

It was thus with a surprise verging on delight that Saint-Exupéry made the acquaintance of Gomez Carrillo, who chattered away at him in a brittle but extraordinary picturesque French, which amused him to no end. She was dark and petite—not his type at all—but there was a wild beauty in her dark eyes and a wild wind in her speech that held him spellbound: So he was an aviateur? How marvelous! How wonderful it must be to look down on the earth from up there, how small, how strange everything must look! But alas, she had never been up in a plane.

"Then I shall take you up," cried Saint-Exupéry. It will be your baptism of the air, and I shall be your parent, your godfather and your priest."

Saint-Ex was as good as his word. They drove out to Pacheco, where he took her up in a Laté 25, making sure she was carefully strapped into the seat next to his. A few thousand feet up, he said to her with a grin, "Now I shall show you what this plane can do." And with that he put this plane through a series of sharp banks and glides, which utterly unnerved her. "Stop! Stop!" she cried. But the game continued, and with each swoop she grew more frightened.

"All right," said Saint-Exupéry. "I'll stop—if you promise to be mine."

He reduced the speed of the motor and pushed forward on the stick. The nose of the plane went down and to Consuelo's horror the earth started coming up at them, growing larger with each terrifying second. "Stop!" she wailed.

"Say 'yes,'" shouted Saint-Ex, who was enjoying himself hugely.

"Oui, oui, oui!" she cried, covering her eyes.

He pulled back on the stick and the sky, which had disappeared over their heads, dropped gently back into place. He gave her a broad dimpled grin, but it was not until they had landed that she was prepared to smile again.

Probably neither had much inkling of what lay in store at first, and certainly not Saint-Ex, who had only meant this gallant overture as a joke. But three days later, one of those revolutions that she had talked about in her native San Salvador overtook the sister republic of Argentina. The Radical

party to which her late husband had belonged was rudely unhorsed, and from one day to the next Gomez Carrillo's properties were confiscated by the new masters of the country. His widow suddenly found herself practically without a penny—in an alien country, far from home. Saint-Exupéry took pity on her plight and took her under his wing.

Several months later, Consuelo sailed back to Europe while Tonio stayed on in Buenos Aires. One day, Xenia Kouprine (daughter of the Russian novelist Alexander Kouprine) got a telephone call in Paris from Consuelo, anxiously beseeching the young film actress to come and see her quickly... because something dreadful had happened! On reaching her apartment, Xenia found her friend dressed in black. The light had gone out of her eyes and her face was red from weeping. She was desperate, Consuelo said to her. In South America, she had met the most wonderful man who had saved her from fear and despair. But not for long... for a revolution had broken out and he had been shot before her eyes!

Kouprine discovered only later that some grave misunderstanding had cropped up between Consuelo and Antoine, reducing her to this pass. The actress spent three agitated days trying to keep Consuelo from opening her veins or swallowing poison.

The third day, however, a telegram arrived and suddenly a radiant Consuelo was dancing about like a bird.

"He's coming!" cried Consuelo, waving the telegram.

"Who's coming?"

"He, him, the man I love!"

"But you told me they shot him in front of your eyes!"

"Oh, you know," answered Consuelo lightly, "I didn't want to love him, and I thought he had left me and been unfaithful to me. And so I imagined him dead."

Both she and Tonio were very much alive when they met in Madrid and took the train back to Paris. Here she was introduced to his friends, some of whom, familiar with Tonio's tastes, had trouble believing he could seriously be contemplating marriage to someone so curiously petite and dark. And then she was not French but Latin American!

The wedding was held April 12 in the chapel at Agay, the Côte d'Azur chateau of Saint-Exupéry's brother-in-law. The weather was flawless and the sun sparkled gaily on the water. The bridegroom looked very happy in his dark, double-breasted suit. Instead of a white veil Consuelo wore a mantilla, and the roses in her dark hair made her look more than usually dazzling.

Just why this vivacious *oiseau des îles*—this island bird from the tropics—had chosen to settle on Tonio no one quite knew. Saint-Exupéry himself did not seem to know quite what to make of her. Was she fire or was she water? The sun or the moon? She seemed to embrace all of elements and all the moods. Changing? Like the tide. Capricious? Like any woman. Unpredictable? That was part of her charm. Fascinating? Beyond a doubt. Next to his huge bulk she looked so small, so fragile; and one day in a playful mood he called her his *papavéracée*—the family of plants that poppies belong to.

Once, after [his wife's] mysterious absence of three days, Tonio received an unsigned telegram from some remote village in the Alps which read: "Don't you hear the jingle bell of your little lost lamb?" They had been expected to lunch at an airplane manufacturer's but in the end Antoine had turned up alone. Consuelo? He had no idea what had become of her: "*J'ai perdu ma sorcière.*" My sorceress! And, as his friend Henri Jeanson was later to remark, no one knew which of the two it was who had bewitched the other.

Curtis Cate

## Members of the San Francisco Opera Orchestra

### **First Violin**

Barbara Riccardi, *Concertmaster*  
Sara Usher, *Associate Concertmaster*  
Eugene Chukhlov, *Assistant Concertmaster*  
Josepha Fath

### **Second Violin**

Tatiana Freedland, *Principal*  
Daryl Schilling, *Associate Principal*  
Alice Kennelly, *Assistant Principal*

### **Viola**

Sergei Rakitchenkov, *Principal*  
Elizabeth Prior Runnicles, *Associate Principal*  
Eleanor Angel, *Assistant Principal*

### **Cello**

Ruth Lane, *Principal*  
Mary True, *Associate Principal*

### **Bass**

Jon Keigwin

### **Flute**

Stephanie McNab, *Principal*  
Patricia Farrell

### **Piccolo**

Patricia Farrell

### **Oboe/English Horn**

Janet Popesco Archibald

### **Clarinet**

Anthony Striplen, *Principal*  
Clark Fobes

### **Bass Clarinet**

Clark Fobes

### **Bassoon/Contrabassoon**

Carolyn Lockhart

### **Horn**

David Sprung

### **Trumpet**

Laurie McGaw

### **Trombone**

Donald Kennelly

### **Timpani**

Richard Kvistad

### **Percussion**

Patricia Niemi

### **Harp**

Sara Voynow

### **Celeste**

Matthew Piatt

### **Librarian**

Carrie Weick

### **Orchestra Manager**

Tracy Davis

## San Francisco Girls Chorus

Susan McMane, *Artistic Director*  
Beth Avakian, *Chorus School Director*

Rachel Anderson  
Adina Voss De Bettancourt  
Catherine Scanlon  
Sofia Chandler-Freed  
Josephine Cormier  
Teresa Elena Dayrit  
Andrea Kim  
Aria Lee  
Julia Murphy  
Blanca Peto  
Marissa Rosenberg-Carlson  
Adair Rosin  
Elizabeth Stern

## San Francisco Boys Chorus

Ian Robertson, *Artistic Director*

Christopher Borglum  
Jack Gorlin  
Brandon Johnson  
Johann Joson  
Kevin Luan  
Kyle Miller  
Hans Oberschelp  
Zachary Pedersen  
Kyle Reidy  
Michael Wang  
Zachary Weisberg





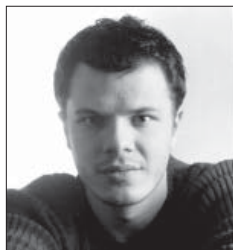
**Tovi Wayne** (*The Little Prince*) recently appeared as Colin (*The Secret Garden*) with the Lamplighters, a role he first sang with Townsend Opera Players; Michael in Diabolo Light Opera Company's production of *Peter Pan*; and as Winthrop in Modesto

Performing Arts' *The Music Man*. Mr. Wayne made his stage debut in the title role of *Oliver!* with Modesto Performing Arts in 2005 and has also appeared there as Chip the Cup (*Beauty and the Beast*). He has appeared in concert as a featured soloist for the opening of the Gallo Center for the Performing Arts, Modesto Performing Arts 40th Anniversary Gala, and the Newman Performing Arts Gala. Mr. Wayne is featured in the film *Harvey Milk* and in a commercial for Mothers Against War.



**Tyler Polen** (*The Little Prince*) makes his San Francisco Opera debut with this performance. His solo credits include *The Shadows of Time* by Henri Dutilleul with the San Francisco Symphony, Leonard Bernstein's *Chichester Psalms* at the Congregational

Church of San Mateo, and "Pie Jesu" with Soli Deo Gloria in concerts of Fauré's Requiem. He sang with the American Choral Directors Association's Western Division Honor Choir in Salt Lake City, Utah (2006), and Anaheim, California (2008), and he has appeared with the Ragazzi Boys Chorus in Opera San José's *La Bohème* (2006). The 12-year-old soprano is in his fourth year with the Ragazzi Boys Chorus, with whom he has toured to the International Choral Festival in Missoula, Montana, as well as Australia and New Zealand.



Former Adler Fellow **Eugene Brancoveanu** (*The Pilot*) has appeared with San Francisco Opera as Moralès (*Carmen*), Christian (*A Masked Ball*), Frank (*Die Fledermaus*), Marullo (*Rigoletto*),

Fiorello and A Sergeant (*The Barber of Seville*), and in productions of *Manon Lescaut* and *Fidelio*. His performance as Tarquinius in the Merola Opera Program's production of *The Rape of Lucretia* was met with great acclaim. The Romanian baritone received both an honorary Tony Award and an LA Stage Ovation Award for his portrayal of Marcello in Baz Luhrmann's production of *La Bohème* on Broadway and in Los Angeles. Last year, he made his New York City Opera debut as Pandolfe (*Cendrillon*) and sang Escamillo (*Carmen*) at Festival Opera, Walnut Creek. Mr. Brancoveanu sang the title role in the European premiere of Philip Glass's *Orphée* with the Universität Mozarteum Salzburg orchestra and made his Carnegie Hall debut as Boris Thomashefsky in *The Thomashefsky Project*, which he reprised in his San Francisco Symphony debut with Michael Tilson Thomas and will perform again this summer in Chicago and Los Angeles. Other recent credits include the title role of *Don Giovanni* with San Francisco Opera Center; Shostakovich's *Moskva, Cheryomushki* at the Stuttgart State Theater; the title role of Harrison's *Young Caesar* at the Yerba Buena Theatre; and Brahms's Requiem with the Alabama Symphony Orchestra. He recently returned from a concert tour through Germany and will appear this summer in the title role of *Le Nozze di Figaro* at the Mendocino Festival and in concert with the Pacific Symphony Orchestra. Other future engagements include Belcore in *The Elixir of Love for Families* at San Francisco Opera and Papageno (*Die Zauberflöte*) in Germany.



**Ji Young Yang** (*The Rose*) made her San Francisco Opera debut earlier this season as the Young Shepherd in *Tannhäuser* and appeared as Pamina (*The Magic Flute for Families*), Julia Agnes Lee (*Appomattox*) and A Singer (*La Rondine*).

She was heard earlier this year as Giannetta (*L'Elisir d'Amore*) at Boston Lyric Opera. The Korean native is a second-year Adler Fellow—during her 2006 season with the Merola Opera Program she performed Ilia (*Idomeneo*) and Sophie (*Der Rosenkavalier*) in staged concert scenes. In 2007, the soprano appeared as Miss Jessel (*The Turn of the Screw*) at Lincoln Theater in Yountville and as Frasquita (*Carmen*) at the Mondavi Center at UC Davis. Ms. Yang began her formal studies at Seoul National University and holds both bachelor's and master's degrees from the Manhattan School of Music, as well as a post-graduate diploma from the New England Conservatory. 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. She will appear in the fall at San Francisco Opera as Juliette (*Die Tote Stadt*), Xenia (*Boris Godunov*) and as Adina in *The Elixir of Love for Families*.



Former Adler Fellow and Merola Opera Program alumnus **Thomas Glenn** (*The Snake, Vain Man*) has appeared on the San Francisco Opera main stage as Maintop (*Billy Budd*), Trabuco (*La Forza del Destino*) and A Steersman (*Der*

*Fliegende Holländer*). He also created the role of physicist Robert Wilson in John Adams's *Doctor Atomic*, a role he reprised at Netherlands Opera and

Lyric Opera of Chicago. He recently performed the role of Count Almaviva (*Il Barbiere di Siviglia*) at Opera San José. Highlights of his repertoire are Tamino (*Die Zauberflöte*), Nemorino (*L'Elisir d'Amore*), Tebaldo (*I Capuleti e i Montecchi*) and the title role of *La Clemenza di Tito*. Mr. Glenn holds a bachelor's degree in music from Brigham Young University, a master's degree from the University of Michigan and a doctorate from Florida State University. He was a 2007 winner of the Concours International de Chant Lyrique in Canari. Upcoming engagements include Robert Wilson in New York and the United Kingdom.



Mezzo-soprano **Marie Lenormand** (*The Fox*) makes her San Francisco Opera debut in a role she created for the Houston Grand Opera premiere of *The Little Prince*. Her recent engagements include Siebel (*Faust*)

with New Orleans Opera and Bordeaux Opera, and Alöes in Chabrier's *L'Etoile* in Luxembourg. She appeared last season as Rosina (*Il Barbiere di Siviglia*) with the Dallas Opera, Siebel with both Houston Grand Opera and Cincinnati Opera, and sang Penelope (*Il Ritorno d'Ulisse in Patria*) for her debut at Chicago Opera Theater. As a member of the Houston Grand Opera Studio, she performed a wide array of roles, including Dorabella (*Così fan tutte*) and the title role of *L'Incoronazione di Poppea*, and she created the role of Thelma Predmore in Carlisle Floyd's *Cold Sassy Tree*. Recent credits include Siegrune (*Die Walküre*) at the Théâtre du Châtelet in Paris; Alöes in both Angers and Nantes; Dorabella at the Stuttgart State Theater and Bordeaux Opera; Nicklausse (*Les Contes d'Hoffmann*) with New Orleans Opera; Cherubino (*Le Nozze di Figaro*) at Opera Pacific and Marseille Opera; and Zerlina (*Don Giovanni*) at New York City Opera, Toledo Opera and at La Cité de la Musique in Paris. A frequent guest on National Public Radio's *World of Opera*, she is an alumna of

## About the Artists

the Glimmerglass Opera studio and has been a regional finalist in the Metropolitan Opera National Council Auditions. The French native's numerous awards include the Lavoisier Scholarship from the French Ministry of Foreign Affairs. Upcoming engagements include Hermia (*A Midsummer Night's Dream*) at Houston Grand Opera, Dorabella in Rouen, Annio (*La Clemenza di Tito*) at Avignon Opera, and Cherubino at Cincinnati Opera.



First-year Adler Fellow **Tamara Wapinsky** (*The Water*) makes her San Francisco Opera debut in *The Little Prince*. The Pennsylvania native appeared with the 2007 Merola Opera Program as Tallulah Carter in the world premiere of Thomas Pasatieri's *The Hotel Casablanca*. As

an apprentice artist at Chautauqua Opera, she sang the role of Nella in *Gianni Schicchi*. Other roles in her repertoire include Giorgetta (*Il Tabarro*), Beatrice Carbone (*A View from the Bridge*), Ellen Orford (*Peter Grimes*), Donna Anna (*Don Giovanni*), Helena (*A Midsummer Night's Dream*) and Folia in Noam Sivan's *The Fruits of Folia*. She has also appeared in the title roles of *Suor Angelica*, *Madama Butterfly* and *Ariadne auf Naxos*. The soprano has appeared in concert as a soloist with the Chautauqua Symphony Orchestra, Northern Pittsburgh Philharmonic, Bay Shore Lyric Opera, Annapolis Opera and the Tri-Cities Symphony Orchestra, where she was the soprano soloist in Beethoven's Ninth Symphony. Ms. Wapinsky is a past winner of the Giulio Gari Competition, the Licia Albanese Puccini Competition, and the Opera Index Competition, and she received a Joan Kreitzer Snyder Award at the Metropolitan Opera National Council Auditions.



First-year Adler Fellow **Andrew Bidlack** (*A Lamplighter, A Drunkard, A Baobab, A Hunter*) makes his San Francisco Opera debut with this performance. A 2007 Merola Opera Program participant, he created the role of Charles Carter

in the world premiere of Thomas Pasatieri's *The Hotel Casablanca* last summer. The Pennsylvania native has recently appeared as Rodolfo (*La Bohème*) with Opera Company of Brooklyn, Tamino (*The Magic Flute*) at Ohio Northern University, and as Rolla (*I Masnadieri*) and Don Curzio (*Le Nozze di Figaro*) with Sarasota Opera. At the Spoleto Festival in Italy, the tenor performed the role of A Guest in Gian Carlo Menotti's *The Saint of Bleeker Street*, which was recorded on the Chandos label. He served as an apprentice at Florida Grand Opera, where he covered the role of Ferrando (*Così fan tutte*), and at Des Moines Metro Opera, where he performed Bastien in Mozart's *Bastien and Bastienna*. Mr. Bidlack has also been an apprentice artist at the Santa Fe Opera, Tulsa Opera and Opera North in New Hampshire. The tenor will appear in upcoming San Francisco Opera productions as Arturo (*Lucia di Lammermoor*), Yurodiviy (*Boris Godunov*), and Graf Albert (*Die Tote Stadt*).



First-year Adler Fellow **Kenneth Kellogg** (*The King, A Baobab, A Hunter*) makes his San Francisco Opera debut with this performance. An alumnus of the 2007 Merola Opera Program, he created the role of Tobias in

Thomas Pasatieri's *The Hotel Casablanca*. A native of Washington, D.C., Mr. Kellogg recently served as a resident artist at the Academy of Vocal Arts in Philadelphia, where he performed the roles of Don Basilio (*Il Barbiere*

*di Siviglia*), Zaretsky and Prince Gremin (*Eugene Onegin*), Killian and a Hermit (*Der Freischütz*), and Count des Grieux in Massenet's *Manon*. Other notable credits include the title roles of *Le Nozze di Figaro* and *Bluebeard's Castle* at Bel Canto Northwest; Fiorello (*Il Barbiere di Siviglia*) for the Houston Ebony Opera Guild; and Balthazar (*Amahl and the Night Visitors*) at Fargo-Moorhead Opera in North Dakota. Mr. Kellogg holds a bachelor's degree in music from Ohio University and master's degree in music from the University of Michigan, where he appeared in a wide array of roles, including Sarastro (*The Magic Flute*), Seneca (*L'Incoronazione di Poppea*), Orgon Pernelle in Kirke Mechem's *Tartuffe*, and The Old Man in the world premiere of James P. Johnson's *De Organizer*. The bass is a past winner of the Annapolis Opera competition and was a national finalist in Sun Valley Opera competition in 2007. Next season, he will appear with San Francisco Opera in *Idomeneo, Boris Godunov, Simon Boccanegra* and *La Bohème*.



**Brian Leerhuber** (*The Businessman, A Baobab, A Hunter*) made his San Francisco Opera debut as Dr. Falke (*Die Fledermaus*) and returned to the Company earlier this season as Robert E. Lee

in the world premiere of Philip Glass's *Appomattox*. 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. Earlier this season, he returned to Minnesota Opera as Orsanes in the North American premiere of Reinhard Keiser's *Croesus*. 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. Mr. Leerhuber is a former member of the Lyric Opera Center for American Artists and made his Lyric Opera of Chicago debut as

## About the Artists

the Novice's Friend (*Billy Budd*). He returned to that company in the roles of 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. Mr. Leerhuber is a native of Los Angeles; he recently made his Los Angeles Opera debut as Schaunard (*La Bohème*) and will return to that company next fall as Marco (*Gianni Schicchi*).



A native of San Francisco, **Adam Paul Lau** (*Baobab, A Hunter*) makes his San Francisco Opera debut in *The Little Prince*. The bass-baritone earned a bachelor's degree in vocal performance from Whitman College, where he performed the roles of Pooh-Bah (*The Mikado*) and Caldwell B. Cladwell

(*Urinetown*). At Whitman, Mr. Lau was a Higley Voice Scholar and won the 2005 concerto and aria competition, as well as the title of "Most Outstanding Senior Recitalist" for the 2006–2007 season. Recent credits include Captain Corcoran (*H.M.S. Pinafore*) at Janiac Opera Company, where he served as a young artist in 2005, and Navarro in the world premiere of the opera *America Tropical* at Thick Description last year. He performed the title role in *Le Nozze di Figaro* at the Symphony and Opera Academy of the Pacific, where he was a 2006 young artist. Mr. Lau's concert credits include Schubert's Mass in G with the Walla Walla Symphony and Carissimi's *Jephte* and Monteverdi's *Gloria* with Consort Columbia. He placed second in the Western Regional finals of the 2007 Metropolitan Opera National Council Auditions. Other awards include first prize in the East Bay Opera League competition (2007) and the Washington Idaho Symphony Young Artist Competition. Mr. Lau joins Music Academy of the West this summer and in the fall begins graduate study at Rice University's Shepherd School of Music.



**Rachel Portman** (*Composer*) makes her San Francisco Opera debut with *The Little Prince*, her first opera. Well known for her lush film scores, she is the first female composer to win an Oscar in that category, for *Emma* in 1997. She was nominated for an Academy Award and a Grammy Award for *The Cider House Rules*, which won her a Chicago Film Critics Association Award. Her score of *Chocolat* earned her Academy Award and Golden Globe nominations, and she received the Georges Delerue Prize at the 1999 Flanders Film Festival for the score of *Ratcatcher*. The British composer's other film scores include those of *The Lake House*, *Because of Winn-Dixie*, *Oliver Twist*, *Mona Lisa Smile*, *Nicholas Nickleby*, *The Legend of Bagger Vance*, *Hari's War*, *Only You*, *The Manchurian Candidate*, *Addicted to Love*, *Home Fries*, *Beloved*, *The Joy Luck Club* and *Benny and Joon*. An alumna of Oxford University, Ms. Portman first worked in film when she re-scored *Experience Preferred But Not Essential* for Britain's Channel Four. More television projects followed, including Mike Leigh's *Four Days in July*, *Shoot to Kill* and *Precious Bane*; Jim Henson's *Storyteller*; *Ethan Frome*; the BAFTA award-winning *Oranges Are Not the Only Fruit*; and *The Falklands War*. In 1999, she won the Flanders International Film Festival Award for *Ratcatcher*. She has collaborated with her producer husband Uberto Pasolini on the Disney film *The Emperor's New Clothes* and with Jonathan Demme on the film *The Truth about Charlie*.

**Nicholas Wright** (*Librettist*) was born in Cape Town, South Africa. He trained as an actor and joined the Royal Court Theatre in London as casting director before becoming the first director of the Royal Court's Theatre Upstairs, where he presented an influential program of new and first-time writing. From 1975 to 1977, he was joint artistic director of the Royal Court. He joined the National Theatre in 1984 as literary manager and was an associate director of that theater until 1998. Wright's works for the stage include *The Gorky Brigade* for the Royal Court theater; *Treetops* and *One Fine Day* for Riverside Studios; *The Custom of the Country* and *The Desert Air* for the Royal Shakespeare Company; *Cressida* for the Almeida

Theatre at the Albery; and *Mrs. Klein* and *Vincent in Brixton* for the National Theatre which was also produced in London's West End and on Broadway. *His Dark Materials*, Mr. Wright's adaptation of Philip Pullman's three-book cycle, was premiered at the National Theatre in 2003 and revived in 2004. His versions of Ibsen's *John Gabriel Borkman* and Chekhov's *Three Sisters* were presented at the National Theatre, and his versions of Pirandello's *Naked* and Wedekind's *Lulu* were produced by the Almeida. Five of his plays, including *Treetops* and *Mrs. Klein*, have been published by Nick Hern Books; his other published works include *Changing Stages*, co-written with Richard Eyre. *The Little Prince* is Mr. Wright's first opera libretto.

San Francisco Opera Artistic Adviser **Francesca Zambello** (*Director, Production*) began her long association with the Company in 1983 as assistant stage director for *Ariadne auf Naxos*. She has since been involved in several San Francisco Opera productions including *La Traviata*, *Boris Godunov*, *Ernani* and *Anna Bolena*. This summer, she will direct *Das Rheingold*, the first installment of her American *Ring* cycle co-produced by San Francisco Opera and Washington National Opera. Among her most recent operatic productions are *An American Tragedy*, *Cyrano* and *Les Troyens* at the Metropolitan Opera; *Porgy and Bess* and *Die Walküre* for Washington National Opera; *La Bohème* at the Royal Albert Hall; *The Fiery Angel* for the Bolshoi Theatre; *Carmen* and *Don Giovanni* at the Royal Opera, Covent Garden; and *Boris Godunov*, *War and Peace*, *Billy Budd* and *William Tell* at Paris Opera. Recent projects include a film of Menotti's *Amahl and the Night Visitors* for BBC Television and *West Side Story* for the floating stage at the Bregenz Festival. Ms. Zambello was awarded the title of *Chevalier des Arts et des Lettres* by the French government for her contribution to French culture and the Russian Federation's medal for service to culture. Current and upcoming works include Disney's *The Little Mermaid* on Broadway, *Showboat* at the Royal Albert Hall, and the world premiere of *Rebecca* at Vienna's Raimund Theater. She is also collaborating with Rachel Portman on a musical based on *The Little House on the Prairie*.



**Sara Jobin** (*Conductor*) conducted a performance of the world premiere of Philip Glass's *Appomattox* at San Francisco Opera earlier this season. She has also 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 *The Bear*, *Dr. Heidegger's Fountain of Youth*, *Egon und Emilie* and Conrad Susa's *Transformations*. Recent credits elsewhere include concerts with Symphony Silicon Valley, *Il Barbiere di Siviglia* with Tacoma Opera, and a live recording of John Musto's *Volpone* at Wolf Trap Opera, which is due for release this fall. Before joining the music staff of San Francisco Opera in 1999, Ms. 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 University as a Leonard Bernstein Music Scholar and studied conducting with Charles Bruck at the Pierre Montoux School. She has won awards and special recognition from the Women's Philharmonic and the

Solti Foundation. Upcoming engagements include performances of Philip Glass's music to accompany *The Bacchae* for the New York Shakespeare Festival in Central Park, teaching a master class at Harvard, *Carmen* in Anchorage, *Faust* in Tacoma, and concerts with the Dayton Philharmonic.



**Sarah Meyers** (*Director*) has been a part of *The Little Prince* since its 2003 world premiere at Houston Grand Opera, where she assisted on directorial staff. She directed New York City Opera's production of the work in 2005 and the European stage premiere at Lithuania National Opera in 2007. In 2003, Ms. Meyers founded the NY Fiammetta Ensemble, which performs chamber opera and promotes singers in the New York area. She subsequently directed two original productions for Fiammetta: *Acis and Galatea* (2003) and *L'Enfant et les Sortilèges* (2004). Further directing credits include the New England premiere of Mark Adamo's *Little Women* for the Boston Opera Project in 2005 and *The Marriage of Figaro*, *Oroneta*, *The Bartered Bride* and *Bastien and Bastienne* for Harvard University. In 2003, she

served as the apprentice director for Wolf Trap Opera. Having served as assistant stage director for San Francisco Opera's *Rigoletto* in 2006, she will assume the same role in the Company's production of *Das Rheingold* this summer. She was associate director of *Iphigénie en Aulide* directed by Robin Guarino at Juilliard Opera Theater, and for *Grendel* with Julie Taymor at Los Angeles Opera and the Lincoln Center Festival. She has worked as an assistant director for the Aalto Theatre in Germany, Houston Grand Opera, Washington National Opera and Boston Lyric Opera. She is currently on the directing staff at the Metropolitan Opera, where she recently worked on productions of *La Traviata*, *Lucia di Lammermoor* and *Iphigénie en Tauride*. This summer, she will direct a new production of *La Traviata* for Emerald City Opera in Steamboat Springs, Colorado.



*The Little Prince* is the last finished project by the late **Maria Bjørnson** (Set and Costume Designer), who died in December 2002. She is best known for designing Andrew Lloyd Weber's *The Phantom of the Opera*, which earned

her two Tony Awards, a Drama Desk Award and two Drama Critics' awards. Among her diverse operatic credits are *Don Giovanni*, *Sleeping Beauty*, *Kát'a Kabanová* and *Der Rosenkavalier* for the Royal Opera House, Covent Garden; *Macbeth* for La Scala; *Così fan tutte* for the Glyndebourne Festival; *Carmen* and *Die Walküre* for English National Opera; *The Queen of Spades* for Netherlands Opera; *Werther* for Opera North; and *Don Giovanni*, *Hansel and Gretel* and *Die Meistersinger von Nürnberg* for Scottish Opera. Her production of *The Rise and Fall of the City of Mahagonny* was seen in Paris, Florence and Genoa, and her designs for *Le Nozze de Figaro* were seen in Geneva. She also designed a wide array of theatrical productions, including *Measure for Measure*, *The Blue Angel*, *Camille*, *Hamlet*, *The Tempest*, *A Midsummer Night's Dream*, *Plenty*, *Phèdre*, *Britannicus*, *The Lulu Plays* and *The Way of the World* for the Royal

Shakespeare Company; *The Cherry Orchard* for the Royal National Theatre; *Creditors* at the Almeida Theatre at the Albery; *Cat On a Hot Tin Roof* for the Lyric Shaftesbury Avenue; *The Lonely Road* for the Old Vic; *Hedda Gabler* for the Duke of York's Theatre; and *Antony and Cleopatra* for the Globe Theatre. In 1999, Ms. Bjørnson was awarded the 19th Franco Abbiato Prize in recognition of her contributions to theater design. Other honors include Laurence Olivier Award nominations for *Britannicus* and *Phèdre*.

**Rick Fisher** (Original Lighting Designer) is chairman of the Association of Lighting Designers in the United Kingdom. The Pennsylvania native's recent opera productions include *La Bohème*, *Daphne*, *Tea*, *Peter Grimes*, *La Sonnambula*, *Intermezzo* and *Madame Mao* at the Santa Fe Opera; *The Fiery Angel* and *Turandot* at the Bolshoi Theatre; *A Midsummer Night's Dream* at La Fenice in Venice; *Wozzeck* at the Royal Opera House, Covent Garden; *Gloriana* and *La Bohème* at Opera North; and *Betrothal in a Monastery* at the Glyndebourne Festival and in Valencia. Mr. Fisher has also created lighting for the theater and dance productions produced in London's West End and at such theaters as the Royal Court, Barbican Centre, the Old Vic and the National Theatre. Among his credits are *Billy Elliot*, *the Musical*; *Betrayal*; *Sweeney Todd*; *The Soldier's Fortune*; *Landscape With Weapon*; *Resurrection Blues*; *Tin Tin*; *The Philanthropist*; *Old Times*; *Jerry Springer the Opera*; *Honour*; *Far Away*; *A Number*; and *Blue/Orange*. Other notable credits include Disney's *The Hunchback of Notre Dame* in Berlin; *Via Dolorosa* at the Royal Court and on Broadway; Matthew Bourne's *Swan Lake* in London, Los Angeles and on Broadway; and *Cinderella* in London and Los Angeles. Current projects include *The Cherry Orchard* for the Chichester Festival Theatre; *Billy Budd* and *Radamisto* at the Santa Fe Opera; and *Billy Elliot, the Musical* on Broadway.

**Christopher Sprague** (Associate Lighting Designer) has re-created Rick Fisher's lighting designs for *The Little Prince* for the Lithuanian National Opera and Ballet Theatre, Boston Lyric Opera, Skylight Opera, New York City Opera, Tulsa Opera and at

Houston Grand Opera for that company's 2004 revival production. As resident assistant lighting designer for Houston Grand Opera, he has worked on more than 30 productions, including the world premiere of Carlisle Floyd's *Cold Sassy Tree*. Mr. Sprague has also served as assistant technical director at Houston Grand Opera, coordinating stage activities for a wide array of productions including the company's 50th anniversary gala concert starring Sir Elton John, Renee Fleming and Frederica von Stade. Other operatic credits include *Turandot* for Opera Pacific and re-creating Christopher Akerlind's lighting of *Julius Caesar* at Utah Opera. He currently serves as a consultant for Schuler Shook Theatre Planners in Chicago, where his projects include the Sarasota Opera House renovation, the upcoming New York State Theater renovation, and numerous performance venues in and around Chicago. Mr. Sprague annually donates his talents to the gala *Sing for Hope* for Bering Omega Services, an AIDS/HIV service in Houston, Texas.



**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*. Maestro 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 Pêrichole* for San Francisco Opera Center, and has frequently led the Merola Opera Program's Grand Finale concerts. Other North American opera

credits include productions with Sarasota Opera, Edmonton Opera and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Maestro 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 Glasgow 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.

**San Francisco Opera** is the second-largest opera company in North America. Gaetano Merola and Kurt Herbert Adler were the Company's first two general directors. Merola led the Company from its founding in 1923 until his death in 1953; Adler was in charge from 1953 through 1981. Legendary for both their conducting and managerial skills, the two leaders established a formidable institution that is internationally recognized as one of the top opera companies in the world—heralded for its first-rate productions and roster of international opera stars. Following Adler's tenure, the Company was headed by three visionary leaders: Terence A. McEwen (1982–1988), Lotfi Mansouri (1988–2001) and Pamela Rosenberg (2001–2005). Originally presented over two weeks, the Company's season now contains approximately 75 performances of ten operas between September and July. San Francisco Opera recently celebrated the 75th anniversary of its performing home, the War Memorial Opera House. The venerable Beaux-Arts building was inaugurated on October 15, 1932, and holds the distinction of being the first American opera house that was not built by and for a small group of wealthy patrons; the funding came thanks to a group of private citizens who encouraged thousands of San Franciscans to subscribe. The War Memorial currently welcomes some 500,000 patrons annually.

David Gockley became San Francisco Opera's sixth general director in January 2006 after more than three decades at the helm of Houston Grand Opera. During his first months as general director, Mr. Gockley took opera to the center of the com-



munity with a free outdoor simulcast—the first in the Company’s history—of Puccini’s *Madama Butterfly* in May 2006. Subsequent simulcasts included *Rigoletto* in October 2006, reaching 15,000 people in San Francisco and Stanford University’s Frost Amphitheater; *Don Giovanni* in June 2007, which was broadcast to 7,000 people in four theaters across Northern California; and *Samson and Delilah* for an audience of 15,000 at AT&T Park in September 2007. In 2007, Mr. Gockley led San Francisco Opera to take these innovations even further and created the Koret-Taube Media Suite. The first permanent high-definition broadcast-standard video production facility installed in any American opera house, the Koret-Taube Media Suite gives the Company the permanent capability to produce simulcasts and other projects including OperaVision, where retractable screens provide full stage, close-up and mid-range ensemble shots in high-definition video for patrons in balcony seats. Mr. Gockley ushered in another first for San Francisco Opera in December 2007, when the Company announced an agreement for distribution of six operas per year to movie theaters across the globe. This agreement with The Bigger Picture, a subsidiary of Access Integrated Technologies, Inc., marks the first time that any opera company will utilize the feature film quality digital cinema format and underscores how the era of digital cinema is transforming how and where great entertainment reaches new audiences.

Mr. Gockley’s partner in artistic programming and musical issues is Music Director and Principal Conductor Donald Runnicles, appointed in 1992. During his tenure, Maestro Runnicles has championed new repertory ranging from the world premieres of John Adams’s *Doctor Atomic* (2005) to Conrad Susa’s *The Dangerous Liaisons* (1994), in addition to the spectacular American stage premiere of Olivier Messiaen’s *Saint François d’Assise* (2002) and the West Coast premiere of Stewart Wallace’s *Harvey Milk* (1996). After 17 years with San Francisco Opera, Maestro Runnicles will step down as music director in summer 2009. He will continue his relationship with the Company, conducting a new production of *Peter Grimes* and the “American” *Ring* cycle, which continues into the 2010–2011 season. Nicola Luisotti, a rising star in

the opera world, will succeed Donald Runnicles as music director in fall 2009.

San Francisco Opera offers a comprehensive array of acclaimed training programs and performance opportunities for young artists under the auspices of the San Francisco Opera Center and the Merola Opera Program (each a separate institution). Both are led by renowned soprano Sheri Greenawald.

Founded in 1978, the **San Francisco Girls Chorus** has become a regional center for choral music education and performance for girls and young women ages 7–18. More than 300 singers from 160 schools in 44 Bay Area cities participate in this internationally recognized program, deemed “a model in the country for training girls’ voices” by the California Arts Council.

The organization comprises seven choruses: Chorissima, the concert, recording and touring ensemble, and an Alumnae Chorus, both conducted by Artistic Director Susan McMane; the four-level Chorus School training program, supervised by Director Elizabeth Avakian; and a Preparatory Chorus for five- to seven-year-olds. The Girls Chorus has won many honors, including the prestigious “Margaret Hillis Award” in 2001, given annually by Chorus America to a chorus that demonstrates artistic excellence, a strong organizational structure, and a commitment to education. The Chorus has also won two ASCAP awards for Adventurous Programming, in 1999 and 2004.

Each year, the dedicated young artists of Chorissima present season concerts, tour nationally or internationally, and appear with respected sponsoring organizations, including San Francisco Symphony and San Francisco Opera. The Chorus has been honored to sing at many prestigious national and international venues, including the World Choral Symposium in Kyoto, Japan, in 2005. In March 2006, Chorissima was featured at the American Choral Directors Association Western Division Convention in Salt Lake City. In July 2007, Chorissima represented North America in the prestigious World Vision Children’s Choir Festival in Seoul, Korea, and in the Gateway to Music Festival at the Forbidden City Concert Hall in Beijing.

Known as a leader in its field, SFGC was honored in 2001 as the first youth chorus to win the prestigious Margaret Hillis Award given annually by Chorus America to a chorus that demonstrates artistic excellence, a strong organizational structure and a commitment to education. Other awards include two ASCAP awards for Adventurous Programming in 2001 and 2004.

The Chorus’s discography continues to grow. In November 2006, Chorissima released a new CD entitled *Voices of Hope and Peace*, a recording that includes many exciting SFGC commissions. Other recordings include: *Christmas*, featuring diverse holiday selections; *Crossroads*, a collection of world folk music; and *Music from the Venetian Ospedali*, a disc of Italian Baroque music of which *The New Yorker* described the Chorus as “tremendously accomplished.” The Chorus can also be heard on several San Francisco Symphony recordings, including three Grammy Award-winners.

The Grammy Award-winning **San Francisco Boys Chorus** (SFBC) was founded by Gaetano Merola and Madi Bacon in 1948 to provide trained boy singers for the San Francisco Opera, and is today led by Artistic Director Ian Robertson. Maestro Robertson, who also serves as Chorus Director for the San Francisco Opera, has since 1996 built SFBC to over 230 singers from 50 Bay Area cities and more than 120 schools at campuses in San Francisco, Oakland and San Rafael.

Members of SFBC’s Concert Chorus have recently appeared in the San Francisco Opera’s productions of Wagner’s *Tannhäuser*, Mozart’s *The Magic Flute* and Verdi’s *Macbeth*. Concert Chorus members also appeared in the San Francisco Symphony’s production of Liszt’s *Dante Symphony*, and a Concert Chorus member was featured in the Symphony’s presentation of *The Lord of the Rings Symphony*. Recently performed works include Janáček’s *Rikadla*, Marc-Antoine Charpentier’s *Te Deum*, Fauré’s Requiem, Henry Purcell’s *Come, ye sons of art* and Haydn’s *Missa Brevis*.

In the summer of 2007, the Concert Chorus appeared as guest artists in Carl Orff’s *Carmina Burana* presented in Jackson, Wyoming, by the Grand Teton Music Festival (GTMF), Donald Runnicles, Music Director. The group also pre-

sented a Spotlight concert conducted by Ian Robertson, along with the San Francisco Festival Chorale. In July 2006, the Concert Chorus appeared as guest artists with GTMF in Gustav Mahler’s Third Symphony.

In the last eight years, SFBC has undertaken international concert tours to Asia, Europe (twice) and Canada and has performed domestically at the Heritage Music Festival, Anaheim, California, and Carnegie Hall, New York. In December 2007, PBS broadcast SFBC’s holiday concert for a third consecutive year in four California television markets. The Chorus has for more than 30 years toured internationally to countries including England, France, Italy, Hungary, Austria, Romania, Israel, Scotland, Wales, China, Japan, the Czech Republic and the former Soviet Union.

The Chorus in recent seasons has performed for His Majesty the King Gustav of Sweden as well as for United States Senator Barbara Boxer, Governor Arnold Schwarzenegger, San Francisco Mayor Gavin Newsom and former San Francisco Mayor Willie L. Brown, Jr. The Chorus performed for Bay Area Nobel Laureates as well as the San Francisco royal visit of HRH Prince of Wales and Camilla, Duchess of Cornwall. The Chorus has also performed for General Colin Powell; HRH Queen Elizabeth II of England; Mikhail Gorbachev, President of the former Soviet Union; and the late Pope John Paul II. In addition, SFBC has been featured at the White House Christmas Tree Lighting.

SFBC enjoys close ties to the San Francisco Bay Area, appearing at numerous civic and private engagements including San Francisco Giants games, the Macy’s Union Square Tree Lighting and Mayor Newsom’s 2008 inauguration.

Two CDs have been published in the past eight years: *We’re On Our Way* (2000) and *Moving On* (2003), following numerous recordings dating to 1948. Two new CDs are anticipated, including a holiday CD and a disc featuring the works of Gabriel Fauré.

SFBC will produce its 60th anniversary concert at the San Francisco War Memorial Opera House on June 15, 2008. New chorister auditions will be held May 31, 2008. The Chorus will tour southern France in July 2008.