EL NIÑO

Music by John Adams
Libretto by John Adams and Peter Sellars
Sung in English, Spanish, and Latin with English supertitles

First Performance
December 15, 2000; Théâtre du Châtelet, Paris, France

Memminger Auditorium
May 23 at 7:00pm; May 26 and 30 at 7:30pm

SPONSORED BY BMW MANUFACTURING CO.

Conductor     Joe Miller
Director and Set Designer    John La Bouchardière
Associate Set Designer    Ellan Parry
Costume Designer    Magali Gerberon
Lighting Designer    Marcus Doshi
Puppetry Director    Steve Tiplady
Puppet Designer    Sally Todd

CAST
Mezzo-Soprano
Erica Brookhyser
Countertenor 1
Daniel Bubeck
Countertenor 2
Brian Cummings
Soprano
Caitlin Lynch
Countertenor 3
Steven Rickards
Baritone
Mark Walters
Puppeteers
Kate Brehm, Patrick Dunnevant, Nicole Fragaia, Ewan Hunter,
Gillian Hurst, Jorie Moss, Steve Tiplady, Sally Todd, Alex Underwood,
Tyler Weakland
Supernumeraries
Ashlyn Chadwick, Marianna Folz, Isabella Hurd, Saffron Jones,
Carson Jordan, Emily Martin, Remy Rogers, Channing Schroder,
Carson Stekling, Maisy Whitworth

Spoleto Festival USA Orchestra
Westminster Choir

Assistant Conductor
Aik Khai Pung
Assistant Director
Cordelia Istel
Choral Preparation
Joe Miller
Vocal Coach
Diane Richardson
Musical Preparation
Renate Rohlfing
Puppet Carver, heads
Jan Zalud
Carving Assistant
Peter Seal
Puppet Sculptor, bodies
Nele de Craecker
Puppet Costume Construction
Keith Frederick
Scenic Construction
Spoleto Festival USA Scene Shop
Production Stage Manager
Becca Eddins
Supertitles
Bruno Ingram

PERFORMED WITH ONE INTERMISSION.

Additional support is provided by the Brand Foundation of New York, Inc.

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.

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PART ONE

The Angel Gabriel praises Mary's humility and announces that the Holy Ghost shall conceive the Son of God in her womb. Mary travels to Judah to visit her cousin, Elizabeth. Despite her advancing years, Elizabeth is pregnant. When Elizabeth hears Mary's news, her baby—the future John the Baptist—leaps in her womb. Mary, a woman of low status, is struck by the magnitude of her role.

A woman considers the eternal destiny of women to become pregnant.

Joseph is angered to discover that Mary is with child. He demands to know who has defiled her but Mary protests her innocence. An angel appears to Joseph in a dream, and reveals that Mary was made pregnant by the Holy Ghost. He instructs Joseph to take Mary to Bethlehem, where she will be refused shelter and have to give birth among animals.

A man declares that the birth of Jesus fulfills promises made by God.

Mary and Joseph travel to Bethlehem.

Two women consider pregnancy and giving birth.

Joseph notices how all is still, and that every living thing is gazing up to Heaven. A star announces the birth of Jesus.

PART TWO

People consider the inevitability of death.

Three wise men travel from the East to Jerusalem, in search of the King of the Jews. Herod sends them to find him, promising to follow in worship.

People warn against deceit.

The wise men travel to Bethlehem and present Jesus with precious gifts. An angel warns Joseph, in a dream, that he and Mary must flee to Egypt, because Herod wants to destroy Jesus. Herod orders that all of the children in Bethlehem shall be killed.

A woman accuses the people of silent complicity in acts of slaughter. They remember. In their shared grief and desperation, they find solace and renewal through God.

Jesus performs miracles to protect his mother as they travel with Joseph through the desert.

©John La Bouchardièrè
JOE MILLER (conductor, Spoleto Festival USA’s Director for Choral Activities, is conductor of two of America’s most renowned choral ensembles: the Westminster Choir and the Westminster Symphonic Choir. He is also director of choral activities at Westminster Choir College of Rider University. His 2013-2014 season with the Westminster Choir has included several national radio broadcasts, a concert tour of Oklahoma and Texas, and their annual residency at Spoleto Festival USA. Their newest recording, *The Heart’s Reflection: Music of Daniel Elder*, which was released in October, has been hailed by Minnesota Public Radio’s *Classical Notes* as “simply astounding.” As conductor of the Westminster Symphonic Choir, Miller has collaborated with some of the world’s leading orchestras and conductors, earning him critical praise. *The New York Times* wrote about the ensemble’s performance of Mahler’s Symphony no. 2 with the Cleveland Orchestra, “Joe Miller’s Westminster Symphonic Choir was subtle when asked and powerful when turned loose.” Recent seasons have included performances with Berliner Philharmoniker and Sir Simon Rattle; The Philadelphia Orchestra and Yannick Nézet-Séguin; and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel. Miller is also founder and conductor of the Westminster Summer Choral Festival Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for one week each summer on the Westminster Choir College campus in Princeton. In demand as a guest conductor and clinician, his recent residencies have included Baldwin-Wallace Conservatory of Music, Temple University and the Berlin Radio Symphony Chorus.

JOHN LA BOUCHARDIÈRE (director/set designer) was born in Hampshire, was a chorister at Magdalen College, Oxford, and studied music and opera to post-graduate level at Birmingham University. He spent four years on the directing staff of English National Opera and has since worked for opera companies across Europe and beyond. La Bouchardièr is best known for *The Full Monteverdi*, his acclaimed dramatization of Monteverdi’s fourth book of madrigals, which I Fagioli toured internationally for three years, winning a Royal Philharmonic Society Award in 2005. Other productions include Eugene Onegin, Semele, and Tamerlano for Scottish Opera; Rigoletto for Opera Holland Park; Semele and Idomeneo for Florentine Opera Company, Milwaukee; Don Giovanni in Varna, Bulgaria; and Carmen for Opera Nordfjord, Norway. He has regularly served as a guest tutor at Britain’s most prestigious conservatories, directing Giasone for Royal Academy of Music and The Medium and Ten Belles for Royal Welsh College of Music and Drama. Most recently, his immersive production of Lera Auerbach’s The Blind (for which he blindfolded the entire audience) was much admired at the Lincoln Center Festival and Trondheim Chamber Music Festival, which also included Exile, his film for soprano and piano trio. La Bouchardière’s celebrated feature film version of *The Full Monteverdi* has been released worldwide in cinemas, on television and DVD, and was awarded a Choc du Monde de la Musique. He also wrote and directed Music Room, a highly praised eight-part TV series for Sky Arts, which continues to be broadcast internationally. Plans include a newly devised Gesualdo project at The Barbican with I Fagioliini.

ELLAN PARRY (associate set designer) is a previous winner of the Jocelyn Herbert Award and a Linbury Prize Finalist. Forthcoming designs include *The Nightmares of Carlos Fuentes*, directed by Nicolas Kent at The Arcola Theatre, London. Recent opera designs include Noyé’s *Flûde* directed by Olivia Fuchs at Southbank Centre, London; Il Matrimonio segreto directed by Martin Lloyd-Evans at Leeds Grand Opera; and Il Matrimonio segreto directed by Martin Lloyd-Evans at Opera Holland Park; Giasone for Scottish Opera; and Without You directed by Steve Maler at Menier Chocolate Factory, London and the Panasonic Theatre, Toronto (co-designer with Timothy Bird). Parry trained at Motley and Wimbledon School of Art.

MARCUS DOSHI (lighting designer) is an international theater maker who designs lighting and sets for theater, opera, and dance and collaborates with artists and architects on a variety of non-performance based work. He is a company member of Sabab Theatre, an international theater company based in Kuwait; an associate artist of Moving Theater, a performance-based art group; and a frequent collaborator with Theatre for a New Audience in New York. Doshi’s work has been seen internationally in Edinburgh, London, Amsterdam, Brussels, Aix-en-Provence, Marseille, Venice, Vienna, Tunis, Cairo, Beirut, Kuwait City, Mumbai, New Delhi, Phnom Penh, and Jakarta. In Paris, he is the first American to design lighting for Comédie-Française. In the US he has worked with Lyric Opera of Chicago, Seattle Opera, Florentine Opera Company, Boston Lyric Opera, Baltimore Opera, Lincoln Center Festival, New York Theatre Workshop, Guggenheim, Soho Rep., Steppenwolf, Chicago Shakespeare Theatre, Ford’s Theatre, and Goodman Theatre, among others. He is an assistant professor of theater at Northwestern University in Chicago.

MAGALI GERBERON (costume designer) was born in Berlin and studied at the Academy of Fine Arts in the Netherlands and Studio Bercot in Paris. Working exclusively in fashion design at first, Gerberon has been appropriating her skills for theater since 1995. In 2000, she started working as a professional freelance costume designer for opera, musical theater, and film. She designed costumes for productions of Semele in Glasgow and Don Giovanni in Varna, Bulgaria. Other productions to which she has contributed include Die Tote Stadt, Il trittico, Carmen, Le nozze di Figaro, The Rocky Horror Picture Show, and Un ballo in maschera. She was also responsible for the costume design of Giasone in London, Weill’s Aufstieg und Fall der Stadt Mahagonny in Tel Aviv, Miss Saigon in Austria, and Semele in Munich. In the past two years, she also began working on costumes and styling for several television commercials.
STEVE TIPLADY (puppetry director/puppeteer) has directed over 30 puppet shows, many at the Little Angel Theatre in London where he was artistic director. His puppet directing credits include Shakespeare’s Globe Theatre, the national theaters of Scotland and Wales, the Royal National Theatre and 10 shows with the Royal Shakespeare Company including Winter’s Tale performed at Lincoln Center Festival. As a puppeteer he has performed at Houston Grand Opera in Queen of Spades and at the Public Theater, New York for the Henson International Festival of Puppet Theatre with Indefinite Articles’ version of Pinocchio. He also won an OBIE award as part of the creative team that made and performed 70 Hill Lane for Improbable Theatre at PS122 Gallery in New York. Most recently he performed at New York’s New Victory Theater in The Firework-Maker’s Daughter with The Opera Group.

SALLY TODD (puppet designer/puppeteer) is a visual artist and theater practitioner. Trained as a sculptor, she works with installation and film, and is a member of Neuf film collective. As co-artistic director of Indefinite Articles, she has devised and performed in all their productions, including the award-winning show Dust with her sand drawing and The Magic Lamp, conjured up with her oil projections and paper puppets. The company’s highly successful production Claytime, animated with clay figures, grew from her artist’s residency with 3-5 year-old nursery school children. It has since been performed more than 550 times in schools, theaters, and festivals throughout the UK, Denmark, and Lebanon. Todd recently worked as shadow-puppet designer and performer in The Opera Group’s acclaimed The Firework-Maker’s Daughter, with a sell-out run at the Royal Opera House in London and at the New Victory Theatre in New York.

ERICA BROOKHYSER (Mezzo-Soprano) is a principal artist at Staatsoper Darmstadt in Germany. Her roles have included Didon in Les Troyens, Brangåne in Tristan und Isolde, Suzuki in Madama Butterfly, Cherubino in Le nozze di Figaro, Lola in Cavalleria rusticana, Musel/ Nicklausse in Les contes d’Hoffmann, Wellgunde/Second Norn in Der Ring der Nibelungen, and the title role in Cendrillon. Recent successes include Meg Page in Falstaff at LA Opera and winning the Europe-wide opera casting TV show, Who Will Become Carmen? in which she competed for and performed the title role in Carmen on a televised production from the stage of the Seefestspiele Berlin. On the concert platform she has appeared in Bach’s St. Matthew Passion and Mozart’s Mass in C Minor with the Cincinnati May Festival under the baton of James Conlon, and in Moses und Aron with the Boston Symphony Orchestra conducted by James Levine.

CAITLIN LYNCH (Soprano) returns to Spoleto Festival USA this season to sing John Adams’s El Niño. She made her first appearance in the 2011 Festival production of The Medium, in which she sang the role of Mrs. Gobineau. Lynch recently made her Metropolitan Opera debut performing Biancifiori in Zandonai’s Francesca da Rimini. She also debuted the role of Eliza in Nico Muhly’s chamber opera Dark Sisters, which premiered at Gotham Chamber Opera and saw subsequent performances at Opera Philadelphia. In the 2013-14 season, Lynch returned to the Met to debut the role of Cynthia in another Nico Muhly opera, Two Boys. She recently made her role debut as Violetta in La traviata with Arizona Opera, which she will sing again this summer with Des Moines Metro Opera. Other engagements this season included Carmina Burana with the Seattle Symphony Orchestra and Handel’s Messiah with Pacific Symphony and the Milwaukee Symphony Orchestra.

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BRIAN CUMMINGS (Countertenor 2) sang the premiere of John Adams’s The Gospel According to the Other Mary with the LA Phil under Gustavo Dudamel and the later staging by Peter Sellars. He made his professional debut in the premiere of Adam’s El Niño in Paris and has appeared in performances of this piece throughout the world including Carnegie Hall, the BBC Symphony, Estonian National Philharmonic, LA Phil, San Francisco Symphony, Orchestra of St. Luke’s, the Ravinia Festival, and the Adelaide Festival. In 2012 he sang Countertenor 1 for the premiere of Adam’s The Gospel According to the Other Mary with the LA Phil under Gustavo Dudamel, which was staged for the LA Phil in 2013 by Peter Sellars and toured to New York, London, and Lucerne. He has performed under other renowned conductors including Esa-Pekka Salonen, Robert Spano, David Robertson and Tōnu Kaljuste. Bubeck teaches at the University of Alabama, Tuscaloosa.

Radio Filharmonisch Orkest Holland, Estonian National Philharmonic, Tokyo Symphony Orchestra, Boston Symphony Orchestra, LA Phil, San Francisco Symphony, Orchestra of St. Luke’s, the Ravinia Festival, and the Adelaide Festival. In 2012 he sang Countertenor 1 for the premiere of Adam’s The Gospel According to the Other Mary with the LA Phil under Gustavo Dudamel and the later staging by Peter Sellars. He made his professional debut in the premiere of Adam’s El Niño in Paris and has appeared in performances of this piece throughout the world including Carnegie Hall, the BBC Symphony, Estonian National Philharmonic, LA Phil, San Francisco Symphony, the Adelaide Festival, and the Tokyo Symphony Orchestra under such conductors as Esa-Pekka Salonen, Robert Spano, David Robertson, John Adams, Tōnu Kaljuste, and Kent Nagano. He recently appeared in the title role of Handel’s Giulio Cesare with Opera Fuoco under David Stern. Cummings collaborates regularly with director Timothy Nelson, including singing the role of David in Charpentier’s David et Jonathas, Hamor in Handel’s Jepthah, and Iarbo/Corebo in Cavalli’s Didone. He has also appeared as a soloist at the Washington and Bloomington early music festivals.

Daníel Bubeck (Countertenor 1) made his professional debut in the premiere of John Adams’s El Niño at the Théâtre du Châtelet, Paris, in a production directed by Peter Sellars and conducted by Kent Nagano. Since then he has performed in El Niño in more than 20 series of performances on four continents including the BBC Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, National Philharmonic, LA Phil, San Francisco Symphony, Orchestra of St. Luke’s, the Ravinia Festival, and the Adelaide Festival. In 2012 he sang Countertenor 1 for the premiere of Adam’s The Gospel According to the Other Mary with the LA Phil under Gustavo Dudamel, which was staged for the LA Phil in 2013 by Peter Sellars and toured to New York, London, and Lucerne. He has performed under other renowned conductors including Esa-Pekka Salonen, Robert Spano, David Robertson and Tōnu Kaljuste. Bubeck teaches at the University of Alabama, Tuscaloosa.
STEVEN RICKARDS (Countertenor 3) has sung John Adams’s *El Niño* with many of the leading symphony orchestras and conductors of the world as well as for the CD and DVD productions. In 2012 he prepared the three countertenors for the premiere of John Adams’s *The Gospel According to the Other Mary* with the LA Phil. He has performed at the BBC Proms in London, New York’s Mostly Mozart Festival, Opera Philadelphia, Santa Fe Opera, The Saint Paul Chamber Orchestra, and the symphony orchestras of Tokyo, San Francisco, St. Louis, Indianapolis, Pittsburgh, and Virginia. He has appeared with numerous period ensembles including Tafelmusik, The Handel and Haydn Society, Chanticler, Theatre of Voices, American Bach Soloists, Gabrieli Consort & Players, and the New London Consort. He has sung at Carnegie Hall in *El Niño* and with the Oratorio Society of New York. He was the soloist for the US premiere of Michael Nyman’s *Self-Laudatory Hymn of Inanna and Her Omnipotence* at Alice Tully Hall.

MARK WALTERS (Baritone) makes his Spoleto Festival USA debut this season in John Adams’s *El Niño*. Already this season, he sang Germont in *La traviata* with Florentine Opera Company and Arizona Opera; Balstrode in Canadian Opera Company’s production of *Peter Grimes*; and Sharpless in *Madama Butterfly* with Mobile Opera. Concert engagements included Verdi’s *Requiem* with the Mississippi Symphony Orchestra and Beethoven’s Symphony no. 9 with the Lima Symphonic Orchestra. Next season, he takes on the title role of *Don Giovanni* in his debut with Seattle Opera as well as Pizarro in *Fidelio* with Kentucky Opera and Opera Omaha. Engagements from the past few seasons include the title role of *Rigoletto* with Florida Grand Opera and the Orlando Philharmonic Orchestra, Zurga in *The Pearl Fishers* with Opera Carolina, Renato in *Un ballo in maschera* with Opera Tampa, Marcello in *La bohème* with Florida Grand Opera, Valentin in *Faust*, and Enrico in *Lucia di Lammermoor* with Arizona Opera.

**MUSIC STAFF**

RENATE ROHLFING (musical preparation) has quickly established herself as a highly sought-after and versatile collaborative pianist. She has performed with some of the world’s leading artists, including James Conlon, Anna Netrebko, Alan Gilbert, and John Adams. Rohlfing began her 2013-14 season at the Ravinia Festival, where she performed with members of the Chicago Symphony Orchestra under James Conlon and returns this summer for her fourth season as a resident staff pianist. She embarks on a recital tour with Young Concert Artist winner, soprano Julia Bullock. This season brought operatic credits at LA Opera and a debut at Cincinnati in May Festival. Rohlfing is currently a member of the vocal coaching staff at Bard College. Equally active as a chamber musician, Rohlfing co-founded the piano trio LONGLEASH, with concerts this year in San Francisco, Graz (Austria), and a residency at Ohio University. Rohlfing is a native of Honolulu, Hawaii, and a graduate of The Juilliard School. renaterohlfing.com

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 Sergiu 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.

**WESTMINSTER CHOIR** is composed of students at Westminster Choir College, a division of Rider University’s Westminster College of the Arts, in Princeton, N.J. Led by Joe Miller, the ensemble has been setting the standard for choral excellence for 93 years and has been the chorus-in-residence for Spoleto Festival USA since 1977, performing both in concert and as the opera chorus. The ensemble has made three recordings with Joe Miller. Its latest, *The Heart’s Reflection: Music of Daniel Elder*, has been hailed by *Classics Today* as “first rate” and “highly recommended.” The choir’s debut recording with Maestro Miller, *Flower of Beauty*, received four stars from *Choir & Organ* magazine and earned critical praise from *American Record Guide*, which described the Westminster Choir as “the gold standard for academic choirs in America.” Praised by *The New York Times* for its “full-bodied, incisive singing,” the Westminster Choir also forms the core of the Westminster Symphonic Choir, which has performed and recorded with leading conductors and orchestras of our time. Recent seasons have included performances with The Philadelphia Orchestra and Yannick Nézet-Séguin, the New York Philharmonic and Alan Gilbert, Berliner Philharmoniker and Sir Simon Rattle, and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel.

**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.
El Niño (/É›l ˈniɲo/; Spanish: [el ˈniɲo]) is the warm phase of the El Niño–Southern Oscillation (ENSO) and is associated with a band of warm ocean water that develops in the central and east-central equatorial Pacific (between approximately the International Date Line and 120°W), including the area off the Pacific coast of South America. The ENSO is the cycle of warm and cold sea surface temperature (SST) of the tropical central and eastern Pacific Ocean. El Niño is accompanied by high air El Niño means The Little Boy, or Christ Child in Spanish. El Niño was originally recognized by fishermen off the coast of South America in the 1600s, with the appearance of unusually warm water in the Pacific Ocean. The name was chosen based on the time of year (around December) during which these warm waters events tended to occur. The term El Niño refers to the large-scale ocean-atmosphere climate interaction linked to a periodic warming in sea surface temperatures across the central and east-central Equatorial Pacific.