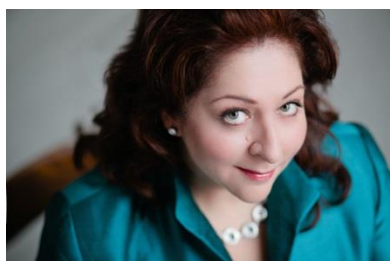


## ELEKTRA

### Cast Biographies



Dramatic soprano Christine Goerke (**Elektra**) made her San Francisco Opera debut in 2006 as Rosalinde in *Die Fledermaus*. She has since appeared in the world's leading opera houses as Kundry in *Parsifal*, Ortrud in *Lohengrin*, Leonore in *Fidelio*, Rosalinde in *Die Fledermaus*, Ellen Orford in *Peter Grimes*, Female Chorus in *The Rape of Lucretia*, Alice Ford in *Falstaff*, Madame Lidoine in *Dialogues des Carmelites*, and the title roles of *Ariadne auf Naxos*, *Norma*, and *Iphigénie en Tauride*. Goerke has performed the role of Brünnhilde as part of the Ring cycles at the Metropolitan Opera, Lyric Opera of Chicago, Canadian Opera Company, and Houston Grand Opera. Other recent engagements include *Cassandra* in *Les Troyens* with Lyric Opera of Chicago and the title role of *Turandot* with Opera Philadelphia. Goerke has also appeared with a number of the leading orchestras, including the New York Philharmonic Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, New World Symphony, Houston Symphony, Duluth Symphony, Sydney Symphony, and the Orchestra of the Age of Enlightenment. Her recording of Vaughan Williams' *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance.



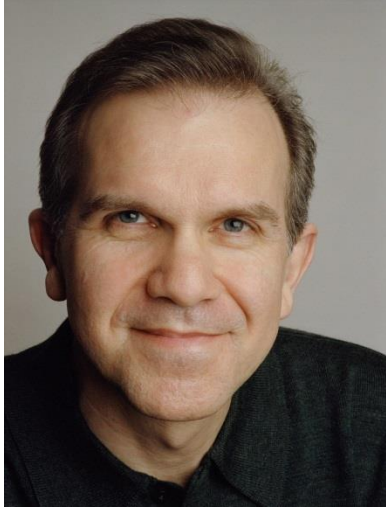
Mezzo-soprano Stephanie Blythe (**Klytemnestra**) made her San Francisco Opera debut in 2009 as a soloist in the Verdi Requiem, followed that same year as Azucena in *Il Trovatore* and as Mrs. Lovett in 2015's *Sweeney Todd*. Her broad repertoire includes the title roles of *Carmen*, *La Grande-Duchesse de Gérolstein*, *Tancredi*, *Orfeo*, *Giulio Cesare*, and *L'Italiana in Algeri*; Frugola, the Princess, and Zita (*Il Trittico*); Dalila (*Samson et Dalila*); Fricka in *Das Rheingold* and *Die Walküre*; Ulrica (*Un Ballo in Maschera*); Baba the Turk (*The Rake's Progress*); Jocasta (*Oedipus Rex*); Mère Marie (*Dialogues des Carmélites*); Mistress Quickly (*Falstaff*); Ježibaba (*Rusalka*); and Prince Orlofsky (*Die Fledermaus*). Recent engagements include her Houston Grand Opera debut as Nettie in *Carousel* and performances of *Sing, America!*, her sing-a-long recital at Carnegie Hall's Stern Auditorium and Harris Theater in Chicago, and her cabaret show *We'll Meet Again: The Songs of Kate Smith*. Blythe was named Musical America's Vocalist of the Year for 2009.



Internationally celebrated for her interpretations of Wagner, Strauss, Verdi, and Puccini, Canadian soprano Adrienne Pieczonka (**Chrysothemis**) made her San Francisco Opera debut in 2009 in the title role of *Tosca*. In recent years, her portrayal of Chrysothemis in *Elektra* has taken her to the Metropolitan Opera, Deutsche Oper Berlin, Aix-en-Provence Festival, Royal Opera Covent Garden, Bavarian State Opera, Milan's Teatro alla Scala, and the Gran Teatre del Liceu in Barcelona. Senta in *Der Fliegende Holländer*, Sieglinde in *Die Walküre*, Die Kaiserin in *Die Frau ohne Schatten*, and the Marschallin in *Der Rosenkavalier* are among her other signature roles. Engagements during the 2016–17 season include Leonore in *Fidelio* at the Metropolitan Opera, Amelia in *Un Ballo in Maschera* with Deutsche Oper Berlin and the Bavarian State Opera, and the title role of *Tosca* at Vienna State Opera and Canadian Opera Company. In concert and recital, she will be heard in Strauss' Four Last Songs with the Vancouver Symphony Orchestra and in Schubert's *Die Winterreise* with pianist Rachel Andrist at Toronto's Mazzeloni Hall.



Making his San Francisco Opera debut as **Orest** in *Elektra*, bass-baritone Alfred Walker has received acclaim for a variety of signature roles, including the title role of *Der Fliegende Holländer*, which he has recently performed at Seattle Opera, Oper Köln, Theater Basel, Théâtre de Caen, Grand Théâtre de Luxembourg, Boston Lyric Opera, and the Wagner Geneva Festival, as well as the Four Villains in *Les Contes d'Hoffmann*, which he has sung at the Komische Oper Berlin, Den Norske Opera, Seattle Opera and Tulsa Opera. In the 2016–17 season, Walker sings his first performances of Wotan in *Das Rheingold* with North Carolina Opera and Méphistophélès in *La Damnation de Faust* at the Teatro Municipal de Santiago, as well as creating the title role of Josh Gibson in the world premiere of Daniel Sonenberg's *The Player King* with Pittsburgh Opera, debuting as Porgy in *Porgy and Bess* with the Sydney Symphony, and singing Beethoven's Ninth Symphony with the Phoenix Symphony. Walker's recording credits include Orest in *Elektra* on the Hybrid label with Semyon Bychov and the WDR Sinfonie Orchester Köln, as well as performances on Plácido Domingo's CD of Verdi tenor arias for Deutsche Grammophon.



Making his San Francisco Opera debut as Emperor Altoum in *Turandot*, veteran tenor Robert Brubaker (**Aegisth**) has been a frequent performer at the Metropolitan Opera, including as Mime in *Siegfried* and *Das Rheingold*, Maletestino in *Francesca da Rimini*, the Witch in *Hänsel und Gretel*, and Chairman Mao in John Adams' *Nixon in China*. He has also recently performed as the Jailer/Inquisitor in *Il Prigionero* at the Teatro Liceu in Barcelona; Herod in *Salome* with the Dallas Opera; Old Man Marshall in Mark-Anthony Turnage's *Anna Nicole* at the Brooklyn Academy of Music; Alviano in *Die Gezeichneten*, Dr. Caius in *Falstaff*, and Begears in *The Ghosts of Versailles* at Los Angeles Opera; Luigi in *Il Tabarro* and Canio in *I Pagliacci* at Opera Theatre of St Louis; and Wilmer McLean / J. Edgar Hoover in Philip Glass' *Appomattox* at Washington National Opera. Brubaker's 2016–17 season includes performances of Herod at Pittsburgh Opera.



Mr. Reed (**Tutor of Orest**) made his San Francisco Opera debut in various roles in 2015's *Les Troyens*. He will be seen this summer as Count Ceprano in *Rigoletto*, in the fall as Tutor of Orest in *Elektra*, and Doctor Grenville in *La Traviata*. He is a third-year San Francisco Opera Adler Fellow who performed as Schmidt (*Andrea Chénier*) and King of Egypt (*Aida*) in the 2016 Fall season and performed Mayor of the Village (*Jenůfa*), The Speaker/Second Armored Man (*The Magic Flute*), Hans Schwartz (*Die Meistersinger von Nürnberg*), and Doctor Primus in Getty's *Usher House* during the 2015-2016 Season. He was also a participant of the 2014 Merola Opera Program. Roles in his repertory include Sarastro (*Die Zauberflöte*), Truffaldin (*Ariadne auf Naxos*), Don Basilio (*Il barbiere di Siviglia*), Dulcamara (*L'elisir d'amore*), Don Magnifico (*La Cenerentola*), and the Four Villains (*Les contes d'Hoffmann*). Reed received a 2011 Metropolitan Opera National Council Auditions Regional Encouragement Award and has been a young artist at the Wolf Trap Opera Studio and the Seagle Music Colony, in addition to his studies at the Curtis Institute of Music and the University of Wisconsin. Mr. Reed made his San Francisco Opera debut in various roles in 2015's *Les Troyens*. He will be seen this summer as Count Ceprano in *Rigoletto*, in the fall as Tutor of Orest in *Elektra*, and Doctor Grenville in *La Traviata*. He is a third-year San Francisco Opera Adler Fellow who performed as Schmidt (*Andrea Chénier*) and King of Egypt (*Aida*) in the 2016 Fall season and performed Mayor of the Village (*Jenůfa*), The Speaker/Second Armored Man (*The Magic Flute*), Hans Schwartz (*Die Meistersinger von Nürnberg*), and Doctor Primus in Getty's *Usher House* during the 2015-2016 Season. He was also a participant of the 2014 Merola Opera Program. Roles in his repertory include Sarastro (*Die Zauberflöte*), Truffaldin (*Ariadne auf Naxos*), Don Basilio (*Il barbiere di Siviglia*), Dulcamara (*L'elisir d'amore*), Don Magnifico (*La Cenerentola*), and the Four Villains (*Les contes d'Hoffmann*). Reed received a 2011 Metropolitan Opera National

Council Auditions Regional Encouragement Award and has been a young artist at the Wolf Trap Opera Studio and the Seagle Music Colony, in addition to his studies at the Curtis Institute of Music and the University of Wisconsin.



In 2016, mezzo-soprano Jill Grove (**Maid***servant 1*) returned to San Francisco Opera to sing the roles of Madelon in *Andrea Chénier* and Grandmother Buryjovka in *Jenůfa*. She has also made recent returns to Houston Grand Opera as Ježibaba in *Rusalka*, the Lyric Opera of Chicago as Margret in *Wozzeck*, and Pittsburgh Opera as Baba the Turk in *The Rake's Progress*. Other appearances include Klytaemnestra in *Elektra* at Michigan Opera Theatre and Ježibaba at New Orleans Opera. Grove is a frequent guest at the Lyric Opera of Chicago where she has also sung the Witch in *Hansel und Gretel*, Die Amme in *Die Frau ohne Schatten*, Amneris in *Aida*, Erda in *Götterdämmerung*, and Countess Geschwitz in *Lulu*. At the Metropolitan Opera, her performances include Erda in *Götterdämmerung* and *Das Rheingold*, Magdalene in *Die Meistersinger von Nürnberg*, Madelon in *Andrea Chénier*,

Pantalis in *Mefistofele*, Emila in *Otello*, and Cornelia in *Giulio Cesare*. A sought-after concert soloist, Grove has performed with the San Francisco Symphony, Los Angeles Philharmonic, New York Philharmonic, National Symphony, Atlanta Symphony, Utah Symphony, and Houston Symphony. In 2016, mezzo-soprano Jill Grove returned to San Francisco Opera to sing the roles of Madelon in *Andrea Chénier* and Grandmother Buryjovka in *Jenůfa*. She has also made recent returns to Houston Grand Opera as Ježibaba in *Rusalka*, the Lyric Opera of Chicago as Margret in *Wozzeck*, and Pittsburgh Opera as Baba the Turk in *The Rake's Progress*. Other appearances include Klytaemnestra in *Elektra* at Michigan Opera Theatre and Ježibaba at New Orleans Opera. Grove is a frequent guest at the Lyric Opera of Chicago where she has also sung the Witch in *Hansel und Gretel*, Die Amme in *Die Frau ohne Schatten*, Amneris in *Aida*, Erda in *Götterdämmerung*, and Countess Geschwitz in *Lulu*. At the Metropolitan Opera, her performances include Erda in *Götterdämmerung* and *Das Rheingold*, Magdalene in *Die Meistersinger von Nürnberg*, Madelon in *Andrea Chénier*, Pantalis in *Mefistofele*, Emila in *Otello*, and Cornelia in *Giulio Cesare*. A sought-after concert soloist, Grove has performed with the San Francisco Symphony, Los Angeles Philharmonic, New York Philharmonic, National Symphony, Atlanta Symphony, Utah Symphony, and Houston Symphony.



Soprano Sarah Cambridge (**Maid**) was winner of the 2016 Denver Lyric Opera Guild competition and a 2015 semifinalist for the Metropolitan Opera National Council Auditions after being named the winner of the Rocky Mountain Regional finals. As a participant of the 2016 Merola Opera Program, she performed Elsa from Wagner's *Lohengrin* in the Schwabacher Concert Series. She has worked with the Boulder Symphony Orchestra and the Boulder Music Institute, Vancouver Recital Society, Vancouver Symphony Orchestra, Spoleto Vocal Arts Symposium (Spoleto, Italy), Evergreen Chamber Orchestra, Colorado Youth Symphony Orchestra, and Yakima Symphony Orchestra. Cambridge is on faculty as a Guest Artist in Residence for the Vocal Department at the Denver School of the Arts and studies voice with Kenneth Cox from the University of Denver. She received her Masters in Vocal Performance at the University of Denver's Lamont School of Music in 2013.

Soprano Sarah Cambridge was winner of the 2016 Denver Lyric Opera Guild competition and a 2015 semifinalist for the Metropolitan Opera National Council Auditions after being named the winner of the Rocky Mountain Regional finals. As a participant of the 2016 Merola Opera Program, she performed Elsa from Wagner's *Lohengrin* in the Schwabacher Concert Series. She has worked with the Boulder Symphony Orchestra and the Boulder Music Institute, Vancouver Recital Society, Vancouver Symphony Orchestra, Spoleto Vocal Arts Symposium (Spoleto, Italy), Evergreen Chamber Orchestra, Colorado Youth Symphony Orchestra, and Yakima Symphony Orchestra. Cambridge is on faculty as a Guest Artist in Residence for the Vocal Department at the Denver School of the Arts and studies voice with Kenneth Cox from the University of Denver. She received her Masters in Vocal Performance at the University of Denver's Lamont School of Music in 2013.



Egyptian-born, New Zealand soprano Amina Edris (**Klytemnestra's Trainbearer**) is a second-year San Francisco Opera Adler Fellow who made her company debut as Frasquita in *Carmen*. She was a participant of the 2015 Merola Opera Program. Roles in her repertory include Norina (*Don Pasquale*), Susanna (*Le Nozze di Figaro*), Serpina (*La Serva Padrona*), Adina (*L'Elisir d'Amore*), and Gilda (*Rigoletto*). Edris is a winner of the prestigious Sydney Eisteddfod McDonald's Operatic Aria Competition and the Deborah Reidel award in the Joan Sutherland and Richard Bonyngel Bel Canto Award Competition 2013, as well as being awarded a Western Regional Special Encouragement Award in the 2014 Metropolitan Opera National Council Auditions. Edris holds a Bachelor of Music from University of Canterbury, a Master of Music from Wales

International Academy of Voice, and a post-graduate diploma from the San Francisco Conservatory of Music. Her upcoming engagements include Tina in Jonathan Dove's *Flight* with Opera Parallèle. Egyptian-born, New Zealand soprano Amina Edris is a second-year San Francisco Opera Adler Fellow who made her company debut as Frasquita in *Carmen*. She was a participant of the 2015 Merola Opera Program. Roles in her repertory include Norina (*Don Pasquale*), Susanna (*Le Nozze di Figaro*), Serpina (*La Serva Padrona*), Adina (*L'Elisir d'Amore*), and Gilda (*Rigoletto*). Edris is a winner of the prestigious Sydney Eisteddfod McDonald's Operatic Aria Competition and the Deborah Reidel award in the Joan Sutherland and Richard Bonyngel Bel Canto Award Competition 2013, as well as being awarded a Western Regional Special Encouragement Award in the 2014 Metropolitan Opera National Council Auditions. Edris holds a Bachelor of Music from University of Canterbury, a Master of Music from Wales International Academy of Voice, and a post-graduate diploma from the San Francisco Conservatory of Music. Her upcoming engagements include Tina in Jonathan Dove's *Flight* with Opera Parallèle.



Tenor Kyle van Schoonhoven (**Young Servant**) is a first-year Adler at the San Francisco Opera. He will make his San Francisco Opera debut this coming fall as Young Servant in Strauss' *Elektra*, and will cover other leading roles, including Don Ottavio in *Don Giovanni*, Aegisth in *Elektra*, Froh in *Das Rheingold*, and Siegmund in *Die Walküre*. Mr. Van Schoonhoven was recently awarded the Nicolai Gedda Memorial Award from the prestigious George London Foundation, was a finalist in the 2016 Jensen Foundation Vocal Competition and was recently named a winner of the Metropolitan Opera National Council auditions. Mr. Van Schoonhoven's other repertory includes the title role in Chandler Carter's *Bobby*, Don José in *Carmen*, Alfredo in *La Traviata*, Bacchus in *Ariadne auf Naxos*, Hoffmann in *Les contes d'Hoffmann*, Lysander in *A Midsummer Night's Dream*, Oronte

in *Alcina*, Tamino in *Die Zauberflöte*, Peter Fallow in *Stefania de Kenessey's Bonfire of the Vanities*, and Genaro in the US Russian language premiere cast of Prokofiev's *Maddalena*. In the summer of 2016, he participated in the Merola Opera Program. His performance of Wagner's *Rienzi's Prayer* was praised as "gleaming" and "potent" by the San Francisco Chronicle. In addition to participating in numerous young artist programs, Mr. van Schoonhoven holds a Masters of Music from Westminster Choir College as well as a Bachelors of Music from Fredonia School of Music. Tenor Kyle van Schoonhoven is a first-year Adler at the San Francisco Opera. He will make his San Francisco Opera debut this coming fall as Young Servant in Strauss' *Elektra*, and will cover other leading roles, including Don Ottavio in *Don Giovanni*, Aegisth in *Elektra*, Froh in *Das Rheingold*, and Siegmund in *Die Walküre*. Mr. Van Schoonhoven was recently awarded the Nicolai Gedda Memorial Award from the prestigious George London Foundation, was a finalist in the 2016 Jensen Foundation Vocal Competition and was recently named a winner of the Metropolitan Opera National Council auditions. Mr. Van Schoonhoven's other repertory includes the title role in Chandler Carter's *Bobby*, Don José in *Carmen*, Alfredo in *La Traviata*, Bacchus in *Ariadne auf Naxos*, Hoffmann in *Les contes d'Hoffmann*, Lysander in *A Midsummer Night's Dream*, Oronte in *Alcina*, Tamino in *Die Zauberflöte*, Peter Fallow in *Stefania de Kenessey's Bonfire of the Vanities*, and Genaro in the US Russian language premiere cast of Prokofiev's *Maddalena*. In the summer of 2016, he participated in the Merola Opera Program. His performance of Wagner's *Rienzi's Prayer* was praised as "gleaming" and "potent" by the San Francisco Chronicle. In addition to participating in numerous young artist programs, Mr. van Schoonhoven holds a Masters of Music from Westminster Choir College as well as a Bachelors of Music from Fredonia School of Music.