

Thomas Adès

The Tempest

CONDUCTOR
Thomas Adès

PRODUCTION
Robert Lepage

SET DESIGNER
Jasmine Catudal

COSTUME DESIGNER
Kym Barrett

LIGHTING DESIGNER
Michel Beaulieu

VIDEO IMAGE ARTIST
David Leclerc

CHOREOGRAPHER
Crystal Pite

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by Meredith Oakes, after the play by
William Shakespeare

Saturday, November 10, 2012, 1:00–3:45 pm

New Production

The production of *The Tempest* was
made possible by a generous gift from
Mrs. Bert S. Turner and Robert L. Turner

Additional funding was received from the
Wyncote Foundation, as recommended by
Frederick R. Haas and Daniel K. Meyer, M.D.

The Tempest is a co-production of the Metropolitan
Opera, L'Opéra de Québec, and the Wiener
Staatsoper, Vienna

In collaboration with Ex Machina

The Metropolitan Opera
2012–13 Season

The 6th Metropolitan Opera performance of

Thomas Adès's

The Tempest

CONDUCTOR

Thomas Adès

CAST IN ORDER OF APPEARANCE

Prospero
Simon Keenlyside

Gonzalo
John Del Carlo

Miranda
Isabel Leonard

King of Naples
William Burden

Ariel
Audrey Luna

Caliban
Alan Oke

Ferdinand
Alek Shrader

Stefano
Kevin Burdette

Trinculo
Iestyn Davies

Antonio
Toby Spence

Sebastian
Christopher Feigum

Saturday, November 10, 2012, 1:00–3:45 pm

This afternoon's performance is being transmitted live
in high definition to movie theaters worldwide.

The Met: Live in HD series is made possible by a generous grant from
its founding sponsor, **The Neubauer Family Foundation**.

Bloomberg is the global corporate sponsor of *The Met: Live in HD*.

Chorus Master **Donald Palumbo**
Assistant to the Set Designer **Marie-Ève Pageau**
Assistant to the Costume Designer **Mark De Coste**
Assistant to the Choreographer **Katherine Cowie**
Musical Preparation **Bradley Moore, Caren Levine, Natalia Katjukova, Matthew Aucoin,
Timothy Redmond**
Assistant Stage Directors **Rebecca Blankenship, Gregory Anthony Fortner,
Peter McClintock, and Sarah Ina Meyers**
English Coach **Felicity Palmer**
Met Titles **Michael Panayos**
Scenery, properties, and electrical props constructed and painted by **Scène Éthique**
(Varenes, Québec), **Acmé Décors** (Beloeil, Québec), **Cadmium** (Montréal), and
Metropolitan Opera Shops
Costumes executed by **Gene Mignola, Inc.; Garo Sparo Inc.; Scafati Inc.; and
Metropolitan Opera Costume Department**
Wigs by **Metropolitan Opera Wig Department**

EX MACHINA PRODUCTION STAFF

Artistic Consultant **Rebecca Blankenship**
Production Manager **Pierre Phaneuf**, Assistant **Viviane Paradis**
Technical Director **Michel Gosselin**, Assistant **Eric Gautron**
Props Project Manager **Francis Farley**
Rig and Safety Adviser **Guy St-Amour** (Productions Arterfact)
Video Project Manager **Catherine Guay**
Acrobatic Coach **Geneviève Bérubé**
Assistant Stage Director in Quebec City **Félix Dagenais**
Production Coordinator **Vanessa Landry-Claverie**
Producer **Michel Bernatchez**

Performed by arrangement with European American Music Distributors Company,
U.S. and Canadian agent for Faber Music Ltd., London.

This performance is made possible in part by public funds from the New York State Council on the Arts.

Before the performance begins, please switch off cell phones and other electronic
devices. Yamaha is the official piano of the Metropolitan Opera. Latecomers will not be
admitted during the performance.

The Met will be recording and simulcasting audio/video footage in the opera house
today. If you do not wish for us to use your image, please tell a Met staff member.

Met Titles

To activate, press the red button to the right of the screen in front of your seat and follow the instructions
provided. To turn off the display, press the red button once again. If you have questions please ask an
usher at intermission.

Synopsis

Prospero has been usurped as duke of Milan by his brother, Antonio. With the support of the king of Naples, Antonio had Prospero put out to sea on a rotting ship with his daughter, Miranda. They survived thanks to the king's counselor, Gonzalo, who supplied them with food and clothing. They ended up on an island where they now live. Meanwhile, Antonio enabled the king of Naples to take control of Milan.

Act I

Miranda suspects that the magic practices of her father, Prospero, are responsible for a huge storm that has sunk a passing ship. Prospero informs her that the people on board were the court of Naples—his enemies, whom he has shipwrecked in order to punish. He recounts the story of being usurped and conjures his daughter to sleep. Prospero then summons his spirit, Ariel, who describes to him how the tempest destroyed everyone on board the ship. Prospero instructs Ariel to revive them and bring them to the island.

Caliban appears, heir to the late ruler of the island, Sycorax. Prospero's power keeps Caliban from his rightful inheritance, and he curses Prospero for mistreating him. Caliban, lusting after Miranda, is threatened by Prospero, then banished to his cave.

Ariel reports on the shipwrecked, now brought ashore and restored. Prospero orders Ariel to bring him Prince Ferdinand, son of the king of Naples. Prospero wants the king and the courtiers to suffer by thinking that Ferdinand has drowned. In exchange for this help, Ariel asks to be released from servitude. Ariel sings of the fate of Ferdinand's father, thereby luring Ferdinand ashore. There, he finds Miranda, who wakes, thinking him a creation of Prospero's. She wonders at the sight of another human and they fall instantly in love. Prospero is startled that his spell on Miranda has been broken and is angered by Ferdinand's interest in his daughter. He immobilizes Ferdinand and sends Miranda away. He then calls on Ariel and prepares to further his vengeance on the rest of the court.

Pause of approximately four minutes

Act II

Washed up on the island, the courtiers discover no trace of the storm; the sky is tranquil and their clothes are dry and in perfect condition. Stefano and Trinculo are confounded by the lack of damage and drunkenly relive the terror of the storm. Unseen, Prospero instructs Ariel to taunt the court. The king weeps for his lost son and Gonzalo tries to give him hope. Antonio says he saw Ferdinand swimming toward the land, but Ariel—using the voice of Sebastian, the king's

brother—insults Antonio to provoke an argument. Caliban appears and is mocked by the courtiers, who give him jewelry and alcohol, which he feels makes him strong. The sound of Ariel's voice is heard, frightening the courtiers, who believe it to be a ghost. They are calmed as Caliban describes the sounds and voices of the spirits of the island, which make him dream he's in paradise. Asked who his master is, Caliban is silenced by Prospero. Gonzalo presses the group to search through the jungle for the prince.

Stefano and Trinculo doubt that Ferdinand will be found alive. Caliban tells them that his master is responsible for the disaster and asks for their help to regain his land. In exchange, Caliban falsely offers Miranda's hand in marriage and kingship of the island to both Trinculo and Stefano.

Ferdinand faces a future of imprisonment on the island, but he is comforted by the thought of Miranda. She expresses her feelings for him and Ferdinand replies in kind. This breaks Prospero's spell and Ferdinand is released. As they leave, Prospero realizes he has lost Miranda to a stronger power than his own: love.

Intermission (AT APPROXIMATELY 2:25 PM)

Act III

Stefano and Trinculo are nearing Prospero, and Caliban contemplates his approaching freedom. Meanwhile, Ariel has led the shipwrecked on a twisted journey across the island. He asks to be released, but Prospero won't yet let him go.

The king and courtiers enter, so weak they can hardly walk. They believe they will all die of hunger and that Ferdinand is dead. The king decides to disinherit his brother, Sebastian, and nominates Gonzalo as his heir.

Lulled by Ariel's music, everyone falls asleep except Antonio and Sebastian. They plot to murder both the king and Gonzalo in order to seize power. Ariel wakes everyone, and Sebastian and Antonio claim to have heard strangers about. Ariel causes a strange feast to appear, which Gonzalo sees as a sign of beneficence from heaven. Gonzalo dwells on the thought of reigning over a land such as this. The food vanishes and Ariel appears as a harpy, accusing the courtiers of various crimes. Now facing a wasting, slow extinction, the frightened courtiers flee to another part of the island.

Prospero realizes that through his magic he has brought hell to the island. Miranda takes Ferdinand to Prospero and tells him that they are in love. Prospero

Synopsis CONTINUED

summons Ariel to bless them. With Prospero's plan of revenge complete, Ferdinand discovers that his father is still alive. Caliban enters and demands Miranda for himself. Miranda rejects Caliban, and Prospero immobilizes him. Ariel describes how the king and Antonio are demented with fear and horror. If he were human, Ariel says, he would pity them. Moved by the spirit's feelings, Prospero resolves to be merciful and vows to release Ariel within the hour.

The king and courtiers appear, and Prospero reveals himself to them. Antonio, who thought he had killed Prospero, is astonished, and the king asks to be forgiven. Prospero reveals Ferdinand and Miranda to the king, who can barely believe his son is alive. Ferdinand introduces Miranda as his wife. The courtiers are surprised to find both their prince living and their ship repaired, and the king announces the match between Naples and Milan. Prospero offers forgiveness to Antonio, who rejects it. Prospero resolves to relinquish his magic powers. As he breaks his staff, he begs Ariel to stay with him, but Ariel flies away to freedom. Caliban is left alone on the island.

Reprinted courtesy of the Royal Opera House, Covent Garden

Thomas Adès

The Tempest

Premiere: Royal Opera House, Covent Garden, 2004

A three-act work based on Shakespeare's play, with music by Thomas Adès and a libretto by Meredith Oakes, *The Tempest* centers on Prospero, the former duke of Milan, who has been deposed and living in exile for years on a deserted island with his daughter, Miranda. He has in his power the spirit Ariel and the indigenous creature Caliban. When those responsible for Prospero's exile—including his brother, Antonio, and the king of Naples—sail near the island, Prospero, with the help of Ariel, conjures a storm to shipwreck them, exact his revenge, and arrange his return to Milan. Full of dreamy and highly lyrical language in Shakespeare's most musical vein, the play contains many diverse ideas and elements: the desire for revenge, the proper and improper use of power, the nature of magic, the superior force of young love, and the possibility of reconciliation. The text of the opera uses the play and its themes as a point of departure for musical imagination, with Oakes's libretto, as Adès has explained, "a translation of Shakespeare into modern English, to be all the more faithful and concentrate the drama." The opera's score likewise aims for fidelity to the spirit of Shakespeare's play, with an almost limitless palette of moods. There is comedy, romance, and action, as well as reflection and fantasy, depicted in music that is essentially lyrical but includes brash and dissonant episodes when the story demands it. *The Tempest* is a rare example of a recent opera that has achieved extraordinary critical and popular acclaim.

The Creators

Thomas Adès, who conducted the 2004 world premiere production of *The Tempest* at Covent Garden, was born in 1971 in London and studied piano and composition at the Guildhall School of Music and Drama and music at King's College, Cambridge. He is known internationally as a composer, conductor, and pianist. Among his notable compositions are the chamber opera *Powder Her Face* (1995), the orchestral works *Asyla* (1997), *Tevot* (2007), and *Polaris* (2010), the violin concerto *Concentric Paths* (2005), and the piano concerto *In Seven Days* (2008). Meredith Oakes (b. 1946) is an Australian playwright, poet, translator, and journalist. She has lived in London since 1970. The plays of William Shakespeare (1564–1616) have provided an abundance of material for such diverse opera composers as Giuseppe Verdi, Charles Gounod, Benjamin Britten, Gioachino

Rossini, Samuel Barber, and even Richard Wagner (whose youthful 1836 work *Das Liebesverbot* is based on *Measure for Measure*).

The Setting

In the Met's production of the opera, Prospero—a 19th-century impresario and the exiled duke of Milan—has re-created Milan's La Scala opera house on the island as a magical box for his sorcery—a place where the arts of theatrical illusion create the aura of fantasy that makes the extraordinary themes of the drama possible and plausible.

The Music

The orchestra establishes the color and versatility of the score right from the prelude, which depicts the tempest of the title in dramatic, almost cinematic terms. The vocal writing reflects both traditional ideas and is effectively innovative. The spirit Ariel, sung by a coloratura soprano, has some of the most remarkable vocal lines, in an extremely high tessitura. Unlike in other operas, where a soprano's top notes often depict an emotional climax, the high range here is inherent in Ariel's nature. In the composer's words, "that's where the character lives." Shakespeare's Caliban is generally understood as a being who is the opposite of Ariel in his very nature. But in the operatic version, rather than depicting him as a brute singing in a bass register, Adès cast the character as a lyric tenor, inspired by the play's descriptions of him as being like an eel or a fish. Caliban's Act II aria includes one of the score's most ravishing passages, in which he tells the shipwrecked newcomers not to fear the island's "noises, sounds, and voices." Prospero is a baritone whose authoritative nature recalls the stern father figures of the 19th-century Romantic operas of Verdi and Wagner. His often expository music reflects the character's struggle between his lower and his nobler instincts as he comes to terms with the limits of his powers—as a magician and as an all-too-human father. Comic elements are supplied by the characters Trinculo and Stefano, who have "drunken" effects such as hiccups written into their music. The few individually named courtiers of the play become a full chorus in the opera, with a striking entrance in Act II. Vocal ensembles are found at key moments as well—most notably in a sublime quintet toward the end of Act III, whose convergent harmonies superbly depict the idea of reconciliation, the quintessence of both the play and the opera.

The Tempest at the Met

Robert Lepage's production, which opened October 23, 2012, marked the opera's Met premiere.

Program Note

When William Shakespeare wrote *The Tempest* at the beginning of the 17th century, he conceived it as an acoustic experience as much as a verbal one. Often sparse in his stage directions, in *The Tempest* Shakespeare repeatedly asks for “solemn and strange music.” Caliban further testifies that “the isle” on which Prospero unleashes his magic “is full of noises.” So, of all Shakespeare’s plays, it was perhaps only natural that *The Tempest* would invite the interest of countless composers over its 400-year history. There have been many orchestral works based on the play but, despite operatic attempts by Halévy, Fibich, Frank Martin, Michael Tippett, and Luciano Berio, only Thomas Adès has come close to grappling with the richness and strangeness of this great meta-theatrical text. If the play concerns the clout of the theater—manifest in Shakespeare’s reference to his playhouse in “the great globe itself”—Adès and his librettist, Meredith Oakes, focus on music’s inimitable power to heal.

Much was expected of Adès when he received a commission for a new opera at the beginning of the new millennium. Pole-vaulting more senior and established figures on the British contemporary music scene, the Royal Opera House’s invitation was proof of Adès’s already significant achievements. Having been educated at the Guildhall and Cambridge—where he studied with Alexander Goehr and Robin Holloway—Adès was soon writing pieces for Simon Rattle in Birmingham (and then in Berlin) before launching his raucous chamber opera *Powder Her Face* in 1995. Recording contracts and the directorship of both Birmingham Contemporary Music Group and the Aldeburgh Festival followed. But would choosing Shakespeare for his second opera prove to be a bridge too far?

In working with Oakes, an Australian-born playwright, Adès deliberately distanced his adaptation from the original text. This was not to be a direct conversion of Shakespeare to the operatic stage. Rather, taking Verdi and Boito’s radical approach with *Otello* and *Falstaff* as a model, Oakes and Adès fashioned a new three-act structure from Shakespeare’s five-act play. Oakes preserved much of the original magic, but smashed together the play’s various personalities. Reported action becomes action proper and the central dispute between Naples and Milan plays out in a series of vignettes, dialogues, and confrontations. Such a dichotomy can be heard in the very text the characters sing, where simple couplets often underline conflict and resolution alike.

The focus of the opera’s struggle is, of course, Prospero. The rightful duke of Milan, his brother Antonio exiled him and his daughter Miranda to an island, all with the support of the king of Naples. Having heard that Antonio and the king’s court are passing by on a ship, Prospero conjures a tempest to shipwreck them all. The overture, completed shortly before the opera’s premiere in February 2004, shows Prospero at the height of his meteorological powers. At first we hear whispered string harmonics—music of heavenly stasis. But that noise is

soon blurred by a halftone step in both directions and a jarring sequence of chords, starting in the depths of the orchestra and releasing a musical storm. Swinging between microscopic dynamics and braying triple fortes, the music's knotty harmonies are based around that jarring halfstep. Rhythmically unstable, lacerated by a metal sheet and an orchestral whip, these wild deviations in tone become the hallmark of Prospero's world. If in Shakespeare's play Prospero is the origin of poetry and imagination, in the opera—as with Wagner's Wotan—he is a source of darkness and despair.

Gifted the power of Neptune, Prospero influences the music of those around him. One of Adès's most inspired creations is the role of Ariel. Sung by a soprano, the spirit's stratospheric vocal part often echoes Prospero's ranting (albeit a couple of octaves higher), but there is conflict here too. Having been released from one curse by Prospero, Ariel is now enslaved to him instead. Like Caliban, who claims the island as his own, Ariel communicates the real sonic spirit of the island. Ariel is often more sound than word, while Caliban, in one of the most ravishing passages in the opera, tells us that "the island's full of noises." Their home should be a sonic paradise, of which Caliban would gladly be king. Prospero's ire clearly does not belong.

In contrast to the island's inhabitants—the ferocious Prospero, the magical Caliban and Ariel—the exiled court is by far more structured. Echoes of the French baroque, dance rhythms, and canonical structures hint at the hierarchies Prospero hoped to drown in the storm. Poles away from those ranting monologues, the king of Naples is a musically muted figure. His sea-drenched court sings in short, stymied bursts of harmony, while individuals—such as the bitter, wrangling Antonio and Sebastian or the comic Trinculo and his drunken mate Stefano—mirror the disparate relationships of Prospero's exiled assembly. Only Gonzalo extends a dramatic and musical olive branch, though his optimism is continually challenged by the desperate situation in which he and his fellow travelers find themselves.

Bridging the gap between the island and the court is the burgeoning relationship of Ferdinand and Miranda. Representing the two factions, they mirror each other beautifully. After Ariel's vertiginous "Five fathoms deep," Ferdinand's response sounds particularly lyrical, although he has a more heroic side (recalling Prospero's music). Miranda, on the other hand, is wonderfully single-minded. She will not capitulate to her father's stentorian tones. Indeed, it is Miranda who appears to calm the storm as the curtain rises; polyphony gives way to homophony. In Ferdinand, Miranda finds her musical match. The couple's ability to connect the opera's political, dramatic, and musical poles—what Prospero calls "A stronger power than mine"—spurs its resolution.

But if Miranda and Ferdinand's Act II love duet shows two characters aligned, singing in unison at "My lover smiling / Blessed asylum"—the opening scenes

of the third act are as violent as the storm with which the opera began. Swinging between *ppp* (softest possible) and *fff* (loudest possible) dynamics, pinpointing that oppressive halftone or leaping across vast gulfs with ungainly intervals, the court and Prospero finally duke it out. Caliban's auditory haven becomes a distant memory as sliding trombones, cellos, double basses, and wild upsurging dissonances describe "hell's fury." Confronted once more by his daughter's love for Ferdinand, however, Prospero is rendered defenseless and sets in motion his final charm: to resolve the situation and free Ariel.

Liberated, Ariel blesses the couple: "Children born of mortal strife / May you live a happy life," the notes of which provide the theme for an ensuing passacaglia. This 17th-century courtly form, associated with both Spain and Italy, is a series of variations perched over a fixed bass line pattern. Providing further significance to Ariel's benediction, Prospero, the king, Gonzalo, Ferdinand, and Miranda are "reconciled and healed at last," journeying from darkness into light. Aggravated dissonances dissolve and in another change to the original dramaturgy, Caliban and Ariel (rather than Prospero) reinstate the island's whispered musico-magical state, transfigured in an entirely new key.

Stepping away from the shape and language of Shakespeare's original play could have been seen as running scared of the Bard's genius. But Adès and Oakes's textural and structural choices move closer to its message than any of their musical predecessors. Through a network of subtle but instantly recognizable musical ideas—dissonance and consonance, leaping intervals and legato lines, polyphony and homophony—drama and music are at one in *The Tempest*. The power of the former is reflected brilliantly in the language of the latter. Tipped headlong into an unstable vortex at the beginning of the opera, stasis and beauty are slowly restored and Adès hands Caliban and Ariel the keys to this refashioned musical paradise. —Gavin Plumley

ON STAGE NOW

*Two new productions and
two returning favorites!*

VERDI

Un Ballo in Maschera

NOV 8, 12, 15, 19, 24, 27, 30 DEC 4, 8 mat, 14

Marcelo Álvarez, Sondra Radvanovsky, and Dmitri Hvorostovsky star in David Alden's new production of Verdi's sweeping drama of intrigue and betrayal. Dolora Zajick and Stephanie Blythe share the role of Madame Ulrica.

THOMAS ADÈS

The Tempest

NOV 6, 10 mat, 14, 17 mat

The *Wall Street Journal* calls composer Thomas Adès's modern masterpiece based on Shakespeare, "The Met at its adventurous best." Robert Lepage's dazzling production stars Simon Keenlyside as Prospero.

MOZART

Le Nozze di Figaro

NOV 7, 10, 13, 17

Ildar Abdrazakov stars as Figaro and Mojca Erdmann is his bride Susanna in this sublime comedy of love, infidelity, and forgiveness.

MOZART

La Clemenza di Tito

NOV 16, 20, 24 mat DEC 1 mat, 6, 10

The virtuosic Elīna Garanča sings Sesto and Giuseppe Filianoti is the noble Tito in this handsome revival of one of the composer's final masterpieces, set in ancient Rome.

Visit metopera.org for full casting information and ticket availability.

The Cast and Creative Team



Thomas Adès

COMPOSER/CONDUCTOR (LONDON, ENGLAND)

THIS SEASON Composer and conductor of *The Tempest* for his Met Opera debut.

CAREER HIGHLIGHTS London's Almeida Opera gave the world premiere of his first opera, *Powder Her Face*, in 1995, and in 2004 his second opera, *The Tempest*, had its world premiere at the Royal Opera, Covent Garden (with later performances in Copenhagen, Frankfurt, Lübeck, Strasbourg, Santa Fe, and last summer in Quebec). He has conducted the London and Boston symphony orchestras, the L.A. Philharmonic, and the Royal Concertgebouw. He has given solo piano recitals at Carnegie Hall and London's Barbican Centre, including his new *Concert Paraphrase on "Powder her Face."* His *Mazurkas* were given their world premiere at Carnegie Hall by Emanuel Ax in 2010. Other recent works include *In Seven Days*, a concerto for piano and moving image; *Polaris*, performed last season by the New York Philharmonic; and *The Four Quarters*, premiered by the Emerson String Quartet at Carnegie Hall in 2011.



Meredith Oakes

LIBRETTIST (SYDNEY, AUSTRALIA)

THIS SEASON Librettist for *The Tempest* at the Met.

CAREER HIGHLIGHTS She has written plays, adaptations, translations, opera texts, and poems and has worked as a music critic in Australia and London. Her plays include *The Neighbour*, *The Editing Process*, *Faith*, *Her Mother and Bartók*, *Man for Hire*, *Shadowmouth*, and *Scenes from the Back of Beyond*. She is published by Oberon Books, for whom she has also recently written a monograph, *Mr Modernsky (How Stravinsky Survived Schoenberg)*. She wrote the libretto for Gerald Barry's *The Triumph of Beauty and Deceit* and is currently working on a libretto for Opera Australia with composer Jonathan Mills. She has also written radio plays and translated new and classic German and French plays, including Goethe's *Iphigenie auf Tauris*, Thomas Bernhard's *Heldenplatz*, Werner Schwab's *Die Präsidentinnen*, and Fatima Gallaire's *Princesses*.



Robert Lepage

DIRECTOR (QUEBEC, CANADA)

THIS SEASON *The Tempest* and Wagner's *Ring* cycle at the Met.

MET PRODUCTION *La Damnation de Faust* (debut, 2008).

CAREER HIGHLIGHTS He is a director, scenic artist, playwright, actor, and film director. In 1984 his play *Circulations* toured Canada, which was followed by *The Dragon's Trilogy*, *Vinci*, *Polygraph*, and *Tectonic Plates*. He founded his production company, Ex Machina, in 1994, and his produced plays include *The Seven Streams of the River Ota* and *A Midsummer Night's Dream*. He wrote and directed his first feature film, *Le Confessionnal*, in 1994 and went on to direct films that include *The Polygraph*, *Nô*, *Possible Worlds*, and an adaptation of his play *The Far Side of the Moon*. In 1997 he opened La Caserne, a multidisciplinary production center in Quebec City where he and his team have since created and produced opera productions, film projects, and theatrical and visual works, including *The Andersen Project* (2005), *Lipsynch* (2007), *The Blue Dragon* (2008), *Eonnagata* (2009), and *The Image Mill* (the largest architectural projection ever achieved). He is the creator and director of Cirque du Soleil's *KÀ* (a permanent show in residence in Las Vegas) and *TOTEM*, and directed Peter Gabriel's *Secret World* tour (1993) and *Growing Up* tour (2002). Operatic directorial projects include *The Rake's Progress* at La Monnaie (2007), Lorin Maazel's 1984 for Covent Garden (2005), *Bluebeard's Castle* and *Erwartung* for the Canadian Opera Company (1992), *La Damnation de Faust* (which was seen in Japan in 1999 and in Paris in 2001, 2004, and 2006), and *The Nightingale and Other Short Fables*, seen in Toronto, Aix-en-Provence, Lyon, New York, and Quebec.



Jasmine Catudal

SET DESIGNER (MONTREAL, CANADA)

THIS SEASON Set design for *The Tempest* for her debut at the Met.

CAREER HIGHLIGHTS Since graduating in 2003 from the costume and set design program at the École Nationale de Théâtre du Canada, she has designed sets and props for more than 50 productions in Quebec. Her work has been seen at Espace Libre, ESPACE GO, Théâtre d'Aujourd'hui, and La Licorne, and she has worked with directors including Michel Monty, Claude Poissant, Brigitte Poupart, Brigitte Haentjens, Alexis Martin, Benoit Vermeulen, and Marie-Thérèse Fortin. She has collaborated on two Cirque du Soleil productions, creating props for Robert Lepage's *KÀ* and set and prop designs for David Shiner's *Banana Shpeel*.

She is also one of the founding members of Festival OFF.T.A, an urban and artistic event whose programming promotes the intersection between stage, dance, and performance. She recently became co-artistic director of Usine C, a multidisciplinary performing arts center in Montreal.



Kym Barrett

COSTUME DESIGNER (LOS ANGELES, CALIFORNIA)

THIS SEASON Costume design for *The Tempest* for her debut at the Met.

CAREER HIGHLIGHTS Her costume designs for her first film, *Romeo + Juliet* (1996, directed by Baz Luhrmann), brought her to the United States, where she created the costumes for the film *Zero Effect*, followed by the internationally acclaimed *Matrix* trilogy. Other film work includes *Red Planet* and *Eragon* for 20th Century Fox; *Monster In Law*, *Rumor Has It*, *The Amazing Spiderman*, and *Green Hornet* for Sony Pictures; and *Gothica*, *Three Kings*, *Speed Racer*, and *Cloud Atlas* for Warner Brothers. She is currently in preproduction for Warner Brothers' upcoming film *Jupiter Ascending*. She previously collaborated with director Robert Lepage on Cirque du Soleil's *TOTEM*.



Michel Beaulieu

LIGHTING DESIGNER (MONTREAL, CANADA)

THIS SEASON Lighting design for *The Tempest* for his debut at the Met.

CAREER HIGHLIGHTS For over 41 years he has won numerous prizes and distinctions for his lighting designs for television, museums, exhibits, concerts, dance, stage, and opera productions. He has worked with director Robert Lepage on productions of Shakespeare's *A Midsummer Night's Dream* and Brecht's *Galilei* for Montreal's Théâtre du Nouveau Monde and the world premiere of Lorin Maazel's opera *1984* for London's Royal Opera House and Milan's La Scala.



David Leclerc

VIDEO IMAGE ARTIST (QUEBEC, CANADA)

THIS SEASON Video imagery for *The Tempest* for his debut at the Met.

CAREER HIGHLIGHTS He is a freelance graphic designer working in web design and video production. His work with Ex Machina and director Robert Lepage includes productions of *The Busker's Opera*, *The Andersen Project*, *Lipsynch*, *The Blue Dragon*, *Playing Cards 1: SPADES*, and Shakespeare's *The Tempest*. His works and photos have been used in numerous theatrical and corporate productions.



Crystal Pite

CHOREOGRAPHER (VANCOUVER, CANADA)

THIS SEASON Choreography for *The Tempest* for her debut at the Met.

CAREER HIGHLIGHTS She has created works for Cullberg Ballet, Nederlands Dans Theater 1, Ballett Frankfurt, National Ballet of Canada, Les Ballets Jazz de Montréal (resident choreographer, 2001–04), Cedar Lake Contemporary Ballet, Ballet British Columbia, Alberta Ballet, and Ballet Jorgen. A former member of Ballet British Columbia and Ballett Frankfurt, she formed her own company, Kidd Pivot, in 2002. The company received the Alcan Performing Arts Award in 2006 and tours internationally with productions that include *The Tempest Replica* (2011), *The You Show* (2010), *Dark Matters* (2009), and *Lost Action* (2006). She is also the associate choreographer of Nederlands Dans Theater, an associate dance artist of Canada's National Arts Centre, and the recipient of the 2008 Canada's Governor General's Mentorship Award and the 2011 Jacob's Pillow Dance Award.



Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON Miranda in *The Tempest*, Rosina in *The Barber of Seville*, and Blanche in *Dialogues des Carmélites* at the Met, Sesto in *La Clemenza di Tito* with the Canadian Opera Company, and the title role of *L'Enfant et Les Sortilèges* and Conception in *L'Heure Espagnole* for a Ravel double bill at Japan's Saito Kinen Festival.

MET APPEARANCES Zerlina in *Don Giovanni*, Dorabella in *Così fan tutte*, Stéphanie in *Roméo et Juliette* (debut, 2007), and Cherubino in *Le Nozze di Figaro*.

CAREER HIGHLIGHTS Recent performances include Rosina with the Vienna State Opera, Ruggiero in Handel's *Alcina* in Bordeaux, and Cherubino at the Glyndebourne Festival. She has also sung Sesto in *Giulio Cesare* and Cherubino at the Paris Opera, Costanza in Vivaldi's *Griselda* at the Santa Fe Opera, the title role of Offenbach's *La Périchole* in Bordeaux, Angelina in *La Cenerentola* with Fort Worth Opera, Cherubino with Munich's Bavarian State Opera, and Dorabella at the Salzburg Festival. She was the 2011 recipient of the Met's Beverly Sills Artist Award.



Audrey Luna

SOPRANO (SALEM, OREGON)

THIS SEASON Ariel in *The Tempest* at the Met and Zerbinetta in *Ariadne auf Naxos* for her debut with Fort Worth Opera.

MET APPEARANCES Najade in *Ariadne auf Naxos* and the Queen of the Night in *The Magic Flute* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Ariel with the Quebec Opera and in concert with Rome's Santa Cecilia Orchestra, the Queen of the Night with Lyric Opera of Chicago, Madame Mao in Adams's *Nixon in China* with Lyric Opera of Kansas City, and her Carnegie Hall debut in George Crumb's *Star Child* with the American Symphony Orchestra. She has also sung the title role of *Lucia di Lammermoor* with Opera Naples, Venus in Ligeti's *Le Grand Macabre* in concert with the New York Philharmonic, Gilda in *Rigoletto* with San Antonio Opera, Rosina in *Il Barbiere di Siviglia* with Opera Memphis, and the Queen of the Night with the Rome Opera, Santa Fe Opera, and Pittsburgh Opera.

The Cast and Creative Team CONTINUED



William Burden

TENOR (RAHWAY, NEW JERSEY)

THIS SEASON King of Naples in *The Tempest* at the Met, Nikolaus Sprink in Kevin Puts's *Silent Night* with the Opera Company of Philadelphia, Don Ottavio in *Don Giovanni* with Munich's Bavarian State Opera, and two world premieres: Peter in Mark Adamo's *The Gospel of Mary Magdalene* at the San Francisco Opera and Frank Harris in Theodore Morrison's *Oscar* at Santa Fe Opera.

MET APPEARANCES Gilbert Griffiths in the world premiere of Picker's *An American Tragedy*, Pelléas in *Pelléas et Mélisande*, Tybalt in *Roméo et Juliette*, and Janek in *The Makropulos Case* (debut, 1996).

CAREER HIGHLIGHTS He appeared in the U.S. premiere of Henze's *Phaedra* at the Opera Company of Philadelphia and the world premieres of Christopher Theofanidis's *Heart of a Soldier* at the San Francisco Opera and Daron Hagen's *Amelia* at the Seattle Opera. He has also performed with the Paris Opera, Munich's Bavarian State Opera, Houston Grand Opera, and at La Scala.



Iestyn Davies

COUNTERTENOR (YORK, ENGLAND)

THIS SEASON Trinculo in *The Tempest* at the Met; Daniel in Handel's *Belshazzar* with Les Arts Florissants in Madrid, London, and Paris; recitals at London's Wigmore Hall; a concert appearance with the New York Philharmonic; Didymus in Handel's *Theodora* in Quebec; and Britten's *The Canticles* at the Aldeburgh Festival.

MET APPEARANCES Unulfo in *Rodelinda* (debut, 2011).

CAREER HIGHLIGHTS Operatic engagements include Eustazio in *Rinaldo* at Lyric Opera of Chicago, Ottone in *L'Incoronazione di Poppea* in Zurich and with the Glyndebourne Festival Opera, Arsace in *Partenope* for New York City Opera, Oberon in *A Midsummer Night's Dream* with Houston Grand Opera and English National Opera, Apollo in *Death in Venice* with English National Opera and at La Scala, Hamor in Handel's *Jephta* with Welsh National Opera, and Creonte in Agostino Steffani's *Niobe, Regina di Tebe* at Covent Garden. He is a regular recitalist at London's Wigmore Hall and has appeared in concert with the Bournemouth Symphony Orchestra, London Philharmonic, Britten Sinfonia, Concerto Köln, Concerto Copenhagen, the Orchestra of the Age of Enlightenment, and Academy of Ancient Music.



Simon Keenlyside

BARITONE (LONDON, ENGLAND)

THIS SEASON Prospero in *The Tempest* at the Met, Rodrigo in *Don Carlo* at the Vienna State Opera, the title role in a concert performance of *Wozzeck* at Lincoln Center with the Philharmonia Orchestra, the title role of *Eugene Onegin* and Papageno in *Die Zauberflöte* at Covent Garden, *Wozzeck* with the Vienna State Opera and in Madrid, and Germont in *La Traviata* with Munich's Bavarian State Opera.

MET APPEARANCES The title role of *Hamlet*, Rodrigo, Count Almaviva in *Le Nozze di Figaro*, Belcore in *L'Elisir d'Amore* (debut, 1996), Olivier in *Capriccio*, Marcello in *La Bohème*, and Papageno.

CAREER HIGHLIGHTS The title role of *Billy Budd*, Prospero (world premiere) and Hamlet at Covent Garden, Rodrigo and Don Giovanni at the Vienna State Opera, Count Almaviva at La Scala, *Wozzeck* in Paris, Papageno at the Salzburg Festival, and Pelléas in *Pelléas et Mélisande* in Geneva, Paris, Salzburg, Berlin, and London.



Alan Oke

TENOR (SURREY, ENGLAND)

THIS SEASON Caliban in *The Tempest* at the Met, Hieréus/the Translator in Birtwistle's *The Minotaur* at Covent Garden, and Prince/Manservant/Marquis in *Lulu* and the Schoolteacher in *The Cunning Little Vixen* for Welsh National Opera.

MET APPEARANCES The Four Servants in *Les Contes d'Hoffmann*, Gandhi in *Satyagraha* (debut, 2008), Vitek in *The Makropulos Case*, Tchekalinsky in *The Queen of Spades*, and Monostatos in *The Magic Flute*.

CAREER HIGHLIGHTS Recent performances include Aschenbach in *Death in Venice* at the Lyon Opera and the Aldeburgh and Bregenz festivals; Don Basilio in *Le Nozze di Figaro* at the Glyndebourne Festival; Tinca in *Il Tabarro*, Gherardo in *Gianni Schicchi*, and the Dancing Master in *Ariadne auf Naxos* at Covent Garden; Bob Boles in *Peter Grimes* for Opera North; and Pinkerton in *Madama Butterfly* at London's Royal Albert Hall. Following a career as a baritone, he made his debut as a tenor as Brighella in *Ariadne auf Naxos* with Garsington Opera.

The Cast and Creative Team CONTINUED



Alek Shrader

TENOR (CLEVELAND, OHIO)

THIS SEASON Ferdinand in *The Tempest* for his debut and Count Almaviva in *The Barber of Seville* at the Met, Don Ramiro in *La Cenerentola* in Hamburg, Ernesto in *Don Pasquale* at the Glyndebourne Festival, and a recital at Carnegie's Weill Recital Hall.

CAREER HIGHLIGHTS Recent performances include Tom Rakewell in *The Rake's Progress* in Lille, Tamino in *Die Zauberflöte* with Lyric Opera of Chicago, the title role of Britten's *Albert Herring* with the Los Angeles Opera and Santa Fe Opera, Oronte in Handel's *Alcina* in Bordeaux, Tamino at the San Francisco Opera, and Gonzalve in Ravel's *L'Heure Espagnole* at the Glyndebourne Festival. He has also sung the title role of Bernstein's *Candide* in concert with the Los Angeles Orchestra, Egeo in Giovanni Simon Mayr's *Medea in Corinto* with Munich's Bavarian State Opera, and Ferrando in *Così fan tutte* at the Salzburg Festival. He was a 2007 winner of the Met's Grand Finals Concert.



Toby Spence

TENOR (HERTFORD, ENGLAND)

THIS SEASON Antonio in *The Tempest* at the Met, Don Ottavio in *Don Giovanni* at the Vienna State Opera, and Essex in Britten's *Gloriana* at Covent Garden.

MET APPEARANCES Laërte in *Hamlet* (debut, 2010).

CAREER HIGHLIGHTS At Covent Garden he has sung Ferdinand in *The Tempest*, David in *Die Meistersinger von Nürnberg*, Count Almaviva in *Il Barbiere di Siviglia*, Ramiro in *La Cenerentola*, and Tom Rakewell in *The Rake's Progress*. With English National Opera he has sung Tamino in *Die Zauberflöte*, the title role of Bernstein's *Candide*, Paris in Offenbach's *La Belle Hélène*, and Lenski in *Eugene Onegin*. He has also sung at the Paris Opera, Glyndebourne Festival, Munich's Bavarian State Opera, Hamburg State Opera, San Francisco Opera, Santa Fe Opera, and Lyric Opera of Chicago. He was the 2012 winner of the Royal Philharmonic Society Singer of the Year Award.

WORKSHOP PERFORMERS Geneviève Bérubé, Nicolas Bouchard Bellemare, Katherine Cowie, François Isabelle, Marco Morin, Katrine Patry, Jacinthe Pauzé-Boisvert, Francis Roberge, Wellesley Robertson, Eric Robidoux, Lila-Mae G. Talbot, Martin Vaillancourt