

KAIJA SAARIAHO

# L'AMOUR DE LOIN

CONDUCTOR  
Susanna Mälkki

PRODUCTION  
Robert Lepage

ASSOCIATE DIRECTOR  
Sybille Wilson

SET AND COSTUME DESIGNER  
Michael Curry

LIGHTING DESIGNER  
Kevin Adams

LIGHTSCAPE IMAGE DESIGNER  
Lionel Arnould

SOUND DESIGNER  
Mark Grey

GENERAL MANAGER  
Peter Gelb

MUSIC DIRECTOR EMERITUS  
James Levine

PRINCIPAL CONDUCTOR  
Fabio Luisi

Opera in five acts

Libretto by Amin Maalouf

Tuesday, December 6, 2016  
7:30–10:05PM

New Production

The production of *L'Amour de Loin* was made possible by a generous gift from the **Francis Goelet Trusts**

Additional funding for this production was received from The H.M. Agnes Hsu-Tang, PhD. and Oscar Tang Endowment Fund

Co-production of the Metropolitan Opera and L'Opéra de Québec

In collaboration with Ex Machina

# The Metropolitan Opera

2016-17 SEASON

The 2nd Metropolitan Opera performance of

KAIJA SAARIAHO'S

## L'AMOUR DE LOIN

CONDUCTOR

Susanna Mälkki

IN ORDER OF VOCAL APPEARANCE

JAUFRE RUEL

Eric Owens

THE PILGRIM

Tamara Mumford\*

CLÉMENCE

Susanna Phillips

This performance  
is being broadcast  
live on Metropolitan  
Opera Radio on  
SiriusXM channel 74.

Tuesday, December 6, 2016, 7:30-10:05PM

A scene from Saariaho's *L'Amour de Loin*

Chorus Master **Donald Palumbo**

Musical Preparation **Linda Hall, Caren Levine\*, Patrick Furrer, and Dimitri Dover\***

Assistant Stage Directors **Sarah Ina Meyers, Louisa Muller, and Paula Suozzi**

French Coach **Denise Massé**

Prompter **Caren Levine\***

Met Titles **Cori Ellison**

Scenery and electrical props constructed and painted by **Scène Éthique, Varennes, Québec;**

**Astuce, Québec City; and Metropolitan Opera Shops**

Properties and Puppets constructed and painted by **Michael Curry Design, Scappoose,**

**Oregon, and Metropolitan Opera Shops**

Costumes executed by **Metropolitan Opera Costume Department**

Custom Embroidery Motifs by **Stickerei Müller GmbH & Co. KG, Diespeck, Germany**

Wigs and Makeup executed by **Metropolitan Opera Wig and Makeup Department**

#### EX MACHINA PRODUCTION STAFF

Acrobatic Choreography Consultant **Geneviève Bérubé**

Technical Consultant **Tobie Horswill**

Acrobatic and Puppetry Supervisor **Martin Vaillancourt**

Video Manager **Catherine Guay**

Technical Director **Michel Gosselin, Assistant Olivier Bourque**

Production Manager **Viviane Paradis, Assistant Josiane Roberge**

Production Coordinator **Vanessa Landry-Claverie**

Producer **Michel Bernatchez**

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Electronics realized at Ircam (Gilbert Nouno, musical assistant) | Electronics supervised by Jean-Baptiste Barrière

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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.

\* Graduate of the Lindemann Young Artist Development Program

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#### 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

*Aquitaine, Tripoli, and at sea, 12th century*

## Act I

Jaufré Rudel, Prince of Blaye, is tired of the life of pleasure led by the young people of his rank. He yearns for a different, distant love, but he is resigned to the idea that he will never find it. A chorus of his old companions reproaches him for the change and makes fun of him. He tells them that the woman of whom he sings doesn't exist. Then, a Pilgrim who has arrived from overseas asserts that there is such a woman, and that he has met her. Jaufré can no longer think of anything but her.

## Act II

Returning to the East, the Pilgrim meets the Countess of Tripoli and admits to her that in the West, a prince-troubadour celebrates her in his songs, calling her his "love from afar." Offended at first, she later begins to dream of this strange and distant lover, but she also asks herself whether she merits such devotion.

## Act III

Returning to Blaye, the Pilgrim meets Jaufré and admits to him that the lady now knows that he sings of her. At this, the troubadour resolves to visit her in person.

Clémence, for her part, seems to prefer that their relationship remain distant. She doesn't want to live in anticipation, and she doesn't want to suffer.

*Intermission* (AT APPROXIMATELY 8:40 PM)

## Act IV

Having embarked across the sea, Jaufré is impatient to find his "love from afar," but at the same time he dreads their meeting. He regrets having set off on impulse, and his anguish is such that he falls ill and becomes more and more unwell the nearer he gets to Tripoli. He arrives there dying.

## Act V

When the ship lands, the Pilgrim goes ahead to warn Clémence that Jaufré is there, but that he is on the brink of death and is asking to see her. The troubadour arrives at the Tripoli citadel unconscious, carried on a stretcher. In the presence of the woman of whom he sang, he revives little by little. Thus the two "lovers from afar" meet, and with tragedy approaching, they throw caution to the wind. They declare their passion, embrace, and promise to love each other.

When Jaufré dies in her arms, Clémence rails against Heaven; believing herself to blame for the disaster which has just taken place, she decides to enter a convent. In the last scene, we see her at prayer, but her words are ambiguous, and we do not know exactly to whom she prays—her distant God, or her "love from afar."

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*Kaija Saariaho*

# L'Amour de Loin

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*Premiere: Salzburg Festival, 2000*

One of the most discussed, praised, and successful of recent operas, *L'Amour de Loin* is a seductively beautiful tale of love's unfathomable nature. The idea of impossible love was central to the explosion of poetry in Europe in the 12th century, and it has remained prominent in all the arts ever since. Unattainability (whether because of marriage, distance, or anything else) was crucial—any love object that was attainable was by definition unworthy of an extraordinary lover. These inquiries into the nature of love were not airy romantic discourses, but were sincere efforts to probe “natural philosophy,” or what would later be called “science.” Before gravity was theorized, for example, objects were understood to be capable of love because they fell—that is, they felt a pull toward the ground. (Even we moderns continue to speak of love in terms of “attraction.”) In such an environment, the idea of a lover literally pulled across a sea by an incomprehensible object of his attraction becomes convincing and compelling. Such love is ennobling but also enervating. It creates (inspiring poetry and music, for example) even as it has the power to upset one's health and peace of mind. Similarly, death, for the poetic soul, is both the end and the culmination, an idea that the medium of opera has explored with unique insight (in Wagner's *Tristan und Isolde*, for example). *L'Amour de Loin* probes the same artistic territory in a way that is sensitive to both the sources of the legend on which it is based and to the contemporary ear. *L'Amour de Loin* has already, in its brief existence, achieved an unprecedented consensus of approval from the wide spectrum of the opera world's constituents.

### *The Setting*

The opera takes place during the mid-12th century, the time of the historical Jaufré Rudel, a poet and troubadour. It is set in the Aquitaine region of France, on the Mediterranean Sea, and in the Crusader state of Tripoli in what is now Lebanon. The personal journey that Rudel takes across the sea recalls the cultural journey of Western Europeans to the East in the time of the Crusades: it held a destructive aspect (war) but also a creative aspect (the fluorescence of the arts and learning itself in 12th-century Europe, which owed much to contact with the refined cultures of the eastern Mediterranean).

### *The Music*

The score earned immediate praise for its beauty and individuality. The music is aware of the issues brought up by Rudel's poetry (transformation, longing, etc.) but does not attempt any form of antique imitation or medieval "color." The three characters, the chorus, and the orchestra each have distinct musical personalities. Clémence's music is based on modes—not actual modes of the middle ages (such as are heard in chants) but modes invented by the composer to illustrate her character; Rudel's music has a different feel, with characteristic intervals such as the perfect fifth (the interval that begins "Twinkle, Twinkle Little Star") again recalling the spirit rather than recreating the actual sound of medieval music. When Rudel and Clémence finally meet, the melodic structures of their music combine until they become the same type of music, eventually fusing into the same, single note. The Pilgrim's music provides connections between the two lovers, and the chorus has multiple functions. When Rudel is alone, the chorus is all male, and both reflects his expressions (like a multi-layered "inner voice") and provides a contrast (like the voices of the public). The women's chorus functions similarly for Clémence. The full chorus functions on several levels, including as a bridge between the characters and the orchestra—which is very active throughout the opera. The orchestra is traditional with a slight variation: strings, winds, brass, and percussion, plus piano with an additional electronic keyboard. There is melody and even "motifs," but Saariaho's compositional style particularly excels in subtle gradations of tone and color, which are ideal to express the psycho-spiritual metamorphoses of Rudel and Clémence.

### *The Creators*

One of the most highly regarded composers working today, Kaija Saariaho (b. 1952) was born in Finland and has lived in Paris since 1982. Her early music was steeped in serialism, and later works reflected the values of spectralism (i.e., composition with a focus on timbre). Electronics and computers have been a part of her vocabulary to varying degrees, as has voice. Librettist Amin Maalouf (b. 1949) was born in Lebanon and has lived in France since 1976. He is the prize-winning author of notable works of fiction and non-fiction, and has provided librettos for other works by Saariaho (including the operas *Adriana Mater* and *Emilie*).

### *Met History*

Robert Lepage's new production, opening December 1, 2016, marks the opera's Met premiere.

## Program Note

Little did anyone—least of all Kaija Saariaho herself—dream that she would reach the apogee of her artistry and fame as one of the leading opera composers of the 21st century. Early in her career, her works were heard largely by new-music aficionados and were often associated with the thorny modernist rigors of the Darmstadt School in Germany (including such composers as Boulez, Stockhausen, Berio, and many others) or the spiky electronic riffs of IRCAM, the computer-music mecca in Paris where she trained during the 1980s.

Until the late 1980s, Saariaho had been convinced that she could never write opera, at least as she knew it from stodgy old productions of standard repertory. But she found herself tempted by opera after writing her first stage work, the ballet *Maa* (“The Earth”) in 1991, and for her ultimate change of heart, we must thank the 1992 Salzburg Festival production of a work by another unlikely opera composer—*Saint-François d’Assise* by Olivier Messiaen—and its three key players: the late Belgian impresario Gerard Mortier, then Salzburg’s artistic director; Peter Sellars, director of that landmark production; and Dawn Upshaw, the soprano who all but stole the show in the key role of the Angel.

The American soprano’s recordings had already captured Saariaho’s imagination, and her performance in the Messiaen opera moved Saariaho to create two major works for Upshaw’s gleaming voice: *Château de l’Âme* and *Lonh*, both composed in 1996. The composer’s growing interest in the human voice was beginning to fortify the melodic side of her music and to nudge her toward a more extroverted, dramatic style and an embrace of the traditional symphony orchestra.

After the success of *Château de l’Âme*, Mortier immediately accepted Saariaho’s proposal for an opera project that she had in mind. As early as 1992, Saariaho had begun conceiving an opera based on the half-historic, half-legendary *vida breve*, or biographical sketch, of Jaufré Rudel, prince of Blaye, a 12th-century troubadour whose Provençal verses provided the text for *Lonh*. “Why did I choose this story that is really so foreign to me?” the composer mused. “The story chose me. It’s not traditionally dramatic, in the sense that nothing much happens. People said, ‘You’re not going to make an opera from a story like that.’ In the midst of composing it, I understood that it was also my story. I was at once the troubadour and the lady, these two parts of me that I try to reconcile in my life. It’s difficult to have, at the same time, your feet on the ground and your head in the sky.”

Like Messiaen’s magnum operatic opus, *L’Amour de Loin* grew more from a theme than from a plot. “I felt that I must create an opera about love and death,” Saariaho recalled. But she worried about finding a new path across such heavily trodden ground. “After all, nearly all operas are about these themes. But I wanted to go toward these great mysteries of our life that we cannot really approach through reason, but that I feel can be approached through music.”

## Program Note CONTINUED

Jaufré's *vida breve*, written a century after his death by the minstrels who disseminated his chansons and his legend, serves as a neat synopsis of the opera's spare plot:

Jaufré Rudel de Blaye was a noble and generous man. ... He fell in love with the Countess of Tripoli, without having seen her, because of the great virtues he had heard spoken of her by pilgrims returning from Antioch. He composed many poems to her, with lovely melodies but very simple verses. Because he wished to see her, he crossed the sea. He fell ill on board and was transported to an inn in Tripoli, nearly dead.

This was told to the Countess, and she went to him and took him in her arms. Knowing it was she, he recovered his sight and hearing and praised God for having kept him alive until he had seen her. He thus died in her arms. The Countess had him entombed, with great honor, in the house of the Templars. Then, because of the sorrow she felt for his death, she became a nun.

It was Peter Sellars who served as matchmaker between Saariaho and the Lebanese-born French author Amin Maalouf, recognizing that his talent for depicting both the medieval world and the cultural dissonances between East and West would serve him well in dramatizing this story. In his fluently poetic French libretto for *L'Amour de Loin*, the tale of Jaufré's pure and perfect "love from afar" is propelled on its arrow-straight course by an invented character, a Pilgrim of ambiguous gender whose reports of an ideal woman in Tripoli incite Jaufré to join the Second Crusade and cross the ocean to meet his beloved. Additionally, Saariaho suggested adding a sort of Greek chorus to help motivate and comment upon the characters while also providing an additional sonic tool.

Neither following nor flouting compositional fashion, Saariaho fleshes out the simple story with sounds that have long since become hallmarks of her style: luminous washes of iridescent color, a haunting dreamlike ambience, a focus on timbre and harmony, and a kind of slow-burning spiritual fire. Though the score cannot be called tonal, its harmonic language is tonally grounded, so it strikes the ear as hypnotically consonant. Saariaho sometimes evokes an antique flavor with the struck harp arpeggios of troubadour music, rhythms of medieval dance, and, most importantly, melodies and harmonies crafted from her own original modes (scales that do not adhere to the familiar major or minor diatonic patterns) redolent of the ones which dominated the music of the Middle Ages. Saariaho portrays each of the three characters in *L'Amour de Loin* through his or her own specific chords, melodic profiles, and orchestral textures. Jaufré's music is the mostly strongly and consistently modal, as befits a historical troubadour, and is clothed in harmonies comprising stacks of perfect fifths. In "Lanquan li jorn," the most famous of the historical Jaufré's seven extant songs (three of which include musical notation), he introduced the idea of "amor de lonh," or "love from afar." In the opera, Saariaho uses four of the original eight stanzas of his poem, creating her own mode and melody in a manner informed by her study of early troubadour

music. Surprisingly, this song is never sung by Jaufré himself but by the Pilgrim, when she tells Clémence of Jaufré's love. The Pilgrim sings three stanzas in French, and Clémence then sings the fourth verse in the original Occitan (Old Provençal, or Languedoc), a text which Saariaho had previously used in *Lonh*.

Apart from that moment, the enigmatic Pilgrim most often sings in slow, declamatory recitative whose modal tinge may suggest exotic travels as well as troubadour song and plainchant. Clémence also sings largely in recitative style, but her music is the most virtuosic in the opera, featuring wide, often dissonant leaps which rarely occur in the Pilgrim's music and never in Jaufré's.

Most of the music sung by the chorus, most often broken into male and female groups of companions of Jaufré and Clémence, is strikingly more declamatory and rhythmic than that of the three soloists. At other times, the complete chorus serves a non-dramatic function as an extension of the orchestra, adding another "instrumental" color to Saariaho's rich palette.

The orchestra demands some 80 players, yet Saariaho most often deploys it as a web of chamber groups interacting contrapuntally with the vocal lines. The score's electronic elements are so subtly blended into the musical texture as to be nearly imperceptible.

The dearth of apparent action through the opera's two hours is mirrored in the illusion of musical stagnation, by now a trademark of Saariaho's music. In fact, though the rhythmic activity can be glacial and not always perceptible, it is as essential to the music's architecture as the heartbeats of the characters are to the drama. *L'Amour de Loin* is radical in its dramaturgy and thus challenging for both interpreters and audiences. Though based on a historical character, it conjures a mythological resonance reminiscent of similarly pioneering operas like Wagner's *Tristan und Isolde*, Debussy's *Pelléas et Mélisande*, and Messiaen's aforementioned *Saint François d'Assise*. Like them, it is minimal in event and maximal in ideas, colors, and emotions, defying conventional Western operatic dramaturgy to bravely shift the dramatic onus to a unique and opulent sound world. And like those operas, *L'Amour de Loin* has already invited myriad theatrical interpretations of prodigious imagination and breathtaking diversity; since its triumphant world premiere in Salzburg in 2000, it has been seen in ten different productions on three continents. The tenth, Robert Lepage's present production for the Met, was first presented at the Festival d'Opéra de Québec in July 2015. In creating this production, Lepage and set and costume designer Michael Curry found their inspiration in Saariaho's luminous musical evocation of the sea and its different moods, its role as both bridge and barrier between individuals and cultures.

—Cori Ellison

*Cori Ellison is dramaturg at Glyndebourne Festival Opera and serves on the vocal arts faculty at the Juilliard School.*

# The Cast and Creative Team



## Kaija Saariaho

COMPOSER (HELSINKI, FINLAND)

**CAREER HIGHLIGHTS** She is a prominent member of a group of Finnish composers and performers who are making a worldwide impact. She studied at Helsinki's Sibelius Academy with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, founded the progressive Ears Open group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, beginning in 1982, at IRCAM in Paris—the city that has been her home most of the time ever since. Before working at IRCAM, Saariaho came to know the French “spectralist” composers, whose techniques are based on computer analysis of the sound spectrum. This approach inspired her to develop her own method for creating harmonic structures, as well as a detailed notation system using harmonics, microtonality, and a continuum of sound from pure tone to unpitched noise. In addition to *L'Amour de Loin*, her operatic works include *Adriana Mater*, on an original libretto by Amin Maalouf, premiered in a Paris Opera production directed by Peter Sellars in 2006; *Émilie*, a monodrama for soprano Karita Mattila that premiered in Lyon in 2010; and *Only the Sound Remains*, an opera on text by Ezra Pound, premiered in 2016 at the Dutch National Opera. Among her many awards and honors are a Grawemeyer Award and the Polar Music Prize.



## Amin Maalouf

LIBRETTIST (BEIRUT, LEBANON)

**CAREER HIGHLIGHTS** Born in Lebanon, he moved to Paris in 1976. He has published 16 books, including novels such as *Leo Africanus*, essays such as *In the Name of Identity*, and four texts for works by Kaija Saariaho, including *L'Amour de Loin* and *La Passion de Simone*. His books have been translated into more than 50 languages. He has received several international awards, including the prestigious Prix Goncourt in 1993 and the Spanish Premio Principe de Asturias in 2010. In 2011, he was shortlisted for the Man Booker Prize. The Académie Française elected Maalouf in June 2011 to the seat left vacant by the death of anthropologist Claude Lévi-Strauss.



## Susanna Mälkki

CONDUCTOR (HELSINKI, FINLAND)

**THIS SEASON** *L'Amour de Loin* for her debut at the Met, the world premiere of Luca Francesconi's *Trompe-la-Mort* at the Paris Opera, and orchestral works by Berlioz, Mahler, Debussy, and Messiaen with the Helsinki Philharmonic Orchestra, as well as guest appearances with the Chicago Symphony Orchestra, San Francisco Symphony, Cleveland Orchestra, and Swedish Radio Symphony.

**CAREER HIGHLIGHTS** This season marks her debut year as Chief Conductor of the Helsinki Philharmonic Orchestra. She was recently appointed Principal Guest Conductor of the Los Angeles Philharmonic, a post she assumes in autumn 2017, and she is also Principal Guest Conductor of the Gulbenkian Orchestra in Lisbon. Previous operatic highlights include *The Makropoulos Case* at the Paris Opera, *Der Rosenkavalier* and *Le Nozze di Figaro* at the Finnish National Opera, *Jenůfa* in Hamburg, and a 2011 production of Francesconi's *Quartett* at La Scala in which she became the first woman to conduct an opera for that company. Her recent guest conducting highlights include appearances with the New World Symphony, Bavarian Radio Symphony Orchestra, Philadelphia Orchestra, New York Philharmonic, and BBC Symphony Orchestra.



## Robert Lepage

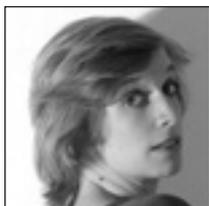
DIRECTOR (QUEBEC, CANADA)

**THIS SEASON** *L'Amour de Loin* at the Met.

**MET PRODUCTIONS** *The Tempest*, Wagner's *Ring* cycle, and *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 has produced plays including *The Seven Streams of the River Ota* and *A Midsummer Night's Dream*. He wrote and directed his first feature film *Le Confessionnel* in 1994 and went on to direct films including *The Polygraph*, *Nô*, *Possible Worlds*, and an adaptation of his play *The Far Side of the Moon*. He opened La Caserne, a multidisciplinary production center in Quebec City, in 1997, at which 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 his *Growing Up* tour (2002). Operatic directorial projects include *The Voyage* for the Quebec Opera, *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*, which has been seen in Toronto, Aix-en-Provence, Lyon, New York, and Quebec.

## The Cast and Creative Team CONTINUED



### Sybille Wilson

ASSOCIATE DIRECTOR (BRUSSELS, BELGIUM)

**THIS SEASON** *L'Amour de Loin* for her debut at the Met. She also directs Juan Pablo Carreno's *La Digitale* at Bogotá's Teatro Colón, Alexandros Markeas's *La Douce Amère* at Marseilles's Théâtre de la Criée, and *A l'Ombre de Saint-Saëns* in Paris, and associate directs Britten's *War Requiem* with Yoshi Oida in Lyon.

**CAREER HIGHLIGHTS** She has worked as a stage director since 2002, focusing on opera and other musical performances. Her engagements have included productions in Germany (Frankfurt Oper), France (Opéra de Marseille, Festival d'Aix-en-Provence, Opéra de Lille), and Belgium (La Monnaie, Théâtre Royal du Parc, Bozar de Bruxelles, Operastudio Vlaanderen, Festival de Wallonie, Flagey). She was also director in residence for the Liege Philharmonic Orchestra and Jeunesses Musicales de Belgique-Francophone between 2003 and 2008. She has directed many prestigious singers and musicians, including José Van Dam, Maurane, Cédric Tiberghien, and Louis Langrée, inviting them to participate in multidisciplinary forms. More recently, she has focused on contemporary works and was invited to stage a trilogy of operas in Marseille.



### Michael Curry

SET AND COSTUME DESIGNER (ST. LOUIS, MISSOURI)

**THIS SEASON** *L'Amour de Loin* at the Met.

**MET PRODUCTION** *Die Zauberflöte* (debut, 2004).

**CAREER HIGHLIGHTS** He works widely as a visual and concept designer for the world's foremost entertainment companies. He excels in a broad range of theatrical forms, including opera, dance, musical theater, contemporary pop concerts, and live televised spectacles. He is best known for his designs in multiple Olympic opening ceremonies, *The Lion King* on Broadway, and his innovations in scenic visual effects, costuming, and puppetry. He owns and operates Michael Curry Design in Portland, Oregon, and collaborates regularly with directors such as Robert Lepage, Nicholas Hytner, Julie Taymor, and William Friedkin.



### Kevin Adams

LIGHTING DESIGNER (PANHANDLE, TEXAS)

**THIS SEASON** *L'Amour de Loin* at the Met.

**MET PRODUCTION** *Rigoletto* (debut, 2013)

**CAREER HIGHLIGHTS** He has received Tony Awards for his work on *Hedwig and the Angry Inch*, *Spring Awakening*, *American Idiot*, and *The 39 Steps*, and his other Broadway productions have included *Hands on a Hardbody*, *Next to Normal*, *Hair*, *Passing Strange*, *Everyday Rapture*, *Man and Boy*, *Hedda Gabler*, and *Take Me Out*, as well as solo shows for John Leguizamo and Eve Ensler. His off-Broadway credits

include *The Scottsboro Boys*, *Carrie*, *Rent*, and new works by Tony Kushner, Edward Albee, Terrence McNally, Christopher Durang, Neil Simon, Richard Greenberg, Eric Bogosian, and Anna Deveare Smith. He has also designed for Glimmerglass Opera, New York City Opera, Houston Grand Opera, Canadian Opera Company, Washington National Opera, Bard Summerscape, and the HBO film *Mildred Pierce*. He is the recipient of numerous honors, including the Obie, Lucille Lortel, Drama Desk, and Outer Critics Circle awards.



## Lionel Arnould

LIGHTSCAPE IMAGE DESIGNER (QUEBEC CITY, CANADA)

THIS SEASON *L'Amour de Loin* at the Met.

MET PRODUCTION *Götterdämmerung* (debut, 2012)

CAREER HIGHLIGHTS He studied at the École des Beaux Arts in Épinal, France, and was introduced to the world of computer graphics in 1991. After moving to Canada in 1995, he discovered the artistic aspects of multimedia while working on several projects for Ex Machina (*The Dragon's Trilogy*, *Busker's Opera*, 1984, *Götterdämmerung*, *Needles and Opium*, *Hamlet Collage*). Since that time, he has specialized in video projection design and has worked on numerous contemporary music projects (including Gryphon Trio's *Constantinople* and John Oswald's *Radiant*), contemporary theater (Théâtre Péril and Théâtre Blanc), and museum installations (Quebec's Museum of Civilization).



## Mark Grey

SOUND DESIGNER (VIENNA, AUSTRIA)

THIS SEASON *L'Amour de Loin* at the Met.

MET PRODUCTIONS *The Death of Klinghoffer*, *The Merry Widow*, *Iolanta*, *Bluebeard's Castle*, *Nixon in China*, and *Doctor Atomic* (debut, 2008).

CAREER HIGHLIGHTS Recent projects have included sound design for *The King and I*, *Carousel*, *El Pasado*, *Oklahoma!* and *The Sound of Music* for Lyric Opera of Chicago; Saariaho's *Circle Map* with the New York Philharmonic at the Park Avenue Armory; *Nixon in China* at the Royal Swedish Opera, Weinberg's *The Passenger* for Houston Grand Opera and Lincoln Center Festival; and Adams's *El Niño* and *The Gospel According to the Other Mary*. He also designed sound for *The Death of Klinghoffer* for his debut at English National Opera, *The Bonesetter's Daughter* at the San Francisco Opera, and (as sound designer and artistic collaborator) for Adams's *On the Transmigration of Souls*. Additional performances include works at Avery Fisher Hall, Carnegie Hall, London's Royal Albert Hall and Barbican Centre, Sydney Opera House Concert Hall, and Amsterdam's Concertgebouw. He designed the sound for the world premiere of *Doctor Atomic* at the San Francisco Opera in 2005.



## Tamara Mumford

MEZZO-SOPRANO (SANDY, UTAH)

**THIS SEASON** The Pilgrim in *L'Amour de Loin* at the Met and concert appearances with with the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Berliner Philharmoniker, and the Simón Bolívar Symphony Orchestra.

**MET APPEARANCES** Nearly 150 performances, including Smeaton in *Anna Bolena*, Flosshilde in *Das Rheingold* and *Götterdämmerung*, Margret in *Wozzeck*, Hippolyta in *A Midsummer Night's Dream*, Laura in *Luisa Miller* (debut, 2006), Lola in *Cavalleria Rusticana*, Mavra Kuzminichna/Matryosha in *War and Peace*, Maddalena in *Rigoletto*, The Abbess in *Suor Angelica*, Dryade in *Ariadne auf Naxos*, and Pauline in *The Queen of Spades*.

**CAREER HIGHLIGHTS** Recent engagements have included The Pilgrim with Opéra de Québec, Daniel Schnyder's *Charlie Parker's Yardbird* with Gotham Chamber Opera, Marta in *Iolanta* with the Dallas Opera, the title role of Henze's *Phaedra* and Lucretia in Britten's *The Rape of Lucretia* with the Opera Company of Philadelphia, Dido in *Dido and Aeneas* at the Glimmerglass Opera, Ottavia in *L'Incoronazione di Poppea* at the Glyndebourne Opera, and the world premiere of Adams's oratorio *The Gospel According to the Other Mary* with the Los Angeles Philharmonic. She is a graduate of the Met's Lindemann Young Artist Development Program.



## Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

**THIS SEASON** Clémence in *L'Amour de Loin* and Musetta in *La Bohème* at the Met, Donna Anna in *Don Giovanni* for her debut with the Zurich Opera, Cleopatra in *Giulio Cesare* with Boston Baroque, and solo recitals at Carnegie Hall and in Boston and Washington, D.C.

**MET APPEARANCES** Rosalinde in *Die Fledermaus*, Antonia/Stella in *Les Contes d'Hoffmann*, Fiordiligi in *Così fan tutte*, Donna Anna, Pamina in *Die Zauberflöte*, and Musetta (debut, 2008).

**CAREER HIGHLIGHTS** Recent appearances have included Juliette in *Roméo et Juliette* with Lyric Opera of Chicago, Hanna in *The Merry Widow* with Boston Lyric Opera, Donna Anna in Frankfurt, Arminda in Mozart's *La Finta Giardiniera* at the Santa Fe Opera, and the Countess in *Le Nozze di Figaro* in concert in Lisbon with the Gulbenkian Orchestra. She has also sung the title role of *Lucia di Lammermoor*, Adina in *L'Elisir d'Amore*, and Stella in Previn's *A Streetcar Named Desire* at Lyric Opera of Chicago; Lucia with the Minnesota Opera; Pamina in Barcelona, and the Countess with Santa Fe Opera and Dallas Opera. She was the 2010 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



## Eric Owens

BASS-BARITONE (PHILADELPHIA, PENNSYLVANIA)

**THIS SEASON** Jaufré Rudel in *L'Amour de Loin*, the Water Gnome in *Rusalka*, and Voice of Neptune in *Idomeneo* at the Met; Wotan in *Das Rheingold* at Lyric Opera of Chicago; and Tsar Dodon in *The Golden Cockerel* at Santa Fe Opera.

**MET APPEARANCES** Orest in *Elektra*, General Leslie Groves in *Doctor Atomic* (debut, 2008), Sarastro in *Die Zauberflöte*, and Alberich in the *Ring* cycle.

**CAREER HIGHLIGHTS** Bach's *St. Matthew Passion* conducted by Simon Rattle and staged by Peter Sellars at the Lucerne Festival, the BBC Proms, and Park Avenue Armory; Porgy in *Porgy and Bess* and the Water Sprite in *Rusalka* at Lyric Opera of Chicago; the title role of *Der Fliegende Holländer* at Washington National Opera; King Philip in *Don Carlo* in Philadelphia; the title role of *Macbeth* at the Glimmerglass Festival; and Alberich at the Deutsche Oper Berlin and Vienna State Opera. He has also sung General Leslie Groves with the San Francisco Opera (world premiere) and Lyric Opera of Chicago; Sharpless in *Madama Butterfly* and Ferrando in *Il Trovatore* at Los Angeles Opera; Oroveso in *Norma* at Covent Garden; an evening of jazz standards at the Kennedy Center; and a series of concerts as artist-in-residence at the New York Philharmonic.

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**WORKSHOP PERFORMERS** Nicolas Audet, Geneviève Bérubé (Captain), Pauline Bonani, François Isabelle, Josianne Levasseur, Katrine Patry, Vincent Poliquin-Simms, William Poliquin-Simms, Hugues Sarra-Bournet, Martin Vaillancourt

# Facilities and Services

## THE ARNOLD AND MARIE SCHWARTZ GALLERY MET

Art gallery located in the South Lobby featuring leading artists. Open Monday through Friday, 6pm through last intermission; Saturday, noon through last intermission of evening performances.



## ASSISTIVE LISTENING SYSTEM AND BINOCULARS

Wireless headsets, which work with the FM assistive listening system to amplify sound, are available at the coat check station on the South Concourse level before performances. Binoculars are also available for rental at the coat check station on the South Concourse level. The rental cost is \$5. A major credit card or driver's license is required as deposit.



## BLIND AND VISUALLY IMPAIRED

Large print programs are available free of charge from the ushers. Braille synopses of many operas are available free of charge. Please contact an usher. Tickets for no-view score desk seats may be purchased by calling the Metropolitan Opera Guild at 212-769-7028.



## BOX OFFICE

Monday–Saturday, 10am–8pm; Sunday, noon–6pm. The Box Office closes at 8pm on non-performance evenings or on evenings with no intermission. Box Office Information: 212-362-6000.

## CHECK ROOM

On Concourse level (Founders Hall).

## FIRST AID

Doctor in attendance during performances; contact an usher for assistance.

## LECTURE SERIES

Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212-769-7028.

## LOST AND FOUND

Security office at Stage Door. Monday–Friday, 2pm–4pm; 212-799-3100, ext. 2499.

## MET OPERA SHOP

The Met Opera Shop is adjacent to the North Box Office, 212-580-4090. Open Monday–Saturday, 10am–final intermission; Sunday, noon–6pm.



## PUBLIC TELEPHONES

Telephones with volume controls and TTY Public Telephone located in Founders Hall on the Concourse level.

## RESTAURANT AND REFRESHMENT FACILITIES

The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Met Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Met ticket holders. For reservations please call 212-799-3400.



## RESTROOMS

Wheelchair-accessible restrooms are on the Dress Circle, Grand Tier, Parterre, and Founders Hall levels.

## SEAT CUSHIONS

Available in the South Check Room. Major credit card or driver's license required for deposit.

## SCHOOL PARTNERSHIPS

For information contact the Metropolitan Opera Guild Education Department, 212-769-7022.

## SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Met Opera Guild at 212-769-7028. These no-view seats provide an affordable way for music students to study an opera's score during a live performance.

## TOUR GUIDE SERVICE

Backstage tours of the Opera House are held during the Met season on most weekdays at 3:15pm, and on select Sundays at 10:30am and/or 1:30pm. For tickets and information, call 212-769-7028. Tours of Lincoln Center daily; call 212-875-5351 for availability.

## WEBSITE

[www.metopera.org](http://www.metopera.org)



## WHEELCHAIR ACCOMMODATIONS

Telephone 212-799-3100, ext. 2204. Wheelchair entrance at Concourse level.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be readmitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Please be sure to turn off all devices before entering the auditorium.