

THOMAS ADÈS

THE EXTERMINATING ANGEL

CONDUCTOR
Thomas Adès

PRODUCTION
Tom Cairns

SET AND COSTUME DESIGNER
Hildegard Bechtler

LIGHTING DESIGNER
Jon Clark

PROJECTION DESIGNER
Tal Yarden

CHOREOGRAPHER
Amir Hosseinpour

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

MUSIC DIRECTOR DESIGNATE
Yannick Nézet-Séguin

Opera in three acts

Libretto by Tom Cairns in collaboration
with the composer, based on the screenplay
by Luis Buñuel and Luis Alcoriza

Tuesday, November 21, 2017
7:30–10:10PM

New Production
Last time this season

The production of *The Exterminating Angel*
was made possible by a generous gift from
Robert L. Turner

Additional funding was received from The
H.M. Agnes Hsu-Tang, PhD. and Oscar Tang
Endowment Fund, the Francis Goelet Trusts,
and American Express

A co-commission and co-production of the
Metropolitan Opera; Royal Opera House,
Covent Garden; Royal Danish Theatre;
and Salzburg Festival

The Metropolitan Opera
2017-18 SEASON

The 8th Metropolitan Opera performance of
THOMAS ADÈS'S

**THE
EXTERMINATING
ANGEL**

CONDUCTOR
Thomas Adès

THE HOSTS

EDMUNDO DE NOBILE
Joseph Kaiser

LUCÍA DE NOBILE, HIS WIFE
Amanda Echalaz

THEIR GUESTS

LETICIA MAYNAR, AN OPERA SINGER
Audrey Luna

LEONORA PALMA
Alice Coote

SILVIA DE ÁVILA, A YOUNG WIDOWED MOTHER
Sally Matthews

FRANCISCO DE ÁVILA, HER BROTHER
Iestyn Davies

BLANCA DELGADO, A PIANIST
Christine Rice

ALBERTO ROC, HER HUSBAND, A CONDUCTOR
Rod Gilfry

Tuesday, November 21, 2017, 7:30-10:10PM

BEATRIZ

Sophie Bevan

EDUARDO, HER FIANCÉ

David Portillo

RAÚL YEBENES, AN EXPLORER

Frédéric Antoun

COLONEL ÁLVARO GÓMEZ

David Adam Moore

SEÑOR RUSSELL, AN ELDERLY MAN

Kevin Burdette

DOCTOR CARLOS CONDE

Sir John Tomlinson

THE STAFF

JULIO, THE BUTLER

Christian Van Horn

LUCAS, THE FOOTMAN

John Irvin

ENRIQUE, THE WAITER

Ian Koziara**

PABLO, THE COOK

Paul Corona

MENI, A MAID

Mary Dunleavy

CAMILA, A MAID

Catherine Cook

SERVANTS

Andrea Coleman

Marc Persing

OUTSIDE THE HOUSE

PADRE SANSON

Jeff Mattsey

YOLI, SILVIA'S SON

Lucas Mann

ONDES MARTENOT

Cynthia Millar

PIANO

Dimitri Dover*

GUITAR

Michael Kudirka

* Graduate of the
Lindemann Young Artist
Development Program

** Member of the
Lindemann Young Artist
Development Program

Tuesday, November 21, 2017, 7:30–10:10PM



A scene from
Thomas Adès's *The
Exterminating Angel*

Chorus Master **Donald Palumbo**
Musical Preparation **Caren Levine***, **Patrick Furrer**,
Bryan Wagorn*, **Dimitri Dover***, and **Zalman Kelber****
Assistant Stage Directors **James Hurley**, **Jonathon Loy**, and
J. Knighten Smit
Stage Band Conductor **Jeffrey Goldberg**
Prompter **Caren Levine***
Met Titles **Michael Panayos**
Children's Chorus Director **Anthony Piccolo**
Assistant Costume Designers **Laura Hunt** and
Dana Burkart
Assistant Projection Designer and Video Programmer
Christopher Ash
Scenery, properties, and electrical props constructed and
painted by **Royal Opera House Production Department**,
Salzburg Festival, and **Metropolitan Opera Shops**
Costumes executed by **Royal Opera House Production
Department**, **Salzburg Festival**, and **Metropolitan Opera
Costume Department**
Wigs and Makeup executed by **Metropolitan Opera
Wig and Makeup Department**
Animals supervised by **All-Tame Animals**

* Graduate of the
Lindemann Young Artist
Development Program

** Member of the
Lindemann Young Artist
Development Program

Yamaha is the
Official Piano of the
Metropolitan Opera.

The Exterminating Angel is performed by arrangement with
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.

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.

Visit metopera.org

Synopsis

Act I

A luxurious mansion on the Calle de la Providencia, the home of Lucía and Edmundo de Nobile, in the 1960s. Guests are expected for dinner, but strange things are happening. The butler, Julio, fails to stop Lucas, the footman, from running away, and the maids Meni and Camila also attempt to leave. The Nobiles arrive after attending a performance at the opera. When the guests go into the dining room, Meni and Camila finally escape, along with some other servants.

At dinner, Nobile toasts Leticia. As Lucía announces the first course, the waiter spills it spectacularly on the floor, but not everyone is amused. Lucía decides to postpone her other “entertainments,” and a performing bear and a number of lambs are removed to the garden. The rest of the servants flee the house despite Lucía’s protestations. Only Julio remains behind.

In the drawing room, Blanca performs at the piano. The engaged couple Eduardo and Beatriz dance, and Leonora flirts with Doctor Conde. When he declines to dance, she kisses him instead. The Doctor confides in Raúl Yebenes that Leonora is gravely ill and does not have long to live. Blanca’s performance ends to general acclaim. The guests encourage Leticia to sing, but Señor Roc protests that she has performed enough for the evening.

A number of guests prepare to depart, while Roc falls asleep. In the closet, Lucía gives her secret lover, Colonel Álvaro Gómez, a fleeting kiss. The guests become lethargic and distracted—although it is now very late, none of them attempt to leave. Though confused, Nobile graciously offers beds to anyone who wishes to stay. Señor Russell and the Colonel are horrified as some guests remove their tailcoats, but eventually they too lie down to sleep in the drawing room. Eduardo and Beatriz retreat to a private corner to spend their first night together.

Act II

The guests wake the following morning. Silvia announces that she slept very badly. The Doctor examines Russell: The old man is dying. Julio is supposed to prepare breakfast but reports that no supplies have arrived at the house. When Lucía tries to take some of the ladies to her bedroom to freshen up, they do not make it past the threshold of the dining room. Blanca is worried about her children, but even she and her husband are unable to leave. Silvia finds the unusual situation humorous, particularly as she knows her son is in good hands with his private tutor, Padre Sansón. A further attempt by the guests to leave fails when Julio approaches with coffee and the leftovers from the previous evening’s dinner. Leticia entreats the butler not to enter the drawing room, but

her warnings are in vain. Blanca is desperate, while Raúl sees no reason to get overly excited. Francisco complains that he cannot possibly stir his coffee with a teaspoon. When sent to procure coffee spoons, Julio also seems to have become a prisoner in the drawing room.

Evening approaches. Russell's condition has worsened: He has fallen into a coma and needs urgent medical attention. When they have nothing left to drink, the guests begin to panic. The Doctor pleads for calm, although even he seems to be losing his composure. Raúl becomes aggressive and holds Nobile responsible for the situation. Francisco is frantic and resists all attempts at pacification. Russell suddenly and unexpectedly regains consciousness, expressing his relief that he will not live to experience the "extermination." Beatriz is troubled by the thought of dying amidst all these people, rather than alone with Eduardo.

During the night, Russell dies. The Doctor and the Colonel haul his corpse into the closet, while Eduardo and Beatriz watch in secret.

Intermission (AT APPROXIMATELY 8:50PM)

Act III

Police guarding the mansion drive back a crowd of people gathered outside. Although some people break through the police ranks, nobody is able to enter the house.

In the drawing room, Julio and Raúl burst a water pipe, and the guests rush desperately to quench their thirst. Tormented with hunger, everyone's behavior becomes increasingly irrational. Blanca combs only one side of her hair, driving Francisco to hysterical desperation. When he is unable to find the pills for his stomach ulcer, Francisco immediately presumes that someone has hidden them. Raúl goads Francisco about his relationship with his sister and triggers a volley of insults between the two men. Nobile tries to keep the peace, but this merely earns him recriminations. Leonora, who is in great pain, expresses her longing for the assistance of the Doctor and the Virgin Mary. Francisco is nauseated by Blanca's smell and once again loses his nerves.

In her delirium, Leonora sees a disembodied hand wandering around the drawing room. Trying to stop it, she stabs Blanca's hand with a dagger. In the closet, Eduardo and Beatriz decide to take their own lives. Señor Roc appears to molest Leticia, but Raúl accuses the Colonel instead. Nobile is injured during the ensuing scuffle. The lambs from the garden wander into the drawing room.

Outside, the army has quarantined the mansion. Padre Sansón appears with Silvia's son, Yoli, and the people demand that the boy be sent inside. Despite encouragement from the crowd, Yoli is unable to get into the house.

The guests have slaughtered the lambs and cook them on a makeshift fire. Leonora recalls a premonition she had on the evening of the opera performance and attempts a magic ritual with Blanca and Leticia. It fails, and she declares that innocent blood is needed. Francisco discovers Eduardo and Beatriz's bodies in the closet. During the course of yet another quarrel, Raúl hurls Francisco's box of pills out of the drawing room. Silvia no longer takes any interest; cradling the corpse of one of the lambs in her arms, she thinks she is rocking Yoli to sleep.

The bear appears across the threshold. Gradually the idea takes hold among the guests that a sacrifice is needed to secure their liberation: Nobile must be killed. The Doctor and the Colonel try to make the others reconsider but to no avail. Nobile declares that he will sacrifice himself, but Leticia interrupts him. She realizes that, at this moment, each of them is in exactly the same place as when their strange captivity began. With her encouragement, the others hesitantly repeat their actions from that first night. Together they approach the threshold and are finally able to cross it. The guests and the crowd outside the mansion encounter one another. Their freedom will not last long.

Synopsis reproduced by kind permission of the Salzburg Festival.

Thomas Adès

The Exterminating Angel

Premiere: Haus für Mozart, Salzburg Festival, 2016

Luis Buñuel's classic 1962 film *El Ángel Exterminador* (*The Exterminating Angel*), which inspired Thomas Adès and librettist Tom Cairns's opera, has an unusual premise: A sophisticated group of people at a dinner party find that, for reasons that are never explained or even deeply questioned, they cannot leave the room they are in. Over an indeterminate period of time, their basest instincts emerge, and even when the survivors manage to escape, they find that they may be trapped again elsewhere. The film defies attempts at systematic analysis and even seems to denounce the need for answers as one of society's many pathologies. The idea of using a film as a source for an opera is not shocking in itself, but adapting one that has baffled and fascinated both audiences and critics is an extraordinary task. Admittedly, there are obvious ways in which *El Ángel Exterminador* commends itself to the opera house: There are operatic references in the story, and a formal dinner party is itself a form of theater—one in which there is an acknowledged gulf between what people say and what they actually mean. Still, the strange conceit of this particular film presents great challenges—namely, the unanswered question of why this is all happening. In attempting to address this issue, though, Adès joins a long line of operatic composers. The idea of unseen forces, whether internal or external, that cause characters to behave in perplexing ways has long been brilliantly explored in opera, with the comedies of Mozart, the epics of Wagner, and the many operas that feature supernatural or infernal influences all constructed around this same concept.

The Creators

Thomas Adès (b. 1971) is a London-born conductor, pianist, and composer in a wide range of genres, including chamber, choral, and orchestral music. For the operatic stage, he has previously composed the ripped-from-the-tabloids *Powder Her Face* (1995) and the Shakespeare-inspired *The Tempest* (2004), which appeared at the Met in 2012. The libretto for *The Exterminating Angel* was written, in collaboration with the composer, by Tom Cairns (b. 1952), a London-based designer, director, and librettist who has worked internationally in stage, television, and film. The career of filmmaker Luis Buñuel (1900–1983) spanned several decades, from his groundbreaking 1929 surrealist classic *Un Chien Andalou* to *Cet Obscure Objet du Desir* in 1977. He worked extensively in his native Spain—in which he was unwelcome during the years of the Franco dictatorship—as well as in France, the United States, and, for many years, Mexico, where he made many of his most notable films, including *El Ángel Exterminador*.

The Setting

The opera is set in and around a mansion in a large city suggestive of—but not definitively stated to be—Mexico City, during the 1960s.

The Music

Adès's score examines through music the ideas Buñuel explored with dialogue and visuals alone. (In fact, the film itself has almost no musical underscoring). As the story moves from the comfortably elegant to the disturbingly surreal, pleasant party music evolves into a more unusual ambience, but the familiar and the puzzling are always present in various configurations. Despite the ensemble nature of the work—more than a dozen singers appear onstage together throughout most of the evening—a unique musical personality differentiates each character. The layering of individual voices is one of the fascinations of the score, culminating in such ensemble pieces as a chorus that depicts a sudden retreat into group obsessive compulsive disorder. Over the course of the work, the music reflects increasing panic and the dissolution of societal norms. There are, however, clear musical forms that emerge at all points of the score, even in the most surreal moments. Adès and Cairns also added a few static elements—a duet, an aria, and some other set pieces—that had been suggested by the film's visuals. One of the most striking examples is a duet for the suicidal lovers Eduardo and Beatriz—a sort of dual-liebestod, or "love-death." It, like much of the work, manages to boldly exist at the forefront of contemporary composition while also honoring centuries of past operatic tradition.

Met History

On October 26, 2017, Adès himself conducted the work's United States premiere, in a production directed by Cairns.

Program Note

Thomas Adès is unafraid to occupy dangerous ground. Whether peering into the Duchess of Argyll's private quarters in *Powder Her Face* (1995) or stepping onto Prospero's island in *The Tempest* (2004), his theatrical work is unapologetically bold. So when it came to announcing his third opera, Adès was unlikely to hide his light. Inspired by Luis Buñuel's surrealist film *El Ángel Exterminador*, Adès and his librettist Tom Cairns's new opera takes us to the very edge of horror. Sometimes, the threat is conveyed with a blackly comic glint and, at others, with barbaric ferocity. But a fundamental question hovers over the whole, like the wings of its eponymous yet invisible angel. "What can it mean?" Colonel Álvaro Gómez asks at the beginning of Act II. "I don't know," Raúl Yebenes responds. "There is no explanation."

Extracting significance from—or appending meaning to—Buñuel's film has been a vexing business ever since it first appeared on screen in 1962, when Francisco Franco's fascist regime was at its height in Spain. Buñuel, a Spaniard working in exile in Mexico, obfuscated any message couched in the film in a bid to prevent it becoming the unnecessary focus of interpretative rationalization:

If the film which are you are about to see seems to you enigmatic or incongruous, that is how life is also. It is repetitive like life and, like life again, subject to many interpretations. The author declares that it was not his intention to play with symbols, at least not consciously. Perhaps the best explanation for *El Ángel Exterminador* is that, rationally, there is none.

Even the evocative title was only added at a later date. The film was originally called *Los Náufragos de la Calle Providencia* (*The Shipwrecked of Providence Street*), apparently taking its lead from a painting by Théodore Géricault concerning the 1816 shipwreck of the French frigate *Méduse*, whose survivors engaged in cannibalism. The idea of a group stranded during a disaster—a theme Adès previously explored with *The Tempest*—certainly provides a potent metaphor for the film's otherwise mundane scenario, revolving around a dinner party. For generations, similarly dysfunctional dinners have provided vehicles for revelation and degradation, though in this case, none of the guests—nor, indeed, the hosts themselves, the glamorous Lucía and Edmundo de Nobile—is aware of what is about to be unleashed. The servants, on the other hand, are better informed.

The idea of adapting Buñuel's film first occurred to Adès before he began work on *The Tempest*. Unlike Shakespeare's play, the basis for numerous adaptations, *El Ángel Exterminador* seems a somewhat unyielding choice, notwithstanding the many references to opera throughout the screenplay. But Adès, whose mother is an art historian specializing in surrealism, insists that the story is fundamentally operatic. "Every opera is about getting out of a particular situation," he says, and "every piece of music is looking for an exit. ... The film is very musical in another way, too, because there's an underground river of meaning, which is not

exactly what the people are saying.” Eschewing a soundtrack, Buñuel’s original is characterized by “silences between the spoken lines,” which, while powerful, could be expressed even more forcefully through music. “Music supports the private personality behind the façade on the one hand (and lets us feel empathy with the characters),” Adès explains, “but on the other, it also supports the other force that is pulling them into a kind of shared nothingness.”

In constructing their libretto, Adès and Cairns decided to reduce the number of characters, as well as the length of the text itself, given the extra time needed to sing spoken lines. In the end, however, they were surprised how closely their libretto followed the screenplay by Buñuel and Luis Alcoriza. Nevertheless, there are some notable departures from its dramaturgy, not least in the inclusion of various arias and ensembles, like those in Bach’s *Passions*. They seem to stand apart from the narrative, while commenting upon it, and allow us access to the character’s “private personalities.”

For these static moments, which do not occur in what Adès calls “real time,” he and Cairns turned to Buñuel’s poetry from the 1920s. And like those surreal texts, the arias, “where the action stops and the music comments on the emotional meaning of what is happening,” have a heightened quality. So what can be a rather objective, detached, and even cold drama in the original *El Ángel Exterminador* becomes a much more heated and unpredictable experience in Adès and Cairns’s *The Exterminating Angel*.

The arias that punctuate the action take many forms. Lucía de Nobile’s “Ragoût Aria,” heard near the beginning of the drama, suggests, by means of a latter-day waltz—more in the manner of Ravel’s terrifying *La Valse* than Johann Strauss II’s lilting *Blue Danube*—the collapse of a social order. That is certainly one of the main lines of interpretation applied to Buñuel’s film, not least in reference to Franco’s Spain. The opera now invites similar comparisons to today’s global socio-political situation.

Musically, however, the score is more timeless, as given to allusion as it is to vehement dissonance. The Baroque flourishes of Blanca Delgado’s piano variations and her vision “over the sea,” sung “as if remembering a tune from childhood,” imply a Proustian search for lost time. More beautiful, and more ageless still, is the lavish language of Beatriz and Eduardo’s love scenes. Idealists, even visionaries—neither of whom is accorded a surname in the film or the opera—they are completely absorbed in their romance, much like Francisco de Ávila’s obsession with his coffee spoons, his medicine, and his sister, or Leonora Palma’s lustful dependency on Doctor Carlos Conde.

These meditative numbers constitute gathering points in a score that is otherwise typified by states of flux. Throughout, melodies threaten to become murmurs, glissandos decay the primacy of individual notes, and, in one alarming moment, just as the guests try to confront the threshold into and out of the room, the ondes Martenot is instructed to play as if it were “swallowing the

orchestra." This fascinating electronic instrument, invented by French cellist and wartime radio telegrapher Maurice Martenot in 1928, was first used by figures such as Edgard Varèse and Olivier Messiaen, both of whom were drawn to apocalyptic subjects. In Adès's score, the ondes Martenot "becomes a symbol," the composer says, "the voice of this 'exterminating angel,' in the sense that the instrument is heard whenever a figure says something that contributes to the situation of immobility." In many ways, its role is mirrored by that of the large arch towering over Hildegard Bechtler's set.

As the guests step over this threshold that will imprison them and greet each other with the word "enchanted"—which gains a double meaning in the process—the ondes Martenot lends an air of surreality in a passage that is quickly followed by a disturbing repeat of the welcoming ritual. Likewise, when Lucia declares that "tonight's entertainment has begun," the ondes Martenot returns to provide an ironic halo. At one point, during the cadenza in Blanca's ethereal aria, Adès marks that the angel's "voice" is "not controlled by human will," emitting music without limitation, while constantly underlining the restrictions placed on those in the room.

Ultimately, it is the realization, true or false, that these boundaries can be broken that heralds the end of *The Exterminating Angel*. Like Blanca before her, Leticia sees a vision of home, far away in Jerusalem. Entrenched dissonance falls away, and a new, far-sighted music, marked "transfigured," appears to have broken the grasp of the invisible angel. The ondes Martenot is mute, the solemn, funereal Wagner tubas and growling trombones fall silent, and Leticia's voice, like that of a Valkyrie (as her character is nicknamed), takes wing. She sings words from an early-12th-century Zionide by Toledo-born poet Yehuda Halevi, who sadly—and perhaps tellingly—died shortly after arriving in the Promised Land.

As the bells that began the opera return, not ringing in a new dawn but seemingly the advent of martial law—hinted at during the terrifying interlude that follows Act I—we are left uncertain as to the conclusion. Is salvation at hand, implored in the last screaming "Libera me"? Or does the absence of a double bar line at the end of Adès's score point to a ceaseless cycle? Or perhaps the focus now turns to the audience—the next unwitting throng to be swallowed by that all-devouring angel?

—Gavin Plumley

Gavin Plumley, commissioning editor of English-language program notes for the Salzburg Festival, appears frequently on BBC Radio 3 and has written for newspapers, magazines, and opera and concert programs worldwide.

The Cast and Creative Team



Thomas Adès

COMPOSER AND CONDUCTOR (LONDON, ENGLAND)

THIS SEASON Composer and conductor for *The Exterminating Angel* at the Met.

MET APPEARANCES *The Tempest* (debut, 2012).

CAREER HIGHLIGHTS He conducted *The Exterminating Angel's* world premiere at the Salzburg Festival in 2016, as well as the work's premiere at Covent Garden earlier this year. London's Almeida Opera gave the world premiere of his first opera, *Powder Her Face*, in 1995, and in 2004, he conducted the world premiere of his second opera, *The Tempest*, at Covent Garden. His recording of *The Tempest* with the Metropolitan Opera won a Grammy in 2014. He is the first artistic partner of the Boston Symphony and has led the Royal Concertgebouw, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, London Philharmonic Orchestra, and Vienna Philharmonic, among others. Opera conducting engagements include *The Tempest* at the Vienna State Opera and *The Rake's Progress* at Covent Garden and in Zurich. He recently recorded four of his orchestral works—*Asyla*, *Polaris*, *Tevot*, and *Brahms*—with the London Symphony Orchestra. He has given solo piano recitals at Carnegie Hall and London's Barbican Centre. Recent compositions include *The Four Quarters*, premiered by the Emerson String Quartet in 2011; *Totentanz*, premiered at the BBC Proms in 2013; and *Powder Her Face Suite*, premiered this year by the Berlin Philharmonic.



Tom Cairns

LIBRETTIST AND DIRECTOR (DROMARA, NORTHERN IRELAND)

THIS SEASON *The Exterminating Angel* at the Met for his debut and in Copenhagen.

CAREER HIGHLIGHTS His opera directing credits include the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden; Poulenc's *La Voix Humaine* and the world premiere of Thomas Adès's *The Tempest* at Covent Garden; *La Traviata* and Sir Harrison Birtwistle's *The Second Mrs Kong* at the Glyndebourne Festival; *The Tempest* in Copenhagen and Strasbourg; *La Bohème* in Stuttgart; *Un Ballo in Maschera* at the Bavarian State Opera; *The Makropulos Case* at the Edinburgh International Festival and Opera North; Tippett's *King Priam* at English National Opera, Opera North, and in Antwerp; and *Werther* and *Jenůfa* at Opera North. For the theater, he has directed *Scenes from an Execution*, *Aristocrats*, and *The Odyssey* at London's National Theatre; *All About My Mother* and *Cloud Nine* at the Old Vic; *Aunt Dan and Lemon* at the Almeida Theatre; *Phaedra* at the Donmar Warehouse; and *Minetti* at the Edinburgh International Festival; among others. His work also includes the film *Marie and Bruce*, with Julianne Moore and Matthew Broderick, and *Amongst Women*, *Big Day*, *Alistair Fish*, and *Trouble in Tahiti* for the BBC.

The Cast and Creative Team CONTINUED



Hildegard Bechtler

SET AND COSTUME DESIGNER (STUTTART, GERMANY)

THIS SEASON *The Exterminating Angel* at the Met for her debut and in Copenhagen.

CAREER HIGHLIGHTS She designed the sets and costumes for the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden. Additional operatic credits include designs for *La Damnation de Faust* at Staatsoper Berlin; Mozart's *La Finta Giardiniera* and the world premiere of Paul Moravec's *The Letter* at the Santa Fe Opera; *La Traviata*, *La Cenerentola*, and *Don Giovanni* at the Glyndebourne Festival; *The Makropulos Case* at the Edinburgh International Festival and Opera North; *Dido and Aeneas* at La Scala; *La Damnation de Faust*, *War and Peace*, *Lohengrin*, and *Peter Grimes* at English National Opera; *Werther*, *Madama Butterfly*, *Kat'a Kabanova*, *Wozzeck*, and *Don Carlos* at Opera North; *Lady Macbeth of Mtsensk* at Opera Australia; *Dialogues des Carmélites* at the Paris Opera and Washington National Opera; and the *Ring* cycle at the Edinburgh International Festival and Scottish Opera. A 2012 Olivier Award winner, her work has appeared on Broadway and in the West End, as well as at London's National Theatre, Royal Shakespeare Company, Old Vic, Donmar Warehouse, Royal Court Theatre, and Almeida Theatre, among others.



Jon Clark

LIGHTING DESIGNER (LONDON, ENGLAND)

THIS SEASON *The Exterminating Angel* at the Met for his debut and in Copenhagen, *Lucia di Lammermoor* at Covent Garden and in Athens, *The Jungle* and *The Inheritance* at the Young Vic, *The Lorax* at the Old Vic and in Toronto, *Amadeus* and *Absolute Hell* at London's National Theatre, and *Frozen* in the West End.

CAREER HIGHLIGHTS He is an associate artist of the Royal Shakespeare Company and has worked extensively for the National Theatre. He has designed for numerous world premieres, including *The Exterminating Angel* at the Salzburg Festival, Brett Dean's *Hamlet* at the Glyndebourne Festival, Ryan Wigglesworth's *The Winter's Tale* at English National Opera, Philip Glass's *The Perfect American* in Madrid, and George Benjamin's *Written on Skin* in Aix-en-Provence. Additional operatic credits include *The Exterminating Angel* and Chabrier's *L'Étoile* at Covent Garden; Szymanowski's *Król Roger* at Opera Australia and Covent Garden; *Wozzeck*, Detlev Glanert's *Caligula*, and Monteverdi's *Il Ritorno d'Ulisse in Patria* at English National Opera; and *La Bohème* at English National Opera and in Amsterdam; among others. His designs have also appeared at the Old Vic, Donmar Warehouse, and Royal Court Theatre, as well as on Broadway and in the West End.



Tal Yarden

PROJECTION DESIGNER (JERUSALEM, ISRAEL)

THIS SEASON *The Exterminating Angel* at the Met for his debut and in Copenhagen; *Network*, directed by Ivo van Hove, at London's National Theatre; and the world premiere of Tang Jianping's *107 Days in Nanking* at China's Jiangsu Centre for the Performing Arts.

CAREER HIGHLIGHTS He has designed for over 100 theater, opera, and dance productions at venues including Shakespeare in the Park, Roundabout Theatre Company, Brooklyn Academy of Music, London's Barbican Centre, Paris's Comédie-Française, and on Broadway and in the West End. His operatic credits include the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, the world premiere of Charles Wuorinen's *Brokeback Mountain* in Madrid, the world premiere of Tansy Davies's *Between Worlds* at English National Opera, *La Clemenza di Tito* and *Idomeneo* in Brussels, *Mazepa* in Berlin, *Macbeth* in Lyon, and *Salome* and Schreker's *Der Schatzgräber* in Amsterdam. He has worked with a wide range of musicians, including David Bowie, Patti Smith, Annie Lennox, James Brown, and Alicia Keys, and has produced and designed numerous events, video installations, and projections for clients including the United Nations, Microsoft, the *New York Times*, and Armani.



Amir Hosseinpour

CHOREOGRAPHER (TEHRAN, IRAN)

THIS SEASON *The Exterminating Angel* at the Met for his debut.

CAREER HIGHLIGHTS He is the founder of the Amir Hosseinpour Dance Company and serves on the board of trustees of Turtle Key Arts. As a choreographer, his credits include the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden; *Guillaume Tell* at Welsh National Opera, the Polish National Opera, and in Geneva; *Les Troyens*, *Tannhäuser*, *Götterdämmerung*, and Alexander Knaifel's *Alice in Wonderland* in Amsterdam; *L'Enfant et les Sortilèges* and Zemlinsky's *Der Zwerg* at the Paris Opera; *Giulio Cesare* at the Bavarian State Opera; *Les Troyens* at La Scala; and *Dialogues des Carmélites* in Strasbourg; among many others. He has directed *Il Barbiere di Siviglia* at Covent Garden, Telemann's *Der Geduldige Socrates* in Berlin and Innsbruck, Rameau's *Platée* in Amsterdam, Stravinsky's *The Soldier's Tale* in Barcelona, *L'Italiana in Algeri* at Staatsoper Berlin, and *Orphée et Eurydice* at the Bavarian State Opera. He works frequently with Philip Glass and choreographed the world premiere of the composer's *Spuren der Verirrten* in Linz and his *Akhnaten* in Antwerp. He recently collaborated with Jonathan Lunn for the upcoming film *Teen Spirit*, starring Elle Fanning.

The Cast and Creative Team CONTINUED



Sophie Bevan

SOPRANO (LONDON, ENGLAND)

THIS SEASON Beatriz in *The Exterminating Angel* for her debut at the Met, Penelope in Britten's *Gloriana* in Madrid, and the Forest Bird in *Siegfried* at Covent Garden.

CAREER HIGHLIGHTS Recent performances include Beatriz in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, Tytania in *A Midsummer Night's Dream* at the Aldeburgh Festival, Hermione in the world premiere of Ryan Wigglesworth's *The Winter's Tale* at English National Opera, Sophie in *Der Rosenkavalier* and Antigone in Enescu's *Oedipe* at Covent Garden, and Pamina in *Die Zauberflöte* in Madrid. She has also sung Handel's *Messiah* with Boston's Handel and Haydn Society, the Governess in Britten's *The Turn of the Screw* in concert with London's Aurora Orchestra, Susanna in *Le Nozze di Figaro* and Ilia in *Idomeneo* at Covent Garden, Michal in Handel's *Saul* at the Glyndebourne Festival, the title role of *The Cunning Little Vixen* and Pamina at Welsh National Opera, Leïla in *Les Pêcheurs de Perles* at English National Opera, Sophie in concert with the City of Birmingham Symphony Orchestra, Ninetta in Rossini's *La Gazza Ladra* in Frankfurt, Euridice in *L'Orfeo* in London, and the Forest Bird in Lucerne.



Alice Coote

MEZZO-SOPRANO (FRODSHAM, ENGLAND)

THIS SEASON Leonora Palma in *The Exterminating Angel* and Prince Charming in *Cendrillon* at the Met and Sara in *Roberto Devereux* in Frankfurt.

MET APPEARANCES Idamante in *Idomeneo*, Octavian in *Der Rosenkavalier*, Anne Strawson in Nico Muhly's *Two Boys*, Sesto in *Giulio Cesare*, Hansel in *Hansel and Gretel*, and Cherubino in *Le Nozze di Figaro* (debut, 2006).

CAREER HIGHLIGHTS Recent performances include Vitellia in *La Clemenza di Tito* at the Glyndebourne Festival, the title role of *Ariodante* at the Canadian Opera Company and in concert in Vienna, Octavian at Covent Garden and Lyric Opera of Chicago, the Composer in *Ariadne auf Naxos* at the Bavarian State Opera and in Paris, and Dejanira in Handel's *Hercules* on tour with The English Concert. She has also sung Prince Charming in Barcelona and at Covent Garden; Hänsel in *Hänsel und Gretel* in Madrid; Ruggiero in *Alcina* on tour with The English Concert; the title role of *Xerxes* at English National Opera; Dejanira at the Canadian Opera Company; Nicklausse in *Les Contes d'Hofmann*, Idamante, and Charlotte in *Werther* at San Francisco Opera; and Octavian at the Bavarian State Opera, Vienna State Opera, LA Opera, Seattle Opera, and in Geneva.



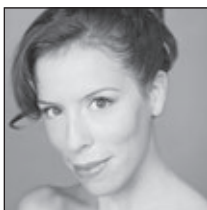
Amanda Echalaz

SOPRANO (DURBAN, SOUTH AFRICA)

THIS SEASON Lucía de Nobile in *The Exterminating Angel* at the Met and the title role of *Ariadne auf Naxos* at the Santa Fe Opera.

MET APPEARANCES Cio-Cio-San in *Madama Butterfly* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Lucía de Nobile in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, Cio-Cio-San in Brussels, and the title role of *Tosca* in Dresden and at Covent Garden and Opera Australia. She has also sung Cio-Cio-San at Lyric Opera of Chicago and in Cape Town; *Tosca* in Venice, Salzburg, São Paulo, and at the Santa Fe Opera, Staatsoper Berlin, and English National Opera; the title roles of *Manon Lescaut* and *Salome* in Brussels; Tatiana in *Eugene Onegin* at English National Opera and in Bologna; Ker in the world premiere of Sir Harrison Birtwistle's *The Minotaur* at Covent Garden; Liù in *Turandot* at English National Opera; Amelia in *Un Ballo in Maschera* in London; Elisabeth in *Don Carlo* at Staatsoper Berlin; and Maddalena in *Andrea Chénier* at the Bregenz Festival.



Audrey Luna

SOPRANO (SALEM, OREGON)

THIS SEASON Leticia Maynar in *The Exterminating Angel* at the Met and Marie in *La Fille du Régiment* at Hawaii Opera Theatre.

MET APPEARANCES Olympia in *Les Contes d'Hoffmann*, the Fiakermilli in *Arabella*, Ariel in Thomas Adès's *The Tempest*, Najade in *Ariadne auf Naxos*, and the Queen of the Night in *The Magic Flute* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Leticia Maynar in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, the Queen of the Night in Venice, and Ariel at the Vienna State Opera. She has also sung Olympia at the Norwegian National Opera; the Queen of the Night at Lyric Opera of Chicago, the Santa Fe Opera, the Pittsburgh Opera, and in Rome; the title role of *Lakmé* in Montreal; Zerbinetta in *Ariadne auf Naxos* at Virginia Opera; Madame Mao in John Adams's *Nixon in China* in Dublin and at Lyric Opera of Kansas City; Ariel in Quebec; the title role of *Lucia di Lammermoor* at Opera Naples; Venus in Ligeti's *Le Grand Macabre* with the New York Philharmonic; Gilda in *Rigoletto* at San Antonio Opera; and Rosina in *Il Barbiere di Siviglia* at Opera Memphis.



Sally Matthews

SOPRANO (SOUTHAMPTON, ENGLAND)

THIS SEASON Silvia de Ávila in *The Exterminating Angel* for her debut at the Met and Elisabeth in *Don Carlos* in Lyon.

CAREER HIGHLIGHTS Recent performances include Silvia de Ávila in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, the title role of *Jenůfa* at the Bavarian State Opera, Konstanze in *Die Entführung aus dem Serail* at LA Opera, the Countess in *Capriccio* in Brussels, and Donna Anna in *Don Giovanni* in Amsterdam. She has also sung Blanche de la Force in *Dialogues des Carmélites* in Amsterdam and at Covent Garden, Konstanze at the Glyndebourne Festival and in concert at the BBC Proms, the Peri in Schumann's *Das Paradies und die Peri* in concert with the London Symphony Orchestra, the title role of Richard Strauss's *Daphne* and *Jenůfa* in Brussels, Brahms's *Ein Deutsches Requiem* in Barcelona, and Ellen Orford in *Peter Grimes* in Rome. She appears regularly with many of the world's leading orchestras, including London's Philharmonia Orchestra, the Rotterdam Philharmonic Orchestra, Berlin Philharmonic, and Bavarian Radio Symphony Orchestra, and with conductors such as Antonio Pappano, Bernard Haitink, Sir Simon Rattle, Daniel Harding, Robin Ticciati, and François-Xavier Roth.



Christine Rice

MEZZO-SOPRANO (MANCHESTER, ENGLAND)

THIS SEASON Blanca Delgado in *The Exterminating Angel* at the Met, Handel's *Messiah* with Boston's Handel and Haydn Society, Penelope in Monteverdi's *Il Ritorno d'Ulisse in Patria* at Covent Garden, Almaltea in Rossini's *Mosé in Egitto* in Naples, and Giulietta in *Les Contes d'Hoffmann* in Amsterdam.

MET APPEARANCES Hansel in *Hansel and Gretel* (debut, 2014) and Giulietta.

CAREER HIGHLIGHTS Recent performances include Blanca Delgado in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, Penelope at the Innsbruck Festival of Early Music and Norwegian National Opera, Juno in *Semele* at Garsington Opera, Giulietta at Covent Garden, Donna Elvira in *Don Giovanni* at English National Opera, and the title role of *Carmen* in Zurich. She has also sung Ruggiero in *Alcina* in Madrid, Lucretia in *The Rape of Lucretia* at the Glyndebourne Festival, Bradamante in *Alcina* in Paris, and Almaltea at Welsh National Opera, as well as two world premieres at Covent Garden—Ariadne in Sir Harrison Birtwistle's *The Minotaur* and Miranda in Thomas Adès's *The Tempest*. She also appeared with the Met Orchestra at Carnegie Hall for the world premiere of John Harbison's *Closer to My Own Life* in 2011.



Frédéric Antoun

TENOR (QUÉBEC, CANADA)

THIS SEASON Raúl Yebenes in *The Exterminating Angel* for his debut at the Met, Gonzalve in Ravel's *L'Heure Espagnole* in Zurich, Orfeo in *Orfeo ed Euridice* in concert in Toulouse, Ferrando in *Così fan tutte* at the Bavarian State Opera, and Fenton in *Falstaff* at Covent Garden.

CAREER HIGHLIGHTS Recent performances include Raúl Yebenes in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, Cassio in *Otello* at Covent Garden, Ferrando at the Paris Opera and in Marseille, Sabatino in Saint-Saëns's *Proserpine* in Versailles, and Tonio in *La Fille du Régiment* in Lausanne, Switzerland. He has also sung Nadir in *Les Pêcheurs de Perles* in Zurich, Thespis in Rameau's *Platée* in Paris, the Narrator in Schumann's *Das Paradies und die Peri* in concert in Saint-Denis, a Japanese Envoy in Stravinsky's *The Nightingale* and Gonzalve in concert in Amsterdam, the title role of Rameau's *Dardanus* in Bordeaux, Belmonte in *Die Entführung aus dem Serail* at the Paris Opera, Fenton at the Canadian Opera Company, Amadeus Daberlohn in the world premiere of Marc-André Dalbavie's *Charlotte Salomon* at the Salzburg Festival, Tonio at Covent Garden, and Gérald in *Lakmé* in Paris.



Kevin Burdette

BASS (KNOXVILLE, TENNESSEE)

THIS SEASON Señor Russell in *The Exterminating Angel* at the Met, Don Alfonso in *Così fan tutte* and Somarone in Berlioz's *Béatrice et Bénédict* at Seattle Opera, and Voltaire/Pangloss/Martin/Cacambo in *Candide* at the Santa Fe Opera.

MET APPEARANCES Ensemble in *The Nose*, Stefano in Thomas Adès's *The Tempest*, and the Old Servant in *Elektra* (debut, 2009).

CAREER HIGHLIGHTS Recent performances include General Polkan in *The Golden Cockerel* and Frosch in *Die Fledermaus* at the Santa Fe Opera, the Pirate King in *Pirates of Penzance* at Lyric Opera of Kansas City and the Atlanta Opera, Nick Shadow in *The Rake's Progress* at Boston Lyric Opera, Sulpice in *La Fille du Régiment* at Washington National Opera, Osmin in *Die Entführung aus dem Serail* at the Atlanta Opera, Ko-Ko in *The Mikado* at Chautauqua Opera, and Dr. Dulcamara in *L'Elisir d'Amore* at Opera Philadelphia. He has also sung in a number of world premieres, including as Stobrod/Blind Man in Jennifer Higdon's *Cold Mountain* and Mr. Justice Sir Alfred Wills/Colonel Isaacson in Theodore Morrison's *Oscar* at the Santa Fe Opera, and Eric Gold in Jake Heggie's *Great Scott* and Beck Weathers in Joby Talbot's *Everest* at the Dallas Opera.



Iestyn Davies

COUNTERTENOR (YORK, ENGLAND)

THIS SEASON Francisco de Ávila in *The Exterminating Angel* at the Met and Farinelli in *Farinelli and the King* on Broadway.

MET APPEARANCES Oberon in *A Midsummer Night's Dream*, Trinculo in Thomas Adès's *The Tempest*, and Unulfo in *Rodelinda* (debut, 2011).

CAREER HIGHLIGHTS Recent performances include Francisco de Ávila in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, the title role of *Giulio Cesare* in concert at the Kilkenny Arts Festival, Oberon at the Aldeburgh Festival, Angel/the Boy in George Benjamin's *Written on Skin* at Covent Garden, David in Handel's *Saul* in concert with Boston's Handel and Haydn Society, and the title role of Handel's *Orlando* on tour with The English Concert. He has also sung Ottone in *L'Incoronazione di Poppea* in Bucharest, the title role of Handel's *Rinaldo* and David at the Glyndebourne Festival, Bertarido in *Rodelinda* at English National Opera, Daniel in Handel's *Belshazzar* with Les Arts Florissants, and Apollo in *Death in Venice* at La Scala. He has also appeared with the Bournemouth Symphony Orchestra, London Philharmonic Orchestra, Britten Sinfonia, Concerto Copenhagen, and Orchestra of the Age of Enlightenment, among others.



Rod Gilfry

BARITONE (COVINA, CALIFORNIA)

THIS SEASON Alberto Roc in *The Exterminating Angel* at the Met and Walt Whitman in Matthew Aucoin's *Crossing* at Brooklyn Academy of Music and in concert at LA Opera.

MET APPEARANCES Danilo in *The Merry Widow*, Guglielmo in *Così fan tutte*, Marcello in *La Bohème*, and Demetrius in *A Midsummer Night's Dream* (debut, 1996).

CAREER HIGHLIGHTS Recent performances include Claudius in the world premiere of Brett Dean's *Hamlet* at the Glyndebourne Festival; Wotan in *Das Rheingold* in Otsu, Japan; and Don Alfonso in *Così fan tutte* at the Edinburgh International Festival and in Aix-en-Provence. He has also sung Walt Whitman in the world premiere of *Crossing* at Boston's American Repertory Theater, Master Chen in the world premiere of Christian Jost's *Rote Laterne* in Zurich, Stern in Mark-Anthony Turnage's *Anna Nicole* at Covent Garden, Peter in *Hansel and Gretel* in concert with the Alabama Symphony, Lyndon B. Johnson in Steven Stucky's *August 4, 1964* with the Dallas Symphony, the title role of Stephen Sondheim's *Sweeney Todd* in Paris, Prospero in Thomas Adès's *The Tempest* in Quebec, and Stanley in the world premiere André Previn's *A Streetcar Named Desire* at San Francisco Opera.



Joseph Kaiser
TENOR (MONTREAL, CANADA)

THIS SEASON Edmundo de Nobile in *The Exterminating Angel* at the Met, the title role of *Idomeneo* in Zurich, the title role of *Lohengrin* in Brussels, and Beethoven's Ninth Symphony with the Montreal Symphony Orchestra.

MET APPEARANCES Števa in *Jenůfa*, Lysander in *A Midsummer Night's Dream*, Grimoaldo in *Rodelinda*, Flamand in *Capriccio*, Narraboth in *Salome*, Roméo in *Roméo et Juliette* (debut, 2007), and Tamino in *Die Zauberflöte*.

CAREER HIGHLIGHTS Recent performances include the title role of Stravinsky's *Oedipus Rex* in Stockholm and Aix-en-Provence, Matteo in *Arabella* at the Vienna State Opera and the Bavarian State Opera, Admète in Gluck's *Alceste* at the Vienna State Opera, and Tamino at Michigan Opera Theatre. He has also sung Nikolaus Sprink in Kevin Puts's *Silent Night* in Montreal; Michel in Martinů's *Juliette* in Zurich; Tamino at Washington National Opera and Covent Garden; Narraboth at the Bavarian State Opera and Ravinia Festival; Walter in Weinberg's *The Passenger* at Houston Grand Opera; Lenski in *Eugene Onegin*, Matteo, and Flamand at the Paris Opera; Don Ottavio in *Don Giovanni* and Števa at the Bavarian State Opera; the title role of *Faust* at Lyric Opera of Chicago; and Lenski at the Salzburg Festival.



David Adam Moore
BARITONE (VIDOR, TEXAS)

THIS SEASON Colonel Álvaro Gómez in *The Exterminating Angel* for his debut at the Met, Starbuck in Jake Heggie's *Moby Dick* at Utah Opera, the Count in *Le Nozze di Figaro* at Palm Beach Opera, the title role of *Don Giovanni* at Chautauqua Opera, and Schubert's *Winterreise* at Portland Opera, as well as projection design for *Faust* at Lyric Opera of Chicago.

CAREER HIGHLIGHTS Recent performances include Colonel Álvaro Gómez in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, Guglielmo in *Così fan tutte* at Central City Opera and Utah Opera, Joseph De Rocher in Jake Heggie's *Dead Man Walking* at Lyric Opera of Kansas City, the Solider (as well as set, costume, and projection design) in David T. Little's *Soldier Songs* at San Diego Opera, Don Giovanni at Nashville Opera, Sergeant Raymond Shaw in Kevin Puts's *The Manchurian Candidate* at Austin Opera, Ford in *Falstaff* and the title role of *Eugene Onegin* at Arizona Opera, and *Winterreise* at the Atlanta Opera and Anchorage Opera. He also directed and designed Michael Nyman's *The Man Who Mistook His Wife for a Hat* at Indianapolis Opera.

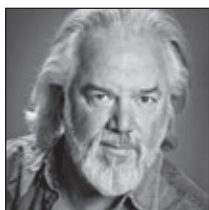
The Cast and Creative Team CONTINUED



David Portillo

TENOR (SAN ANTONIO, TEXAS)

THIS SEASON Eduardo in *The Exterminating Angel* and Camille de Rosillon in *The Merry Widow* at the Met, Count Almaviva in *Il Barbiere di Siviglia* at Houston Grand Opera, Don Ottavio in *Don Giovanni* at the Dallas Opera, Il Conte di Libenskof in Rossini's *Il Viaggio a Reims* at Deutsche Oper Berlin, and Pasquale in Haydn's *Orlando Paladino* at the Bavarian State Opera.
MET APPEARANCES Jaquino in *Fidelio* and Count Almaviva in *The Barber of Seville* (debut, 2015).
CAREER HIGHLIGHTS Recent performances include Lurcanio in *Ariodante* on tour with The English Concert, Pedrillo in *Die Entführung aus dem Serail* in Amsterdam, Tamino in *Die Zauberflöte* in Frankfurt, Don Ramiro in *La Cenerentola* at San Diego Opera, Dr. Richardson in the world premiere of Missy Mazzoli's *Breaking the Waves* at Opera Philadelphia, Ferrando in *Così fan tutte* at Opera Australia, David in *Die Meistersinger von Nürnberg* at the Glyndebourne Festival, and Ernesto in *Don Pasquale* at Palm Beach Opera. He has also sung Andres in *Wozzeck* at Lyric Opera of Chicago, Pedrillo in Aix-en-Provence, Don Ramiro at Washington National Opera, Tonio in *La Fille du Régiment* at Arizona Opera, and Tamino at Houston Grand Opera.



Sir John Tomlinson

BASS (ACCRINGTON, ENGLAND)

THIS SEASON Doctor Carlos Conde in *The Exterminating Angel* at the Met, Ivan Yakovlevich/a Newspaper Clerk/a Doctor in *The Nose* at Opera Australia, and Boris Ismailov in *Lady Macbeth of Mtsensk* at Covent Garden.
MET APPEARANCES Fafner in *Das Rheingold* and *Siegfried*, Hunding in *Die Walküre*, Hagen in *Götterdämmerung*, Gurnemanz in *Parsifal*, and Moses in *Moses und Aron* (debut, 1999).
CAREER HIGHLIGHTS He has appeared at many of the world's leading opera houses and festivals, including the Vienna State Opera, Covent Garden, La Scala, Bavarian State Opera, Deutsche Oper Berlin, Paris Opera, Welsh National Opera, Edinburgh International Festival, San Francisco Opera, and Lyric Opera of Chicago, and from 1988, he sang for 18 consecutive seasons at the Bayreuth Festival. Recent performances include Doctor Carlos Conde in the world premiere of *The Exterminating Angel* at the Salzburg Festival and at Covent Garden, the Ghost of Old Hamlet/First Player/Gravedigger in the world premiere of Brett Dean's *Hamlet* at the Glyndebourne Festival, the Sergeant of Police in *Pirates of Penzance* at English National Opera, and Tirésias in Enescu's *Oedipe* and Varlaam in *Boris Godunov* at Covent Garden.



Christian Van Horn

BASS-BARITONE (ROCKVILLE CENTRE, NEW YORK)

THIS SEASON Julio in *The Exterminating Angel* and the Speaker in *Die Zauberflöte* at the Met, Méphistophélès in *Faust* at Lyric Opera of Chicago, the Emperor in Stravinsky's *The Nightingale and Other Short Fables* at the Canadian Opera Company, and Handel's *Messiah* in Ann Arbor

MET APPEARANCES Colline in *La Bohème* and Pistola in *Falstaff* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Melisso in *Alcina* and Raimondo in *Lucia di Lammermoor* at the Santa Fe Opera; Oroveso in *Norma* at the Dallas Opera; the Four Villains in *Les Contes d'Hoffmann* at LA Opera, the Bavarian State Opera, and San Francisco Opera; Escamillo in *Carmen*, Narbal in *Les Troyens*, Alidoro in *La Cenerentola*, Frère Laurent in *Roméo et Juliette*, and Publio in *La Clemenza di Tito* at Lyric Opera of Chicago; the Prefect in Donizetti's *Linda di Chamounix* in Rome; Escamillo at the Canadian Opera Company; Von Bock in the world premiere of Marco Tutino's *Two Women*, Oroveso, and Colline at San Francisco Opera; Zaccaria in *Nabucco* at Seattle Opera; and Colline at San Diego Opera.

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



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.