

John Adams

Nixon in China

CONDUCTOR
John Adams

PRODUCTION
Peter Sellars

SET DESIGNER
Adrienne Lobel

COSTUME DESIGNER
Dunya Ramicova

LIGHTING DESIGNER
James F. Ingalls

CHOREOGRAPHER
Mark Morris

SOUND DESIGNER
Mark Grey

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

Opera in three acts
Libretto by Alice Goodman

Saturday, February 12, 2011, 1:00–4:45 pm

New Production

This production of *Nixon in China* was made possible by a generous gift from the Gramma Fisher Foundation, Marshalltown, Iowa.

Major funding was also received from Edgar Foster Daniels and Roberta and David Elliott.

Additional funding was received from American Express and the National Endowment for the Arts.

Production originally created by English National Opera.

The Metropolitan Opera

2010–11 Season

The 4th Metropolitan Opera performance of

John Adams's

Nixon in China

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This performance is also being broadcast live on Metropolitan Opera Radio on SIRIUS channel 78 and XM channel 79.

CONDUCTOR
John Adams

IN ORDER OF APPEARANCE

Chou En-lai
Russell Braun

Nancy T'ang
(First Secretary to Mao)
Ginger Costa Jackson *

Second Secretary to Mao
Teresa S. Herold

Third Secretary to Mao
Tamara Mumford *

Richard Nixon
James Maddalena

Pat Nixon
Janis Kelly

Henry Kissinger
Richard Paul Fink

Mao Tse-tung
Robert Brubaker

Chiang Ch'ing
(Madame Mao Tse-tung)
Kathleen Kim

SOLO DANCERS
Haruno Yamazaki
Kanji Segawa

Saturday, February 12, 2011, 1:00–4:45 pm

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

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Chorus Master **Donald Palumbo**
Musical Preparation **Gregory Buchalter**,
John Churchwell, **Howard Watkins**, **Caren Levine**,
and **Steven Osgood**
Assistant Stage Directors **Eric Einhorn**, **Fred Frumberg**,
and **Kathleen Smith Belcher**
English Coach **Erie Mills**
Prompter **Gregory Buchalter**
Met Titles **Michael Panayos**
Assistant to the Costume Designer **Helene Siebrits**
Assistant to Mark Morris **Peter Wing Healey**
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What's on Stage

John Adams conducts the Met premiere of his most famous work, *Nixon in China*, an exploration of President Nixon's historic 1972 encounter with Mao and Communist China, in a production by Peter Sellars. Baritone James Maddalena stars as Nixon. *La Bohème* returns with a new cast of bohemians including Piotr Beczala, Ramón Vargas, Maija Kovalevska, and Peter Mattei. Plácido Domingo and Susan Graham reprise their starring roles in Gluck's *Iphigénie en Tauride*. And Renée Fleming and Lawrence Brownlee reunite in *Armida* on the heels of its sold-out run in the 2009–2010 season.

Adams

NIXON IN CHINA

NEW PRODUCTION

FEB 2, 5, 9, 12 mat, 15, 19

Puccini

LA BOHÈME

FEB 3, 7, 10, 17, 22, 25

Gluck

IPHIGÉNIE EN TAURIDE

FEB 12, 16, 21, 26 mat MAR 2, 5

Rossini

ARMIDA

FEB 18, 23, 26 MAR 1, 5 mat

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

Synopsis

Peking, China, February 1972

Act I

SCENE 1 The airport outside Peking

SCENE 2 Chairman Mao's study

SCENE 3 The Great Hall of the People

Intermission (AT APPROXIMATELY 2:15 PM)

Act II

SCENE 1 Mrs. Nixon views China

SCENE 2 An evening at the Peking Opera

Intermission (AT APPROXIMATELY 3:40 PM)

Act III

The last evening in Peking

Act I

The airfield outside Peking: it is a cold, clear, dry morning: Monday, February 21, 1972. Contingents of army, navy, and air force circle the field and sing "The Three Main Rules of Discipline and the Eight Points of Attention." Premier Chou En-lai, accompanied by a small group of officials, strolls onto the runway just as the "Spirit of '76" taxis into view. President Nixon disembarks. They shake hands and the president sings of his excitement and his fears.

An hour later he is meeting with Chairman Mao. Mao's conversational armory contains philosophical apothegms, unexpected political observations, and gnomic jokes, and everything he sings is amplified by his secretaries and the premier. It is not easy for a Westerner to hold his own in such a dialogue.

After the audience with Mao, everyone at the first evening's banquet is euphoric. The president and Mrs. Nixon manage to exchange a few words before Premier Chou rises to make the first of the evening's toasts, a tribute to patriotic fraternity. The president replies, toasting the Chinese people and the hope of peace. The toasts continue, with less formality, as the night goes on.

Act II

Snow has fallen during the night. In the morning, Mrs. Nixon is ushered onstage by her party of guides and journalists. She explains a little of what it feels like for

a woman like her to be First Lady, and accepts a glass elephant from the workers at the Peking Glass Factory. She visits the Evergreen People's Commune and the Summer Palace, where she pauses in the Gate of Longevity and Goodwill to sing, "This is prophetic!" Then, on to the Ming Tombs before sunset.

In the evening, the Nixons attend a performance of *The Red Detachment of Women*, a revolutionary ballet devised by Mao's wife, Chiang Ch'ing. The ballet entwines ideological rectitude with Hollywood-style emotion. The Nixons respond to the latter; they are drawn to the downtrodden peasant girl—in fact, they are drawn into the action on the side of simple virtue. This was not precisely what Chiang Ch'ing had in mind. She sings, "I am the wife of Mao Tse-tung," ending with full choral backing.

Act III

The last evening in Peking. The pomp and public displays of the presidential visit are over, and the main players all return to the solitude of their bedrooms. The talk turns to memories of the past. Mao and his wife dance, and the Nixons recall the early days of their marriage during the Second World War, when he was stationed as a naval commander in the Pacific. Chou concludes the opera with the question of whether anything they did was good.

Adapted from a synopsis by Alice Goodman

John Adams

Nixon in China

Premiere: Houston Grand Opera, 1987

One of the most significant music theater works to emerge in recent decades, *Nixon in China* is both an invocation of a specific historic event (Richard Nixon's visit to China in February of 1972) and a wide-ranging exploration of the ideas and currents surrounding it. The opera's scenes are based on significant moments of that summit, with the key political figures as the lead characters: President Nixon, Mrs. Nixon, and Henry Kissinger for the Americans; Chairman Mao Tse-tung, his wife Chiang Ch'ing, and Premier Chou En-Lai for the Chinese. Alice Goodman's libretto shifts effortlessly among official pronouncements, realistic dialogue, and inner soliloquies, giving the characters the opportunity to reveal feelings, impressions, and emotions that were not apparent in the headlines of the day. Indeed, instead of seeking to reduce events to their barest facts, *Nixon in China* looks at the humanity within history, using the techniques of opera to say what television news does not.

The Creators

John Adams (b. 1947) is among the most celebrated composers active today. His works span a number of genres, including large-scale orchestral works and film scores. *Nixon in China* is one of a number of Adams's works that take their themes from the contemporary historical experience. *The Death of Klinghoffer* (1991) is about Americans caught up in a terrorist event in the Middle East; *Doctor Atomic* explores the collision of science and morality and the creation of the first atomic bomb; and *On the Transmigration of Souls* (composed for the New York Philharmonic) commemorates the events of September 11, 2001. The American poet Alice Goodman (b. 1958) also wrote the libretto to *The Death of Klinghoffer*. She is currently an Anglican priest serving as the chaplain of Trinity College, Cambridge. Director Peter Sellars (b. 1957) is noted in the international theater and opera scene for innovative stagings of classic and contemporary pieces.

The Setting

The opera takes place at various locales in Beijing, China, in February 1972. The settings include public spaces (the airport, the Great Hall of the People, various stops on Mrs. Nixon's tour of the city) and private ones (Mao's study, the various bedrooms of the lead characters in the reflective final act).

The Music

Much of Adams's score is built around complex and driving rhythms, yet the musical texture is fluid and malleable. Melodic expression is juxtaposed with distinct brass exclamations that recall big band music of the 1940s. The orchestra includes four saxophones, two pianos, and a synthesizer. Unusual for a late-20th century score, there is only one percussionist. The vocal lines at times reflect spoken conversation, while at other times they can be free and lyrical, as in Pat Nixon's Act II aria "This is prophetic." Several of the solos are direct descendants of 19th-century Italian opera archetypes: Chiang Ch'ing's bravura aria at the end of Act II ("I am the wife of Mao Tse-tung"), for example, contains coloratura runs up to a high D—a "showpiece" aria for a character whose capacity for self-dramatization (as a former actress) was an important facet of her personality. The dramatic motivation of the music is nowhere more evident than in the Act III ensemble, in which the leading characters reflect on the significance (and lack thereof) of the events that have just passed. The complex harmonies of this ensemble encapsulate the idea of something eluding grasp.

Nixon in China at the Met

This production marks the opera's Met premiere.

Program Note

Examples of major historical and political figures that have fired composers' imaginations inhabit a wide spectrum of the operatic repertoire. They are easy to find, from Handel's *Giulio Cesare* and Mussorgsky's *Boris Godunov* to *Don Carlo*, in which Verdi transforms King Philip II of Spain into a character of Shakespearean dimension.

Yet when *Nixon in China* premiered at Houston Grand Opera almost a quarter-century ago, it set an influential precedent: Not only did the opera focus on a moment within living memory, but it presented the history of our own time as it was being self-consciously made. President Richard Nixon's trip to meet with Chairman Mao Tse-tung, undertaken at the height of the Cold War, unfolded as an archetypal media event. And, as composer John Adams observes, opera itself "is a media event—only the media are the orchestra and the voice and what goes on onstage." *Nixon in China*, in a sense, represents "a media event about a media event."

This path-breaking work revealed a mother lode of operatic potential hidden beneath the familiar headlines. The nature of opera, with its blend of artistic disciplines, proves uniquely well-suited to the structure underlying *Nixon in China* as it modulates back and forth between grandly thrilling spectacle and introspective doubt. In the process, the creators of *Nixon* helped usher in a rebirth of American opera over the last two decades by successfully balancing a contemporary sensibility with the musical and dramatic traditions of the genre.

Adams himself was initially resistant to the idea that a young director named Peter Sellars suggested to him when they met for the first time in 1983. Sellars, for that matter, could hardly have foreseen that his proposal for a theatrical adaptation of the iconic Sino-American state visit would launch one of the most significant operatic careers of our time. To date, Adams and Sellars's artistically productive partnership has continued through all six of the composer's works for the stage.

Adams's skepticism anticipated a common early critical reaction, which found it difficult to perceive anything beyond a politically correct cartoon within a scenario featuring Nixon as an operatic protagonist. Yet Adams came to realize that what Sellars had in mind touched on a defining moment of American identity—one with mythological resonance for contemporary audiences. A similar process of initial hesitation followed by a conviction of artistic potential and an urgent desire to realize it in music would be repeated during the genesis of the 2005 opera *Doctor Atomic*—the first work by Adams to appear at the Metropolitan Opera when it was staged here in 2008.

In the case of *Nixon in China*, which was written between 1985 and 1987, many of the risks associated with the creation of a first opera ended up serving as artistic advantages. The innovative spirit that Adams, Sellars, librettist Alice Goodman, and choreographer Mark Morris brought to their collaboration left

no room for lazy or formulaic solutions to the tangle of dramaturgical puzzles that began to emerge with the evolving operatic scenario. This quartet of strong-willed artists approached the material from distinctive and sometimes clashing perspectives. The resulting tension is reflected in *Nixon's* complex counterpoint of mood and ambiguous emotional dynamic. Throughout the opera, the disparity between the calculated image and the real thing—between the public role-playing of those who hold power and their private selves—is a fulcrum that tips variously from humor to pathos, satire to idealism, propaganda to self-revealing eloquence.

The central action of the opera revolves around the five-day visit of the presidential entourage. But Goodman combined her voracious research into American and Chinese sources—"relentlessly ignoring everything published after 1972 [the year of the visit] except for the Nixon and Kissinger memoirs," as she noted—with a poet's instinct for epiphany, discovering resonant moments of reflection to interpolate within the official narrative. Her subtle couplets, many using slant rhyme ("one/moon," "grace/grass"), prove endlessly versatile as she tunes them to express oracular pithiness, philosophical paradox, or elegiac confession.

Sellars, meanwhile, encouraged Adams and Goodman to embed a rich store of allusions to operatic tradition in their writing. These operate as significant structural features. They range from the expectant chorus at the opening (a signature found in Adams's subsequent operas), Nixon's heroic entrance aria, and the competing toasts of the first act to the character-defining arias of Pat Nixon and Madame Mao and the ballet "entertainment" in which the second act culminates: the popular Communist agit-prop piece *The Red Detachment of Women*, here reworked by Mark Morris and functioning as a "mousetrap" device à la *Hamlet*, in which the division between spectators and performers breaks down.

But the ambitions of *Nixon's* creators extend even further in the enigmatic third act, which takes place behind the scenes and beyond the illusory media glare. Sellars, who had begun staging his famous interpretations of the Mozart-Da Ponte trilogy by this time, was fascinated by the new operatic dimension Mozart had revealed through his elaboration of the ensemble. Here, in the final act of *Nixon*, the tone and tempo shift altogether to take on the character of a moody nocturne in which Eros mixes with memory and regret. As the characters disclose elements of their private vulnerabilities behind the public guise, the structure of the ensemble serves as a unifying device for the opera's interwoven perspectives. "We wanted to reinvent the ensemble on our terms," remarks Sellars, "and find the basis of equality and exchange."

Adams also alludes to particular vocal types and to specific operatic tropes in his score. Both Nixon and Chou En-lai can evoke the gravitas of Verdi's

baritones, while Kissinger's is a quintessentially buffo role. Adams reserves another kind of irony for Mao Tse-tung, whose heldentenor posturing is pinned to an exaggeratedly high tessitura. In Act II, where the women take center stage after the male-dominated first act, Adams plays up the contrast between Pat's poignant lyric soprano and the manic, stratospheric coloratura of Chiang Ch'ing. Yet the vocal stereotypes, too, serve as masks for these characters. In the third act, for example, Chiang Ch'ing's pose as a power-hungry Queen of the Night gives way to wistful regret.

Elements of operatic "high art"—from indirect references to the great choruses of Verdi or Mussorgsky to wry, direct quotes from Wagner and Strauss—mix promiscuously with vernacular idioms. In fact, recalls Adams, his initial musical image for Nixon himself was the big band music he associated with his parents' generation: an archetypal American sound whose influence is also heard in the prominence given by the scoring to saxophones and woodwind and brass combinations. At the same time, Adams harnesses the primal energy of rock to add muscle and drive to such passages as the landing of Air Force One. And the composer's years of tenure as composer-in-residence in the early 1980s with the San Francisco Symphony honed both his extraordinary skills as an orchestral colorist and his mastery of large-scale musical architecture. All come into play to generate the rich musical substance of *Nixon in China*.

For all his encyclopedic knowledge and scope of reference, though, Adams generates a thoroughly innovative, vital score that is identifiably his own sound. Even his brand of Minimalism is distinctive, adapting the technique and vocabulary of the style (which he had particularly admired in Steve Reich and the Philip Glass of *Satyagraha*) to his own ends. Minimalism as refracted by Adams uses exciting pulsation and powerful harmonic momentum to reinforce *Nixon's* dramatic rhythms. And as the opera progresses toward its ambiguous denouement, Adams takes stock of his own increasingly nuanced musical profile. Michael Steinberg, one of the most astute commentators on Adams, observed that *Nixon in China* "recapitulates [his] development as a composer in that each of its scenes brings an expansion of resources and possibilities"—becoming "more richly inventive in melody, freer in rhythm, more subtle in harmony, more fanciful in texture." —*Thomas May*

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Marina Poplavskaya
in Verdi's *La Traviata*

PHOTO: KEN HOWARD/
METROPOLITAN OPERA

The Cast and Creative Team



John Adams

COMPOSER/CONDUCTOR (WORCESTER, MASSACHUSETTS)

THIS SEASON *Nixon in China* for his Met conducting debut, as well as conducting engagements with the San Francisco Symphony, Netherlands Radio Philharmonic, Toronto Symphony, New World Symphony, and Los Angeles Philharmonic.

MET WORKS Composer of *Doctor Atomic* (debut, 2008).

CAREER HIGHLIGHTS Composer, conductor, and writer, he occupies a unique position in the world of classical music. His groundbreaking operatic works *Nixon in China* and *The Death of Klinghoffer* have been produced worldwide and have been followed more recently by *Doctor Atomic* and *A Flowering Tree*. His other theatrical and symphonic works include *Harmonium*, *Grand Pianola Music*, *Harmonielehre*, and *El Dorado*, all created for and premiered by the San Francisco Symphony; the 1995 song-play *I Was Looking at the Ceiling and Then I Saw the Sky*; a multilingual retelling of the nativity story, *El Niño*, in 2000; *On the Transmigration of Souls* in 2002; *Dharma at Big Sur* for electronic violin and orchestra in 2003; *My Father Knew Charles Ives*; and his most recent orchestral work, *City Noir*, which received its premiere in 2009 by the Los Angeles Philharmonic. His autobiography, *Hallelujah Junction*, was published in 2008.



Peter Sellars

DIRECTOR (PITTSBURGH, PENNSYLVANIA)

THIS SEASON *Nixon in China* for his debut at the Met, Handel's *Hercules* for the Lyric Opera of Chicago, Vivaldi's *Griselda* for the Santa Fe Opera, and a collaboration with novelist Toni Morrison and Malian singer and composer Rokia Traore on a new work for the Vienna Festival.

CAREER HIGHLIGHTS Recent projects include a staging of Stravinsky's *Oedipus Rex* and *Symphony of Psalms* for the Los Angeles Philharmonic, later seen at the Sydney Festival; Shakespeare's *Othello* in Vienna, Bochum, and New York; and Bach's *St. Matthew Passion* with the Berlin Philharmonic Orchestra in Berlin and Salzburg. He has staged operas at the Netherlands Opera, Paris Opera, Salzburg Festival, and San Francisco Opera, and has created many new works with John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, and *A Flowering Tree*. He has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals, the 2002 Adelaide Arts Festival, and the 2003 Venice Biennale International Festival of Theater.



Adrienne Lobel

SET DESIGNER (BROOKLYN, NEW YORK)

THIS SEASON *Nixon in China* at the Met.

MET PRODUCTION Picker's *An American Tragedy* (debut, 2005).

CAREER HIGHLIGHTS Work with John Adams and Peter Sellars includes world premiere productions of *Doctor Atomic* (San Francisco Opera) and *Nixon in China* (Houston Grand Opera). Work with Sellars includes *The Rake's Progress* (Paris's Châtelet), *The Magic Flute* (Glyndebourne Festival), *Così fan tutte* and *Le Nozze di Figaro* (New York's Pepsico Summerfare), and *The Mikado* (Lyric Opera of Chicago). Work with choreographer Mark Morris includes *L'Allegro, Il Penseroso ed Il Moderato*; *The Hard Nut*; *Orfeo ed Euridice*; *Platée*; and *King Arthur*. Other noteworthy projects include *Street Scene* (Houston Grand Opera), *Lady in the Dark* (London's National Theater), *Swan Lake* (Pennsylvania Ballet), and *An American in Paris* (New York City Ballet). Broadway credits include *Passion*, *The Diary of Anne Frank*, *On the Town*, and *A Year with Frog and Toad*. She is currently developing a new opera for children with composer Tobias Picker and author Jack Prelutsky.



Dunya Ramicova

COSTUME DESIGNER (BRATISLAVA, SLOVAKIA)

THIS SEASON *Nixon in China* at the Met.

MET PRODUCTIONS Glass's *The Voyage* (debut, 1992), Picker's *An American Tragedy*, and Verdi's *I Lombardi*.

CAREER HIGHLIGHTS She has designed costumes for opera and theater companies in the United States and Europe, and her most recent work includes the Los Angeles Philharmonic production of Stravinsky's *Oedipus Rex* (also seen at the Sydney Festival) and *Doctor Atomic* for the San Francisco Opera. She is a longtime collaborator of director Peter Sellars; their work together includes world premiere productions of Adams's *Nixon in China*, *The Death of Klinghoffer*, and *El Niño*, the Mozart/DaPonte cycle, *The Magic Flute*, *Tannhäuser*, Handel's *Theodora*, Messiaen's *Saint François d'Assise*, Aeschylus's *The Persians*, Sophocles's *Ajax*, and Shakespeare's *The Merchant of Venice*. She is a professor in the School of Social Sciences, Humanities, and Arts at the University of California in Merced.



James F. Ingalls

LIGHTING DESIGNER (HARTFORD, CONNECTICUT)

THIS SEASON *Nixon in China*, *Les Contes d'Hoffmann*, *Orfeo ed Euridice*, and *Wozzeck* at the Met; *Marcus; or The Secret of Sweet* at San Francisco's American Conservatory Theatre; Kurtág's *Kafka Fragments* in London, Brussels, and Rome; *The Nutcracker* for San Francisco Ballet; and *The Hard Nut* for the Mark Morris Dance Group.

MET PRODUCTIONS *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *Les Troyens*, *War and Peace*, *The Gambler*, and *Wozzeck* (debut, 1997).

CAREER HIGHLIGHTS Recent work includes *A Parallelogram* and *Endgame* for Chicago's Steppenwolf Theatre, *Onegin* for the National Ballet of Canada, *Pacific* for Washington Ballet, *Cantata Criolla* for the Los Angeles Philharmonic, *Brief Encounters* for the Paul Taylor Dance Company, *Don Quixote* for the Dutch National Ballet, and *Oedipus Rex* and *Symphony of Psalms* for the 2010 Sydney Festival. He also designed lighting for the world premieres of Adams's *Doctor Atomic*, *The Death of Klinghoffer*, and *Nixon in China*, and Saariaho's *Adriana Mater* and *L'Amour de Loin*. He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, California.



Mark Morris

CHOREOGRAPHER (SEATTLE, WASHINGTON)

THIS SEASON *Nixon in China* and *Orfeo ed Euridice* at the Met (director and choreographer).

MET PRODUCTION *Orfeo ed Euridice* (debut, 2006).

CAREER HIGHLIGHTS He formed Mark Morris Dance Group in 1980, was director of dance at Brussels's La Monnaie from 1988 to 1991, founded White Oak Dance Project with Mikhail Baryshnikov in 1990, established MMDG Music Ensemble in 1996, and founded Brooklyn's Mark Morris Dance Center in 2001. Ballet commissions include works for American Ballet Theatre, Boston Ballet, Dutch National Ballet, English National Ballet, London's Royal Ballet, and San Francisco Ballet, among others. Opera credits include *Salome*, *Orphée et Euridice* and *Die Fledermaus* (Seattle Opera); *Nixon in China* (Houston Grand Opera); *The Death of Klinghoffer*, *Dido and Aeneas*, and *Le Nozze di Figaro* (La Monnaie); *Platée* (Covent Garden); and *Four Saints in Three Acts* and *King Arthur* (English National Opera).

The Cast and Creative Team CONTINUED



Mark Grey

SOUND DESIGNER (VIENNA, AUSTRIA)

THIS SEASON *Nixon in China* at the Met.

MET PRODUCTION *Doctor Atomic* (debut, 2008).

CAREER HIGHLIGHTS Sound designer and artistic collaborator for the 2002 premiere of Adams's *On the Transmigration of Souls*, commissioned by the New York Philharmonic. 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 with subsequent productions in Amsterdam and Chicago. In 2008 he returned to San Francisco Opera for Stewart Wallace's *The Bonesetter's Daughter* and made his debut at English National Opera with *Doctor Atomic*. His works for Paris's Theatre du Châtelet include Adams's *El Niño* and Peter Eötvös's *Angels in America*. He made his Carnegie Hall debut as a composer in 2003. Recent works for solo ensemble or orchestra include commissions for Atlanta Symphony Orchestra, Los Angeles Master Chorale, Carnegie Hall, Kronos Quartet, Leila Josefowicz, Jennifer Koh, Colorado Music Festival, Paul Dresher Ensemble, the California EARUnit, and Joan Jeanrenaud (former Kronos cellist). He has also worked with Steve Reich, Philip Glass, and Terry Riley.



Janis Kelly

SOPRANO (GLASGOW, SCOTLAND)

THIS SEASON Pat Nixon in *Nixon in China* for her Met debut, Mademoiselle Jouvenot in *Adriana Lecouvreur* and Sarah in James MacMillan's *Clemency* at Covent Garden, and the Foreign Princess in *Rusalka* at Grange Park.

CAREER HIGHLIGHTS Recent performances include Régine Saint Laurent in the 2009 world premiere of Rufus Wainwright's *Prima Donna* in Manchester (and in London and Toronto), Lania in the 2009 world premiere of David Sawer's *Skin Deep* with Opera North (and in Leeds and Bregenz), the Foreign Princess in *Rusalka* at Grange Park, Pat Nixon in Athens, and Mrs. Naidoo in Glass's *Satyagraha* with English National Opera. Appearances at English National Opera include Pat Nixon, the Countess in *Le Nozze di Figaro*, the title role of Handel's *Alcina*, Romilda in Handel's *Xerxes*, and Rose in Weill's *Street Scene*; and at Opera North she has sung Violetta in *La Traviata*, Magda in *La Rondine*, the Marschallin in *Der Rosenkavalier*, and Musetta in *La Bohème*. Additional engagements include Iris in

Semele at Aix-en-Provence, Flanders Opera, and English National Opera; the title role in Tchaikovsky's *The Enchantress* at Grange Park; and Rosalinda in *Die Fledermaus* with the Scottish Opera.



Kathleen Kim

SOPRANO (SEOUL, KOREA)

THIS SEASON Chiang Ch'ing in *Nixon in China* and Zerbinetta in *Ariadne auf Naxos* at the Met, the Queen of the Night in *Die Zauberflöte* for her debut with Munich's Bavarian State Opera, Oscar in *Un Ballo in Maschera* with Lyric Opera of Chicago, Melissa in Handel's *Amadigi di Gaula* with Central City Opera, and Poppea in *Agrippina* with Boston Lyric Opera.

MET APPEARANCES Olympia in *Les Contes d'Hoffmann*, Papagena in *Die Zauberflöte*, Barbarina in *Le Nozze di Figaro* (debut, 2007), and Oscar.

CAREER HIGHLIGHTS She recently appeared as Blondchen in *Die Entführung aus dem Serail* for her debut with the Minnesota Opera, Marie in *La Fille du Régiment* at the Bilbao Opera, the Queen of the Night with Atlanta Opera and Mexico's Xalapa Symphony Orchestra, Chiang Ch'ing for Chicago Opera Theatre, and a Priestess in *Iphigénie en Tauride* with Lyric Opera of Chicago.



Russell Braun

BARITONE (FRANKFURT, GERMANY)

THIS SEASON Chou En-lai in *Nixon in China* and Olivier in *Capriccio* at the Met, Lescaut in *Manon* on tour in Japan with London's Royal Opera (Covent Garden), and Mercutio in *Roméo et Juliette* at La Scala.

MET APPEARANCES Silvio in *Pagliacci*, Figaro in *Il Barbiere di Siviglia*, Dr. Falke in *Die Fledermaus* (debut, 1995), and Mercutio in *Roméo et Juliette*.

CAREER HIGHLIGHTS Recent performances include the Traveller in *Death in Venice* at Vienna's Theater an der Wien, Valentin in *Faust* at Covent Garden, Pelléas in *Pelléas et Mélisande* at La Scala, Oreste in *Iphigénie en Tauride* with the Paris Opera, the title role of *Eugene Onegin* with the San Francisco Opera, and the title role of *Billy Budd*, Prince Andrei in *War and Peace*, and Enrico in *Lucia di Lammermoor* with the Canadian Opera Company.

The Cast and Creative Team CONTINUED



Robert Brubaker

TENOR (MANNHEIM, PENNSYLVANIA)

THIS SEASON Mao Tse-tung in *Nixon in China* at the Met, Herod in *Salome* in Trieste, Loge in *Das Rheingold* in Seville, Don Ygnacio in Eötvös's *Love and Other Demons* in Strasbourg, and the Captain in *Wozzeck* with the Santa Fe Opera.

MET APPEARANCES Mime in *Siegfried*, Mephistopheles in Busoni's *Doktor Faust*, Zorn in *Die Meistersinger von Nürnberg* (debut, 1993), Bob Boles in *Peter Grimes*, Albert Gregor in *The Makropulos Case*, Golitsin in *Khovanshchina*, Tichon in *Kaťa Kabanová*, Red Whiskers in *Billy Budd*, and Scaramuccio in *Ariadne auf Naxos*.

CAREER HIGHLIGHTS Recent performances include the Emperor in *Die Frau ohne Schatten* with the Deutsche Oper Berlin, Laca in *Jenůfa* with English National Opera, and Boris in *Kaťa Kabanová* at Vienna's Theater an der Wien. He has also sung the title role of Zemlinsky's *Der König Kandaules* at the Salzburg Festival, Count Pierre Bezukhov in *War and Peace* with the Paris Opera, the Tenor/Bacchus in *Ariadne auf Naxos* at Covent Garden, and Aegisth in *Elektra* and Herod at La Scala.



Richard Paul Fink

BASS-BARITONE (MASSILLON, OHIO)

THIS SEASON Henry Kissinger in *Nixon in China* and Alberich in *Das Rheingold* at the Met and the title role of *Wozzeck* with the Santa Fe Opera.

MET APPEARANCES Edward Teller in *Doctor Atomic*, Alberich in Wagner's *Ring* cycle, Telramund in *Lohengrin* (debut, 1998), Shaklovity in *Khovanshchina*, George Wilson in the world premiere of Harbison's *The Great Gatsby*, Klingsor in *Parsifal*, and Don Pizarro in *Fidelio*.

CAREER HIGHLIGHTS Recent performances include the Water Gnome in *Rusalka* with the Canadian Opera Company and Amonasro in *Aida* and Alberich with the Seattle Opera. He has also sung Alberich in Dallas, Toronto, and Berlin; Edward Teller in the world premiere of *Doctor Atomic* at San Francisco Opera, as well as with the Netherlands Opera and Lyric Opera of Chicago; Klingsor in Berlin, Salzburg, Paris, and Houston; and Kurwenal in *Tristan und Isolde* at the Welsh National Opera.



James Maddalena

BARITONE (LYNN, MASSACHUSETTS)

THIS SEASON Richard Nixon in *Nixon in China* for his debut at the Met, Simon Powers in the world premiere of Tod Machover's *Death and the Powers* in Monte Carlo (followed by performances in Boston and Chicago), and the Marquis de la Force in *Dialogues des Carmélites* with the Pittsburgh Opera.

CAREER HIGHLIGHTS He sang Richard Nixon in the world premiere of *Nixon in China* at the Houston Grand Opera and has since repeated the role at the Netherlands Opera, Edinburgh Festival, Brooklyn Academy of Music, Washington National Opera, Frankfurt Opera, Australia's Adelaide Festival, and Paris's Châtelet. He also created the Captain in Adams's *The Death of Klinghoffer* at Brussels's La Monnaie and Jack Hubbard in *Doctor Atomic* at the San Francisco Opera. A frequent collaborator with director Peter Sellars, he has appeared in Sellars's stagings of the Mozart/Da Ponte operas (as the Count in *Le Nozze di Figaro* and Guglielmo in *Così fan tutte*). Recent performances include Art Kamen in the world premiere of Wallace's *The Bonesetter's Daughter* at the San Francisco Opera and Hobson in the world premiere of Carlson's *The Midnight Angel* with the St. Louis 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

Wireless headsets that work with the Sennheiser Infrared Listening System to amplify sound are available in the South Check Room (Concourse level) before performances. Major credit card or driver's license required for deposit.

BINOCULARS

For rent at South Check Room, Concourse level.



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



RESTROOMS

Wheelchair-accessible restrooms are located 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 READING

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Metropolitan 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 performance season on most weekdays at 3:30pm and most Sundays at 10:30am and 1:30pm. For tickets and information, call 212-769-7020. 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.

Patrons with cellular telephones, alarm watches, and/or electronic paging systems are requested to turn them off prior to entering the auditorium.