

OSVALDO GOLIJOV / LIBRETTO BY DAVID HENRY HWANG

AINADAMAR

CONDUCTOR

Miguel Harth-Bedoya

PRODUCTION

Deborah Colker

SET AND COSTUME DESIGNER

Jon Bausor

LIGHTING DESIGNER

Paul Keogan

PROJECTION DESIGNER

Tal Rosner

SOUND DESIGNER

Mark Grey

CHOREOGRAPHER

Deborah Colker

FLAMENCO CHOREOGRAPHER

Antonio Najarro

Opera in one act by Osvaldo Golijov

Libretto by David Henry Hwang

Spanish translation by Osvaldo Golijov

Wednesday, November 6, 2024

7:30–8:55PM

New Production

The production of *Ainadamar* was made possible by a generous gift from the **Walter and Leonore Annenberg Endowment Fund**; the **Edgar Foster Daniels Foundation**, in memory of **Richard Gaddes**; and **The Halff Windham Foundation**

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The Metropolitan Opera

2024-25 SEASON

The eighth Metropolitan Opera performance of
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AINADAMAR

CONDUCTOR
Miguel Harth-Bedoya

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Ixchel Cuellar
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Anissa Griego
Kelly Guerra
Katherine Henly
Tasha Hokuao Koontz
Milan Magaña
Jasmine Muhammad
Anne Nonnemacher
Sarah Parnicky
Gina Perregrino
Natalia Santaliz
Sophia Isabella Yacap

RAMÓN RUIZ ALONSO
Alfredo Tejada

VOICES OF THE FOUNTAIN
Jasmine Muhammad
Gina Perregrino

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MARGARITA XIRGU
Angel Blue

NURIA
Elena Villalón

FEDERICO GARCÍA LORCA
Daniela Mack

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Ainadamar is
presented without
intermission.

Wednesday, November 6, 2024, 7:30-8:55PM

Musical Preparation **Howard Watkins,* Jonathan C. Kelly, Dimitri Dover,* William Long, and Juan José Lázaro***
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Assistant Stage Directors **Bruno Baker, Malena Dayen, and J. Knighten Smit**
Spanish Diction Coach **Juan José Lázaro***
Prompter **Jonathan C. Kelly**
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Additional Casting **Tara Rubin Casting; Spencer Gualdoni, CSA**
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Additional costumes by **Metropolitan Opera Costume Department; Heather Coiner, Delaware; The Costume Shop, Chicago; and Joe Scafati, New York**
Wigs and makeup constructed and executed by **Metropolitan Opera Wig and Makeup Department**

This production uses gunshot, strobe-light, and haze effects.

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Falange Radio translation by Dr. Karen Angella Brown

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2024-25 SEASON

A scene from Verdi's *Rigoletto*

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Synopsis

Emerging from darkness, the mythic world of Federico García Lorca comes into being. The sound of horses on the wind, the endless flow of the Fountain of Tears (“Ainadamar”), the trumpet call of wounded freedom, and the aspiration and determination that have been denied generation after generation echo across the hills.

First Image: Mariana

Teatro Solís, Montevideo, Uruguay, April 1969. The voices of little girls sing the opening ballad of Lorca’s play *Mariana Pineda*. The actress Margarita Xirgu looks back across the 40 years since she gave the premiere of this daring play by a brilliant young author. In the last minutes of her life, she tries to convey to her brilliant young student Nuria the fire, the passion, and the hope of her generation that gave birth to the Spanish Republic. She flashes back to her first meeting with Lorca in a bar in Madrid.

Lorca tells her that the freedom in his play is not only political freedom and sings a rhapsodic aria that opens the world of imagination, a world inspired by the sight of the statue of Mariana Pineda that he saw as a child in Granada. Mariana was martyred in 1831 for sewing a revolutionary flag and refusing to reveal the names of the revolutionary leaders, including her lover. Her lover deserted her, and she wrote a serenely composed final letter to her children explaining her need to die with dignity.

Margarita reflects on the parallel fates of Mariana and Federico. The reverie is shattered by the call of Ramón Ruiz Alonso, the Falangist who arrested and executed Lorca in August 1936.

Second Image: Federico

The ballad of Mariana Pineda sounds again, taking Margarita back to the summer of 1936, the last time she saw Federico. The young Spanish Republic is under attack: The rising of the right-wing generals has begun; there are daily strikes and massacres. Margarita’s theater company is embarking on a tour of Cuba. She begs Federico to come. He decides to go home to Granada instead, to work on new plays and poetry.

No one knows the details of Lorca’s murder. Margarita has a vision of his final hour: the opportunist Ruiz Alonso arresting Lorca in Granada and leading him to the solitary place of execution, Ainadamar, together with a bullfighter and a teacher. The three of them are made to confess their sins. Then they are shot. 2,137 people were murdered in Granada between July 26, 1936, and March 1, 1939. The death of Lorca was an early signal to the world.

Third Image: Margarita

For the third time, we hear the ballad of Mariana Pineda. One more time the play is about to begin, the story retold for the generation of Margarita's Latin American students. Margarita knows she is dying. She cannot make her entrance; others must go on. As her heart gives way, she tells Nuria that an actor lives for a moment, that the individual voice is silenced, but that the hope of a people will not die. The fascists have ruled Spain for more than 30 years. Franco has never permitted Margarita Xirgu, the image of freedom, to set foot on Spanish soil. Margarita has kept the plays of Lorca alive in Latin America while they were forbidden in Spain.

The spirit of Lorca enters the room. He takes Margarita's hand, and he takes Nuria's hand. Together, they enter a blazing sunset of delirious, visionary transformation. Margarita dies, offering her life to Mariana Pineda's final lines: "I am freedom." Her courage, her clarity, and her humanity are passed on to Nuria, her students, and the generations that follow. She sings "I am the source, the fountain from which you drink." We drink deeply.

—Peter Sellars



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Osvaldo Golijov

Ainadamar

Premiere: Tanglewood, Lenox, 2003 (original version); The Santa Fe Opera, 2005 (revised version)

Described as “an opera in three images,” *Ainadamar* traces the life of Spanish poet and playwright Federico García Lorca (1898–1936) as recounted by his muse and longtime collaborator, the Catalan actress Margarita Xirgu (1888–1969). Over the course of the opera, Margarita relates episodes from Lorca’s life—his persecution for his political sympathies and his homosexuality, her attempts to persuade him to flee the Spanish Civil War, his death at the hands of the fascist Falangists—to her young protégé Nuria and reflects on her dedication to championing his work outside of Spain, especially his overtly political play *Mariana Pineda*. Composer Osvaldo Golijov, who had previously set his own version of the biblical Passion narrative in *La Pasión Según San Marcos*, sees his opera as a kind of Passion play. As with many retellings of the Passion story, *Ainadamar* is much more about people’s reaction to the tragedy than a depiction of the tragedy itself, and like a Christ figure, the character of Lorca exists as both a very real person and an entity too sublime for the material world. The opera’s tone and structure also reflect much of Lorca’s writing, which combines crude realism with transcendent idealism and imbues the everyday with a sense of mythic ritual.

The Creators

Osvaldo Golijov (b. 1960) was born in La Plata, Argentina, to Jewish parents who had emigrated from Romania and Ukraine, and he grew up immersed in all the musical traditions of this cosmopolitan atmosphere. He later moved to Israel, and then studied with celebrated modernist composer George Crumb at the University of Pennsylvania. His compositional approach freely incorporates all of these diverse influences into a style wholly his own. The opera’s libretto is by David Henry Hwang (b. 1957), an award-winning dramatist whose work spans Broadway (notably, the Tony Award-winning play *M. Butterfly*), film, television, and opera. Among his most notable libretti is the text for Philip Glass’s *The Voyage*, which had its world premiere at the Met in 1992. Golijov himself translated Hwang’s libretto for *Ainadamar* into Spanish.

The Setting

The opera is ostensibly set backstage at the Teatro Solís in Montevideo, Uruguay, in 1969, as Margarita prepares to perform in *Mariana Pineda*. As she begins to remember key moments from the past, the scene changes to locations in Spain before and during the Civil War of the 1930s, including the Ainadamar (Arabic for “Fountain of Tears”), where Lorca is believed to have been executed.

The Music

Golijov’s score combines influences of classical, jazz, folkloric and regional, and flamenco music from a variety of Spanish sources (including Christian, Jewish, and Muslim traditions), recalling the rich artistic and social history of the Andalucía region. There are also important sound elements that are not strictly musical at all, such as the dripping of water in the eponymous “Fountain of Tears,” gunshots—including a rhythmic fugue at Lorca’s death, in which one shot becomes many, evoking the multiplicity of deaths to follow in the Spanish Civil War—and transmissions from Radio Falange, the Spanish fascist-party channel. The composer also melds traditionally operatic solos and orchestral interludes with instrumental and dance passages that draw heavily from the worlds of flamenco and rumba. Female voices predominate, including the sopranos Margarita and Nuria and the mezzo-soprano trouser role of Lorca. His duet with Margarita, in which they dream of finding refuge in Havana, suggests a buoyant Cuban theme, while his solo addressing the statue of the historical Mariana Pineda is dusky and redolent of loss. The Niñas, a sub-chorus of women who assume multiple identities throughout the opera, have music that often ranges into a distinctly non-classical vernacular, and the three principal female leads come together in a final trio—reminiscent of Strauss’s *Der Rosenkavalier*—in which the spirit of Lorca thanks Margarita for immortalizing him, while Nuria realizes that she must now take up her mentor’s mantle, and Margarita accepts the inevitability of death and the passage of time. The sole principal male voice, that of Falangist Ramón Ruiz Alonso, who arrested Lorca and arranged his murder, is sung by a flamenco *cantaor* utilizing the chilling wails of *cante jondo* (“deep song”).

Met History

This season, *Ainadamar* has its company premiere, in a production by director-choreographer Deborah Colker in her Met debut. Miguel Harth-Bedoya, also making his debut, conducts a cast featuring Angel Blue as Margarita Xirgu, Elena Villalón as Nuria, Daniela Mack as Federico García Lorca, and Alfredo Tejada as Ramón Ruiz Alonso.

Program Note

“I am the enormous shadow of my tears,” the poet Federico García Lorca, murdered August 19, 1936, wrote in his “Ghazal of Dark Death.” He was a death-haunted bard of *duende*, the wild, morbid, earthy spirit of Spain’s most profound arts, and Osvaldo Golijov’s *Ainadamar*—elegy ending in apotheosis—is filled with it. Here, Lorca’s death is remembered, *relived*, by the actress Margarita Xirgu, who played the historical Mariana Pineda (strangled in 1831 for her republican sympathies) in Lorca’s 1927 drama about her. *Mariana Pineda* is structured as “three engravings,” Golijov’s *Ainadamar* as “three images,” alternating between 1969, the year of Margarita’s death in Uruguayan exile, and 1936. In this haunted work, we see how a myth is born, how “a living, breathing, loving, laughing person became a symbol, and how we can bring him back to be that man,” as Golijov once explained.

Spain was a fraught place in the 1930s. The Second Republic (1931–35) nullified the nobility, gave women the vote, and attacked the Catholic Church’s power, but the conservative Nationalists and far-right fascistic movements, including the Falange, fought back. Elections in February 1936 brought a Popular Front government supported by most parties on the left and opposed by the right, which instigated a military uprising led by General Francisco Franco. The Spanish Civil War lasted from 1936 to 1939, when Franco began a reign that lasted until 1975; he took over the Falange in 1937. Picasso’s *Guernica*, Hemingway’s *For Whom the Bell Tolls*, Robert Capa’s photograph *The Falling Soldier*: There are many testimonials to a war with more than half a million deaths. Lorca was one of the early casualties, marked for assassination by jealousy of his genius (the arresting officer derides him as a “swollen head”), fury over his republican sympathies, the Catholic Church’s enmity, internal family strife, and prejudice against homosexuals. His body has never been found.

Golijov’s opera includes numerous details drawn from the historical record—actual broadcasts from Radio Falange, for example—but it is also dreamlike, warped by painful memory. Golijov’s music creates the sense of being *inside* Lorca’s and Margarita’s complex minds, given the layered rhythmic patterns and stacked melodic gestures, and the varied colors of flamenco instruments, standard orchestral instruments, sampled recorded music, and other sounds. Lorca, a classically trained pianist who gave recitals with his poetry readings, was an ardent exponent of *cante jondo* or “deep song,” the most profound style of Romani flamenco, and this opera is replete with it. Lorca and Margarita sing it at various times, but the arresting officer, Ramón Ruiz Alonso, expresses himself solely in that manner. His cries of “Entréguenlo!” (“Give him up!”)—virtuoso insanity, a frenzy of hatred—sound three times across Image I and Image II. It might seem ironic that music emblematic of persecuted Romani people should be the mode of expression for the villain of the piece, but fascists and anti-fascists alike appropriated this style in the ‘30s to enhance solidarity with their cause. On both sides, “deep song” expresses the almost erotic vision of death endemic in Spanish art.

The Fuente Grande (Great Fountain), near where Lorca was shot, was originally named *Ainadamar*, or “Fountain of Tears” in Arabic. The opera’s Prelude of Water and Horses begins with water already flowing beneath “the call of wounded freedom”:

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OCT 26 mat, 29 **NOV** 2, 7, 11, 14, 17 mat, 22, 26, 30 **DEC** 3, 6

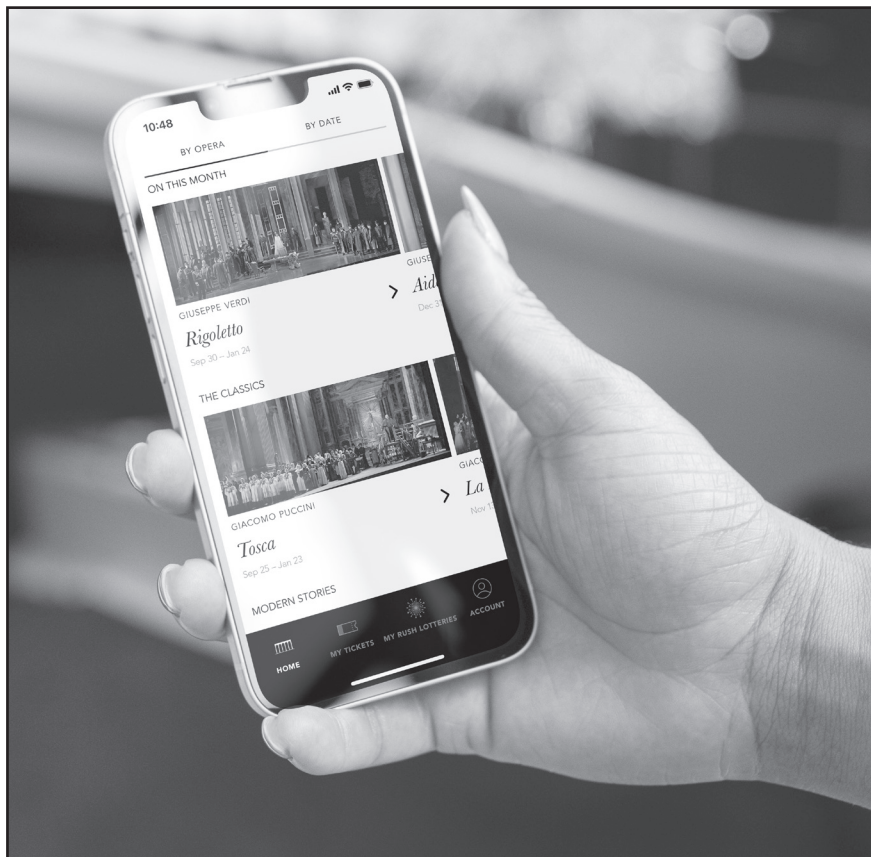
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A trumpet fanfare whose narrow range, reiterated tones, and trembling ornamentation is our first taste of *cante jondo* style. The water sounds give way to a galloping horse before the returning trumpet call initiates the ballad performed at the beginning of each image. "Ballad" implies storytelling: The numerous repeated passages tell of history repeating itself, with other retellings of Pineda's and Lorca's killings sure to follow their shared fate. The ballad's words "What a sad day it was in Granada" come from a popular song Lorca placed at the beginning of his *Mariana Pineda*; here, a female chorus sings the melody, with overlapping fragments invoking the sound of church bells. Rasgueado guitar strumming, pizzicato basses, trilling trumpets, hand clapping, and harp accompany Margarita, who sings "My whole life, in such a place" (a theater, waiting to act the role of Mariana) to a melodic line featuring flamenco's lengthy sustained notes and repeated small figures. As she mourns "Federico, my son," we realize that she is the symbolic Mary to Lorca's Christ.

Her student Nuria asks for the tale of Margarita's and Lorca's meeting, and the first flashback in a work filled with them ensues. Lorca (a pants role for mezzo-soprano) hails Margarita (her younger self, sung by a different singer) as the "proletarian queen of Spanish theater"; she remembers Pineda as a political heroine, but Lorca insists that she was a creature of love. In the exquisite nocturne "Desde mi ventana," he remembers seeing her statue in the square outside his window and falling in love. (The statue is still there for visitors to Granada to see.) The layering of Lorca's love song with Margarita's continued mourning, the chorus singing of eyes as stars, and Nuria lamenting Lorca's and Mariana's identical fates dies away in overlapping repetitions of the words "eran uno solo" ("would be as one"). Echo chambers abound in this music.

In the wake of such loveliness bursts "Muerte a Caballo" ("Death on Horseback"). Ruiz Alonso is a reincarnation of the fourth horseman of the Apocalypse (Death, followed by Hades), and his stratospheric *cante jondo* resounds above sounds of a galloping horse and an ominous C-sharp bass ostinato. A ferocious ballad ushers in Image II, with the chorus singing in parallel fourths, Margarita lamenting to Nuria, and an overwhelming crescendo culminating in Radio Falange fiercely declaring "Viva la muerte!" ("Long live death!"). The orchestra falls almost entirely silent for the start of Margarita's sobbing strains, "Quiero arrancarme los ojos" ("I want to tear my eyes out"); in utmost despair, she plunges into Lorca's lower vocal register by the final phrases. This lament shades into the lighter, lilting strains of "A la Habana," with shekere, bongos, and anvil in the background. Here, Margarita and Lorca sing of her plan to go to Havana to escape the troops looking for him. (The historical Lorca spent 98 wonderful days there in 1930. Six years later, the historical Margarita wanted to spirit him off to Mexico to escape, but a delay in Lorca's attempt to arrange passage for his newest love, the young Juan Ramírez de Lucas, proved fatal.) But this picture of a paradise without war only prompts the operatic Lorca's intense refusal ("No ... no ... no, no iré"). The decision seals his doom.

Throughout the fiery "Quiero cantar entre las explosions" ("I want to sing between the explosions"), exploding string trills electrically charge the orchestral



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accompaniment as Lorca enacts a mesmerizing “immense song” for the dead, and Margarita again laments. Lorca took refuge on August 9, 1936, with the Rosales family, which included a Falange member; Lorca thought wrongly that he would be safe with them. In “Arresto,” the chorus of Rosales women respond to the expanded repetition of Ruiz Alonso’s cry “Entréguenlo!” with repeated questions—“What crime has he committed?”—in the parallel chords characteristic of the female chorus throughout. At the end, a still-mourning Margarita declares that Lorca only cared for poetry, liberty, and “sometimes, Rafael,” [Rodríguez Rapún, a soccer player and Lorca’s lover in 1935, who joined the front after learning of the poet’s murder]. Desolate, desperate, Rafael died in battle exactly one year to the day after the Lorca’s assassination.

Golijov’s omnipresent play with color and texture is also evident in “La Fuente de las Lágrimas,” (“The Fountain of Tears”), in which the Ainadamar fountain becomes a character in the drama. The chorus divides into different streams of overlapping and reverberating sound, with harp, vibraphone, celeste, strings, and recorded water droplets adding to the crystalline tone painting.

Another historical figure, the guard José Tripaldi, exhorts Lorca and his fellow prisoners—a bullfighter and a teacher (true to historical fact)—to make their confessions. The prisoners present three different modes of meeting death: The bullfighter angrily rejects belief in God, the teacher remembers his students (“They will ask questions,” he sings), while Lorca’s halting prayer (he does not remember how it goes) breaks off with the pitiful plea, “Mother, I don’t want to die!” He goes to his death to the sounds of indigenous Mexican children chanting prayers to the Virgin of Guadalupe from Golijov’s 2001 *K’in Sventa Ch’ul Me’tik Kwadalupe*, along with strings and a marimba chorale. The nearly unbearable sound of a single gunshot rhythmically repeated on an electronic tape loop, over an ostinato C-sharp, resounds through the officer’s increasingly crazed final cries, ending with the triumphant proclamation “Federico died in Granada” and a last gunshot.

Image III begins with a ballad as dirge and ends with Margarita’s collapse. But a vision of the younger Lorca appears to absolve her as she dies, and the last three scenes—sunset delirium, Margarita’s farewell to life, and a march to freedom—unfold over an ostinato C-*natural*, music’s enduring emblem of purity. In “Yo soy la libertad” (“I am freedom”), numerous musical reminiscences join Margarita’s ghostly voice to hail liberty. The trumpet call of wounded freedom becomes the call of freedom restored, the ballad returns, and we hear the chorus’s chordal euphony once more. It all swells to one final climactic crescendo before Golijov’s immensely moving portrait of a great poet in war-torn Spain—and of the universal longing for freedom—fades away to the sounds of gently flowing water.

—Susan Youens

Susan Youens is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and has written eight books on the music of Franz Schubert and Hugo Wolf.

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Ailyn Pérez in the title role of Daniel Catán's *Florencia en el Amazonas*

PHOTO: KEN HOWARD / MET OPERA

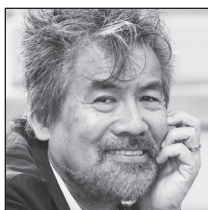
The Creative Team



Osvaldo Golijov

COMPOSER (LA PLATA, ARGENTINA)

CAREER HIGHLIGHTS Among Osvaldo Golijov's most notable works are the opera *Ainadamar*; the oratorio *La Pasión Según San Marcos*; the clarinet quintet *The Dreams and Prayers of Isaac the Blind*; *Ayre*, a song cycle for Dawn Upshaw, and *Falling Out of Time*, a song cycle for the Silkroad Ensemble; *The Given Note*, a violin concerto for Johnny Gandelsman and the Knights; *Azul*, a cello concerto for Yo-Yo Ma and the Boston Symphony; *LAIKA*, for countertenor Anthony Roth Costanzo and premiered by the Met Orchestra Chamber Ensemble at Carnegie Hall; *Ever Yours* for string octet, premiered by the St. Lawrence String Quartet and Telegraph Quartet; and *Um Día Bom* for string quartet Brooklyn Rider. Most recently, he composed the soundtrack for Francis Ford Coppola's film *Megalopolis*, premiered at the Cannes Film Festival earlier this year, and he has also provided music for Coppola's *Youth Without Youth*, *Tetro*, and *Twixt*. Among his accolades are a MacArthur Fellowship, the Vilcek Prize, and two Grammy Awards. He is composer-in-residence at College of the Holy Cross, where he has taught since 1991.



David Henry Hwang

LIBRETTIST (LOS ANGELES, CALIFORNIA)

CAREER HIGHLIGHTS One of the nation's preeminent playwrights, David Henry Hwang's stage work includes the plays *M. Butterfly*, *Chinglish*, *Yellow Face* (currently being revived on Broadway), *Golden Child*, *The Dance and the Railroad*, and *FOB*, as well as the musicals *Aida*, the 2002 revised version of *Flower Drum Song*, and *Tarzan*. His newest musical, *Soft Power*, a collaboration with Jeanine Tesori, received four Outer Critics Circle Honors, ten Drama Desk Award nominations, a Grammy Award nomination, and was a finalist for the Pulitzer Prize in Drama. Among his numerous accolades are a Tony Award (of three nominations), three Obie Awards, and a Grammy Award. He is a three-time Pulitzer Prize finalist and was inducted into the Theatre Hall of Fame in 2018 and the American Academy of Arts and Sciences in 2021. His screenplays include *M. Butterfly* and an upcoming biopic of Anna May Wong for Working Title Films. He has written 13 libretti, including five with Philip Glass and *An American Soldier* with Huang Ruo. He is currently a professor at Columbia University School of the Arts, a trustee of the American Theatre Wing, and sits on the Council of the Dramatists Guild.

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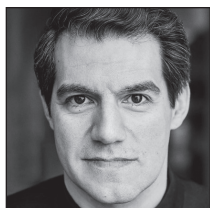


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The Creative Team CONTINUED



Miguel Harth-Bedoya

CONDUCTOR (LIMA, PERU)

THIS SEASON *Ainadamar* for his debut at the Met and concerts with the Phoenix Symphony, Sarasota Orchestra, Helsinki Philharmonic Orchestra, Melbourne Symphony Orchestra, and at the Shepherd School of Music at Rice University.

CAREER HIGHLIGHTS He conducted the world premiere of the revised version of *Ainadamar* at the Santa Fe Opera in 2005, as well as the world premiere of Jennifer Higdon's *Cold Mountain* in Santa Fe in 2015. He is currently the Mary Franks Thompson Director of Orchestral Studies at Baylor University and music director of the Baylor Symphony Orchestra. Next year, he begins his tenure as distinguished resident director of orchestras and professor of conducting at the Shepherd School of Music. He is also music director laureate of the Fort Worth Symphony Orchestra, former chief conductor of the Norwegian Radio Orchestra, and founder and director of the Conducting Institute, which teaches the fundamentals of conducting to students high school ages and older. He frequently appears as a guest conductor with leading orchestras and festivals around the globe, as well as at English National Opera, Theater Bremen, the Canadian Opera Company, Cincinnati Opera, and Minnesota Opera.



Deborah Colker

DIRECTOR AND CHOREOGRAPHER (RIO DE JANEIRO, BRAZIL)

THIS SEASON *Ainadamar* at the Met for her debut and LA Opera, and performances of the Deborah Colker Dance Company in Brazil, Colombia, and Mexico.

CAREER HIGHLIGHTS *Ainadamar* is her first opportunity to demonstrate her musical skills. She spent her entire childhood and adolescence playing the piano, even playing with notable orchestras in Brazil. At age 16, she took a profound turn and began to exclusively dedicate herself to dance. In the 1970s and 1980s, she worked with an important contemporary dance group and also collaborated with the biggest names in Brazilian theater as a movement director, winning major awards for her contributions. In 1994, she founded her dance company, which is now celebrating its 30th anniversary, winning major awards for its work, including London's Laurence Olivier Award and Moscow's prestigious Prix Benois de la Dance. She was the first woman to create and direct for Cirque du Soleil, the show *OVO*, which celebrated the 25th anniversary of the group. She was also the movement director for the opening ceremony of the 2016 Summer Olympics in Rio de Janeiro.

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A scene from Puccini's *Tosca*
PHOTO: KEN HOWARD / MET OPERA

The Creative Team CONTINUED



Jon Bausor

SET AND COSTUME DESIGNER (LONDON, UNITED KINGDOM)

THIS SEASON *Ainadamar* at the Met for his debut and LA Opera, *King Lear* starring Kenneth Branagh at the Shed, the stage adaptation of Hayao Miyazaki's film *Spirited Away* at the London Coliseum, and *The Nutcracker* in Bordeaux.

CAREER HIGHLIGHTS Since 2002, he has designed extensively across dance, opera, and theater for companies including the Royal Opera House, Royal National Theatre, Royal Ballet, National Theatres of Scotland and Wales, Dublin's Abbey Theatre, Tokyo's Imperial Theatre, both Finnish and Norwegian National Ballets, and for stages on Broadway and in London's West End. As an associate artist of the Royal Shakespeare Company, he has designed productions including *Hamlet*, *King Lear*, and *The Winter's Tale*. His work in opera includes *Cendrillon* at the Glyndebourne Festival; *Seise*; *A Midsummer Night's Dream*, *Les Contes d'Hoffmann*, *Rigoletto*, *La Bohème*, and Eötvös's *Der Goldene Drache* at the Halle Opera; *Die Walküre* in Bordeaux; Tippet's *The Knot Garden* at the Theater an der Wien; and *Agrippina* and *L'Incoronazione di Poppea* at Grange Park Opera. He designed the opening ceremony of the 2012 Paralympic Games in London and was nominated for an Emmy Award for the Redbull film *Human Pinball*.



Paul Keogan

LIGHTING DESIGNER (DUBLIN, IRELAND)

THIS SEASON *Ainadamar* at the Met for his debut and LA Opera, and *King Lear* at the Shed.

CAREER HIGHLIGHTS Born in Dublin and based in Belfast, he has designed for *Shirley Valentine* and *Double Cross* (Lyric Theatre, Belfast); *Na Peirsigh* (Peacock Theatre, Dublin); *King Lear* (Kenneth Branagh Theatre Company, London); *Krapp's Last Tape* and *Happy Days* (Landmark Productions); *Dancing at Lughnasa*, *Circle Mirror Transformation*, *Hamlet*, and *Molly Sweeney* (Gate Theatre, Dublin); *The Sugar Wife* and *Tales from the Holywell* (Abbey Theatre, Dublin); *Master Class* (Smock Alley, Dublin); *Jilly Morgan's Birthday Party* (Belltable, Limerick); *Translations* (Abbey Theatre, Dublin; Lyric Theatre, Belfast); *La Traviata* (Irish National Opera); *The Gondoliers / Utopia Limited* (Scottish Opera); *Our Country's Good*, *Faith Healer* (Lyric Theatre, London); *I Think We Are Alone* (Frantic Assembly, U.K. Tour); *The Gaul* and *A Short History of Tractors in Ukrainian* (Hull Truck); *Doubt: A Parable* (Chichester Festival Theatre) *Cristina*, *Regina di Svezia* (Wexford Festival Opera); *The Treaty* (Fishamble); *Semele* and *Il Ritorno d'Ulisse in Patria* (Opera Collective); and *No Man's Land* (English National Ballet, Queensland Ballet). He has received five *Irish Times* Theatre Awards, a UK Theatre Award, and a Knight of Illumination Award.

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A scene from Puccini's *La Bohème*

PHOTO: EVAN ZIMMERMAN / MET OPERA

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The Creative Team CONTINUED



Tal Rosner

PROJECTION DESIGNER (JERUSALEM, ISRAEL)

THIS SEASON *Ainadamar* for his debut at the Met, *Next to Normal* in the West End, *before and after nature* with Stanford Live, and *Mythos* at Staatsoper Hannover.

CAREER HIGHLIGHTS A BAFTA-winning designer and creative director, he has created projections and installations for leading orchestras, concert halls, musicians, museums, and fashion houses around the globe. He was recently announced as video designer for *The Hunger Games: On Stage*, which will premiere in 2025. His most recent credits include a new adaptation of Lingren's *The Brothers Lionheart* at the Royal Danish Playhouse, *Die Walküre* in Bordeaux, and the Victoria and Albert Museum's exhibition *DIVA*, which ran from June 2023 to April 2024 and will travel to Kunsthal Rotterdam in November 2024. He designed video for both the opening and closing ceremonies of the XXII Commonwealth Games in Birmingham in 2022 and has created projections for *Ainadamar* at Scottish Opera, Detroit Opera, and Welsh National Opera. He has also created work for the New York Philharmonic, New World Symphony, San Francisco Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, BBC Symphony Orchestra, Cincinnati Symphony Orchestra, Barbican Centre, Centre Pompidou, Toronto's *Nuit Blanche*, and international tours by Pet Shop Boys and the Rolling Stones, among many others.



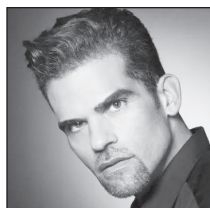
Mark Grey

SOUND DESIGNER (PETALUMA, CALIFORNIA)

THIS SEASON *Ainadamar* and John Adams's *Antony and Cleopatra* at the Met.

MET PRODUCTIONS *L'Amour de Loin*, *The Merry Widow*, *Iolanta* and *Bluebeard's Castle*, and Adams's *El Niño*, *The Death of Klinghoffer*, *Nixon in China*, and *Doctor Atomic* (debut, 2008).

CAREER HIGHLIGHTS His opera *Frankenstein* premiered at Brussel's La Monnaie in 2019, and his opera *Birds in the Moon* premiered with the New York Philharmonic in 2021. He has had several commissions from the Atlanta Symphony, Los Angeles Philharmonic, and other ensembles. He is an Emmy Award-winning sound designer whose work appears at leading concert halls, theaters, and opera houses, and in 2002, he became the first sound designer for the New York Philharmonic. He is the resident sound designer for the Ojai Music Festival and Park Avenue Armory. He has sound designed productions of *West Side Story*, *My Fair Lady*, *The King and I*, *The Merry Widow*, *Carousel*, *The Sound of Music*, and *Doctor Atomic* at Lyric Opera of Chicago and Bach's *St. Matthew Passion*, Saariaho's *Circle Map*, William Kentridge's *The Head and the Load*, Pierre Boulez's *Répons*, and Claus Guth's *Doppelgänger*, among others, at Park Avenue Armory.



Antonio Najarro

FLAMENCO CHOREOGRAPHER (MADRID, SPAIN)

THIS SEASON *Ainadamar* at the Met for his debut and LA Opera.

CAREER HIGHLIGHTS A director, dancer, and choreographer, he works across styles, including classical ballet, contemporary dance, and all the Spanish dance styles. Considered the greatest ambassador of Spanish dance, he has received the most important international dance awards. After beginning his professional career at age 15, he joined the Spanish National Ballet in 1997 and rose to the role of first dancer within three years. At age 35, he was named the youngest-ever director of the Spanish National Ballet in 2011 and held that position until 2019. In addition to presenting the company's classic works, he also expanded the repertoire with new pieces by contemporary choreographers and introduced his own creations. In 2002, he founded the Antonio Najarro Dance Company, with whom he created eight productions that toured throughout Europe, Latin America, the United States, and Asia. He has also choreographed for champion figure skaters and ice dancers, including 2002 Olympic gold medalists, European and world champions, and Javier Fernandez, who became the first Spaniard ever to win a World Figure Skating Championship. He recently choreographed the latest Disney animated film, *Wish*.

The Cast

IN ALPHABETICAL ORDER



Angel Blue

SOPRANO (LOS ANGELES, CALIFORNIA)

THIS SEASON Margarita Xirgu in *Ainadamar* and the title role of *Aida* at the Met, Bernstein's Symphony No. 1 with the Met Orchestra at Carnegie Hall, Beethoven's Symphony No. 9 with the Houston Symphony, Mimì in *La Bohème* at the Bavarian State Opera, Strauss's *Vier Letzte Lieder* with the Rotterdam Philharmonic Orchestra, the title role of *Luisa Miller* with Washington Concert Opera, *Aida* in concert with the Baltimore Symphony Orchestra, and concerts at the Royal Albert Hall, Carnegie Hall, LA Opera, Kölner Philharmonie, and Théâtre des Champs-Élysées.

MET APPEARANCES Magda in *La Rondine*, Liù in *Turandot*, Micaëla in *Carmen*, Violetta in *La Traviata*, Bess in *Porgy and Bess*, Destiny/Loneliness/Greta in Terence Blanchard's *Fire Shut Up in My Bones*, and Musetta and Mimì (debut, 2017) in *La Bohème*.

CAREER HIGHLIGHTS Recent performances include the title role of *Tosca* at Covent Garden, the Vienna State Opera, the Santa Fe Opera, and LA Opera; Leonora in *Il Trovatore* at San Francisco Opera; *Aida* at Covent Garden and in concert at Detroit Opera; and Violetta at Houston Grand Opera. She was the 2020 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leightman.



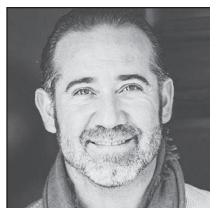
Daniela Mack

MEZZO-SOPRANO (BUENOS AIRES, ARGENTINA)

THIS SEASON Federico García Lorca in *Ainadamar* at the Met and LA Opera, Maffio Orsini in *Lucrezia Borgia* in Rome, Angela Rose in Missy Mazzoli's *The Listeners* at Lyric Opera of Chicago, and Idamante in *Idomeneo* at San Francisco Opera.

MET APPEARANCES The Mezzo-Soprano in John Adams's *El Niño* and the Kitchen Boy in *Rusalka* (debut, 2017).

CAREER HIGHLIGHTS Recent performances include Rosmira in *Partenope* at San Francisco Opera, Bradamante in *Alcina* in Seville, Frida Kahlo in Gabriela Lena Frank's *El Último Sueño de Frida y Diego* at LA Opera and San Francisco Opera, Federico García Lorca at Detroit Opera, and Josefa Segovia in John Adam's *Girls of the Golden West* with the Los Angeles Philharmonic. She has also sung Desdemona in Rossini's *Otello* and Juno/Ino in *Semele* at Opera Philadelphia, Irène in *Theodora* in concert at Caramoor, Amastre in *Serse* with the English Concert, Dardano in *Amadigi di Gaula* with Boston Baroque, Sesto in *La Clemenza di Tito* in Bilbao, Romeo in *I Capuleti e i Montecchi* in Seville, Rosmira in Madrid, and Rosina in *Il Barbiere di Siviglia* with San Francisco Opera and at Minnesota Opera.



Alfredo Tejada

TENOR (GRANADA, SPAIN)

THIS SEASON Ramón Ruiz Alonso in *Ainadamar* at the Met for his debut and LA Opera.

CAREER HIGHLIGHTS He has previously sung the role of Ramón Ruiz Alonso at Pacific Opera Victoria, Welsh National Opera, Detroit Opera, Scottish Opera, the Cêsis Art Festival, Opera Philadelphia, and in São Paulo, Oviedo, and Granada. He has appeared at many of the world's most prominent flamenco festivals, as well as at the Beijing National Center for the Performing Arts, New York City Center, Carnegie Hall, Rome's Teatro Olimpico, Barcelona's Gran Teatre del Liceu, Seville's Teatro de la Maestranza, Verona's Teatro Romano, and Athens's Odeon of Herodes Atticus. Among his numerous accolades at leading flamenco singing competitions include the 2020 Festival de Jerez Award for Best Accompaniment Singer, the 2017 Lámpara Minera at the Cante de las Minas for Best International Flamenco Singer, First National Prize for Young Values in Rincón de la Victoria in 2009, the prize for the best farruca in Ubrique in 2004, and First Prize for Young Flamencos in Granada in 2002. He has recorded four albums, including most recently *Un Silencio en el Tiempo* with pianist Mélodie Gimard, which was released earlier this year.



Elena Villalón

SOPRANO (AUSTIN, TEXAS)

THIS SEASON Nuria in *Ainadamar* at the Met; a recital at Carnegie Hall; Susanna in *Le Nozze di Figaro*, the title role of *Rodelinda*, and Sophie in *Der Rosenkavalier* in Frankfurt; Almirena in *Rinaldo* at Detroit Opera; and Gilda in *Rigoletto* at the Santa Fe Opera.

MET APPEARANCES *Amore ed Euridice* (debut, 2024).

CAREER HIGHLIGHTS As a member of the ensemble at Oper Frankfurt, she has sung Frasquita in *Carmen*, Pamina in *Die Zauberflöte*, Atalanta in *Serse*, and Iole in *Hercules*. Recent performances also include Sheila in the world premiere of Gregory Spears's *The Righteous* and Nannetta in *Falstaff* at the Santa Fe Opera; Tina in Jonathan Dove's *Flight* and Gretel in *Hänsel und Gretel* at the Dallas Opera; Susanna at Austin Opera; Susanna, Amy in the world premiere of Joel Thompson's *The Snowy Day*, Juliette in *Roméo et Juliette*, Inés in *La Favorite*, and the Woman in the world premiere of Javier Martínez's *El Milagro de Recuerdo* at Houston Grand Opera; and the Queen of Sheba in *Solomon* with the English Concert. She was a 2019 winner of the Met's Eric and Dominique Laffont Competition (formerly the National Council Auditions).