

"TO SEE IS TO KNOW."

THE WALL STREET JOURNAL

"ONE OF JOHN ADAMS'S MOST INSPIRED SCORES..."

The baritone **Alan Opie** [as Klinghoffer] sings with an elegant blend of poignancy and feistiness... Mezzo-soprano **Michaela Martens** [as Marilyn Klinghoffer] was overwhelming... The ovations at the end were tremendous. The audience seemed grateful for the chance to actually see this opera, instead of just hearing about it." **THE NEW YORK TIMES**

"A stirring piece of work that leaves one shaken." **NEW YORK DAILY NEWS**

"DEPTH, NOT CONTROVERSY,

lingers after Met Opera's *The Death of Klinghoffer*... The final-curtain cheers – some of the loudest I've heard at the Met since Luciano Pavarotti's prime – grew to a roar when the composer himself took his bows." **WQXR**

"When Adams walked onstage, during the curtain calls, he received a huge ovation." **THE NEW YORKER**

"**David Robertson** led a performance of subtle splendors. The orchestra and chorus were unflappably great." **NEW YORK MAGAZINE**

"The Met Opera's *Death of Klinghoffer* is simply not the anti-Semitic bogeyman the protestors make it out to be... It is the nature and responsibility of art to scrutinize people's behavior. This is not vindication – this is examination." **HA'ARETZ**

"*Klinghoffer* has zero anti-Semitism... not for a second does your heart fail to go out to their victims... [A] gripping, beautifully sung **Tom Morris** production." **FRANK RICH**

"Art, we're reminded, doesn't always offer clear-cut messages, any more than life does." **USA TODAY**

"Met Opera's *Death of Klinghoffer* is a passionate feat... Opera, that supposedly irrational art form, became a clarion voice for reason." **LA TIMES**

See it. Then decide.



JOHN ADAMS

THE DEATH OF KLINGHOFFER

LIBRETTO BY ALICE GOODMAN PRODUCTION BY TOM MORRIS

OCT 24, 29 NOV 1, 5, 8, 11, 15 mat

metopera.org 212.362.6000

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English National Opera production Photo by Richard Hubert Smith

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