**JOSEPH KAISER, Tenor**

Joseph Kaiser is recognized by audiences for his beauty of tone, intelligence of programming, and innate sense of style and elegance. He is internationally acclaimed as one of the most gifted artists of his generation and enjoys success in opera, oratorio, and concert throughout North America and Europe.

The Canadian tenor returns this season to the Metropolitan Opera to sing the role of Edmundo de Nobile in the company premiere of Thomas Adès *The Exterminating Angel* directed by Tom Cairns and conducted by the composer. Further debuts include the title role of Mozart’s *Idomeneo* in a return engagement at the Opernhaus Zürich in a new production directed by Jetske Mijnssen and conducted by Giovanni Antonini and the title role of Wagner’s *Lohengrin* in a new production by Olivier Py at Brussels’ La Monnaie under the baton of Alain Altinoglu. Concert performances of the season include Stravinsky’s *Oedipus Rex* at the Baltic Sea Festival conducted by Esa-Pekka Salonen, Beethoven’s Ninth Symphony with Kent Nagano conducting the Orchestre symphonique de Montréal and with Alan Gilbert leading the New York Philharmonic, and a recital program at Carnegie Hall accompanied by Thomas Adès at the keyboard.

A dynamic concert schedule in 2016-17 included performances of Beethoven’s Ninth Symphony with Alan Gilbert and the New York Philharmonic, with Andris Nelsons and the Boston Symphony Orchestra, as well as with Christoph Eschenbach and the National Symphony Orchestra; Bernstein’s *A Quiet Place* with Kent Nagano and the Orchestre symphonique de Montréal (recorded for future commercial release on Decca); Mahler’s *Das Lied von der Erde* with Michael Stern and the Kansas City Symphony Orchestra; and Stravinsky’s *Oedipus Rex* with Esa-Pekka Salonen and the Philharmonia at London’s South Bank Centre. He also returned to the Metropolitan Opera to sing the role of Steva in Janácek’s *Jenůfa* conducted by David Robertson in a revival of the company’s production directed by Olivier Tambosi.

Joseph Kaiser garnered critical acclaim for his first *Peter Grimes* in a new production by Christof Loy at the Theater an der Wien conducted by Cornelius Meister and for the title role of *Oedipus Rex* at the Festival d’Aix en Provence in a new production by Peter Sellars conducted by Esa- Pekka Salonen. In 2015-16 he also assayed Don José in *Carmen* with the Orchestre symphonique de Montréal conducted by Kent Nagano and gave performances of *Arabella* at the Bayerische Staatsoper, *Alceste* at the Wiener Staatsoper, and a Sydney Symphony debut singing Berlioz’ Te Deum conducted by Charles Dutoit.

Past highlights include a debut at the Opernhaus Zürich in Martinů’s *Juliette* directed by Andreas Homoki and led by General Music Director Fabio Luisi; performances at the Opéra national de Paris as Lensky in *Eugene Onegin* in a Willy Decker production conducted by Vasily Petrenko and as Flamand in Strauss’s *Capriccio* in a production by Robert Carsen and conducted by Music Director Philippe Jordan; at the Royal Opera House, Covent Garden as Narraboth in a new Sir David McVicar production of *Salome* under Philippe Jordan’s baton (commercially available on DVD) and a return as Tamino in *Die Zauberflöte* directed by Sir David McVicar and conducted by Sir Colin Davis; as well as at the Bayerische Staatsoper in *Jenůfa* in the acclaimed Barbara Frey production conducted by Tomáš Hanus and as Don Ottavio in *Don Giovanni* conducted by Constantinos Carydis.

Opera credits also include the title role of Messager’s *Fortunio* in a new production by Denis Podalydès at the Opéra Comique under the baton of Louis Langrée, and new productions at the Salzburg Festival of Händel’s *Theodora* directed by Christoph Loy and conducted by Ivor Bolton as well as of *Eugene Onegin* directed by Andrea Breth and conducted by Daniel Barenboim (both Salzburg productions are commercially available on DVD). Metropolitan Opera performances include *Roméo et Juliette*, *Die Zauberflöte*, *Salome*, *Capriccio*, *A Midsummer Night’s Dream*,and *Rodelinda*. Joseph Kaiser has bowed in performances of *The Passenger* at Houston Grand Opera and Lincoln Center Festival, *The Aspern Papers* for Dallas Opera, *Adriana Mater* at the Santa Fe Opera, and *Iphigénie en Tauride* at the Canadian Opera Company.

Concert highlights include performances of Beethoven’s *Fidelio* – singing the role of Florestan – with Jérémie Rhorer conducting Le Cercle de l'Harmonie, Schumann’s *Das Paradies und die Peri* with Sir Simon Rattle and the Philadelphia Orchestra, Mendelssohn’s *Die erste Walpurgisnacht* with the Orchestra of St. Luke’s and Principal Conductor Pablo Heras-Casado at Carnegie Hall, Mozart’s Requiem with the Dallas Symphony Orchestra conducted by Music Director Jaap Van Zweden,

Bruckner’s Te Deum with Daniel Barenboim and the Orchestra and Chorus of Teatro alla Scala, Bruckner’s Mass No. 3 in f minor with Marek Janowski leading the Rundfunk-Sinfonieorchester Berlin, and Berlioz’s Requiem under Marek Janowski with the combined forces of the Tonhalle- Orchester Zürich and the Orchestre de la Suisse Romande as well as with Donald Runnicles both with the Atlanta Symphony Orchestra and the Berliner Philharmoniker.