ALBAN BERG

LULU

CONDUCTOR
Lothar Koenigs

PRODUCTION
William Kentridge

CO-DIRECTOR
Luc De Wit

PROJECTION DESIGNER
Catherine Meyburgh

SET DESIGNER
Sabine Theunissen

COSTUME DESIGNER
Greta Goiris

LIGHTING DESIGNER
Urs Schönebaum

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in a prologue and three acts

Libretto by the composer, based on the plays *Earth Spirit* and *Pandora's Box* by Frank Wedekind

Thursday, November 5, 2015
7:00–11:15PM

New Production Premiere

The production of *Lulu* was made possible by a generous gift from **The Kirsh Family Foundation**

A co-production of the Metropolitan Opera, Dutch National Opera, and English National Opera

The Metropolitan Opera

2015–16 SEASON

The 37th Metropolitan Opera performance of

ALBAN BERG'S

LULU

CONDUCTOR
Lothar Koenigs

LULU
Marlis Petersen

COUNTESS GESCHWITZ
Susan Graham

ALWA, DR. SCHÖN'S SON,
A COMPOSER
Daniel Brenna DEBUT

THE PAINTER
THE AFRICAN PRINCE
Paul Groves*

DR. SCHÖN
JACK THE RIPPER
Johan Reuter

THE ANIMAL TAMER
THE ACROBAT
Martin Winkler

SCHIGOLCH
Franz Grundheber

THE WARDROBE MISTRESS
THE SCHOOLBOY
THE PAGE
Elizabeth DeShong

THE PRINCE
THE MANSERVANT
THE MARQUIS
Alan Oke

THE THEATER MANAGER
THE BANKER
Julian Close DEBUT

THE FIFTEEN-YEAR-OLD GIRL
Ashley Emerson*

HER MOTHER
Jane Shaulis

THE DESIGNER
Kathryn Day

THE JOURNALIST
Tyler Duncan

THE SERVANT
Paul Corona

THE PHYSICIAN
THE PROFESSOR
THE POLICE COMMISSIONER
James Courtney

SOLO PERFORMERS
Joanna Dudley DEBUT
Andrea Fabi DEBUT

This performance is being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74 and streamed at metopera.org.

Thursday, November 5, 2015, 7:00–11:15PM

KEN HOWARD/METROPOLITAN OPERA

Marlis Petersen in the title role of Berg's *Lulu*

Assistant Video Editor **Snezana Marovic**
Video Control **Kim Gunning**
Musical Preparation **Linda Hall**, **Derrick Inouye**, **Gareth Morrell**, **Jonathan Khuner**, **Jonathan C. Kelly**, and **Bryan Wagorn**
Assistant Stage Directors **Gregory Keller** and **Sarah Ina Meyers**
Stage Band Conductor **Gregory Buchalter**
German Coach **Marianne Barrett**
Prompter **Jonathan Khuner**
Scenery, properties, and electrical props constructed and painted in **Dutch National Opera** and **Metropolitan Opera Shops**
Costumes executed by **Dutch National Opera**; **Metropolitan Opera Costume Department**; **Scafati Inc Theatrical Costumes**, New York; and **Suitable Costumes LTD**, Toronto
Wigs and Makeup executed by **Metropolitan Opera Wig and Makeup Department**

This performance is made possible in part by public funds from the New York State Council on the Arts.

Lulu is performed by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Universal Edition Vienna.

Before the performance begins, please switch off cell phones and other electronic devices.

* Graduate of the Lindemann Young Artist Development Program

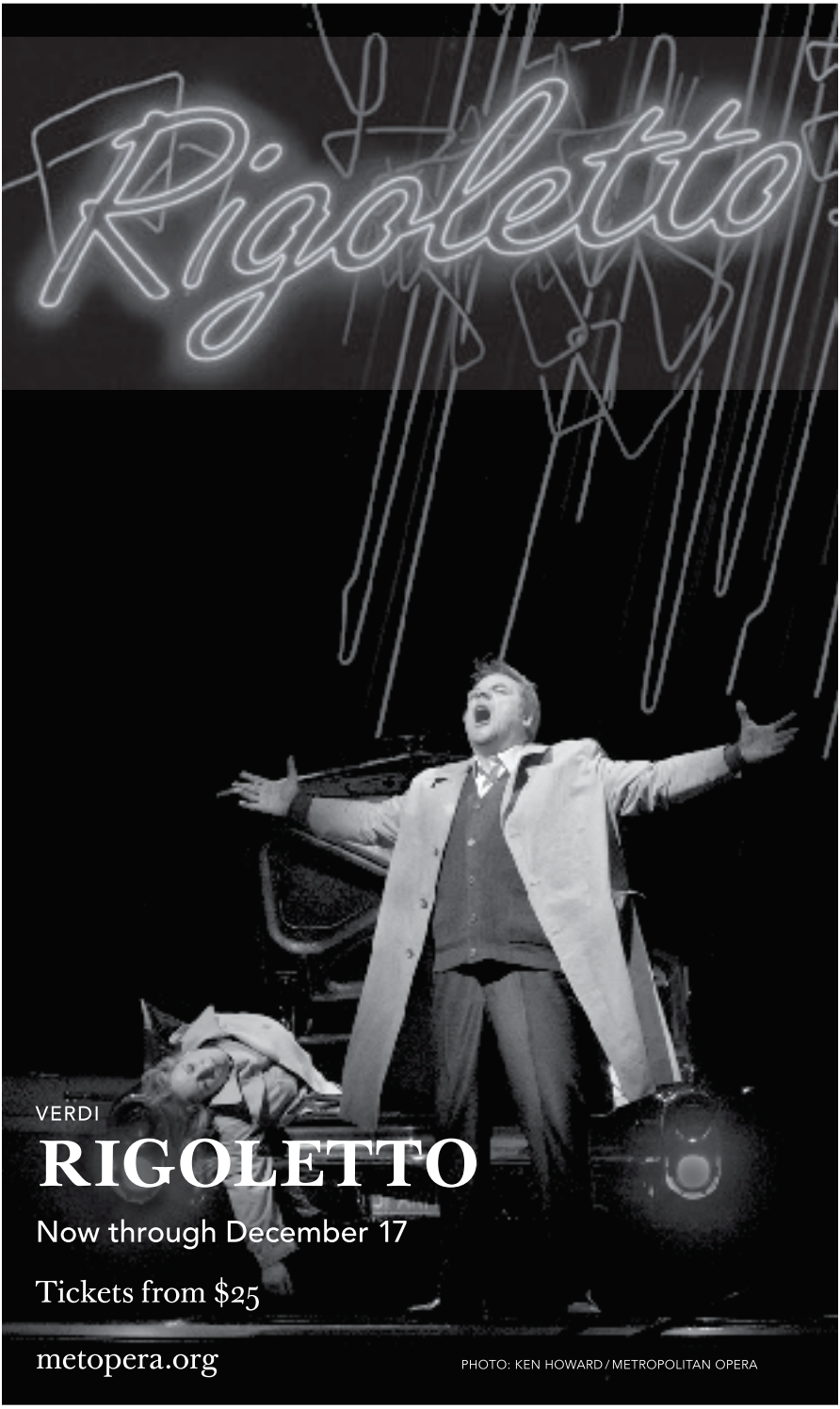
Yamaha is the Official Piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

Visit metopera.org

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.


Rigoletto
VERDI
RIGOLETTO
Now through December 17
Tickets from $25
metopera.org
PHOTO: KEN HOWARD / METROPOLITAN OPERA

Synopsis

Vienna, Paris, and London

Prologue

Act I

SCENE 1 The Painter's studio in Vienna
SCENE 2 A drawing room in the Painter's home
SCENE 3 The dressing room of a theater

Intermission (AT APPROXIMATELY 8:05 PM)

Act II

SCENE 1 A room in Dr. Schön's home
SCENE 2 The same

Intermission (AT APPROXIMATELY 9:40 PM)

Act III

SCENE 1 Alwa's home in Paris
SCENE 2 A garret over a pub in London

Act I

The Animal Tamer invites the audience to visit his menagerie—featuring "the serpent Lulu."

Act I

Lulu is sitting for her portrait, observed by Dr. Schön, a wealthy newspaper publisher and her long-time lover. Alone with Lulu, the Painter tries to seduce her. Just then her husband, the Physician, forces his way into the room and collapses in shock from a heart attack. Lulu, seemingly unmoved, realizes she is a rich widow, while the Painter wonders what will happen to her.

Lulu and the Painter have married. She is surprised to learn that Schön—who years earlier had found her on the streets, given her an education, and then made her his mistress—has become engaged. Schigolch, an old man and friend of Lulu's who may be her father or a former lover, pays her a visit and she gives him money. Schön now wants Lulu out of his life so that he can marry. He reveals the story of her past to the Painter, who is so horrified by it that he cuts his throat. Schön is shocked by Lulu's cold reaction but she, dismissing his protestations, replies that he will eventually marry *her* anyway.

Weeks later, Lulu is appearing in a ballet composed by Schön's son, Alwa. In her dressing room, she tells Alwa of her latest admirer, the Prince. After she has gone on stage, the Prince talks to Alwa of his love for Lulu. Suddenly she storms back in: she has seen Schön in the audience with his fiancée and refuses to dance for her. Schön soon follows and demands to be left alone with Lulu. He asks her not to stop his marriage, but when she mentions her plans to marry the Prince, he realizes that he is incapable of letting her go. At Lulu's dictation, he writes a letter to his fiancée to break off the engagement.

Act II

Schön and Lulu, now married, live in a luxurious home, but she continues to attract admirers, among them the lesbian Countess Geschwitz. Schön is distraught that such people are now part of his life. The Countess, Schigolch, an Acrobat, and a Schoolboy gather at the Schön house and all three men declare their love to Lulu. Alwa appears and, thinking himself alone with Lulu, also declares his love. Schön, who has observed the scene, drives his son away, then hands Lulu a revolver, demanding that she shoot herself to protect his reputation. Lulu justifies herself by saying that she has never pretended to be anything but what she is. Schön forces her to her knees but is distracted by the Schoolboy's cries for help. Lulu fires five shots into her husband's back and begs the returning Alwa not to turn her over to the police.

An orchestral interlude depicts Lulu's arrest, murder trial, imprisonment, illness with cholera, commitment to the hospital, and the plans for her escape: the Countess, who has allowed herself to be infected with the same disease, is to take Lulu's place in the hospital.

Alwa, together with the Countess and the Acrobat, awaits Lulu's return in Schön's former apartment. When she arrives on Schigolch's arm, the Acrobat is appalled by her wasted appearance and leaves, threatening to betray her to the police. Alone with Lulu, Alwa again proclaims his love and agrees to go to Paris with her.

Act III

A crowd has assembled in Alwa's Paris mansion in honor of Lulu's birthday. A number of the company have invested in a new cable railway and question the Banker about their prospects. The Marquis, threatening to reveal Lulu to the police as Schön's murderer, tries to blackmail her into working in a brothel, but she defies him. The Acrobat also tries to blackmail Lulu, then Schigolch appears, asking her for money. Lulu breaks into tears. Together with Schigolch, she plots to dispose of the Acrobat by having him killed. There is uproar as the

news spreads that the railway shares have collapsed—everyone is ruined. In the confusion Lulu escapes, just as the Marquis arrives with the police.

In a shabby garret in London, Alwa, now syphilitic and a derelict, and Schigolch await Lulu's return from her first night as a prostitute. She arrives with a client, the Professor, who remains silent throughout the proceedings. As he leaves the now destitute Countess appears, bringing with her Lulu's portrait. Lulu and her three admirers contemplate its beauty and how their fate has been bound up with it. Lulu goes into the street again, followed by the Countess, while Alwa reflects on the mess he has made of his life. Lulu returns with another client, an African Prince. In a clumsy attempt to protect her, Alwa attacks him and is killed by him. In despair, Lulu rushes out into the street again. Schigolch drags Alwa's body away and disappears. The Countess returns. Gazing at the portrait, she considers suicide when Lulu arrives with yet another customer, Jack the Ripper. They argue about money, then go into her room. Suddenly Lulu is heard screaming—Jack has killed her. The Countess tries to help but Jack stabs her as well. He leaves as the dying Countess cries out for Lulu.

Alban Berg

Lulu

Premiere: Opera House, Zurich, 1937;
Théâtre National de l'Opéra, Paris, 1979 (three-act version)

One of the most important—not to mention notorious—stage works of the 20th century, *Lulu* is the drama of a young woman who sexually and emotionally dominates a wide range of willing victims, both male and female. Herself a victim of society, she seems to embody all the frightening aspects of the human condition before and after civilization, a combination of primal instinct and distinctly modern amorality. Alban Berg was a leading light of the Second Viennese School of composers who sought to free art from the conventions (and thereby the vices and hypocrisies) of contemporary society. With *Lulu* he created a unique musical language to depict this new type of heroine. The score uses the twelve-tone technique pioneered by Berg's teacher Arnold Schoenberg but in a keenly dramatic way that makes it accessible to all kinds of audiences. Bringing *Lulu* to the stage was a difficult process. Berg died before completing Act III of the score, and the opera was first performed as a fragment. Efforts to finish the score based on Berg's notes were hindered by his widow and only realized, after her death, by the composer Friedrich Cerha, in 1977. Ever since, *Lulu* has commonly been performed in the completed edition.

The Creators

Alban Berg (1885–1935) came of age amid an explosion of artistic and intellectual creativity in Vienna. Among the most visionary and influential composers of his (or any) time, his vocal and instrumental writing infuses the compositional techniques of Schoenberg with the grandeur of such late Romantic composers as Gustav Mahler. Berg's first atonal opera, *Wozzeck*, caused a sensation at its Berlin premiere in 1925. Friedrich Cerha (b. 1926) is an Austrian composer and conductor who has championed the works of various and diverse artists. Frank Wedekind (1864–1918) was a German playwright whose works are searing and often scandalous critiques of bourgeois society and especially its sexual hypocrisy. Among his most famous works is the 1891 drama *Frühlings Erwachen* (*Spring Awakening*). The Lulu plays, *Erdgeist* (*Earth Spirit*, 1895) and *Die Büchse der Pandora* (*Pandora's Box*, 1904), were banned from public performance throughout Wedekind's lifetime.

The Setting

The drama unfolds in Vienna, Paris, and London. No time is specified in the libretto, but references to current events (revolution in Paris) and characters (Jack the Ripper) suggest a late-19th-century setting. The Met's new production takes its visual inspiration from the period of the opera's composition.

The Music

The score of *Lulu* is built on an elaborate technique based on so-called "rows" of twelve notes to encapsulate ideas and feelings. This compositional system, devised by Schoenberg, replaces the traditional theory of harmony of the Classical and Romantic era with a new structure in which all twelve notes within an octave are treated equally. But there are also several self-contained units that recall earlier forms, with such titles as "Chorale" (late in Act I) and "Canon" (early in Act II). Lulu has a song with a clear beginning and end ("Canzonetta," Act I, Scene 1, accompanied by saxophone), and again in Act II, Scene 1, when she declares that she has never pretended to be anything but what she is. There are even love duets (Act I, Scene 1, and Act II, Scene 2). Besides the saxophone, the vibraphone provides an unusual and evocative sound throughout the score, seeming to "purr" in the first love duet and signifying a suspenseful moment when heard after the interlude between the two scenes of Act II. And while there may be no real melody, there are recognizable themes: one, heard at three fateful encounters between Lulu and Dr. Schön, reminds many commentators of the central theme in Wagner's *Tristan und Isolde*, with its suggestion of the fatal nexus of love and death. Themes representing the men in Lulu's life return at the end, implying that her tragic fate is a form of vengeance from her previous victims. Effects like this allow audiences to appreciate this extraordinary score, whether they're familiar with twelve-tone style or not.

Met History

The Met first performed the incomplete *Lulu* in 1977, with James Levine conducting a cast headed by Carole Farley in the title role alongside Donald Gramm, Tatiana Troyanos, and William Lewis. John Dexter's production was designed to be adapted to Cerha's three-act edition once it became available. The complete *Lulu* premiered in December of 1980, with Levine conducting Teresa Stratas in the title role, Franz Mazura in his Met debut as Dr. Schön/Jack the Ripper, and Kenneth Riegel as Alwa. Julia Migenes, Catherine Malfitano, Christine Schäfer, and Marlis Petersen have been among the memorable interpreters of the title role in subsequent years; with James Courtney and

James Morris as Dr. Schön; Evelyn Lear, Hanna Schwarz, and Anne Sofie von Otter as Countess Geschwitz; and Ronald Hamilton, David Kuebler, and Gary Lehman as Alwa. William Kentridge's new production opens November 5, 2015, with Petersen in the title role, Johan Reuter as Dr. Schön, Susan Graham as Countess Geschwitz, Daniel Brenna in his Met debut as Alwa, and Lothar Koenigs conducting.

Program Note

On May 6, 1934, a year and a half before his death, Alban Berg wrote to his close friend and fellow composer Anton Webern that he had completed the composition of *Lulu* but would still need "two or three weeks" to "overhaul" the work and to fill in a few gaps before starting on the orchestration. Of the time that remained to him, he spent about three months writing the Violin Concerto. The rest he devoted to scoring the opera, beginning with excerpts for a concert suite that includes the Intermezzo from Act III and extensive sections of the finale. He then scored the remainder of the work consecutively from the beginning, but died before completing the full score of the last act.

In an article on *Lulu* in the October 1936 issue of *Musical Quarterly*, the composer's biographer, Willi Reich, wrote: "Berg left a complete and very carefully worked out preliminary score of *Lulu*. Only the instrumentation of a few places in the middle of the last act was not finished and this could easily be carried out from the given material by some friend familiar with Berg's work." Erwin Stein's vocal score of Acts I and II was published in the same year with a prefatory note by the publisher, Universal Edition, stating that the vocal score of Act III would be published "at a later time." Stein's reduction of the final act was, in fact, completed, but the publication was interrupted after 70 pages had already been engraved. The Nazi takeover of Austria was imminent and there was no longer a German or Austrian opera house where *Lulu* could be staged. On June 2, 1937, the opera was performed for the first time, in Zurich. Of the music for Act III, only those portions that Berg had incorporated in the *Lulu Suite* were presented, as "background" music to an adaptation of the final episode of the drama: the murder and death of Lulu and the Countess Geschwitz.

The completion of the scoring by another hand could have but one purpose—the preparation of the opera for performance. But in the following years of political reaction and war this can hardly have seemed a matter of urgency. Under Hitler and Stalin, "atonal" music was banned as an expression of "Jewish Bolshevism" on the one hand and "bourgeois decadence" on the other. Even where there was no political repression, "neo-classicism" had come more and more to dominate the world of contemporary music from the late 1920s to the end of the war. The first revival of the opera at the Venice Biennale in 1949 does not seem to have aroused much attention. In 1952 a concert version recorded in Vienna was released by Columbia Records, and in the following year there was a second staged revival, the German premiere of the opera in Essen. The preparation of a performable third act was again becoming a matter of practical interest. In the meantime, Stein's vocal score of Act III remained unpublished. The musicologist Hans Redlich had been allowed to examine it in connection with his study of the composer's life and work published by Universal Edition

in 1957. He argued in the strongest terms for a completion of the score. At the insistence of the composer's widow, however, he was required to insert a statement that badly undercut his own position. It was to the effect that Schoenberg, Webern, and Zemlinsky—three of the finest musicians of the age, and among Berg's closest friends and colleagues—had each been shown the material of Act III and had declined to complete the orchestration because they found the material inadequate to this purpose. All three were dead by this time, and Helene Berg's supposed recollections were the sole source of their reported opinion.

The question of scoring and the question of performing the third act are interdependent, and if Mrs. Berg's refusal to allow either was to be respected, then one could infer the elimination of the possibility or necessity of the other. But the implications of her position were interpreted to mean much more than this. Not only was the vocal score of Acts I and II reissued with the original prefatory reference to a forthcoming publication of Act III deleted, but Stein's partially engraved reduction and all other unpublished materials of Act III were suppressed, in that all access to them was refused. Through the good offices of one of the directors of Universal Edition, the late Dr. Alfred A. Kalmus, this ban was temporarily lifted in the 1960s, and subsequent investigation confirmed Redlich's conclusions (and the original representations of the publisher) that Berg had indeed completed the opera and that completion of the full score of Act III by another hand was entirely feasible.

As Redlich had pointed out, this task is greatly facilitated by the formal design of the final scene, which is based on large-scale recapitulations of earlier episodes that were fully scored by the composer. But beyond this, Berg's overall dramatic conception is a radical departure from Wedekind's, in all-important respects that had not been previously noted. The substitution of a fragment of the play accompanied by "background" music taken from the *Lulu Suite* not only misrepresents Berg's own version of Act III, but retrospectively misrepresents both the music and the drama of Acts I and II as well. And the published edition of Acts I and II, in deriving its list of dramatis personae from Wedekind's drama instead of the music and libretto of the complete opera, was in itself a misrepresentation of the composer's intentions. Berg emphasizes the relative anonymity of the subordinate roles by depriving them of the names assigned to them by Wedekind, identifying them instead only by their titles or professions. Only the five principal roles—Lulu, Schigolch, Dr. Schön, Alwa, and Countess Geschwitz—are designated in the opera by their proper names. Thus the distinction that Wedekind himself had made between the identity of Lulu, each of whose three husbands has his own name for her, and that of the other characters is sharpened in Berg's libretto. Each of Lulu's three victims in the first half of the opera—the Physician, the Painter, Dr. Schön—is respectively paired with one of the three clients whom she brings in from the street in the final scene—the Professor, the

African Prince, and Jack the Ripper. They function as symbolic avengers of those who have lost their lives because of their love for Lulu. It is these doublings, in fact, that explain the musical recapitulations noted by Redlich.

These multiple roles are essential to the dramatic structure of the opera. But others that are merely a matter of convenience and economy are also highlighted by musical means—leitmotifs, serial connections, vocal range and style, musical quotations. Practical performance problems that are presumably the province of the director rather than the composer are thus mapped into the work itself. This is consistent with the change that Berg made in Alwa's profession. In the play Alwa is a writer who does a bit of composing on the side, as Wedekind himself did (the "Procurer's Song" of Act III is one of Wedekind's own cabaret tunes), and he is explicitly identified as the author of *Earth Spirit*. In the opera *Alwa* is by profession a composer, and allusions to two of Berg's own compositions, Wozzeck and the Lyric Suite, identify him as the composer of the very work we are witnessing.

In these revisions of Wedekind's *Lulu* plays, Berg was influenced by the revolutionary developments in the German theater that followed Wedekind's death in 1918. A technical innovation of the period was represented in the composer's introduction of a film sequence in his original libretto. This served as a bridge between Part I of the opera (Act I – Act II, Scene 1), based on *Earth Spirit*, and Part II (Act II, Scene 2 – Act III), based on its sequel, *Pandora's Box*. Part I shows Lulu in her ascendant phase, culminating in her marriage to Dr. Schön, the newspaper publisher and powerful man of affairs whose mistress she has been for many years. It concludes with the murder of Dr. Schön. This he brings upon himself when he discovers Lulu with his son, Alwa. In a state of final desperation—as a mad climax to his earlier attempts to marry her off, so that some external power would enforce the break with her that he is too weak to effect—he hands her his revolver and demands that she shoot herself.

An orchestral interlude between the two halves of the opera represents the action implied between the conclusion of the first play and the beginning of the second: Lulu's arrest, trial, imprisonment, removal from prison because of illness, commitment to the hospital, and escape. Part II shows Lulu in her descendant phase: after her escape from prison, she returns to the murdered man's apartment to meet Alwa, who has helped to plot her escape. They find refuge in a gambling salon in Paris, from where they are forced to run away a second time when the Marquis threatens to turn Lulu in to the police if she persists in her refusal to be sold into slavery. The opera ends with Lulu's first and last evening as a common streetwalker in London, where she dies at the hands of Jack the Ripper.

Shortly after Helene Berg's death on August 30, 1976, it was revealed that Viennese composer Friedrich Cerha had fulfilled the publisher's secret commission to complete the score while she was still alive, and that the premiere per-

Anna Netrebko in
Tchaikovsky's *Iolanta*

New Apps for Android™, Roku®, and Samsung Smart TV Available Now!

Met Opera on Demand delivers instant and unlimited online access to more than 550 full-length Met performances—including more than 85 stunning high-definition presentations from the award-winning *Live in HD* series, along with classic telecasts and radio broadcasts spanning from 1935 to 2015.

Met Opera on Demand

Experience these extraordinary Met performances on your TV, tablet, smartphone, or computer. Download the new apps—as well as the highly rated iPad® app—for free, and visit the Met website to subscribe or sign up for a free 7-day trial.

metoperaondemand.org

App Store Google play Roku SMART TV

Photo: Marty Sohl/Metropolitan Opera
Apple, the Apple logo, and iPad are trademarks of Apple Inc., registerd in the U.S. and other countries. App Store is a service mark of Apple Inc. Android is trademark of Google Inc. ROKU is a registered trademark of Roku, Inc. in the United States and other countries.

formance had already been promised to the Paris Opera. It is in the nature of things that one cannot anticipate the insights, judgments, and second thoughts of genius, so we can never know to what extent and in what respects Berg's own orchestration might have differed from Cerha's. But nowhere does one have the impression that a hand other than the composer's has had to take over the instrumental realization of the unscored portions of the third act. In spite of Helene Berg's attempt to perpetuate her ban beyond her own lifetime through the stipulations of her will, the materials for an authentic performance of this masterpiece of the lyric theater were at last available.

—*George Perle*

Met*Gift*Card

The Perfect Gift for Opera Lovers!

Met Gift Cards, in five elegant designs, are available at the box office, in the Met Opera Shop, and online. Cards may be redeemed for tickets, merchandise, Met memberships, and more.

Learn more at metopera.org/giftcard

The Cast and Creative Team

Lothar Koenigs

CONDUCTOR (AACHEN, GERMANY)

THIS SEASON *Lulu* at the Met, *Elektra* in Zurich, *Ariadne auf Naxos* at Covent Garden, *Hansel and Gretel* at Brussels's La Monnaie, and *Le Nozze di Figaro* at Welsh National Opera.

MET REPERTORY *Don Giovanni* (debut, 2008).

CAREER HIGHLIGHTS Recent engagements include *Tristan und Isolde*, *Lohengrin*, *Die Zauberflöte*, *Hansel and Gretel*, *Kat'a Kabanová*, *Fidelio*, and *Ariadne auf Naxos* at Welsh National Opera, *Rise and Fall of the City of Mahagonny* in Cologne, *Daphne* in Brussels, and *Wozzeck*, *Ariadne auf Naxos*, and *Lohengrin* at Munich's Bavarian State Opera. He has also led performances at the Vienna State Opera, La Scala, in Hamburg, Brussels, and Lyon. He became Music Director of the Welsh National Opera in 2009 and formerly was General Music Director of the Theater Osnabrück, Germany. Concert engagements include appearances with the Boston Symphony Orchestra, Hallé Orchestra, Sydney Symphony, Santa Cecilia Orchestra, Rotterdam Philharmonic, Vienna Symphony, and Dresden Philharmonic.

William Kentridge

DIRECTOR (JOHANNESBURG, SOUTH AFRICA)

THIS SEASON *Lulu* at the Met.

MET PRODUCTION *The Nose* (debut, 2010).

CAREER HIGHLIGHTS Recent projects include the installation *The Refusal of Time*, made for Documenta 13 in Kassel, Germany, which has also been seen at MAXXI in Rome, New York's Metropolitan Museum, and in other cities including Boston, Perth, and Kyoto. A traveling retrospective of Kentridge's work opened in Rio de Janeiro in 2012. In 2014 his staged version of Schubert's *Winterreise* opened at the Vienna Festival, followed by performances at the Aix-en-Provence Festival, Holland Festival, and Lincoln Center's White Light Festival. *Paper Music,* a concert of projections with live music by Philip Miller, premiered in Florence and was presented at Carnegie Hall in 2014. In 2012, Kentridge presented the Charles Eliot Norton Lectures at Harvard University. He was recently awarded an Honorary Doctorate in Fine Arts by Yale University, received an Honorary Doctorate in Literature from the University of Cape Town, and was appointed Honorary Academician of London's Royal Academy.

Luc De Wit

CO-DIRECTOR (BRUSSELS, BELGIUM)

THIS SEASON *Lulu* at the Met.

MET PRODUCTION *The Nose* (debut, 2010).

CAREER HIGHLIGHTS He is a stage director, drama teacher, and Feldenkrais practitioner and studied at the national theater school in Belgium, followed by studies at Paris's École International de Théâtre Jacques Lecoq. In 1984 he founded the theater group Pantarei, where he worked as an actor and director until 1991. Since 2005 he has collaborated with William Kentridge and often directs revivals of his productions, including *The Magic Flute*, *Il Ritorno d'Ulisse in Patria*, and *Woyzeck on the Highveld*.

Catherine Meyburgh

PROJECTION DESIGNER (JOHANNESBURG, SOUTH AFRICA)

THIS SEASON *Lulu* at the Met.

MET PRODUCTION Video Compositor and Editor for *The Nose* (debut, 2010).

CAREER HIGHLIGHTS She is a filmmaker and projection designer and has collaborated with William Kentridge on video projections for *The Refusal of Time* (for Documenta 13 in Germany and seen in numerous cities on tour), *The Magic Flute* (Brooklyn Academy of Music, Brussels, Paris, Aix-en-Provence Festival, and La Scala), *Il Ritorno d'Ulisse in Patria*, *Ubu and the Truth Commission*, *Zeno at 4 AM*, and *Lulu* (Dutch National Opera). She has also collaborated with composer Philip Miller and artist Gerhard Marx on *REwind: A Cantata for Voice, Tape and Testimony* (Venice Biennale 2013). She has worked in film as a director, producer, editor and/or co-director for over 20 years on projects including *Kentridge and Dumas in Conversation*, *The Glow of White Women*, *The Gugulethu Seven*, *Angola: Saudades from the One Who Loves You*, *Sophiatown*, *Yizo Yizo*, *Heartlines*, *Taste of Rain*, *Gugu and Andile*, *Portrait of a Young Man Drowning*, *Paths to Freedom*, and *When we were black*.

Sabine Theunissen

SET DESIGNER (BRUSSELS, BELGIUM)

THIS SEASON *Lulu* at the Met.

MET PRODUCTION *The Nose* (debut, 2010).

CAREER HIGHLIGHTS She studied architecture in Brussels and Seville, and since 1995 has been a set assistant at Brussels's La Monnaie, where she has worked on productions including *Il Turco in Italia*, *Pelléas et Mélisande*, *Khovanshchina*, *Prometeo, The Turn of the Screw*, *Otello*, *La Cenerentola*, *Tosca*, *L'Enfant et les Sortilèges*, *L'Heure Espagnole*, *La Damnation de Faust, A Midsummer Night's Dream*, *Così fan tutte*, *Il Ritorno d'Ulisse in Patria* (directed by William Kentridge), *Alceste*, *Mitridate, Giulio Cesare*, *Antigone*, *Rusalka*, *Le Grand Macabre*, *Iphigénie en Tauride*, *Iphigénie en Aulide*, and *Elektra*. From 1992 to 1994 she was a set assistant at La Scala working on productions of *Don Carlo*, *Don Giovanni*, *Falstaff*, *Fedora*, and *Oberon*. Recent work as a set designer includes *La Giostra d'Amore* (based on Handel's Italian cantatas), William Kentridge's production of *The Magic Flute*, sets and costumes for Marivaux's *La Dispute*, directed by Hélène Theunissen, and sets and costumes for *Marrakech*, directed by Jeanine Godinas.

Greta Goiris

COSTUME DESIGNER (GLABBEEK, BELGIUM)

THIS SEASON *Lulu* at the Met.

MET PRODUCTION *The Nose* (debut, 2010).

CAREER HIGHLIGHTS Her work with director Jacques Delcuvellerie includes costumes for *Rwanda 1994* and *Anathème* for the Avignon Festival and *La Grande Imprecation*, *La Mère*, *Andromaque*, *Le Barbier de Séville*, and *La Mouette* for the National Theatre in Brussels. Among her collaborations with Dutch director Johan Simons are costumes for *Fidelio* at the Paris Opera, *Bluebeard's Castle* at the Salzburg Festival, *Sentimenti* and *Life Is a Dream* for Germany's Ruhrtriennale, *Hannibal* for the Stuttgart State Theatre, *Bacchanten* for Brussels's Kunsten Arts Festival, and *Oresteia* for Amsterdam's Toneelgroep. In 2008 she created costumes for *Naar Damascus* directed by Pierre Audi. At Brussels's La Monnaie she designed costumes for Francesco Provenzale's opera *La Stellidaura Vendicante* directed by Philippe Sireuil, and in 2005 she created costumes for Kentridge's staging of *The Magic Flute*, which has been seen at theaters including the Brooklyn Academy of Music and La Monnaie, and last summer at the Aix-en-Provence Festival.

Urs Schönebaum

LIGHTING DESIGNER (MUNICH, GERMANY)

THIS SEASON *Lulu* at the Met.

MET PRODUCTION *The Nose* (debut, 2010).

CAREER HIGHLIGHTS His work includes over 120 productions at theaters including Paris's Bastille Opera, Palais Garnier, Comédie Française, and Théâtre du Châtelet, London's Covent Garden, Brussels's La Monnaie, Opera de Lyon, Berlin's Staatsoper, Schaubühne, and Deutsches Theater, Munich's Bavarian State Opera and Residenztheater, Stockholm's Royal Dramatic Theatre, Oslo's Det Norske Teatret, Rome Opera, Bolshoi Opera, Beijing's NCPA and Poly Theater, Sydney Opera House, Dutch National Opera, and Madrid's Teatro Real; as well as festivals in Avignon, Aix-en-Provence, Salzburg, Bayreuth, and Vienna. He regularly works with directors Thomas Ostermeier, William Kentridge, Pierre Audi, Michael Haneke, with La Fura dels Baus, and is a long-time collaborator of Robert Wilson. He has also designed lighting for projects with Vanessa Beecroft, Anselm Kiefer, Dan Graham, and Marina Abramović, and for installations in Munich, Salzburg, and New York. He has directed and designed three operas by Mathias Nitschke at the Opera National de Montpellier, *Jetzt* and *What Next?* in 2012 and *Happy Happy* in 2014.

Susan Graham

MEZZO-SOPRANO (ROSWELL, NEW MEXICO)

THIS SEASON Countess Geschwitz in *Lulu* and Prince Orlofsky in *Die Fledermaus* at the Met, concerts with the San Francisco Symphony and at Carnegie Hall with the Orchestra of St. Luke's, and solo recitals in Washington, D.C., Boston, Puerto Rico, Vienna, and at London's Wigmore Hall.

MET APPEARANCES She has sung more than 150 performances of 19 roles including two world premieres (Jordan Baker in Harbison's *The Great Gatsby* and Sondra Finchley in Picker's *An American Tragedy*) since her company debut in 1991 as the Second Lady in *Die Zauberflöte*.

CAREER HIGHLIGHTS The title role of Gluck's *Iphigénie en Tauride* at the Salzburg Festival and in London, Chicago, San Francisco, and Paris, the title role of Handel's *Xerxes* with the Houston Grand Opera, Cecilio in *Lucio Silla* with the Santa Fe Opera, the title role of Monteverdi's *L'Incoronazione di Poppea* and Hanna Glawari in *The Merry Widow* with the Los Angeles Opera, Anna in *The King and I* at Paris's Théâtre du Châtelet, and Dido in *Les Troyens*, Sister Helen Prejean in the world premiere of Heggie's *Dead Man Walking*, and the title role of Handel's *Ariodante* with the San Francisco Opera.

Marlis Petersen

SOPRANO (SINDELFINGEN, GERMANY)

THIS SEASON The title role of *Lulu* at the Met and Munich's Bavarian State Opera, and Rosalinde in *Die Fledermaus* at Munich's Bavarian State Opera.

MET APPEARANCES Susanna in *Le Nozze di Figaro*, Adele in *Die Fledermaus* (debut, 2005), and Ophélie in *Hamlet*.

CAREER HIGHLIGHTS She has recently sung Alaide in Bellini's *La Straniera* at the Theater an der Wien and May-Shan in the world premiere of Christian Jost's *Rote Laterne* at the Zurich Opera. She has also sung Susanna at the Los Angeles Opera and Salzburg Festival, the title role in the world premiere of Aribert Reimann's *Medea* at the Vienna State Opera, Aphrodite in Henze's *Phaedra* at London's Barbican Centre, and Donna Anna in *Don Giovanni* at the Aix-en-Provence Festival. Additional performances include Lulu with the Vienna State Opera, Bavarian State Opera, and Lyric Opera of Chicago, Zerbinetta in *Ariadne auf Naxos* at Covent Garden, Oscar in *Un Ballo in Maschera* at the Bregenz Festival, Adele at the Lyric Opera of Chicago and Paris's Bastille Opera, Elisa in Mozart's *Il Re Pastore* at the Salzburg Festival, and Konstanze in *Die Entführung aus dem Serail* at the Aix-en-Provence Festival.

Daniel Brenna

TENOR (PRAIRIE DU SAC, WISCONSIN)

THIS SEASON Alwa in *Lulu* for his debut at the Met and Siegfried in Wagner's *Ring* cycle with Washington National Opera.

CAREER HIGHLIGHTS He has recently sung Alwa with the Dutch National Opera, Laca in *Jenůfa* with the Prague National Theatre, the title role of *Tannhäuser* with the Prague State Opera, and Desportes in Zimmermann's *Die Soldaten* for debuts at La Scala, the Salzburg Festival, and Munich's Bavarian State Opera. He has also sung Jim Mahoney in *Rise and Fall of the City of Mahagonny* in Wiesbaden, Siegmund and Siegfried in *Ring* performances in Dijon, Tannhäuser in Dortmund, Aron in *Moses und Aron* in Zurich, and the Drum Major in *Wozzeck*, Aegisth in *Elektra*, and Siegfried in Stuttgart. He has also appeared with the Komische Oper Berlin and opera companies in Gelsenkirchen, Leipzig, Essen, and Klagenfurt.

The Metropolitan Opera 2015–16

NEW PRODUCTIONS

OTELLO • LULU • LES PÊCHEURS DE PERLES (The Pearl Fishers)

MANON LESCAUT • ROBERTO DEVEREUX • ELEKTRA

REPERTORY

TURANDOT • IL TROVATORE • ANNA BOLENA • TANNHÄUSER

TOSCA • RIGOLETTO • LA BOHÈME • DIE FLEDERMAUS

LA DONNA DEL LAGO • THE BARBER OF SEVILLE

CAVALLERIA RUSTICANA / PAGLIACCI • MARIA STUARDA

MADAMA BUTTERFLY • LE NOZZE DI FIGARO

DON PASQUALE • L'ELISIR D'AMORE • SIMON BOCCANEGRA

DIE ENTFÜHRUNG AUS DEM SERAIL (The Abduction from the Seraglio)

Aleksandrs Antonenko as Otello

PHOTO: KRISTIAN SCHULLER/METROPOLITAN OPERA

metopera.org 212.362.6000

Paul Groves

TENOR (LAKE CHARLES, LOUISIANA)

THIS SEASON Painter/African Prince in *Lulu* at the Met, Rodrigue in Massenet's *Le Cid* with Boston's Odyssey Opera, Veasey in Higdon's *Cold Mountain* with Opera Philadelphia, and Eumolpus in Stravinsky's *Perséphone* in Lyon.

MET APPEARANCES Twenty-two roles and nearly 175 performances, including Pylade in *Iphigénie en Tauride*, Gao Jianli in the world premiere of Tan Dun's *The First Emperor*, Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni*, Tamino in *Die Zauberflöte*, Camille de Rosillon in *The Merry Widow*, Belmonte in *Die Entführung aus dem Serail*, Tom Rakewell in *The Rake's Progress*, Arturo in *Lucia di Lammermoor*, and the Steersman in *Der Fliegende Holländer* (debut, 1992).

CAREER HIGHLIGHTS He has recently sung the title role of *Lohengrin* with the Norwegian National Opera, Eumolpus at the Aix-en-Provence Featival, Florestan in *Fidelio* at the Vienna State Opera, the title role of *Parsifal* with Lyric Opera of Chicago, and Admète in Gluck's *Alceste* in Madrid. Additional performances include Nicias in Massenet's *Thaïs* with Los Angeles Opera, Plyade with Theater an der Wien, and Don Ottavio in Madrid and Aix-en-Provence. He is a graduate of the Met's Lindemann Young Artist Development Program.

Franz Grundheber

BARITONE (TRIER, GERMANY)

THIS SEASON Schigolch in *Lulu* at the Met and Wesener in Zimmermann's *Die Soldaten* in Wiesbaden.

MET APPEARANCES The title roles of *Rigoletto* (debut, 1999) and *Wozzeck*.

CAREER HIGHLIGHTS Among the many roles he has sung at the Vienna State Opera are Wozzeck, Rigoletto, Orest in *Elektra*, the title role of Hindemith's *Cardillac*, Borromeo in Pfitzner's *Palestrina*, Dr. Schön, Guglielmo in Puccini's *Le Villi*, Moses in *Moses und Aron*, Iago in *Otello*, and Jochanaan in *Salome*. He has also sung Jochanaan, Jupiter in Strauss's *Die Liebe der Danae*, Olivier in *Capriccio*, Orest, Amfortas in *Parsifal*, Faninal in *Der Rosenkavalier*, and the Speaker in *Die Zauberflöte* at the Salzburg Festival, Wozzeck at La Scala, Amonasro in *Aida* at the Arena di Verona, Schigolch in Amsterdam, Riedinger in Hindemith's *Mathis der Maler* at the Theater an der Wien, and Barak in *Die Frau ohne Schatten*, Rigoletto, and the title role of *Simon Boccanegra* at Covent Garden.

Johan Reuter

BASS-BARITONE (COPENHAGEN, DENMARK)

THIS SEASON Dr. Schön/Jack the Ripper in *Lulu* at the Met, the title role of Enescu's *Oedipe* at Covent Garden, the title role of *Der Fliegende Holländer* at the Munich Opera Festival, and Barak in *Die Frau ohne Schatten*, Michele in *Il Tabarro*, and the title roles of *Gianni Schicchi* and *Falstaff* at the Royal Danish Opera.

MET APPEARANCES Barak in *Die Frau ohne Schatten* and Jaroslav Prus in *The Makropulos Case* (debut, 2012).

CAREER HIGHLIGHTS He has been a soloist with Copenhagen's Royal Danish Opera since 1996 and has sung a number of roles there including Dr. Schön, Escamillo in *Carmen*, and the title roles of *Macbeth* and *Simon Boccanegra*. He has also sung the title role of *Nabucco* at the Deutsche Oper Berlin, Wotan in *Das Rheingold* at the Bayreuth Festival and with Munich's Bavarian State Opera, Leporello in *Don Giovanni* and Guglielmo in *Così fan tutte* in Hamburg, Figaro in *Le Nozze di Figaro* in Berlin and Madrid, Shishkov in Janáček's *From the House of the Dead* at Paris's Bastille Opera, Nick Shadow in *The Rake's Progress* in Madrid, Jaroslav Prus at the Salzburg Festival, Mandryka in *Arabella* at the Vienna State Opera, and the title role of *Wozzeck*, Jochanaan in *Salome*, and Theseus in the world premiere of Harrison Birtwistle's *The Minotaur* at Covent Garden.