

LUDWIG VAN BEETHOVEN

FIDELIO

CONDUCTOR
Sebastian Weigle

PRODUCTION
Jürgen Flimm

SET DESIGNER
Robert Israel

COSTUME DESIGNER
Florence von Gerkan

LIGHTING DESIGNER
Duane Schuler

Opera in two acts

Libretto by Joseph von Sonnleithner
with revisions by Stephan von Breuning
and Georg Friedrich Treitschke, after
Jean-Nicolas Bouilly's *Léonore, ou
L'amour conjugal*

Friday, March 24, 2017
7:30–10:05PM

The production of *Fidelio* was made possible
by a generous gift from **Alberto Vilar**

The revival of this production is made possible
by a gift from Mr. and Mrs. Bruce Crawford

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

The Metropolitan Opera

2016-17 SEASON

The 233rd Metropolitan Opera performance of
LUDWIG VAN BEETHOVEN'S

FIDELIO

CONDUCTOR
Sebastian Weigle

IN ORDER OF VOCAL APPEARANCE

JAUQUINO
David Portillo

FLORESTAN
Klaus Florian Vogt

MARZELLINE
Hanna-Elisabeth Müller

DON FERNANDO
Günther Groissböck

ROCCO
Falk Struckmann

TRUMPET SOLO
David B. Krauss

LEONORE
Adrienne Pieczonka

DON PIZARRO
Greer Grimsley

FIRST PRISONER
Kang Wang**

SECOND PRISONER
Paul Corona

Friday, March 24, 2017, 7:30-10:05PM



Adriane Pieczonka
as Leonore and
Klaus Florian Vogt
as Florestan in
Beethoven's *Fidelio*

Chorus Master **Donald Palumbo**
Musical Preparation **John Keenan, Dan Saunders,
Carol Isaac, and Jonathan C. Kelly**
Assistant Stage Directors **Gregory Keller and Gina Lapinski**
German Coach **Irene Spiegelman**
Prompter **Carol Isaac**
Met Titles **Sonya Haddad**
Assistant to the Set Designer **Marsha Ginsberg**
Assistant to the Costume Designer **Doey Lüthi**
Scenery, properties, and electrical props constructed and
painted in **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera
Costume Department**
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.

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

This production uses camera flash effects.

** Member of the
Lindemann Young Artist
Development Program

Yamaha is the
Official Piano of the
Metropolitan Opera.

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.



PHOTO: KEN HOWARD/MET OPERA

VERDI

LA TRAVIATA

MAR 22, 25eve, 29 **APR 1** eve, 4, 8mat, 11, 14

Carmen Giannattasio sings the tragic courtesan Violetta, opposite Atalla Ayan as her lover, Alfredo. Thomas Hampson, George Petean, and Plácido Domingo share the role of Germont, and Nicola Luisotti conducts.

Tickets from \$25

metopera.org

Synopsis

Act I

Marzeline, daughter of the prison warden Rocco, rejects the attentions of her father's assistant, Jaquino, who wants to marry her. She has fallen in love with his hardworking new assistant, Fidelio. Rocco approves of the match and tells her that he will seek permission for the marriage from Don Pizarro, the governor of the prison. But Fidelio is in fact Leonore. Desperately searching for her husband, Florestan, who has been held as a political prisoner for two years, she has disguised herself as a man. When Rocco mentions a prisoner lying near death in a subterranean cell, Leonore suspects it might be Florestan and begs Rocco to take her on his rounds, even though it is forbidden.

Pizarro learns that Don Fernando, minister of state, is on his way to inspect the prison. He realizes that if Fernando discovers that his friend Florestan is alive, all Pizarro's plans will be lost. He tries to bribe Rocco to murder Florestan, but Rocco refuses. He then decides to kill him himself and orders Rocco to dig the grave. Leonore, who has overheard Pizarro, prays for the strength to save her husband. She asks for the prisoners to be given a few moments of fresh air, which Rocco grudgingly allows. Pizarro orders them back into their cells and makes it clear to Rocco that he must not disobey orders. Rocco and Leonore descend into the prison to dig the grave.

Intermission (AT APPROXIMATELY 8:45 PM)

Act II

In his cell, Florestan hallucinates that Leonore has arrived to free him. But his vision turns to despair, and he collapses in exhaustion. Rocco and Leonore appear and begin digging the grave. Florestan awakens, not recognizing his wife, and Leonore almost loses her composure at the sound of his voice. Florestan asks for water. Rocco offers him wine and allows Leonore to give him some bread. When everything is ready, Pizarro appears. As he is about to kill Florestan, Leonore reveals her identity and stops Pizarro with a gun. A trumpet is heard—Don Fernando has arrived. Rocco and Pizarro leave to meet him as Leonore and Florestan are reunited.

In the prison courtyard, Don Fernando proclaims justice for all. He is amazed when Rocco brings his old friend Florestan before him and relates the details of Leonore's heroism. Pizarro is arrested, and Leonore frees Florestan from his bonds. The other prisoners are freed as well, and the people hail Leonore.

In Focus

Ludwig van Beethoven

Fidelio

*Premiere: Theater an der Wien, Vienna, 1805 (first version);
Theater an der Wien, Vienna, 1806 (second version);
Kärntnertortheater, Vienna, 1814 (final version)*

Even if for nothing else, *Fidelio* would command our attention by virtue of being Beethoven's only complete opera. Beyond this, though, its unusual structure, glorious score, and life-affirming aura make it a unique theatrical experience. The opera had a long and complex gestation; it originally premiered in 1805, but Beethoven continued to make revisions over the course of the next nine years. The story belongs to the tradition of "rescue operas" that were in vogue around the time of the French Revolution and Napoleonic Wars, and the characters are straightforward portraits in good and evil. Leonore, whose husband Florestan has been taken as a political prisoner, disguises herself as a man named Fidelio and finds work at the prison where she believes Florestan is being held. She ultimately saves him from execution, and the work ends with a rousing celebration of liberty and marital love. *Fidelio's* magnificence does not depend on psychological nuance or development, but rather lies in the music's ability to overwhelm the audience with the power of genuine emotion. Its uniquely uplifting and inspirational nature made the opera the obvious choice for several important productions marking the end of World War II and the resurgence of art following post-war reconstruction.

The Creators

Ludwig van Beethoven (1770–1827) was a pivotal figure in music who enjoyed great success during his lifetime, especially for groundbreaking concertos and symphonies, as well as more intimate, but equally masterful, piano and chamber pieces. The libretto was written by Joseph von Sonnleithner (1766–1835), who, in addition to his work in theaters as a director and librettist, was an attorney (Beethoven was one of his clients) and a collector of folk and other music.

The Setting

Originally set in late-18th century Seville during a time of political upheavals following the French Revolution, the Met's current production updates the action to a prison in an unspecified location in the mid-20th century.

The Music

The powerful and innovative use of the orchestra found throughout *Fidelio* is not surprising from Beethoven. Likewise, the chorus's evocative music, such as the moving "Prisoners' Chorus" toward the end of Act I, is expected from the composer of such notable choral works as the *Missa Solemnis* and the triumphant choral finale of the Symphony No. 9. Yet some of the score's greatest surprises and pleasures derive from solo and ensemble vocal writing. The domestic issues at the beginning of the opera make apt use of comic-opera conventions, while listeners will recognize a very different musical approach (and character expression) in the solos for Leonore and Florestan. In fact, Beethoven creates hierarchies among his characters, from the earthly to the exalted, which are instantly recognizable in their music, much as Mozart does in his *Die Zauberflöte*. Among the most cherished moments in the score are the ensembles for multiple voices, especially the famous quartet "Mir ist so wunderbar!" early in Act I, and the trio in Act II, Scene 1, in which Rocco permits Leonore to offer Florestan bread and wine. Both of these examples, with their spiritual connotations and transcendental music, lift the action out of the realm of the ordinary and into the sublime and therefore serve as miniature analogues of the overall arc of the score.

Met History

General Manager and Music Director Leopold Damrosch introduced *Fidelio* to the Met during its second season in 1884. The opera was considered a novelty in the United States at the time and also served as the Met debut of the celebrated contralto Marianne Brandt as Leonore. *Fidelio* returned in 12 seasons through the next two decades. Gustav Mahler conducted a production in 1908 widely praised for its musical sensitivity, and another new production, designed by the great Joseph Urban, marked the centenary of Beethoven's death in 1927. Kirsten Flagstad appeared as Leonore 14 times between 1936 and 1951, and performances in a 1960 production featured the conducting of Karl Böhm and the first of 39 memorable performances by tenor Jon Vickers as Florestan. Birgit Nilsson would sing Leonore in eight notable performances between 1960 and 1966. The production was replaced in 1970 with one by Otto Schenk—his second for the Met—also starring Vickers but this time with such stars as Leonie Rysanek, Walter Berry, and Judith Blegen in the cast. James Levine led the premiere of the current production, by Jürgen Flimm, in 2000, starring Karita Mattila, Ben Heppner, Falk Struckmann, René Pape, and Matthew Polenzani. James Morris sang the role of Don Fernando 32 times between 1972 (on the night of Anja Silja's Met debut as Leonore) and 2006.

Program Note

To get at the distinctive quality of Beethoven's lone opera *Fidelio*, its virtues and peculiarities, we need to dig into the composer's temperament, his attitudes toward his art, and his attitudes toward opera—what would seem, on the face of it, the least likely genre with which he would want to involve himself. Beethoven only intermittently composed vocal music, was not interested in comedy or fantasy stories, had little experience with theatrical music and little instinct for dramatic structure, and had no great understanding of writing for the voice. Yet through the force of will and tenacity, he managed to write one of the greatest and most moving of all operas.

Beethoven grew up in high-Enlightenment Bonn, Germany, and came of age in the revolutionary decade of the 1780s, when progressives in the West imagined humanity turning an epochal corner into better and more just governments, a new age of freedom and happiness. In America, that dream led to a revolution and a revolutionary constitution; in France, it led to a revolution and ensuing bloodbath; and in German lands, to "benevolent despots," enlightened rulers such as Vienna's Joseph II, who aspired to achieve progress by royal mandate.

From his time to the present, Beethoven has been called a revolutionary, but he himself never expressed any such intention. Revolutionaries want to overthrow the past and present because they despise them. On the contrary, Beethoven was steeped in the history of his craft and based everything he did on that knowledge. He believed in tradition and authority. He studied the theory of music, the various musical genres and what was appropriate to each, endured brain-breaking months of mastering formal counterpoint, absorbed it all, and then went his own singular way.

That meant, among other things, that Beethoven set out to master each of the traditional genres of music. Each time he took up a new medium, he studied what he considered the best of its type and, to some degree, modeled what he did on that basis. Haydn was his main model for quartets and symphonies, Mozart for violin sonatas and concertos, and so on. What came out of his devotion to tradition and to models was, invariably, something new and unique to him, an intensity of personality that music had never seen before. In line with his desire to master all major musical forms, Beethoven considered it a responsibility to write for the stage, just as it was to write sonatas and quartets and symphonies. Beyond that, in Vienna an operatic success did gratifying things for your career and your bank account. But when it came to actually doing it, he faced a stone wall within his own sensibilities.

This is because there was one dominant model for operas in the early 19th century: Mozart. And whether or not he understood it consciously, Beethoven was incapable of making much use of Mozart's influence. Of the four greatest Mozart operas, three of them are, on the surface, sex comedies—the stories turn around who's sleeping with whom, or hopes to. The fourth, *Die Zauberflöte*,

is, on the surface, a silly fantasy story. Though there is, of course, a great deal under the surface of all four of those operas, Beethoven was not interested in comedy or fantasy and, being a bit puritanical, deplored the racy aspects of Mozart's operas despite his respect for them.

Another barrier for Beethoven was simple lack of experience. Mozart wrote his first full opera at age 12 and produced operas periodically from then on, culminating in the climactic masterpieces of his last years. To the task he brought a profoundly theatrical personality, both in his temperament and his art. Part of that was a fascination with people, their doings and their quirks, and with the nature of class and the interactions of classes. All of it went into his operas.

If Mozart is one end of a human spectrum, Beethoven is virtually on the opposite end. He was utterly solipsistic and could only view other people and their lives and motivations through his own lens, and he served humanity in his art but deplored most of humanity in the flesh. Creatively, he was most at home in instrumental music, where his incomparable understanding of the connection of music to the heartstrings could inform his work on a more abstract plane. So while Mozart was perhaps Beethoven's single greatest model and inspiration in general—mainly in his instrumental music—when it came to opera, Mozart was his greatest impediment.

Beethoven's operatic salvation, the model he needed, arrived from France. At the end of 1803, he was unenthusiastically picking at an opera libretto called *Vestas Feur*, a wheezy ancient-Rome concoction by Emmanuel Schikaneder—librettist of Mozart's *Die Zauberflöte*—mainly because Beethoven wanted to become house composer of Schikaneder's theater. Meanwhile, Cherubini's opera *Les Deux Journées* had made a huge splash in Vienna. It was followed by more of its type, which featured stories about some dramatic and courageous act of liberation and came to be known as "rescue operas."

Beethoven dropped *Vestas Feur* and took up a French libretto that became *Fidelio*. It had already been set by three other composers. Not only did its character of a heroic wife appeal to him, but he would also be working with a rescue story then the rage in Vienna. He had a friend cobble together a German adaptation and set eagerly to work. He decided to avoid recitative, which he found artificial, and have characters speak between numbers as in the comic genre *Singspiel*, now adapted to serious opera.

Then the realities set in. The libretto was creaky, particularly in the first acts. Leonore has disguised herself as a man, calling herself *Fidelio*, in order to get work at the prison where her husband is being held by the tyrant Pizarro. The quasi-comic contretemps of the disguised Leonore being mooned over by the jailer's daughter was a Mozartean situation, so Beethoven wrote more or less Mozartean music for it—which was not his cup of tea, though he brought it off professionally enough. In its first performances in November 1805, the opera

failed royally, for two reasons: the tedious pacing and the bad luck that the premiere fell in the early days of Napoleon's occupation of Vienna, when few people were interested in venturing out to the theater.

After a tumultuous hours-long confrontation between Beethoven and his friends, he was persuaded to shorten the opera, cutting a good deal of music and refashioning it from three acts to two. That second version was mounted in March 1806 and began to find an audience. But then Beethoven got into a row with the theater manager, accusing the man of cheating him, and to general consternation withdrew the score. Though it was his own doing, he was devastated by the second failure of the piece. Finally, he got a third chance in 1814, when on the promise of a performance, he thoroughly reworked and tightened *Fidelio*. What came out was the version we know, which quickly found success and took up residence on the boards around Europe.

None of that would matter if the opera had not contained, from the beginning, some of the most splendid music Beethoven ever produced. In the quartet of the first act, "Mir ist so wunderbar," Beethoven for once equaled Mozart at his own game: four people singing the same melody in canon, each speaking of their own feelings while trancelike music encompasses it all. And the prisoners' chorus as they emerge from the dungeon, "O welche Lust," is one of the most heartrending moments in opera. In his vocal music, Beethoven tends to pull single words out of the text that represent its essence. Here, that word, at the climax of the chorus, is "Freiheit," "freedom." In Florestan's great aria from the dungeon that begins the second act, where he recalls his days of love and happiness with Leonore, the climax is again on "Freiheit."

Talking about his final revision of *Fidelio*, Beethoven observed, "it is my habit always to keep the whole in view." That applies to all his music, and he applied it in opera perhaps beyond any composer before. The main example is something that only Beethoven would do: the climax of *Fidelio*, both dramatically and symbolically, is the bugle call that announces the arrival of the minister, the salvation of Florestan, and the downfall of Pizarro. The bugle is the fulcrum of the opera, the sounding image of liberation.

Beethoven was chronically suspicious of everybody, and for him, other people were virtually a closed book. Still, human suffering always moved him. Friends said he could denounce somebody one day, but if on the next day he found them in a bad way, would empty his pockets for them. The attacks on acquaintances and associates that marked his life were balanced by great displays of kindness to stricken friends. If he did not have Mozart's skills of human observation, he instead brought to *Fidelio* a deep sense of compassion that informs the whole piece.

Fidelio is often labeled a dramatically weak opera redeemed by great music. That is only half true. The other key strength is the opera's unique and

incomparable embodiment of simple but profoundly important truths about people and about societies. In *Fidelio*, Beethoven turned his attention to the heroism of a single person on a small stage. At heart, the opera proclaims how a woman and wife, imbued by conviction, courage, and love, can bring down a tyrant. Those are ideals at the heart of Beethoven's own convictions, and to them he brought the full force of his own craft and courage.

—Jan Swafford

Jan Swafford is a composer and writer whose books include Beethoven: Anguish and Triumph, biographies of Johannes Brahms and Charles Ives, and The Vintage Guide to Classical Music. He is currently working on a biography of Mozart.



PHOTO: KEN HOWARD/MET OPERA

VERDI

RIGOLETTO

APR 19, 22 eve, 27

Michael Mayer's hit production places the action in a neon-bedecked Las Vegas in 1960. Joseph Calleja is the womanizing Duke, Olga Peretyatko is the innocent Gilda, and Željko Lučić reprises his heartbreaking take on the title role. Pier Giorgio Morandi conducts.

Tickets from \$25

metopera.org

The Cast



Sebastian Weigle

CONDUCTOR (BERLIN, GERMANY)

THIS SEASON *Fidelio* and *Der Rosenkavalier* at the Met; *Martha*, *Eugene Onegin*, *Die Zauberflöte*, *The Gambler*, *Arabella*, and *Der Fliegende Holländer* in Frankfurt; *Rienzi* at Budapest's Wagner Festival; and *Der Rosenkavalier* in Tokyo.

MET APPEARANCES *Die Zauberflöte* (debut, 2000).

CAREER HIGHLIGHTS Since 2008, he has served as the music director of Oper Frankfurt, where he has conducted *Der Ring des Nibelungen*, *Wozzeck*, *Der Rosenkavalier*, *Die tote Stadt*, *Die Frau ohne Schatten*, *Don Giovanni*, and *Rusalka*, among others. He has led Strauss's *Die Liebe der Danae* at Deutsche Oper Berlin; *Die Meistersinger von Nürnberg* in Bayreuth, Zurich, and Tokyo; *Der Freischütz* and *Die Zauberflöte* at the Berlin Staatsoper; *Die Frau ohne Schatten* at the Bavarian State Opera; *Salome* in Hamburg; and *Lohengrin* and *Der Fliegende Holländer*, among others, at the Gran Teatre del Liceu in Barcelona, where was music director between 2004 and 2009. He also served as music director of the Berlin Staatsoper between 1997 and 2002.



Hanna-Elisabeth Müller

SOPRANO (MANNHEIM, GERMANY)

THIS SEASON Marzelline in *Fidelio* for her debut at the Met; Gretel in *Hänsel und Gretel*, Sophie in *Der Rosenkavalier*, Pamina in *Die Zauberflöte*, and Marzelline at the Bavarian State Opera; Donna Anna in *Don Giovanni* at La Scala; and Susanna in *Le Nozze di Figaro* in Wiesbaden.

CAREER HIGHLIGHTS Between 2012 and 2016, she was a member of the ensemble at the Bavarian State Opera, where her roles included Zdenka in *Arabella*, Sophie in *Werther*, Servilia in *La Clemenza di Tito*, Susanna, and Zerlina in *Don Giovanni*, among others. She has also sung Sophie in *Der Rosenkavalier* in Amsterdam, Zdenka at the Salzburg Festival and in Dresden, Susanna in Hamburg, Pamina in Rome, Gretchen in Schumann's *Szenen aus Goethes Faust* with the Orchestre de Paris, and in Mahler's *Symphony No. 4* in Berlin and Düsseldorf. She was named *Opernwelt's* Young Artist of the Year in 2014.



Adrienne Piczonka

SOPRANO (BURLINGTON, CANADA)

THIS SEASON Leonore in *Fidelio* at the Met, Amelia in *Un Ballo in Maschera* at Deutsche Oper Berlin and the Bavarian State Opera, Chrysothemis in *Elektra* at the Berlin Staatsoper and in Barcelona, the title role in *Tosca* at the Canadian Opera Company, and the Empress in *Die Frau ohne Schatten* at the Bavarian State Opera.

MET APPEARANCES Chrysothemis, Amelia in *Simon Boccanegra*, Sieglinde in *Die Walküre*, and Lisa in *The Queen of Spades* (debut, 2004).

CAREER HIGHLIGHTS Recent performances include Chrysothemis at Deutsche Oper Berlin, La Scala, Covent Garden, the Aix-en-Provence Festival, and in Munich; Madame Lidoine in *Dialogues des Carmélites* in Amsterdam; *Tosca* at Deutsche Oper Berlin and the Vienna State Opera; and the Countess in *Capriccio* at the Paris Opera. She has sung Leonore at the Salzburg Festival and in Madrid; Senta in *Der Fliegende Holländer* at Covent Garden, the Bayreuth Festival, and in Munich, Hamburg, and Turin; the Empress at the Vienna State Opera and the Bavarian State Opera; the title role in *Ariadne auf Naxos* at the Bavarian State Opera and in Hamburg; and Desdemona in *Otello* at Deutsche Oper Berlin.



Greer Grimsley

BASS-BARITONE (NEW ORLEANS, LOUISIANA)

THIS SEASON Don Pizarro in *Fidelio* and Jochanaan in *Salome* at the Met, Wotan in Wagner's *Ring* cycle in Tokyo and Minneapolis, and the title role of *Sweeney Todd* in New Orleans.

MET APPEARANCES Wotan, Escamillo in *Carmen*, Kurwenal in *Tristan und Isolde*, Telramund in *Lohengrin*, Scarpia in *Tosca*, and Captain Balstrode in *Peter Grimes* (debut, 1994).

CAREER HIGHLIGHTS Wotan at Deutsche Oper Berlin, Seattle Opera, and in Venice, Barcelona, and Cologne; Don Pizarro with Seattle Opera and Santa Fe Opera; Jochanaan in Tokyo and Dallas; the title role of *Der Fliegende Holländer* with Deutsche Oper Berlin, San Francisco Opera, and Seattle Opera; Telramund with the Royal Danish Opera, Seattle Opera, and Lyric Opera of Chicago; Kurwenal in Mexico City and with Lyric Opera of Chicago and Seattle Opera; Scarpia with Seattle Opera and in San Diego and Cologne; John Claggart in *Billy Budd* with LA Opera; *Sweeney Todd* at the Glimmerglass Festival; the Four Villains in *Les Contes d'Hoffmann* in Barcelona; and the High Priest in *Samson et Dalila* with the New Orleans Opera.



Günther Groissböck

BASS (WAIDHOFEN, AUSTRIA)

THIS SEASON Don Fernando in *Fidelio* and Baron Ochs in *Der Rosenkavalier* at the Met; King Henry in *Lohengrin* at the Vienna State Opera; Sarastro in *Die Zauberflöte* in Wiesbaden; Rocco in *Fidelio* in Rome; Gurnemann in *Parsifal* in Amsterdam; Rocco, the Grand Inquisitor in *Don Carlo*, Vodník in *Rusalka*, and Baron Ochs at the Bavarian State Opera; and Pogner in *Die Meistersinger von Nürnberg* at the Bayreuth Festival.

MET APPEARANCES Landgraf Hermann in *Tannhäuser*, Lodovico in *Otello*, Banquo in *Macbeth*, and Colline in *La Bohème* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Zaccaria in *Nabucco* at Deutsche Oper Berlin, Baron Ochs at La Scala, Pogner at the Paris Opera, and King Henry at the Bavarian State Opera. He has also sung Baron Ochs at the Salzburg Festival, Fasolt in *Das Rheingold* and Landgraf Hermann at the Bayreuth Festival, Fafner in *Das Rheingold* and Hunding in *Die Walküre* at the Paris Opera, the title role of *Boris Godunov* in Madrid, Sarastro at Lyric Opera of Chicago, King Henry at the Vienna State Opera, and numerous roles at the Bavarian State Opera, including Gremin in *Eugene Onegin*, Orest in *Elektra*, and Hunding.



David Portillo

TENOR (SAN ANTONIO, TEXAS)

THIS SEASON Jaquino in *Fidelio* at the Met, Dr. Richardson in Missy Mazzoli's *Breaking the Waves* with Opera Philadelphia, Ferrando in *Così fan tutte* in Sydney, Don Ramiro in *La Cenerentola* with San Diego Opera, Tamino in *Die Zauberflöte* in Frankfurt, Pedrillo in *Die Entführung aus dem Serail* in Amsterdam, and Lurcanio in concert performances of Handel's *Ariodante* in Paris, Vienna, London, and at Carnegie Hall.

MET APPEARANCES Count Almaviva in *The Barber of Seville* (debut, 2015).

CAREER HIGHLIGHTS Recent performances include Andres in *Wozzeck* with Lyric Opera of Chicago, David in *Die Meistersinger von Nürnberg* at the Glyndebourne Festival, Pedrillo in Paris and at the Aix-en-Provence Festival, Ernesto in *Don Pasquale* with Palm Beach Opera, Tamino at Houston Grand Opera, Don Ramiro with Washington National Opera, and Tonio in *La Fille du Régiment* with Arizona Opera. He has also sung Tebaldo in *I Capuleti e i Montecchi* with Washington Concert Opera; Trin in *La Fanciulla del West* and David with Lyric Opera of Chicago; Don Ottavio in *Don Giovanni* with Opera Philadelphia, Fort Worth Opera, and Opera Theatre of St. Louis; and Ferrando with Opera Theatre of St. Louis.



Falk Struckmann

BASS-BARITONE (HEILBRONN, GERMANY)

THIS SEASON Rocco in *Fidelio* at the Met, Scarpia in *Tosca* at Deutsche Oper Berlin, Hagen in *Götterdämmerung* at the Vienna State Opera, Steffano Colonna in *Rienzi* in Budapest, Alberich in the *Ring* cycle with the San Francisco Opera, and Don Pizarro in *Fidelio* at the Berlin Staatsoper.

MET APPEARANCES Iago in *Otello*, Scarpia, Amfortas in *Parsifal*, the title role in *Wozzeck* (debut, 1997), Don Pizarro, Abimélech in *Samson et Dalila*, and Telramund in *Lohengrin*.

CAREER HIGHLIGHTS Recent performances include Scarpia with the Los Angeles Philharmonic, Vienna State Opera, and in Berlin and Bilbao; Hagen at the Berlin Staatsoper, Vienna State Opera, and in Frankfurt; King Henry in *Lohengrin* in Amsterdam and Frankfurt; Caspar in *Der Freischütz* at the Berlin Staatsoper; and Orest in *Elektra* at the Vienna State Opera and Berlin Staatsoper. He has sung Barak in *Die Frau ohne Schatten*, Scarpia, and Don Pizarro at La Scala; Jochanaan in *Salome*, Gurnemanz in *Parsifal*, Hans Sachs in *Die Meistersinger von Nürnberg*, the title role of *Der Fliegende Holländer*, and Telramund at the Vienna State Opera; Wotan in the *Ring* cycle at the Bayreuth Festival and in Hamburg; and the Dutchman, Telramund, Hans Sachs, Wotan, Amfortas, and Don Pizarro at the Berlin Staatsoper.



Klaus Florian Vogt

TENOR (HEIDE, GERMANY)

THIS SEASON Florestan in *Fidelio* at the Met, the title role in *Lohengrin* and Paul in *Die tote Stadt* at the Vienna State Opera, Lohengrin and the title role in *Parsifal* at Deutsche Oper Berlin, the title role in *Tannhäuser* and Florestan at the Bavarian State Opera, and Walther von Stolzing in *Die Meistersinger von Nürnberg* at the Bayreuth Festival.

MET APPEARANCES Lohengrin (debut, 2006).

CAREER HIGHLIGHTS Recent performances include *Parsifal* and *Lohengrin* at Bayreuth; *Lohengrin*, Erik in *Der Fliegende Holländer*, and Siegmund in *Die Walküre* at the Bavarian State Opera; *Lohengrin*, Florestan, the Prince in *Rusalka*, and Bacchus in *Ariadne auf Naxos* at the Vienna State Opera; *Lohengrin*, *Parsifal*, and *Faust* in *La Damnation de Faust* at Deutsche Oper Berlin; and Walther von Stolzing in Hamburg, Tokyo, and at the Berlin Staatsoper. He has also sung Bacchus with the Paris Opera; Florestan and Erik at La Scala; Siegmund in Barcelona and Lucerne; Paul in Hamburg and Helsinki; Hoffmann in *Les Contes d'Hoffmann* in Tokyo; and *Lohengrin* in Tokyo, Amsterdam, Wiesbaden, Zurich, Duisburg, Barcelona, and Baden-Baden.