

LEOŠ JANÁČEK

JENŮFA

CONDUCTOR
David Robertson

PRODUCTION
Olivier Tambosi

SET AND COSTUME DESIGNER
Frank Philipp
Schlössmann

LIGHTING DESIGNER
Max Keller

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by the composer, after the
play *Její Pastorkyňa (Her Stepdaughter)*
by Gabriela Preissová

Saturday, November 12, 2016
8:00–11:00PM

The production of *Jenůfa* was made possible
by a generous gift from the **Catherine and
Ephraim Gildor Foundation**

The Metropolitan Opera

2016-17 SEASON

The 49th Metropolitan Opera performance of

LEOŠ JANÁČEK'S

JENŮFA

CONDUCTOR

David Robertson

IN ORDER OF VOCAL APPEARANCE

JENŮFA

Oksana Dyka

BARENA, A SERVANT GIRL

Dísella Lárusdóttir

GRANDMOTHER BURYJA,
HOUSEKEEPER AND RETIRED
OWNER OF THE MILL

Hanna Schwarz

OLD SHEPHERDESS

Maria Zifchak

LACA KLEMEŇ,
HER STEP-GRANDSON

Daniel Brenna

MAYOR

Richard Bernstein

MAYOR'S WIFE

Elizabeth Bishop

JANO, A YOUNG SHEPHERD

Ying Fang*

KAROLKA, THEIR DAUGHTER

Clarissa Lyons**

FOREMAN

Bradley Garvin

AUNT

Sara Couden**

KOSTELNIČKA BURYJA,
JENŮFA'S STEPMOTHER

Karita Mattila

ŠTEVA BURYJA,
GRANDMOTHER BURYJA'S
GRANDSON AND LACA
KLEMEŇ'S HALF-BROTHER

Joseph Kaiser

Saturday, November 12, 2016, 8:00-11:00PM



Oksana Dyka in the title role and Karita Mattila as the Kostelnička in Janáček's *Jenůfa*

Chorus Master **Donald Palumbo**
Musical Preparation **John Keenan, Carol Isaac, Miloš Repický, and Jonathan C. Kelly**
Assistant Stage Directors **Gina Lapinski and J. Knighten Smit**
Stage Band Conductor **Jeffrey Goldberg**
Czech Transliteration **Carol Isaac**
Prompter **Carol Isaac**
Met Titles **Christopher Bergen**
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Synopsis

A Moravian village. In the troubled Buryja family, the two half-brothers, Števa and Laca, are at odds: handsome but irresponsible Števa has inherited most of the family property (notably a valuable mill), along with a favored position in the family's affections. Laca is further depressed by the hopelessness of his love for Jenůfa, stepdaughter of the Kostelnička, or sexton's wife, the stern leader of the Moravian village in which they live. Jenůfa loves Števa and is pregnant by him, a fact still hidden from everyone else. Sensing that marriage has little part in Števa's thoughts and afraid that her lover will be drafted into the army, Jenůfa is on the verge of panic.

Act I

The Buryja mill. Jenůfa fears that if Števa is called into the army, he will not be able to marry her before her pregnancy becomes obvious. The mill foreman reprimands Laca for teasing Jenůfa, provoking a fit of anger from him. Jenůfa is ecstatic when the foreman announces that Števa has not been drafted after all, leaving Laca furious at this latest stroke of bad luck. Števa arrives drunk with the other recruits. Their dancing is abruptly halted by the Kostelnička, who withdraws permission for Števa and Jenůfa to marry until Števa can remain sober for a year. Alone with him, Jenůfa begs Števa to marry her as soon as possible. He declares that he will never abandon her, then runs off. Laca returns, and an argument erupts between him and Jenůfa. In frustration, he pulls out his knife and in the struggle her face is slashed. As Laca escapes, the foreman calls after him that he cut Jenůfa's face on purpose.

Intermission (AT APPROXIMATELY 8:40 PM)

Act II

The Kostelnička's house, five months later. After learning of Jenůfa's pregnancy, the Kostelnička has hidden her stepdaughter in her home and told the villagers that she has sent her to visit relatives in Vienna. Jenůfa's baby is now a week old. The Kostelnička, frantic with worry for the family's reputation, is ready to put her plan into effect: she will beg Števa to marry Jenůfa. She gives Jenůfa a sleeping potion. Števa appears and assures the Kostelnička that he cares for Jenůfa but, now that her face is disfigured, has no intention of marrying her. He has already become engaged to Karolka, the mayor's daughter. The Kostelnička is left raging at him and the baby who has brought such shame to the family. Laca, who has been inquiring about Jenůfa, arrives. The Kostelnička tells him that her stepdaughter is in fact with her and has had a baby. Before he can respond, she blurts out that the child has died. She sends Laca off on an errand, and he promises to return. Horrified at what the villagers will say when they find out about her family's disgrace, the Kostelnička realizes she now has to prove her lie correct. She takes the baby and runs out into the winter night.

Jenůfa awakens, dazed from the potion. Unable to find the baby, she has a terrifying vision of him falling into a dark, icy place. As she prays to the Virgin Mary, the Kostelnička returns. She claims that Jenůfa has been delirious for two days, during which time the baby died. Števa, she says, has rejected her, and Laca wants to marry her. When Laca returns, Jenůfa reluctantly accepts his proposal. The Kostelnička gives them her blessing and curses Števa, but is suddenly struck with terror as an icy wind blows through the house.

Intermission (AT APPROXIMATELY 10:00 PM)

Act III

The mill, two months later. On the day of her wedding, Jenůfa is sad, and the Kostelnička is nervous and withdrawn. Laca assures Jenůfa of his love, and she thanks him for his kindness and understanding. He has even forgiven Števa and invited him and Karolka to the wedding. While Karolka chatters brightly, Števa tries to hide his discomfort. As Grandmother Buryja blesses the couple, there is a commotion outside. The shepherd boy Jano brings news that villagers have found the frozen corpse of a baby. Terrified, the Kostelnička attempts to stop Jenůfa, but she runs off and returns almost immediately, screaming that the child was hers. The villagers, suspecting *her* of the murder, turn against Jenůfa. Laca tries to hold them off, but it is the Kostelnička who silences them with a confession of her deed. Jenůfa, at first appalled, begins to understand that her stepmother killed the child out of love for her. She forgives her and begs the villagers to give the Kostelnička time to make her own peace with God. Jenůfa is left alone with Laca. She tells him he should not marry a woman as disgraced as she, but he remains firm in his love.

Leoš Janáček

Jenůfa

Premiere: Brno Theater, Brno, 1904

Jenůfa is among opera's most psychologically astute dramas. The work presents a believable world in which no one is entirely good or bad and in which spiritual growth comes from the hard lessons of real life rather than from some unknown beyond. The story centers on two women in a village in Moravia (now in the eastern Czech Republic): Jenůfa and her stepmother, the Kostelnička (a term describing her honorary office as the sacristan of the local church). The opera was initially hampered by the Czech libretto and by Janáček's relative obscurity at the time of its premiere. Many critics and audiences now acknowledge that *Jenůfa*—rich in human insight expressed in passionate, emotionally honest music—is one of the great operas of the 20th century.

The Creator

Leoš Janáček had one of the most unusual careers of any opera composer: born in rural Moravia in 1854, he studied in Brno and Prague and made a living as a teacher, organist, and choir director, founding what would become in the 1880s the Brno Conservatory. He was influenced by his friend, the great Czech composer Antonín Dvořák, who inspired him to embrace local folk music. Janáček's study of Czech speech patterns led him to a very original compositional style, one that was always rooted firmly in melody, but with an individual view of the possibilities of melodic writing. *Jenůfa* was well-received at its 1904 premiere in Brno, but personal animosity with members of the Prague music establishment limited its success until performances in 1916, which brought the composer fame for the first time at age 62. He then entered the most fertile period of his career, with other operas such as *Káťa Kabanová* and *The Makropulos Case* and orchestral works such as the *Sinfonietta* winning international acclaim before his death in 1928. The composer wrote his own libretto for *Jenůfa*, which was based on a successful Czech play, *Her Stepdaughter*, by Gabriela Preissová (1862–1946).

The Setting

Jenůfa takes place in a remote Moravian village in the last decades of the 19th century. Although early critics noted the use of folk-style music in the score (indeed, many of the critics at the New York premiere thought the folkloric episodes the best parts of the work), Janáček did not use actual folk music. He was attempting, rather, to invent a new musical vocabulary that would create the impression of folk music without being specific to any particular group. Janáček's

focus on common people with real problems connects his work conceptually to what Puccini, Mascagni, and others were doing in the verismo operas of Italy at roughly the same time.

The Music

The score of *Jenůfa* features one of opera's most evocative uses of the orchestra: the depiction of winter (both actual and spiritual)—for example, at the beginning of Act II, when two bassoons intertwine with shocking chords from the full orchestra. It is the sung music, however, that makes *Jenůfa* indelible. Because the vocal writing is so closely related to the Czech language, the opera is inevitably most effective in the original language; even audiences who don't understand Czech can appreciate the acoustical resonance of the original setting. Among the notable vocal highlights is the Kostelnička's Act II monologue, tracing her mental gyrations with both drama and subtlety as she prepares herself for the decisive crime. This is contrasted by Jenůfa's subsequent prayer, a Czech setting of the *Salve Regina*, whose pathos transcends language. Jenůfa's final narrative, sung to the Kostelnička, is a moving depiction of forgiveness and understanding, the music taking the audience through the transformative process as words alone never could.

Met History

Jenůfa had its Met premiere in 1924. Performed under the baton of the Viennese Wagner specialist Artur Bodanzky, it was part of a sudden international interest in the previously unknown Janáček. The six performances that season were given in German, even though the cast was led by Janáček's fellow Moravian, the charismatic beauty Maria Jeritzka. The musical appeal of the opera eluded New York critics of the day (a situation undoubtedly made worse by the German translation); reviews were cold when they were not downright hostile. The opera disappeared until a resurgence of interest in Janáček's work in the 1970s brought a revival featuring Teresa Kubiak, Jon Vickers, William Lewis, and Astrid Varnay, this time in English. The opera was finally heard in Czech in 1992 when James Conlon led a stellar cast featuring Czech soprano Gabriela Beňačková, Ben Heppner, and the legendary Leonie Rysanek. Vladimir Jurowski led the premiere of the current production in 2003 with Karita Mattila in the title role.

Program Note

For Leoš Janáček (1854–1928), *Jenůfa* was a breakthrough opera, but it took him a decade to complete, and more than another decade would pass before it garnered him attention beyond his native province of Moravia in the Austro-Hungarian Empire. Son of a schoolmaster-musician in the Moravian town of Hukvaldy, Janáček had been sent as a boy to a choir school in Brno, the provincial capital, and later studied in Prague, Leipzig, and Vienna. But in 1880, he returned to Brno, where he would teach music at the teachers' college, found an "organ school" (conservatory), conduct choral groups, and begin to compose. In 1884, the opening of a Czech theater in Brno inspired him to found a music journal, in which the new institution's performances were reviewed—and also doubtless turned his mind to composing an opera himself.

His first effort, *Šárka* (1887–88), a romantic epic based on Czech pagan mythology, was ill-fated: he naively failed to request permission from the author of its libretto before composing the work, and the indignant author refused consent. (*Šárka* was eventually performed in 1925.) In 1891, having become intensely involved in researching Moravian folk music, he composed a one-act folk opera, *The Beginning of a Romance*, its libretto drawn from a short story by Gabriela Preissová, another enthusiast of Moravian folk culture. Performed in Brno in 1894, it was soon withdrawn by the composer—perhaps, suggests the Janáček scholar John Tyrrell, because the composer had focused on a more promising subject from the same author.

According to its author, Preissová's play *Her Stepdaughter* was "composed of two real-life incidents, though much idealized! In the first, a lad wounded a girl, his brother's sweetheart, while slicing cabbage. He wounded her in the face deliberately because he loved her himself. In the second, a woman helped her stepdaughter get rid of the fruits of her love (the girl threw the baby into the sewer), but I did not want to have two murderesses. *Jenůfa* falls through love, but she has enough goodwill and strength to live a better life." Staged in Prague in 1890, *Her Stepdaughter* was admired for its fidelity to country life and customs, but its tale of jealousy, premarital sex, and infanticide upset those who preferred to believe that "our people don't really behave like that" (or, even if they did, they certainly shouldn't be shown doing it on the public stages). Such opposing reactions were common to contemporary European examples of "realist" drama and literature.

Janáček likely saw the play in Brno, where it was performed in 1891. By November 1893, he was working on the new project; according to Preissová's later recollections, "He said that he had fallen in love with *Jenůfa* and already whole sentences of it rushed into his mind that he immediately dressed with his music. He did not need to put anything into verse; the words and sentences apparently speak with their own music fully in agreement with his." (Janáček retained Preissová's original title, which embraces both principal female characters, but Max Brod's German translation, which first made the opera

known outside of the Czech lands, was entitled *Jenůfa*, after the stepdaughter's given name, and that has stuck in other languages as well.)

Janáček fashioned his own libretto in 1894–95, working from a copy of the 1891 printed edition of the play, making significant cuts and alterations. Late in 1894, he completed an overture, entitled “Jealousy,” which was abandoned before the premiere. The dates of composition are not certain because Janáček destroyed his original score. Act I was probably written between 1895 and 1897, at which point he turned to a major choral work, *Amarus*, and to editing a major collection of Moravian folk songs. In 1901 he returned to *Jenůfa*, perhaps now with a clearer view of what he wished to achieve. During the opera's final stages, a tragic family drama unfolded: in March 1902, Janáček's beloved daughter Olga, a child of often uncertain health, contracted typhoid fever during a visit to her uncle in St. Petersburg. Though she was able to return home later in the year, by January 1903 the illness was clearly beyond remission. At Olga's urgent request, Janáček played the opera for her before her death on February 26, and the final page of the manuscript was placed in her coffin when she was buried.

Submitted upon completion to the Prague National Theater, *Jenůfa* was tersely rejected. (The composer blamed the company's artistic director, Karel Kovařovic, whose opera *The Bridegrooms* had been scathingly reviewed at its Brno premiere in 1887 by Janáček.) The Brno Theater stepped into the breach, presenting the opera on January 21, 1904, to enthusiastic local reviews (the composer wryly noted that “they were mostly by my former pupils”) and a more equivocal response from visiting members of the Prague press. Despite 50 rehearsals, the performance must have left something to be desired: the chorus numbered in the low 20s, the orchestra only 29 (no harp, English horn, or bass clarinet), and the personnel for later performances was apparently even smaller. In 1908, the vocal score was published locally, with modifications based on experience from the performances.

Although the central drama of Preissova's plot is essentially straightforward, its background motivations and the genealogy of its characters are not, as telling details were lost in the fashioning of the libretto. For example, the opera does not clearly explain that Laca's mother, after the death of her husband, the miller Klemeň, married a younger man, one of Grandmother Buryja's two sons, to whom she deeded all her property. Thus the major share of the mill—a source of wealth and status in the village—descended not to Laca, son of the original miller, but to his younger half-brother Števa, against whom Laca bears an economic grudge.

Jenůfa is the daughter of Grandmother Buryja's other son, Tomáš, a handsome wastrel. After her mother's death, her father married the Kostelnička (the sextoness or caretaker of the village chapel), gambled away her money,

abused her, and drank himself to death—despite which she has brought up his daughter with exemplary care. (In Janáček's original version of the opera, the Kostelnička recalled her bad marriage in a speech after her entrance in Act I. This passage disappeared from the published score, presumably to keep the first act's focus on Jenůfa and her problems. Unfortunately, the motivation for the Kostelnička's objections to the careless Števa is also lost: she sees him following in the footsteps of his dissipated uncle Tomáš and insists that such a man is not good enough for Jenůfa.)

To a greater or lesser degree, Janáček's Czech predecessors had integrated elements of their people's indigenous music into the central Austro-German idioms and forms. Like his younger Hungarian counterparts Belá Bartók and Zoltán Kodály, Janáček researched the music and speech of his compatriots, transcribing the inflections and rhythms of peasant dialects and drawing from these a distinctive musical vocabulary for his own use. His principle is set forth in a program note for the Brno premiere of *Jenůfa*, probably written by the composer himself: "... the truest expression of the soul lies in melodic motifs of speech. Thus, instead of the usual arias, he used these [speech] melodies. In so doing, he achieved a truthful expression in places where this is surely one of the most important things."

The same note described the opera's orchestral writing: "In characterization he has deviated from the usual leitmotifs; his orchestra characterizes the mood of the whole scene." Scenes are frequently built with the help of short musical figures, sometimes picked up from the singers and incessantly repeated by the instruments. The alternation and recurrence of these figures is fundamental to the pacing of the opera, and their diverse characters—cheerful, agitated, lyrical, suspenseful, as the case may be—are crucial to the establishment of mood and tension.

The brief introduction to the first act is characteristic, with a sound and texture unlike any previous opera. First comes the patter of a xylophone (in these performances, a marimba, which can achieve the lower pitch originally indicated by Janáček): an insistent repeated note, evoking the clacking waterwheel that powers the mill, so central to the opera's plot. In the pit, low strings pluck a dry ostinato with dance-like implications: *dum, da-dum, da-dum* ... Horns soon sustain the xylophone's pitch, and violins add a spare lilting tune, above a nervous cross-rhythm. Though this spare, dry scoring is augmented in repetitions, the orchestral sonority retains a skeletal quality even as it swells and adds urgency to the initial effect of muted, tense expectation. At the curtain's opening, the strings rise up high and the texture is suddenly aerated, though the previous circling tune still resounds quietly.

In line with Janáček's naturalistic intent, the closed forms of traditional 19th-century opera are not prominent in *Jenůfa*. The most obvious examples

are in Act I, the choruses and dances and the ensemble near the close (“Every young couple must get over their troubles”)—and it may be that Janáček’s interruption of composition reflected his need to achieve a more fluent musical progression. While both the *Kostelnička* and *Jenůfa* have solo scenes in Act II, these display little of the regularity and closure that mark, say, Puccini’s contemporaneous arias. As a result, much of *Jenůfa*’s music appears innocent of premeditation, staginess, or guile, let alone the muscular manipulation of audience reaction that often marks the Wagnerian and Puccinian traditions.

After its Brno premiere, *Jenůfa* faced an uphill battle. Kovařovic’s opposition to performing it in Prague was only broken down in 1916, after strenuous lobbying from Janáček’s friends and supporters, and after the composer agreed to various modifications by the conductor. The triumphal success of the overdue Prague premiere not only opened the doors of the German-speaking theaters, beginning with a Vienna premiere the following year featuring Maria Jeritza and Lucie Weidt, but also launched Janáček’s Indian summer, which yielded the *Sinfonietta*, the *Glagolitic Mass*, the song cycle *The Diary of One Who Vanished*, and a quartet of major operas: *Káťa Kabanová*, *The Cunning Little Vixen*, *The Makropulos Case*, and *From the House of the Dead*.

—David Hamilton

The Cast



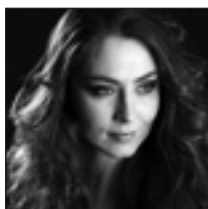
David Robertson

CONDUCTOR (SANTA MONICA, CALIFORNIA)

THIS SEASON *Jenůfa* at the Met and numerous engagements with the St. Louis Symphony (including performances of *The Gospel According to the Other Mary* in St. Louis and at Carnegie Hall), Sydney Symphony Orchestra, Los Angeles Philharmonic, and Orchestra of St. Luke's (at Carnegie Hall).

MET APPEARANCES *The Death of Klinghoffer*, *Le Nozze di Figaro*, *Billy Budd*, *Die Entführung aus dem Serail*, *Carmen*, *The Makropulos Case* (debut, 1996), *Two Boys*, and a 2016 Met Orchestra concert at Carnegie Hall.

CAREER HIGHLIGHTS This year marks his 12th season as Music Director of the St. Louis Symphony, and he has been Chief Conductor and Artistic Director of the Sydney Symphony Orchestra since 2014. With more than 50 operas in his repertoire, he has appeared at many of the world's leading opera houses, including La Scala, the Bavarian State Opera, Paris's Théâtre du Châtelet, Hamburg State Opera, Santa Fe Opera, Lyon Opera, and San Francisco Opera. Previous posts include Music Director of the Orchestre National de Lyon and Music Director of Paris's Ensemble Intercontemporain.



Oksana Dyka

SOPRANO (ZHYTOMER, UKRAINE)

THIS SEASON The title role of *Jenůfa* at the Met, Cio-Cio-San in *Madama Butterfly* at the Berlin Staatsoper, Yaroslavna in *Prince Igor* in Amsterdam, Lady Macbeth in *Macbeth* in Turin, and the title role of *Turandot* in Verona.

MET APPEARANCES The title role of *Tosca*, Yaroslavna (debut, 2014), and the title role of *Aida*.

CAREER HIGHLIGHTS *Tosca* at La Scala, Deutsche Oper Berlin, Covent Garden, and in Rome; Cio-Cio-San at the Bavarian State Opera, Paris Opera, and Los Angeles Opera; *Aida* at La Scala, Berlin Staatsoper, Paris Opera, and in Valencia, Rome, and Verona; Paulina in *The Gambler* in Monte Carlo; Liza in *The Queen of Spades* in Rome and Zurich; Maddalena in *Andrea Chénier* in Naples; Amelia in *Un Ballo in Maschera* at La Scala and in Palermo; Tatiana in *Eugene Onegin* at the Los Angeles Opera; Amelia Grimaldi in *Simon Boccanegra* and Desdemona in *Otello* with the Estonian National Opera; the title role of *Ariadne auf Naxos* in Genoa; and Elisabeth in *Don Carlo* in Turin.

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Karita Mattila

SOPRANO (SOMERO, FINLAND)

THIS SEASON Kostelnička in *Jenůfa* at the Met, the Bavarian State Opera, and Munich Opera Festival, and the title role of *Ariadne auf Naxos* at the Bavarian State Opera.

MET APPEARANCES The title roles of *Tosca*, *Manon Lescaut*, *Jenůfa*, *Salome*, and *Káťa Kabanová*, Emilia Marty in *The Makropulos Case*, Tatiana in *Eugene Onegin*, Lisa in *The Queen of Spades*, Donna Elvira in *Don Giovanni* (debut, 1990), Elsa in *Lohengrin*, Eva in *Die Meistersinger von Nürnberg*, Musetta in *La Bohème*, Amelia Grimaldi in *Simon Boccanegra*, and Leonore in *Fidelio*.

CAREER HIGHLIGHTS She has sung at all the world's major opera houses. Notable recent engagements include Kostelnička at San Francisco Opera and in London, Emilia Marty at London's BBC Proms, Ariadne at Covent Garden and the Paris Opera, Jenůfa at the Bavarian State Opera, Marie in *Wozzeck* at the Helsinki Festival, Sieglinde in *Die Walküre* at Houston Grand Opera, and a recital at Carnegie Hall. She has also sung Emilia Marty and Manon Lescaut with the San Francisco Opera, Káťa Kabanová at the Lyric Opera of Chicago, and the title role in the world premiere of Saariaho's *Émilie*.



Hanna Schwarz

MEZZO-SOPRANO (HAMBURG, GERMANY)

THIS SEASON Grandmother Buryja in *Jenůfa* at the Met, Bavarian State Opera, and Munich Opera Festival, and Filippyevna in *Eugene Onegin* at the Paris Opera.

MET APPEARANCES Klytämnestra in *Elektra*, Countess Geschwitz in *Lulu*, Nurse in *Die Frau ohne Schatten*, Fricka in *Das Rheingold* (debut, 1988) and *Die Walküre*, Waltraute and Second Norn in *Götterdämmerung*, Herodias in *Salome*, and Prince Orlofsky in *Die Fledermaus*.

CAREER HIGHLIGHTS Recent engagements include Grandmother Buryja at Deutsche Oper Berlin, Zurich Opera, and in Tokyo; Herodias and Klytämnestra at the Zurich Opera; Auntie in *Peter Grimes* in Vienna; Gaea in *Daphne* in Hamburg and Basel; and Wesener's Old Mother in Zimmermann's *Die Soldaten* at the Bavarian State Opera and Zurich Opera. She made her debut at the Bayreuth Festival in 1975 and sang there nearly every season until 1998, appearing in roles including Fricka, Waltraute, and Brangäne in *Tristan und Isolde*. Throughout her career, she has also sung regularly with the San Francisco Opera, Vienna State Opera, Hamburg Staatsoper, and Zurich Opera.

The Cast CONTINUED



Daniel Brenna

TENOR (PRAIRIE DU SAC, WISCONSIN)

THIS SEASON Laca in *Jenůfa* at the Met, the title role of *Siegfried* in Budapest and in Denmark, Aegisth in *Elektra* in Edmonton, and Aloys Obrist in David Philip Hefti's *Annas Maske* in Switzerland.

MET APPEARANCES Alwa in *Lulu* (debut, 2015)

CAREER HIGHLIGHTS He has recently sung Siegfried in Wagner's *Ring* cycle with Washington National Opera and in Dijon, Alwa with the Dutch National Opera, Laca with the Prague National Theater, 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 the Bavarian State Opera. He has also sung Jim Mahoney in *Rise and Fall of the City of Mahagonny* in Wiesbaden, Siegmund 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.



Joseph Kaiser

TENOR (MONTREAL, CANADA)

THIS SEASON Števa in *Jenůfa* at the Met and Matteo in *Arabella* at the Vienna State Opera.

MET APPEARANCES Lysander in *A Midsummer Night's Dream*, Grimoaldo in *Rodelinda*, Flamand in *Capriccio*, Narraboth in *Salome*, Roméo in *Roméo et Juliette* (debut, 2007), and Tamino in *Die Zauberflöte*.

CAREER HIGHLIGHTS Recent engagements have included Matteo at the Bavarian State Opera, Tamino at Washington National Opera and in Detroit, the title role in *Oedipus Rex* at the Aix-en-Provence Festival, Admète in Gluck's *Alceste* at the Vienna State Opera, and Narraboth at the Bavarian State Opera and Ravinia Festival. He has also sung Walter in Mieczyslaw Weinberg's *The Passenger* at Houston Grand Opera; Lenski in *Eugene Onegin*, Matteo, and Flamand at the Paris Opera; Tamino at Covent Garden; Števa at the Bavarian State Opera; Don Ottavio in *Don Giovanni* at the Munich Opera Festival; the title role of *Faust* at Lyric Opera of Chicago; and Lenski at the Salzburg Festival. He starred as Tamino in Kenneth Branagh's film adaptation of *The Magic Flute* and appeared on Broadway in the Baz Luhrmann production of *La Bohème*.