

CHARLES GOUNOD

ROMÉO ET JULIETTE

CONDUCTOR
Gianandrea Noseda

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeorgan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
Jennifer Tipton

CHOREOGRAPHER
Chase Brock DEBUT

FIGHT DIRECTOR
B. H. Barry

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in five acts

Libretto by Jules Barbier and
Michel Carré, based on the play
by William Shakespeare

Saturday, December 31, 2016
6:30–9:40PM

New Production Premiere

The production of *Roméo et Juliette*
was made possible by a generous gift from
The Sybil B. Harrington Endowment Fund

A La Scala Production, initially presented by the
Salzburg Festival

The Metropolitan Opera

2016-17 SEASON

The 330th Metropolitan Opera performance of
CHARLES GOUNOD'S

ROMÉO ET JULIETTE

CONDUCTOR
Gianandrea Noseda

IN ORDER OF VOCAL APPEARANCE

TYBALT
Diego Silva DEBUT

FRÈRE LAURENT
Mikhail Petrenko

PÂRIS
David Crawford

STÉPHANO
Virginie Verrez**

CAPULET
Laurent Naouri

BENVOLIO
Tony Stevenson*

JULIETTE
Diana Damrau

THE DUKE OF VERONA
Oren Gradus

MERCUTIO
Elliot Madore*

ROMÉO
Vittorio Grigolo

GERTRUDE
Diana Montague

GRÉGORIO
Jeongcheol Cha

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is being broadcast
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Saturday, December 31, 2016, 6:30-9:40PM



Vittorio Grigolo as
Roméo and Diana
Damrau as Juliette

Chorus Master **Donald Palumbo**
Musical Preparation **Howard Watkins***, **Pierre Vallet**,
Lydia Brown*, and **Marie-France Lefebvre**
Assistant Stage Directors **Gina Lapinski**, **Jonathon Loy**,
and **Daniel Rigazzi**
Prompter **Marie-France Lefebvre**
Met Titles **Cori Ellison**
Scenery, properties, and electrical props constructed and
painted by **Teatro alla Scala, Milan**; **Salzburg Festival** and
Metropolitan Opera Shops
Costumes executed by **Salzburg Festival**; **Teatro alla Scala**,
Milan and **Metropolitan Opera Costume Department**
Wigs and Makeup executed by **Metropolitan Opera**
Wig and Makeup Department

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Met Titles

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Synopsis

Prologue

Verona, 18th century. A chorus tells of the endless feud between the Montague and Capulet families, and of the love of their children, Roméo and Juliette.

Act I

At a masked ball in the Capulet palace, Juliette's brother Tybalt assures Count Pâris that Juliette, who has been promised to him, will enchant him. Capulet presents his daughter to the guests and invites them to dance. Mercutio and Roméo, a Montague, have donned masks to sneak into the ball, together with other friends. Roméo tells them about a strange dream he has had, but Mercutio dismisses it as the work of the fairy Queen Mab. Roméo watches Juliette dance and instantly falls in love with her. Juliette explains to her nurse, Gertrude, that she has no interest in marriage, but when Roméo approaches her in a quiet moment, both feel that they are meant for each other. Just as they discover each other's identities, Tybalt happens upon them and recognizes Roméo. Capulet prevents him from attacking Roméo, who with his friends beats a hasty retreat.

Act II

Later that night, Roméo enters the Capulets' garden, looking for Juliette. When she steps out onto her balcony, he declares his love. Servants briefly interrupt their encounter. When they are alone once again, Juliette assures Roméo that she will be his forever.

Act III

Roméo visits Frère Laurent in his cell and confesses his love for Juliette. Shortly thereafter, she also appears with Gertrude. Hoping that their love might reconcile their families, Frère Laurent marries them.

Intermission (AT APPROXIMATELY 7:50 PM)

Act III (CONTINUED)

Outside the Capulet palace, Roméo's page, Stéphano, sings a song about a turtledove imprisoned in a nest of vultures. This provokes a fight with several of the Capulets. Mercutio comes to Stéphano's aid, but is challenged to fight himself by Tybalt. Roméo steps between them and asks Tybalt to forget about the hatred between their families. Tybalt has nothing but scorn for him, and when he kills Mercutio in their duel, Roméo stabs Tybalt to death. The Duke of Verona appears, and partisans of both families demand justice. Roméo is exiled from the city.

Act IV

Roméo and Juliette have spent their secret wedding night in her room. She forgives him for killing Tybalt. The newlyweds passionately declare their love as day is dawning. They can hardly bring themselves to say goodbye. After Roméo has left, Capulet appears together with Frère Laurent and announces to his daughter that she is to marry Pâris that same day. Desperate, Juliette turns to Frère Laurent, who gives her a potion that will make her appear to be dead. He promises that she will awaken with Roméo beside her. Love lends Juliette courage: she overcomes her fear and swallows the poison. On the way to the chapel where the wedding to Pâris is to take place, Juliette collapses. To the guests' horror, Capulet announces that she is dead.

Act V

Roméo breaks into the Capulets' crypt. Faced with the seemingly dead body of his wife, he takes poison. At that moment, Juliette awakes, and they share a final dream of future happiness. When Juliette realizes that Roméo is about to die, she decides to follow him so their love can continue in the afterlife. Before they both die, they ask God for forgiveness.

Charles Gounod

Roméo et Juliette

Premiere: Théâtre Lyrique, Paris, 1867

Roméo et Juliette, perhaps the most enduringly successful of the many operatic settings of the world's most well-known love story, is sophisticated, intelligently wrought, and ravishingly beautiful. It is an excellent example of French Romanticism, a tradition that values subtlety, sensuality, and graceful vocal delivery over showy effects, and the music provides a powerful dramatic vehicle worthy of its Shakespearean source. In the opera, there is a slight shift of focus away from the word games of the original play and a greater focus on the two lovers, who are given four irresistible duets. Some readjustment of plot was necessary to allow for this (the lovers have a brief final reunion in the tomb scene, for example, which does not happen in the play). But audiences have been well compensated for these minor infractions against Shakespeare.

The Setting

In Shakespeare's lifetime, Italy was a land of many small city-states in constant conflict with one another. The blood feud between families that is at the core of this story, set in Verona, was a central feature of Italian political and social life during this era. Yet this same war-scarred land was also the cradle of the Renaissance, with its astounding explosion of art and science. The image that this mythical Verona evokes, then, is a beautiful but dangerous world where poetry or violence might erupt at any moment. The Met's new production moves the action to the 18th century.

The Creators

Charles Gounod (1818–1893) showed early promise as a musician and achieved commercial success with *Faust* in 1859, followed eight years later by the equally well-received *Roméo et Juliette*. Among his most famous works is a setting of the "Ave Maria" based on a piece by J. S. Bach. Later in life, he composed several oratorios. Jules Barbier (1825–1901) and Michel Carré (1821–1872) were the leading librettists of their time in France, providing the texts for many other successful operas, including *Faust* for Gounod, *Mignon* (also from Goethe) and *Hamlet* for Ambroise Thomas, and *Les Contes d'Hoffmann* (Barbier alone) for Jacques Offenbach. The plays of William Shakespeare (1564–1616) have provided an abundance of material for such diverse opera composers as Giuseppe Verdi, Benjamin Britten, Gioachino Rossini, Samuel Barber, Thomas Adès, and even Richard Wagner (whose youthful work from 1836, *Das Liebesverbot*, is based on *Measure for Measure*).

The Music

Gounod infuses this classic drama with an elegant musical aura that reflects the soaring poetry of the original. A solo flute, for example, sets a fragile and painfully beautiful mood in the prelude to the bedroom scene in Act IV. When Gounod explores the darker and more violent side of the story, his music creates drama without resorting to bombast. A reserved melancholy creates all the necessary tension. This is apparent in the striking opening chorus and especially in the arresting ensemble "Ô jour de deuil" in Act III, when the various characters' destinies intersect in a tragic instant. For the story's more lighthearted moments, Gounod supplied the sort of buoyant melodies that made his *Faust* a huge hit with audiences. The baritone sets an eerie and frivolous mood with his song about Queen Mab and her fairy world of dreams, "Mab, la reine des mensonges," early in Act I. Shortly after, the heroine takes the stage with the giddy coloratura gem "Je veux vivre." Moments such as these add musical and dramatic texture to the tragedy, admired for its contrast of light and dark. The focus of the story, however, remains firmly on the two lovers.

Met History

Roméo et Juliette (or rather, *Romeo e Giulietta*) received a single performance in the Met's first season (1883–84), sung in Italian. The brothers Jean and Édouard de Reszke and the American soprano Emma Eames performed the work in 1891, which was the first performance of a French opera given in French at the Met. It proved so popular that the work opened the Met season six times between 1891 and 1906. Eames shared performances with the Australian soprano Dame Nellie Melba, who sang Juliette 33 times between 1894 and 1901. Swedish tenor Jussi Björling and Brazilian soprano Bidu Sayão teamed up for only two performances of this opera, yet a recording of the 1947 broadcast continues to impress listeners today as one of the most memorable performances in this repertory at the Met. A new production in 1967 featured Franco Corelli and Mirella Freni as the young lovers. Roméos in later seasons included Nicolai Gedda, Plácido Domingo, Neil Shicoff, Alfredo Kraus, Roberto Alagna, and Ramón Vargas, opposite such Juliettes as Anna Moffo, Judith Blegen, Catherine Malfitano, Ruth Ann Swenson, Angela Gheorghiu, Natalie Dessay, and Anna Netrebko. This new production by Bartlett Sher, starring Diana Damrau and Vittorio Grigolo and conducted by Gianandrea Noseda, opens on New Year's Eve, 2016.

Program Note

“God! What a fine subject! How it lends itself to music!” French composer Hector Berlioz wrote these words as he contemplated turning Shakespeare’s *Romeo and Juliet* into an opera; instead, he made his own *Roméo et Juliette* a unique hybrid of dramatic symphony and cantata in 1839.

His younger colleague Charles Gounod chose the more conventional path and with his opera *Roméo et Juliette* of 1867 created one of the most beautiful and compelling treatments of this now more than 400-year-old romantic tragedy. At the time he wrote it, Gounod was in extreme need of an operatic success. Having chosen to ally himself with Paris’s recently formed and innovative Théâtre Lyrique rather than the long-established Paris Opéra, he had become one of France’s leading opera composer in 1859 with his *Faust*, suavely adapted from Goethe’s epic verse drama. But since then, he had suffered three disastrous opera premieres, including his Provençal pastoral tragedy *Mireille*, one of his personal favorites among his operas. Yet Léon Carvalho, the energetic manager of the Théâtre Lyrique, had not lost faith in him, and French opera lovers still eagerly looked to him to produce another hit like *Faust*.

One of the most successful moments in that opera was the sensuous love scene between Faust and Marguerite in her garden. Though he once flirted with studying for the priesthood, Gounod was a man who easily succumbed to romantic temptations—a weakness that tormented his wife. As biographer Steven Huebner put it, “tension between the *bon vivant* and the ascetic would remain an integral part of his character.” So it is not surprising that by 1865, he had become captivated with the possibilities of *Romeo and Juliet*, although, pessimistically, he told colleagues that it would be his last work for the stage.

Carvalho chose a seasoned team to create the libretto: Jules Barbier and Michel Carré. They had scripted many successful French operas, including *Faust* and Ambroise Thomas’s *Mignon* and *Hamlet*; Barbier alone had written the libretto for Offenbach’s *Les Contes d’Hoffmann*. Unlike the librettist for Vincenzo Bellini’s 1830 *Romeo and Juliet*-based opera *I Capuleti e i Montecchi*, they were reasonably faithful to Shakespeare’s original, even translating many lines directly into French. Their major change was to allow Roméo to live long enough to enable a heartbreaking final duet with Juliette. The need for embellishment was minimal, as Shakespeare had given operatic adaptors much to work with. “The play is itself notably rich in lyrical ‘set pieces,’” writes Huebner, “including Mercutio’s burlesque Queen Mab speech, Friar Lawrence’s sermons, Juliet’s soliloquy with the vial, the sonnet of the two lovers at their first meeting, and their later dawn poem about the nightingale and the lark.”

Premiering on April 27, 1867, only a month after Verdi’s *Don Carlos* debuted at the Opéra, *Roméo et Juliette* was the spectacular success everyone was longing for. Audiences packed the Théâtre Lyrique night after night to see it. Its immense

popularity was amplified by the Exposition Universelle, which had opened on April 1; this gigantic world's fair—celebrating all things French and the glories of Haussmann's recently rebuilt Paris—drew national and international visitors to the capital in numbers never seen before.

By July, *Roméo et Juliette* had opened at London's Covent Garden, and before the year was out, it had reached Belgium and Germany. With this opera, Gounod was at the summit of his career: a peak he would never again achieve. In the words of Camille Saint-Saëns, "all women sang his melodies, all young composers [in France] imitated his style." He would hold an enduring influence over such composers as Georges Bizet and Jules Massenet; his lyrical style would inspire Gabriel Fauré's early songs; and even artists like Debussy and Ravel, who took very different paths, would feel his sway. When, in 1869, the impresario Auguste Mariette began to search for a composer to write the opera to open the new opera house in Cairo—what would eventually become *Aida*—his stated candidates were Verdi, Wagner, and Gounod.

Roméo et Juliette triumphed in spite of the fact that it did not follow in the French grand opera tradition that had dominated Parisian opera houses—a style that favored dazzling stage effects, massive choral scenes, and interpolated ballets. Despite the chorus that opens the opera and foretells Roméo and Juliette's fate, the jubilant crowd at the Capulet ball, and the heroically tragic choral finale of Act III, this is predominantly a very intimate opera that focuses on the four glorious duet scenes for the two lovers.

Gounod was also generous in providing stunning moments for each of his lovers to shine on his and her own. For his first Juliette, he had Marie Miolan-Carvalho, the wife of Léon Carvalho and the undisputed star of the Théâtre Lyrique, who had earlier created the roles of Marguerite and Mireille. Because she had a brilliant coloratura technique and an effortless upper range, she prevailed upon the composer to add the exuberant waltz aria at the ball, "Je veux vivre" (Gounod instead had wanted to concentrate his energies on her second aria as she takes the potion). We can be very grateful to Miolan-Carvalho for insisting on this scintillating showpiece, with its exacting chromatic scales and its thrilling roulades cresting at a high D.

The aria the composer cared most about for his heroine was the so-called "Poison Aria"—"Amour ranime mon courage"—of Act IV, in which Juliette contemplates taking the potion Frère Laurent has prepared for her. A demanding *scena* combining sections of recitative and aria and expressing a wide range of emotion, it is more suited to a dramatic soprano than a lyric coloratura. Here, Gounod takes Shakespeare's extended soliloquy for Juliet in the play and sets it to music of electrifying sweep and power.

Roméo's two arias are also strongly contrasted: the first more conventional, the second a tragic scene in a strikingly innovative style and form. "Ah! lève-toi, soleil"

is his Act II showpiece, sung as he arrives below Juliette's balcony. Solo clarinet and harp color this beautiful display of legato ardor, topped by golden B-flats. In Act V, Roméo's second aria, "Salut! Tombeau," is something quite different: a tissue of musical reminiscences of happier times carried by the orchestra as melodic leader, with the singer given a flexible mixture of recitative and arioso molded to the words. At the words, "O ma femme," we hear the cellos reprise their unforgettable melody from the wedding night, now transformed from sensuality to aching loss.

Two secondary characters are given arias that bring touches of lightness to relieve the drama's shadows. In Act I, Mercutio's famous Queen Mab speech about the diminutive fairy who torments the dreams of all sleepers is turned into a quicksilver scherzo. The page Stéphano's equally mocking "Que fais-tu, blanche tourterelle?" instigates the series of fatal duels. This is the obligatory aria for the *dugazon*: the traditional second-soprano role in French operas of the day, like Siébel in *Faust*.

An important—but often overlooked—aspect of Gounod's operatic innovation is his use of the orchestra. "According to Gounod," writes Huebner, "the voice must be assisted by the orchestra in its mission to communicate 'truth.' ... At Gounod's best moments, voice and instrumental strain enter into a symbiotic relationship where each is given nearly equal importance in the lyrical whole."

We hear this in several extraordinary passages. The Act II balcony scene begins with an orchestral prelude of mysterious beauty for strings and harp. It then returns at the end of the act with Roméo's exquisite countermelody "Va! repose en paix" floating above it. In Act IV, the wedding night scene opens with perhaps the most magnificent melody in the entire opera and, remarkably, one that will never be sung. Four cellos launch it in their richest, most sensuous tones; Verdi may have been inspired by this to use the same scoring in his Act I love scene in *Otello*. Huebner calls it "a small, but graphic, tone-poem about the night that has just passed."

As Frère Laurent instructs Juliette to take his potion, Gounod provides an equally potent brew in his blending of bass voice with the orchestra to create an uncannily chilling atmosphere. In this unusual replacement for an aria, the flutes and other woodwinds sing the melody while the singer chants in a near monotone below.

The four love duets are among the greatest music Gounod ever wrote. The lovers' first meeting at the ball in Act I is the most formally structured, as they express their mutual attraction in metaphorical language. Gounod gives it a charmingly old-fashioned quality, like a court minuet of a century earlier.

Gounod's great gift for rendering intimate conversations in music, using an exceptional plasticity of vocal style, gives them a naturalness and truthfulness

his French predecessors had never achieved. We hear this especially in the balcony scene, which is divided in two by a comic interlude when some of the Capulet men come to investigate and banter with Gertrude. Having individually declared their love, only in the duet's second portion do the lovers blend their voices together in rapturous close harmony.

In the wedding night scene's "Nuit d'hyménée," this lush, unified duet style is enhanced by sensual contrapuntal lines between the two lovers. This scene is structured around three repetitions of the words "Non! ce n'est pas le jour" as the lovers resist the idea of parting—each sung a step higher as the tension builds.

Act V's final duet is the duet of death as the lovers succumb to the cruelty of fate. The anguish of this scene is made virtually unbearable by the many reminiscences, in both the orchestra and the lovers' lines, of music from their most joyful moments: the ecstasy of the wedding night, their joint prayer at their wedding, Roméo's delirious reprise of "Non! ce n'est pas le jour." Gounod's last and most poignant musical transformation is his recasting of Act IV's passionate orchestral interlude as the lovers embraced into a heartrending farewell as Juliette sings her dying words.

—Janet E. Bedell

Janet E. Bedell is a frequent program annotator for Carnegie Hall, specializing in vocal repertoire, and for the Baltimore Symphony Orchestra and many other institutions.

The Cast and Creative Team



Gianandrea Noseda

CONDUCTOR (MILAN, ITALY)

THIS SEASON *Roméo et Juliette* at the Met; *La Bohème*, *Manon Lescaut*, and *Macbeth* with Teatro Regio Torino; *Così fan tutte* at the Mariinsky Theatre; *The Fiery Angel* and *Macbeth* at the Zurich Opera; and *Manon Lescaut* in Geneva.

MET APPEARANCES *Les Pêcheurs de Perles*, *Prince Igor*, *Andrea Chénier*, *Macbeth*, *La Traviata*, *Il Trovatore*, *War and Peace* (debut, 2002), *La Forza del Destino*, and *Un Ballo in Maschera*.

CAREER HIGHLIGHTS He is music director of Teatro Regio Torino, principal guest conductor of the London Symphony Orchestra and the Israel Philharmonic Orchestra, principal conductor of the Orquestra de Cadaqués, and artistic director of Italy's Stresa Festival. Beginning in the 2017–18 season, he will become Music Director of the National Symphony Orchestra. He is also conductor laureate of the BBC Philharmonic and was formerly principal guest conductor of the Mariinsky Theatre, a position he held for a decade, and of the Rotterdam Philharmonic Orchestra.



Bartlett Sher

DIRECTOR (SAN FRANCISCO, CALIFORNIA)

THIS SEASON *Roméo et Juliette* at the Met, *OSLO* at Lincoln Center Theater, and *Fiddler on the Roof* on Broadway.

MET PRODUCTIONS *Le Comte Ory*, *Les Contes d'Hoffmann*, *L'Elisir d'Amore*, *Il Barbiere di Siviglia* (debut, 2006), and Nico Muhly's *Two Boys*.

CAREER HIGHLIGHTS He received a 2008 Tony Award for *South Pacific*, and has also directed Broadway productions of *The King and I*, *Joe Turner's Come and Gone*, *Awake and Sing!*, *The Light in the Piazza*, and *Golden Boy*, all for Lincoln Center Theater, where he is resident director. He was artistic director of Seattle's Intiman Theatre from 2000 to 2010 and directed the world premiere of *Two Boys* for English National Opera in 2011. His staging of Shakespeare's *Cymbeline* for New York's Lucille Lortel Theatre was also seen at Stratford, England. He made his operatic debut in 2003 with Levy's *Mourning Becomes Electra* in a joint production of the Seattle Opera and New York City Opera. He has previously directed this production of *Roméo et Juliette* at the Salzburg Festival, La Scala, and the Chicago Lyric Opera. His future plans include *Millions*, a new musical by Adam Guettel.



Michael Yeargan

SET DESIGNER (DALLAS, TEXAS)

THIS SEASON *Roméo et Juliette* at the Met, *Aida* at the San Francisco Opera, *Madama Butterfly* at the Dallas Opera, *Fiddler on the Roof* on Broadway, and *OSLO* at Lincoln Center Theater.

MET PRODUCTIONS Set designer for *Two Boys*, *L'Elisir d'Amore*, *Les Contes d'Hoffmann*, *Otello*, *Don Giovanni*, *Il Barbiere di Siviglia*, *Le Comte Ory*, and the world premiere of Harbison's *The Great Gatsby*; set and costume designer for *Così fan tutte*, *Ariadne auf Naxos* (debut, 1993), and *Susannah*.

CAREER HIGHLIGHTS World premieres include Previn's *A Streetcar Named Desire* for San Francisco Opera, *Central Park*, a triptych of one-acts, for Glimmerglass Opera and New York City Opera, Floyd's *Cold Sassy Tree* for Houston Grand Opera, and Heggie's *Dead Man Walking* for San Francisco Opera. Theater credits include *The King and I*, *Golden Boy*, *The Light in the Piazza* (Tony and Drama Desk Awards), *South Pacific* (Tony and Drama Desk Awards), *Joe Turner's Come and Gone*, *Awake and Sing!*, and *Seascape* with Lincoln Center Theater, and Rudnick's *Regrets Only* for Manhattan Theatre Club. He has also designed sets for Wagner's *Ring* cycle for Washington National Opera and San Francisco Opera.



Catherine Zuber

COSTUME DESIGNER (LONDON, ENGLAND)

THIS SEASON *Roméo et Juliette* at the Met, *Fiddler on the Roof* and *War Paint* on Broadway, and *OSLO* at Lincoln Center Theater.

MET PRODUCTIONS *Otello*, *Two Boys*, *Le Comte Ory*, *L'Elisir d'Amore*, *Il Barbiere di Siviglia* (debut, 2006), *Doctor Atomic*, *Les Contes*

d'Hoffmann, and the 125th Anniversary Gala.

CAREER HIGHLIGHTS She has won Tony Awards for *The King and I*, *The Royal Family*, *South Pacific*, *The Coast of Utopia*, *Awake and Sing!* and *The Light in the Piazza*. Other Broadway work includes *Gigi*, *Golden Boy*, *How to Succeed in Business Without Really Trying*, *Born Yesterday*, and *Women on the Verge of a Nervous Breakdown*. Work on television includes *The Sound of Music Live!* and *Peter Pan Live!*, and opera includes *Carmen* and *Two Boys* for English National Opera, *Roméo et Juliette* for the Salzburg Festival and La Scala, and *La Forza del Destino* and Wagner's *Ring* cycle for Washington National Opera and San Francisco Opera.



Jennifer Tipton

LIGHTING DESIGNER (COLUMBUS, OHIO)

THIS SEASON *Roméo et Juliette* at the Met.

MET PRODUCTIONS *L'Elisir d'Amore*, *Maria Stuarda*, *Il Trovatore*, *Hansel and Gretel*, and *The Rake's Progress* (debut, 1997).

CAREER HIGHLIGHTS Work in opera includes *La Traviata* at the Scottish National Opera directed by David McVicar and the Wooster Group's *La Didone* at St. Ann's Warehouse; work in dance includes Trisha Brown's *O Composite* for the Paris Opera Ballet and Paul Taylor's *Beloved Renegade* at New York's City Center. Theater includes *Conversations in Tusculum*, written and directed by Richard Nelson, at the Public Theater and Ibsen's *The Wild Duck*, directed by Charlie Newell, for Chicago's Court Theater. She teaches lighting at the Yale School of Drama, received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and the Mayor's Award for Arts and Culture in New York City in 2004. In 2008, she was awarded a MacArthur Fellowship and a USA "Gracie" Fellowship.



Chase Brock

CHOREOGRAPHER (FLAT ROCK, NORTH CAROLINA)

THIS SEASON *Roméo et Juliette* for his debut at the Met and numerous performances with his contemporary dance company The Chase Brock Experience.

CAREER HIGHLIGHTS He choreographed this production of *Roméo et Juliette* at the Salzburg Festival and the Chicago Lyric Opera. On Broadway, he choreographed *Picnic* and provided additional choreography for *Spider-Man: Turn Off the Dark*. His Off-Broadway credits include *The Blue Flower*, *Tamar of the River*, Kwame Kwei-Armah's production of *Much Ado About Nothing*, Lear deBessonet and Todd Almond's musical adaptation of *The Winter's Tale*, *Irma La Douce*, *Lost in the Stars*, and *The Mysteries*, a seven-hour, 50-play event retelling climactic episodes from the Bible. He has also provided choreography for television, including *Last Week Tonight with John Oliver*, *Late Show with David Letterman*, and the Macy's Thanksgiving Day Parade. As artistic director of the Brooklyn-based contemporary dance company The Chase Brock Experience, he has commissioned several original scores and choreographed dozens of dances.



B. H. Barry

FIGHT DIRECTOR (STAINES, ENGLAND)

THIS SEASON *Roméo et Juliette* at the Met and *Fiddler on the Roof* on Broadway.

MET APPEARANCES *Porgy and Bess*, *Otello* (directed by Elijah Moshinsky), *Roméo et Juliette* (directed by Paul-Emile Deiber), *Carmen* (directed by Franco Zeffirelli), *Wozzeck*, *Don Giovanni* (directed by Franco Zeffirelli), *Les Contes d'Hoffmann* (directed by Otto Schenk), *Stiffelio*, *Simon Boccanegra*, *The Great Gatsby*, *Doktor Faust*, *Il Trovatore* (directed by Graham Vick), *Samson et Dalila*, *Faust*, *La Forza del Destino*, *La Fanciulla del West*, *L'Elisir d'Amore*, and *Un Ballo in Maschera*.

CAREER HIGHLIGHTS The recipient of a 2010 Tony Honor, a Drama Desk Award, and an Obie Award, he is a pre-eminent fight director for film, theater, and opera. His more than 40 credits on Broadway include *A Streetcar Named Desire*, *Noises Off*, *Requiem for a Heavyweight*, *Chitty Chitty Bang Bang*, *An Inspector Calls*, *Kiss Me Kate*, and *Sly Fox*. He has also fight directed numerous productions for the Royal Shakespeare Company. His film credits include *Oleanna*, *Hamlet*, *Prince of Denmark*, and *Hostage*. He made his New York directing debut in 2011 with a stage adaptation of *Treasure Island*.



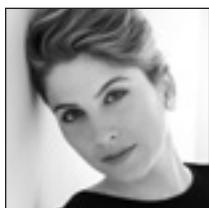
Diana Damrau

SOPRANO (GÜNZBURG, GERMANY)

THIS SEASON Juliette in *Roméo et Juliette*, Elvira in *I Puritani*, and the 50th Anniversary Gala at the Met; the Countess in *Le Nozze di Figaro* at La Scala and the Bavarian State Opera; the Four Heroines of *Les Contes d'Hoffmann* at LA Opera; and the title role of *Lucia di Lammermoor* at the Munich Opera Festival.

MET APPEARANCES Leïla in *Les Pêcheurs de Perles*, Amina in *La Sonnambula*, Gilda in *Rigoletto*, Rosina in *Il Barbiere di Siviglia*, Adèle in *Le Comte Ory*, Marie in *La Fille du Régiment*, Pamina and the Queen of the Night in *Die Zauberflöte*, Zerbinetta in *Ariadne auf Naxos* (debut, 2005), Aithra in *Die Ägyptische Helena*, Konstanze in *Die Entführung aus dem Serail*, Adina in *L'Elisir d'Amore*, Violetta in *La Traviata*, the title role of *Manon*, and Lucia.

CAREER HIGHLIGHTS Recent performances include *Manon* at the Vienna State Opera; *Elvira* in Madrid; *Violetta* at La Scala, the Paris Opera, Covent Garden, and the Orange Festival; *Lucia* at Covent Garden, La Scala, Bavarian State Opera, Berlin, Teatro Regio Torino, and in Paris and Essen; and *Leïla* and the title role of Iain Bell's *A Harlot's Progress* at Vienna's Theater an der Wien.



Virginia Verrez

MEZZO-SOPRANO (SAINT-DENIS, FRANCE)

THIS SEASON Stéphanos in *Roméo et Juliette* and Enrichetta in *I Puritani* at the Met.

MET APPEARANCES The Musician in *Manon Lescaut* (debut, 2016).

CAREER HIGHLIGHTS Erika in *Vanessa* at the Santa Fe Opera, Falla's *El Sombrero de Tres Picos* with the New York Philharmonic, Clitemnestre in the MET+Juilliard co-production of Gluck's *Iphigénie en Aulide*, Béatrice in *Béatrice et Bénédicte* in Japan, Lola in *Cavalleria Rusticana* with Avignon Opera, Mercédès in *Carmen* with Wolf Trap Opera, Beethoven's Ninth Symphony with the Philadelphia Orchestra, and her Carnegie Hall debut in Bruckner's *Te Deum*. She was a winner of the 2015 Metropolitan Opera National Council Auditions and is a member of the Met's Lindemann Young Artist Development Program.



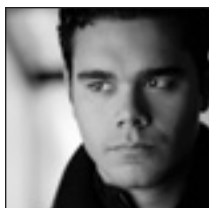
Vittorio Grigolo

TENOR (AREZZO, ITALY)

THIS SEASON Roméo in *Roméo et Juliette*, the title role of *Werther*, and the 50th Anniversary Gala at the Met; the title role of *Les Contes d'Hoffmann* at Covent Garden and LA Opera; and the Duke in *Rigoletto* at the Paris Opera.

MET APPEARANCES Nemorino in *L'Elisir d'Amore*, the Duke, Hoffmann, des Grieux in *Manon*, Rodolfo in *La Bohème* (debut, 2010), and a solo recital.

CAREER HIGHLIGHTS Recent engagements include *Nemorino* at La Scala, the Berlin Staatsoper, and Covent Garden; the Duke in *Rigoletto* at La Scala and in Zurich; *Werther* and *Rodolfo* at Covent Garden; *Edgardo* in *Lucia di Lammermoor* at La Scala; and *Roméo* at the Arena di Verona. He has also sung *Ruggero* in *La Rondine* at Covent Garden, *Alfredo* in *La Traviata* at the Vienna State Opera, the Duke at Covent Garden, *Alfredo* with the Deutsche Oper Berlin, *Hoffmann* in Zurich, *Roméo* with the LA Opera, *des Grieux* at Covent Garden and in Valencia, and *Rodolfo* at La Scala, the Bavarian State Opera, and for his 2007 U.S. opera debut with Washington National Opera.



Elliot Madore

BARITONE (TORONTO, CANADA)

THIS SEASON Mercutio in *Roméo et Juliette* at the Met; Pelléas in *Pelléas et Mélisande* with the Cleveland Orchestra, the Sydney Symphony Orchestra, and in Limoges; and Reinaldo Arenas in Jorge Martin's *Before Night Falls* at Florida Grand Opera.

MET APPEARANCES Figaro in *The Barber of Seville*, Lysander in *The Enchanted Island* (debut, 2012), and the Novice's Friend in *Billy Budd*.

CAREER HIGHLIGHTS He has recently sung Anthony in Sondheim's *Sweeney Todd* at the San Francisco Opera, Harlekin in *Ariadne auf Naxos* at the Bavarian State Opera and Paris's Théâtre des Champs-Élysées, and Mercutio with the Santa Fe Opera. He has also sung Pelléas at the Bavarian State Opera, Prince Hérissou in Chabrier's *L'Étoile* at the Dutch National Opera, Harlekin in Zurich, Ramiro in Ravel's *L'Heure Espagnole* and the title role of *Don Giovanni* at the Glyndebourne Festival, and Don Giovanni with Opera Philadelphia and Opera Theatre of Saint Louis. He was a winner of the 2010 Metropolitan Opera National Council Auditions and is a graduate of the Met's Lindemann Young Artist Development Program.



Mikhail Petrenko

BASS (ST. PETERSBURG, RUSSIA)

THIS SEASON Frère Laurent in *Roméo et Juliette* and Don Basilio in *Il Barbiere di Siviglia* at the Met; Leporello in *Don Giovanni*, Méphistophélès in *Faust*, and Banco in *Macbeth* at the Mariinsky Theatre; Jacopo Fiesco in *Simon Boccanegra* at the Bolshoi Theatre; and Heinrich der Vogler in *Lohengrin* in Seoul.

MET APPEARANCES Figaro in *Le Nozze di Figaro*; the title role of *Bluebeard's Castle*; Prince Galitsky in *Prince Igor*; Pimen in *Boris Godunov*; Sparafucile in *Rigoletto*; Pistola in *Falstaff*; Hunding in the *Ring* cycle; and Marshal Davout, Tikhon, and Bolkonsky's Valet (debut, 2002) in *War and Peace*.

CAREER HIGHLIGHTS He has recently sung Figaro, Heinrich der Vogler, the title role of *Boris Godunov*, Daland in *Der Fliegende Holländer*, and King Marke in *Tristan und Isolde*, among other roles, at the Mariinsky Theatre; Fafner in *Das Rheingold* in Edinburgh; Bluebeard with the Cleveland Orchestra, and Méphistophélès in *La Damnation de Faust* with the Chicago and Tokyo symphony orchestras. He has also sung Hunding and Fafner in the *Ring* cycle at the Vienna State Opera, Orest in *Elektra* at the Aix-en-Provence Festival, and Hagen in *Götterdämmerung* and Hunding at La Scala and the Staatsoper Berlin.