**CONDUCTOR**
Sir Andrew Davis

**PRODUCTION**
Richard Jones

**SET AND COSTUME DESIGNER**
John Macfarlane

**LIGHTING DESIGNED BY**
Jennifer Tipton

**CHOREOGRAPHER**
Linda Dobell

**STAGE DIRECTOR**
Eric Einhorn

**TRANSLATION**
David Pountney

**A fairy-tale opera in three acts**

Libretto by Adelheid Wette

Saturday, December 27, 2014
7:30–9:40 PM

The production of *Hansel and Gretel* is made possible by generous gifts from the Gramma Fisher Foundation, Marshalltown, Iowa; and Karen and Kevin Kennedy

Additional funding for this production was received from Dr. Coco Lazaroff, and Joan Taub Ades and Alan M. Ades

This production was originally created for Welsh National Opera and Lyric Opera of Chicago
The Metropolitan Opera
2014-15 Season

The 267th Metropolitan Opera performance of
ENGELBERT HUMPERDINCK’S
HANSEL AND GRETEL

CONDUCTOR
Sir Andrew Davis

IN ORDER OF VOCAL APPEARANCE

GRETEL
Aleksandra Kurzak

HANSEL
Christine Rice

GERTRUDE
Michaela Martens

PETER
Dwayne Croft*

THE SANDMAN
Carolyn Sproule

THE DEW FAIRY
Ying Fang**

THE WITCH
Robert Brubaker

Saturday, December 27, 2014, 7:30–9:40PM
A scene from Act II of Humperdinck's Hansel and Gretel

* Graduate of the Lindemann Young Artist Development Program
** Member of the Lindemann Young Artist Development Program

Yamaha is the Official Piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

Children's Chorus Director Anthony Piccolo
Musical Preparation John Keenan, Steven Eldredge, and Jonathan Kelly
Assistant Stage Director J. Knighten Smit
English Coach Erie Mills
Met Titles Michael Panayos
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.

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.

Visit metopera.org
NEW PRODUCTIONS
Le Nozze di Figaro

MET PREMIERE
The Death of Klinghoffer
The Merry Widow

*MET PREMIERE
Iolanta* / Bluebeard’s Castle

MET PREMIERE
La Donna del Lago
Cavalleria Rusticana / Pagliacci

REPERTORY
La Bohème
Macheth
Carmen
Die Zauberflöte
Aida
Lady Macbeth of Mtsensk
Il Barbiere di Siviglia
Die Meistersinger von Nürnberg
La Traviata

HOLIDAY PRESENTATION
Hansel and Gretel
Les Contes d’Hoffmann
Don Giovanni
Manon
Lucia di Lammermoor
Ernani
Don Carlo
Un Ballo in Maschera
The Rake’s Progress

Nadja Michael as Judith in Bluebeard’s Castle
PHOTO: KRZYSZTOF BŁUNSKI/TEatr WIELKI WARSZAW

metopera.org 212.362.6000
Synopsis

Act I
In the broom-maker’s house

Act II
In the woods

Intermission (AT APPROXIMATELY 8:30 PM)

Act III
The gingerbread house

Act I
Hansel complains he is hungry. Gretel shows him some milk that a neighbor has given them for the family’s supper, and the children dance. They are interrupted but the return of their mother, who wants to know why they have got so little work done. When she accidentally spills the milk, she angrily chases the children out into the woods to pick strawberries. The father, a broom-maker, returns home drunk. He brings out the food he has bought, to the mother’s delight, then asks where the children have gone. The mother replies that she sent them into the woods. Alarmed, he tells her about the Witch who lives there and that the children are in danger. The parents rush off to look for them.

Act II
Hansel picks strawberries. The children hear a cuckoo singing. Imitating the bird’s call, they eat the strawberries, and soon there are none left. In the silence of the wood, Hansel admits to Gretel that he has lost the way. The children grow frightened when suddenly the Sandman appears to bring them sleep, sprinkling sand over their eyes. Hansel and Gretel say their evening prayers. In a dream, they see 14 angels.

Act III
The Dew Fairy comes to wake the children. Gretel rouses Hansel, and they notice the gingerbread house. The Witch appears and decides to fatten Hansel up. She puts a spell on him so he can’t run away, but Gretel has overheard the Witch’s words and sets Hansel free. When the Witch asks her to look into the oven to make sure it’s hot, Gretel pretends she doesn’t know how to: the Witch must show her. When the Witch peers into the oven, the children shove her inside and shut the door. The oven explodes. The enchanted gingerbread children come back to life. The mother and father, still looking for their children, arrive, and all express gratitude for their salvation.
In Focus

Engelbert Humperdinck

Hansel and Gretel

Premiere: Weimar, Court Theater, 1893
Originally conceived as a small-scale vocal entertainment for children, Hansel and Gretel resonates with both adults and kids and has become one of the most successful fairy-tale operas ever created. The composer, Engelbert Humperdinck, was a protégé of Richard Wagner, and the opera’s score is flavored with the sophisticated musical lessons he learned from his idol while maintaining a charm and a light touch that were entirely Humperdinck’s own. The folk tale of the siblings who get lost in a dark forest and become captives of an old witch is a classic of German literature, made famous in the collected stories of the Brothers Grimm. The opera acknowledges the darker features present in the Brothers Grimm version, yet presents them within a frame of grace and humor. Richard Strauss was delighted with Humperdinck’s score and conducted the opera’s world premiere. Hansel and Gretel has been internationally popular ever since and is one of the very few operas that can claim equal approval from such diverse and demanding critics as children and musicologists.

The Creators
Engelbert Humperdinck (1854–1921) was a German composer who began his career as an assistant to Richard Wagner in Bayreuth in a variety of capacities, including tutoring Wagner’s son Siegfried. Humperdinck even composed a few measures of orchestral music for the world premiere of Wagner’s Parsifal when extra time was needed for a scene change. (This music is not included in the printed score and no longer performed.) Hansel and Gretel was Humperdinck’s first complete opera and remains the foundation of his reputation. The world premiere of his opera Königskinder (also set in a fairy-tale world but featuring an original story) took place at the Met and was one of the sensations of the company’s 1910–11 season. The libretto for Hansel and Gretel was written by his sister, Adelheid Wette (1858–1916), and is based on the version found in the Brothers Grimm collection of folk stories. Jacob (1785–1863) and Wilhelm (1786–1859) Grimm were German academics whose groundbreaking linguistic work revolutionized the understanding of language development. Today, they are best remembered for editing and publishing collections of folk tales.

The Setting
The opera’s three acts move from Hansel and Gretel’s home to the dark forest to the Witch’s gingerbread house deep in the forest. Put another way, the drama
moves from the real, through the obscure, and into the unreal and fantastical. In this production, which takes the idea of food as its dramatic focus, each act is set in a different kind of kitchen, informed by a different theatrical style: a D.H. Lawrence-inspired setting in the first, a German Expressionist one in the second, and a Theater of the Absurd mood in the third.

The Music
The score of *Hansel and Gretel* combines accessible charm with subtle sophistication. Like Wagner, Humperdinck assigns musical themes to certain ideas and then transforms the themes according to new developments in the drama. The chirpy cuckoo is depicted by wind instruments in Act II, which become increasingly frightening as night descends on the children, who are lost in the forest. The vocal parts also reflect this method. Unlike Wagner, however, Humperdinck uses separate songs (with real folk songs among them) within his scheme. In Act I, Gretel tells her brother that God will provide for them, using a bouncy and naïve tune that suggests a prayer a child might learn by heart but not fully understand. In Act II, this becomes the children’s beautiful and heartfelt prayer, which then triggers the magical dream sequence of guardian angels that closes the act. Similarly, Gretel’s dance tune in Act I morphs into the father’s solemn prayer of thanksgiving for a happy ending at the opera’s finale. The music, like the children, seems to grow up over the course of the evening. The role of the Witch, written for a mezzo-soprano, is sometimes (as in the present production) sung by a tenor.

Hansel and Gretel at the Met
*Hansel and Gretel* had its Met premiere in 1905 with the composer present and was revived frequently during the holidays until 1916. A new production designed by Joseph Urban debuted in 1927. Perhaps the most memorable of these performances was on Christmas Day in 1931, when the opera was broadcast on the radio, inaugurating the Met’s Saturday afternoon radio broadcasts, which continue to the present day. The Urban production was retired in 1948, and *Hansel* was not seen again until a new production was unveiled in 1967 featuring Rosalind Elias and Teresa Stratas in the title roles. Memorable singers to appear in this popular production over the years include sopranos Judith Blegen and Dawn Upshaw and mezzo-sopranos Tatiana Troyanos, Frederica von Stade, and Jennifer Larmore. The role of the Witch has been performed by an especially diverse array of talent, from Louise Homer in the opera’s first decade at the Met to the tenors Paul Franke and Andrea Velis. The current production by Richard Jones premiered in 2007, with Vladimir Jurowski conducting Alice Coote and Christine Schäfer in the title roles and Philip Langridge as the Witch.
In May of 1890, Mascagni’s *Cavalleria Rusticana* had its premiere in Rome. Two years later, Leoncavallo’s *Pagliacci* followed in Milan. Separately, or in double harness—the Met first brought together Cav & Pag in 1893—these two pieces swept the opera houses of the world. Inflamed passions, violence, and verismo filled the lyric stage. And then, two days before Christmas 1893, there appeared an alternative: Engelbert Humperdinck’s *Hansel and Gretel*. As the influential music critic of the time, Eduard Hanslick, put it: “To the brutal miniatures, already becoming tiresome, the strongest possible contrast is—a children’s fairy tale. On the one side we have criminals, suicides, betrayed lovers and couples; on the other, a little brother and sister whose only pain is hunger and whose greatest pleasure is a candy bar—no passion, no love story, no love intrigue. It is another world—and a better one.” Ironically, as Hanslick realized, this innocent tale was composed by a musician under the spell of the arch-sorcerer Richard Wagner, who, Hanslick believed, had poisoned the pure fonts of lyric art. A thorough command of Wagner’s technical apparatus underlies *Hansel and Gretel*. “The restless modulation…the polyphonic texture of the accompaniment…the refined orchestral effects—this is Richard Wagner to the core,” wrote Hanslick.

In 1879 Humperdinck, a brilliant, prizewinning young musician of 25, met Wagner in Naples. Wagner invited him to Bayreuth to help in the preparation of *Parsifal*, and a few measures of that score have been ascribed to Humperdinck. (The transformation scene took slightly longer to stage than there was music for; the assistant devised some extra measures, and Wagner approved of them.) In 1880 he wrote an orchestral piece, *Humoreske*, which had a certain success. But he was not a prolific composer. After Bayreuth, he held various teaching posts, including two years as a professor of theory at the Barcelona Conservatory, and in 1890 Cosima Wagner engaged him to complete the musical education of her son Siegfried. That same year, Humperdinck’s sister, Adelheid Wette, asked him to compose some songs for a domestic entertainment she had written for her children to perform. With mock-Wagnerian pomposity this little drawing-room play was presented as “A Nursery Dedicatory Festival Drama.” (*Parsifal* had been a “Bühnenweihfestspiel”; *Hansel* was a “Kinderstuben-Weihfestspiel.”)

Now Humperdinck was looking for an opera libretto, and it occurred to him that his sister’s play could be expanded to provide one. Thus *Hansel and Gretel* came into being.

Fairy tales, as everyone knows, can be allegories of real life. *The Magic Flute* is a fairy tale, and so is *Die Frau ohne Schatten*. (*The Ring*, for that matter, has episodes in common with *Puss-in-Boots* and *The Sleeping Beauty*.) The Grimm fairy tale on which *Hansel and Gretel* is based starts in a starkly realistic vein: “Times were hard. Work was scarce and food prices were high.” So, in
order to have two mouths less to feed, Hansel and Gretel are taken out into the woods and abandoned there. The gentle Adelheid Wette was shocked at such callous behavior and tried to soften it. In her version the mother comes home after a tiring and profitless day. The children have been larking, not working. When, in a scuffle, the milk jug is broken and the only nourishment in the house is spilt, she drives them out into the forest to gather strawberries in a sudden, understandable burst of temper and despair. In its own way, this first scene is also very realistic, and there is more than a hint that the father, even though (or because!) his day has been profitable, has been drinking on the way home. Poverty, hunger, cares that have turned a mother’s love to harshness—all is set for a domestic tragedy.

But then Hansel and Gretel becomes an epic. Food may be a recurrent preoccupation—for the parents, for the children, for the greedy old child-eating Witch—but the theme is the outwitting of an ogress by two resourceful and spirited children. The Witch who has transformed her earlier little victims into gingerbread is a homely descendant of the enchantress Circe in The Odyssey, who turned Ulysses’ companions into swine, and of the enchantress Alcina in Ariosto’s Orlando Furioso, who turned her admirers into savage beasts. Many morals can be drawn from Hansel and Gretel—but not, perhaps, the one that is sung out, maestoso, in its closing pages: “When in need or dark despair, God will surely hear our prayer.”

The broad chorale makes a superb and moving musical close to the work—but heaven has played no part in the rescue of Hansel and Gretel or their awakening of the spellbound children. They are saved by their own wits. In fact, heaven’s role is distinctly ambiguous. At the close of the forest scene, the pious tots sing their evening prayer before settling down to sleep. Fourteen angels appear to keep watch over them, and Humperdinck clothes the Dream Pantomime in music of shining, ethereal beauty. But when day dawns, the angel sentries are gone. They were as a dream. The children are left to face the menace of the Witch.

Hansel and Gretel is a Wagnerian music drama with nursery subject matter. When the milk jug is broken, the orchestral climax could accompany the shattering of Wotan’s spear. The Witch’s Ride is a Ride of the Valkyries, but with broomsticks for mounts, instead of magic horses. The shining Dream Pantomime owes something to Lohengrin, and perhaps more to Parsifal. The finale, the awakening of the children, is in effect an apotheosis and redemption. There have been people disturbed by, and critical of, the application of Wagner’s elaborate methods to so slight a tale. But most people have loved Hansel and Gretel—loved it as children, and loved it perhaps even more as adults. And they do so for two reasons. First, because they can still share in the realities of its emotions. (The forest terrors that scare Gretel, in the second
scene, are kin to those that scare Mime in the Ring; anyone who has been alone in a forest at night must know them.) And second, because the music is so captivatingly beautiful. Humperdinck uses the same size orchestra as Wagner in Die Meistersinger, but there is no heaviness in his handling of it—only richness, warmth, delicacy, and (to quote the critic Robin Legge) “once or twice, as in the twilit woodland scene with the cuckoo, a poetry more enchanting than anything of the kind ever achieved by Wagner.”

—Andrew Porter
Hansel and Gretel is one of the most familiar and best-loved stories in Children’s and Household Tales, the fairy tale collection of the Brothers Grimm, first published in 1812. The children who overhear their parents planning to abandon them to die in the woods, the gingerbread house with its roof tiles of biscuit and window panes of sugar that the children nibble, the duplicitous witch, with her blind red eyes and her keen sense of smell, who fattens up Hansel in a cage, and Hansel poking out a little bone through the bars to deceive the witch when she wants to test how he is plumping up—all these scenes with their deep, disturbing resonances are firmly planted in common ground the world over. They deliver thrilling fears and, eventually, the deep satisfaction of revenge, when Gretel tricks the witch into the oven and bangs the door tight shut on her. The children’s escape and return home safe and sound lifts the story to a satisfying happy ending, in the best tradition of “consolatory fables”—as Italo Calvino has described the form.

Jacob and Wilhelm Grimm began collecting popular stories as students at the University of Marburg, spurred on by poets and musicians who were their friends: Clemens Brentano, his sister Bettina, the scholar Achim von Arnim, and the painter Phillip Otto Runge formed a pioneering Romantic circle who wanted to discover home-grown, vernacular, German culture. They saw classical sources as exhausted and led the way instead in collecting local folk and fairy tales, songs and ballads from the Volk, the “common people.” With the song cycle Des Knaben Wunderhorn, the fortunes of this branch of popular, national literature became interwoven with music—with song, ballet, and opera. The Grimms extended the search to prose narratives and gathered over 200 fantastic stories, parables, legends, and cautionary tales from a wide range of sources, many of them women storytellers.

Traditional Wundermärchen, or wonder tales, about enchanted forests and castles, ogres, elves, gnomes, cross-species metamorphoses, animate tablecloths, speaking animals, severed heads, magic tricks and spells, had been previously disregarded as rough, ignorant, superstitious, and indeed vulgar stories of the poor and the illiterate. But in Germany, where a generation had been battered in the Napoleonic wars and riven by continuing internal political and religious conflicts, this folk repertory was lit upon with passionate longing to find an alternative, evergreen, original and authentic expression of the national spirit. Some of the storytellers belonged to the Grimms’ immediate family—Dorothea Wild for example, who married Wilhelm, knew many of the most famous tales of the repertory from her grandmother, mother, and sisters and their friends.

Hansel and Gretel was one of the earliest stories she passed on to the brothers. The first version serves up the story cold: Hansel and Gretel’s mother urges her husband to abandon the children in the woods, and he—"their father—
agrees without demur. But this uncompromising bluntness prompted Wilhelm Grimm to tinker with the material, softening the plots and embellishing the style. By 1856, in the definitive edition of the Tales, Hansel and Gretel, along with several others, had been considerably altered, much of the starkest violence removed, and the concise, even abrupt, oral character of the telling smoothed and lightened. In the final, now standard version, Wilhelm changed the mother into a stepmother, and added unavailing protests from the father and his bitter grief for giving in to her. Finally, a new dénouement announced bluntly the convenient death in the interim of the evil stepmother and the reunion of the children with their innocent dad. Philip Pullman, who recently published a new translation of selected Grimm tales, adds a note: “Perhaps the father killed her. If I were writing this tale as a novel, he would have done.”

German Romantic claims that the Grimms’ fairy tales were echt national culture, unique expressions of a German home-grown identity, were however mistaken, for, as the Grimms themselves realized, the tales they collected have close cousins far and wide in the world, and they don’t necessarily originate among peasants in the forest or wild folk in the wilderness. Many of the most famous Grimm stories—Cinderella, Snow White, Briar Rose, and Little Red Riding Hood—are first found in written form in France, in the collections by Charles Perrault, Marie-Catherine d’Aulnoy, and other contemporaries a hundred years before the German Romantics began following their lead—Perrault’s Contes du Temps Passé (“Tales of Olden Times”) appeared in 1697. Hansel and Gretel has predecessors such as Finette Cendron by Marie-Jeanne L’Heritier, in which the clever ragamuffin heroine Finette lives up to her name and finesses all the traps and threats set before her and her brothers and sisters and escapes an ogre. In Russian fairy tale, Baba Yaga is an ogress who lives in the forest in a cottage that runs about on chicken legs, with walls made of pies and the roof tiles of pancakes, and snapping jaws for a lock on the front door; she flies through the air in a pestle and mortar, sweeping her path to left and right with a broom, and she likes to eat children. The tale of Hansel and Gretel encloses many of these vivid and strange Russian images; it belongs to the same, very capacious group of stories that features the small, powerless protagonists using their cunning and high spirits to outwit and overcome an apparently invincible enemy.

If the Grimms couldn’t bear the unmitigated cruelty of the story as they first collected it, Engelbert Humperdinck and Adelheid Wette in their opera 60 years later showed even greater concern about the children’s reaction to the pitilessness of Hansel and Gretel’s parents. Their collaboration began as a Christmas entertainment for the children of Wette, who was Humperdinck’s sister. The authors entered the dark forest of the tale and then lightened and sweetened the Grimms’ version: the children get themselves lost in the woods, their distraught parents come rushing on to the stage to rescue them at the final
curtain, all the witch’s previous victims, who have been turned into gingerbread biscuits, come back safely to life, while the witch survives—turned into a cake. Wette’s libretto also shows traces of its domestic beginnings as Victorian family entertainment, for she enhances Gretel’s little-womanly capability and Hansel’s enterprising manliness; she also adds piety, with the scenes of the children saying their prayers. Among the dark shadows, luminous interludes keep breaking through, bringing kind fairies and spirits and figures borrowed from other branches of folklore, like the Sandman. His character too has been much brightened since E.T.A Hoffmann, another composer-cum-fairy tale writer, invoked him around 50 years before as a “wicked man who comes to little children when they won’t go to bed and throws handfuls of sand in their eyes, so that they jump out of their heads all bloody.” In the opera, the character is reassuring and merciful and protects Hansel and Gretel against nighttime horrors in the woods. Wette took her cue from parts of the Grimms’ tale that have been forgotten: after the children succeed in escaping the witch, they meet a white duck—a kind of good mother figure who spreads her wings and ferries the children safely across a stream.

Even with all the changes made to the story, the opera of Hansel and Gretel still conveys harsh conditions of reality: here are poverty, hunger, violence (the mother Gertrude), drunkenness (the father Peter), child abduction and murder, as well as the isolation and stigma that are the old crone’s lot. Fairy tales offer deep disguise for terrible things; they imagine them for us but without letting them show too much. “Humankind cannot bear too much reality,” Eva Figes writes in her book Tales of Innocence and Experience (2003), a tender and perceptive exploration of reading Grimms’ stories to her granddaughter. Elsewhere she comments, “Fright is fun, but only up to a point.”

That is why who is telling the fairy tale and when and how—and why—matters so much. And that’s the role of art, of opera, literature, and of each generation’s necessary revisions and retellings: to frighten ourselves into understanding and then to know where to stop.

Humperdinck’s opera has enjoyed such enduring popularity because it keeps true to the spirit of fairy tale at the deep level where satisfactions are granted through dreams of transgression and revenge, and hope rises that ill fortune will be reversed. The music dramatizes the terrors of the fight with mother, the night lost in the woods, the witch’s threats, and slants light through the dark forest.

Marina Warner is a writer of fiction, criticism, and history and the author of the award-winning Stranger Magic: Charmed States & the Arabian Nights. She is a Fellow of All Souls College, Oxford, and Professor of English and Creative Writing at Birkbeck College, London. Her latest book, Once Upon a Time: A Short History of Fairy Tale, was published this past October.
The Cast

Sir Andrew Davis
CONDUCTOR (HERTFORDSHIRE, ENGLAND)

THIS SEASON  
- Hansel and Gretel and The Merry Widow at the Met and Don Giovanni, Capriccio, Tannhäuser, and Weinberg’s The Passenger with Lyric Opera of Chicago
- Don Giovanni, Capriccio, Salome (debut, 1981), Ariadne auf Naxos, Il Barbiere di Siviglia, Don Giovanni, Der Rosenkavalier, Die Walküre (on tour in Japan), and Rusalka.

CAREER HIGHLIGHTS  
- He has been music director and principal conductor of the Lyric Opera of Chicago since 2000, is conductor laureate of the Toronto Symphony and BBC Symphony Orchestra, and was music director of the Glyndebourne Festival Opera. He has conducted all of the major orchestras in Europe and the U.S., from the Chicago Symphony Orchestra to the Berlin Philharmonic and the Royal Concertgebouw, as well as at opera houses and festivals throughout the world including La Scala and the Bayreuth Festival.

Aleksandra Kurzak
SOPRANO (BRZEG DOLNY, POLAND)

THIS SEASON  
- Gretel in Hansel and Gretel at the Met, Marie in La Fille du Régiment in Madrid, Gilda in Rigoletto and Fiorilla in Il Turco in Italia at Covent Garden, Violetta in La Traviata at the Deutsche Oper Berlin, and the title role of Maria Stuarda at Paris’s Théâtre des Champs-Élysées.

CAREER HIGHLIGHTS  
- She has sung Gilda at the San Francisco Opera; Fiordiligi with the Los Angeles Opera; the title role of Lucia di Lammermoor with the Seattle Opera; the Countess in Le Comte Ory, Susanna in Le Nozze di Figaro, and Gilda at La Scala; Adele in Die Fledermaus, Cleopatra in Giulio Cesare, Adina in L’Elisir d’Amore, Rosina in Il Barbiere di Siviglia, and Fiorilla at Munich’s Bavarian State Opera; Donna Anna at the Salzburg Festival; and Rosina, Juliette, and Gilda at the Arena di Verona. Additional performances include Susanna, Rosina, Marie, and Violetta at the Vienna State Opera and Aspasia in Mozart’s Mitridate, Norina in Don Pasquale, Matilde in Rossini’s Matilde di Shabran, Susanna, Adina, and Rosina at Covent Garden.
Michaela Martens  
**MEZZO-SOPRANO (SEATTLE, WASHINGTON)**

**THIS SEASON**  Marilyn Klinghoffer in *The Death of Klinghoffer*, Judith in *Bluebeard’s Castle*, and Gertrude in *Hansel and Gretel* at the Met, Gertrude with Munich’s Bavarian State Opera, and Herodias in *Salome* with the Santa Fe Opera.  

**MET APPEARANCES**  Kundry in *Parsifal*, the Aunt in *Jenůfa* (debut, 2007), Second Norn in *Götterdämmerung*, the Countess in *Andrea Chénier*, and Alisa in *Lucia di Lammermoor*.  

**CAREER HIGHLIGHTS**  Recent performances include Ortrud in *Lohengrin* at the Vienna State Opera and in Graz, Kostelnicka in *Jenůfa* in Zurich, and Gertrude and Marilyn Klinghoffer with English National Opera. She has also sung the Nurse in *Die Frau ohne Schatten* at the Lyric Opera of Chicago, Judith and Kostelnicka with English National Opera, Margarethe in Schumann’s *Genoveva* at Bard’s SummerScape Festival, and the Voice of the Queen in Basil Twist’s production of Respighi’s *La Bella Dormente nel Bosco* at the Spoleto Festival USA and Lincoln Center Festival.

---

Christine Rice  
**MEZZO-SOPRANO (MANCHESTER, ENGLAND)**

**THIS SEASON**  Hansel in *Hansel and Gretel* for her debut and Giuletta in *Les Contes d’Hoffmann* at the Met, Almaviva in Rossini’s *Mosé in Egitto* for Welsh National Opera, Bradamante in *Alcina* with The English Concert, Jenny in Weill’s *Rise and Fall of the City of Mahagonny* at Covent Garden, Lucretia in Britten’s *The Rape of Lucretia* at the Glyndebourne Festival, and Mélisande in *Pélieus et Mélisande* in concert with the Chicago Symphony Orchestra.  

**CAREER HIGHLIGHTS**  Her roles at Covent Garden include Concepción in *L’Heure Espagnol*, Judith in *Bluebeard’s Castle*, Carmen, Hansel, Giuletta, and two world premieres: Ariadne in Birtwistle’s *The Minotaur* and Miranda in Adès *The Tempest*. She has also sung Olga in *Eugene Onegin*, Rosina in *Il Barbiere di Siviglia*, and Marguerite in *The Damnation of Faust* with English National Opera; Dorabella in *Cosi fan tutte* and the title roles of *Ariodante* and *Rinaldo* with De Vlaamse Opera; Dorabella at the Seattle Opera; and Carmen at the Deutsche Oper Berlin. In 2011 she appeared in concert with the Met Orchestra at Carnegie Hall.
Robert Brubaker

**TENOR (MANNHEIM, PENNSYLVANIA)**

**THIS SEASON**  The Witch in *Hansel and Gretel* at the Met, Herod in *Salome* with the Los Angeles Opera and Santa Fe Opera, and Bégearss in Corigliano’s *The Ghosts of Versailles* and Don Basilio in *Le Nozze di Figaro* with the Los Angeles Opera.


**CAREER HIGHLIGHTS**  He has sung the Emperor in *Die Frau ohne Schatten* with the Deutsche Oper Berlin, Luigi in *Il Tabarro* and Canio in *Pagliacci* with the St. Louis Opera, Mime in *Siegfried* and Loge in *Das Rheingold* in Seville, and Don Ignacio in Eötvös’s *Of Love and Other Demons* in Strasbourg. Additional performances include Aegisth in *Elektra* and Herod at La Scala, Laca in *Jenufa* with English National Opera, and the Captain in *Wozzeck* with the Santa Fe Opera.

Dwayne Croft

**BARITONE (COOPERSTOWN, NEW YORK)**

**THIS SEASON**  Peter in *Hansel and Gretel* and de Brétigny in *Manon Lescaut* at the Met, Sharpless in *Madama Butterfly* with the Canadian Opera Company, and Walt Whitman in Theodore Morrison’s *Oscar* with Opera Philadelphia.


**CAREER HIGHLIGHTS**  Walt Whitman in the world premiere of *Oscar* at the Santa Fe Opera, Escamillio with the Los Angeles Opera and Dallas Opera, Malatesta in *Don Pasquale* with Washington National Opera, and Jack Rance in *La Fanciulla del West* with the Finnish National Opera. He has also sung Germont in *La Traviata* with the San Francisco Opera, Marcello with the Dallas Opera, Count Almaviva and Figaro with the Vienna State Opera, Eugene Onegin and Sharpless at the Paris Opera, and Jaufré Rudel in the world premiere of Saariaho’s *L’Amour de Loin* and Count Almaviva at the Salzburg Festival.