**Das Rheingold**  
Opera in one act  

Libretto by the composer  

Monday, April 29, 2019  
7:30–10:05 PM

The production of *Das Rheingold* was made possible by a generous gift from **Ann Ziff and the Ziff Family, in memory of William Ziff**

The revival of this production is made possible by a gift from Ann Ziff

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**RICHARD WAGNER**  

**DER RING DES NIBELUNGEN**

**CONDUCTOR**  
Philippe Jordan

**PRODUCTION**  
Robert Lepage

**ASSOCIATE DIRECTOR**  
Neilson Vignola

**SET DESIGNER**  
Carl Fillion  

**COSTUME DESIGNER**  
François St-Aubin

**LIGHTING DESIGNER**  
Etienne Boucher

**VIDEO IMAGE ARTIST**  
Boris Firquet

**REVIVAL STAGE DIRECTOR**  
J. Knighten Smit

**GENERAL MANAGER**  
Peter Gelb

**JEANETTE LERMAN-NEUBAUER**  
**MUSIC DIRECTOR**  
Yannick Nézet-Séguin

In collaboration with Ex Machina
The Metropolitan Opera
2018–19 SEASON

The 171st Metropolitan Opera performance of
RICHARD WAGNER’S
DAS RHEINGOLD

CONDUCTOR
Philippe Jordan

IN ORDER OF VOCAL APPEARANCE

WOGLINDE
Amanda Woodbury

FAFNER
Dmitry Belosselskiy

WELLGUNDE
Samantha Hankey

FROH
Adam Diegel

FLOSSHILDE
Tamara Mumford*

DONNER
Michael Todd Simpson

ALBERICH
Tomasz Konieczny

LOGE
Norbert Ernst

FRICKA
Jamie Barton

MIME
Gerhard Siegel

WOTAN
Michael Volle

ERDA
Karen Cargill

FREIA
Wendy Bryn Harmer*

Das Rheingold is
performed without
intermission.

FASOLT
Günther Groissböck

Monday, April 29, 2019, 7:30–10:05PM
Musical Preparation  Howard Watkins*, Caren Levine*, Bradley Moore*, Patrick Furrer, and Nate Raskin**
Assistant Stage Directors  Paula Suozzi and Paula Williams
German Coach  Marianne Barrett
Prompter  Caren Levine*
Scenery, properties, and electrical props constructed and painted by Scène Éthique (Varennes, Québec) and Metropolitan Opera Shops
Costumes executed by Atelier de couture Sonya B. (Montréal, Québec) and Metropolitan Opera Costume Department
Wigs and Makeup executed by Metropolitan Opera Wig and Makeup Department

EX MACHINA PRODUCTION STAFF
Artistic Consultant  Rebecca Blankenship
Interactive Content Designers  Réalisations.net
Production Manager  Bernard Gilbert,
Assistant Viviane Paradis
Technical Director  Michel Gosselin,
Assistant Eric Gautron
Automation Designer  Tobie Horswill
Video Project Manager  Catherine Guay
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Initial Interactive Video Designer  Holger Förterer
Properties Project Manager  Stéphane Longpré
Rig & Safety Adviser  Guy St-Amour
Costume Project Manager  Charline Boulerice,
Assistant Jessica Poirier-Chang
Rehearsal Stage Manager  Félix Dagenais
Production Coordinators  Vanessa Landry-Claverie,
Nadia Bellefeuille
Producer  Michel Bernatchez

This production uses flash effects.

Projectors provided by Panasonic
Projection technology consultants  WorldStage
Additional projection equipment  Christie Digital

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

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.
Synopsis

Mythical times. In the depths of the Rhine River, the Rhinemaidens Woglinde, Flosshilde, and Wellgunde laugh and play as they swim. Their singing attracts the dwarf Alberich, who clumsily tries to catch them, to their amusement. Suddenly, a beam of sunlight falls into the water, creating a golden glow. The Rhinemaidens joyfully swim around it while Alberich, dazzled by the sight, asks them what it is. The girls tell him about the Rhinegold, a treasure of immeasurable value, and explain that whoever wins it will gain power over the world—but to do so, he must renounce love. Frustrated by his unsuccessful attempts to catch the girls, the ugly dwarf curses love and steals the gold.

High on a mountain, Fricka, the goddess of marriage, wakes her husband, Wotan, lord of the gods. He delightedly looks at their newly built castle visible in the distance, but Fricka reproaches him: Wotan has promised her sister Freia, goddess of youth, to the giants Fasolt and Fafner in return for their building the fortress. Suddenly, Freia runs in, pursued by the giants, who demand payment. Wotan manages to hold them back with the help of the gods Donner and Froh, Freia's brothers, who rush in to help. Finally, Loge, the demigod of fire, appears. He cleverly suggests an alternative payment: the ring that Alberich has forged from the Rhinegold and all the other treasures that he has accumulated. The giants agree, dragging Freia off as a hostage. With the youth goddess gone, the gods suddenly begin to age. Wotan and Loge hurry down through the earth to find Alberich.

In Nibelheim, the underground home of the Nibelungs, Alberich forces his timid brother Mime to give him the Tarnhelm, a magic helmet that Mime has made that transforms its wearer into any shape and can carry him anywhere in a second. Alberich tries it on, becomes invisible, and torments Mime before going off to terrorize the other dwarfs that he has enslaved. Wotan and Loge arrive, and Mime tells them about Alberich’s cruel dictatorship. Reappearing, Alberich mocks the gods and threatens to conquer the world and enslave them. Loge asks for a demonstration of the Tarnhelm, and Alberich obliges, turning himself first into a gigantic, ferocious serpent, then into a toad, which the gods capture easily. Loge snatches the Tarnhelm, and as Alberich is transformed back into his real self, the gods bind him and drag him off.

Back on the mountaintop, Wotan and Loge force Alberich to summon the Nibelungs and have them heap up gold for Freia’s ransom. Loge keeps the Tarnhelm—and Wotan wants the ring. Alberich says that he would rather die than give it up, but Wotan wrests it from his finger, suddenly overcome with lust for its power. Alberich is shattered. Freed and powerless, he curses the ring: Ceaseless worry and death shall be the destiny of all who possess it. After the dwarf has left, Fricka, Donner, and Froh welcome back Wotan and Loge, who
show them the pile of gold. The giants return with Freia. Fasolt, who loves the
girl, agrees to accept the gold only if it completely hides her from his view. Froh
and Loge pile up the treasure and even give up the Tarnhelm, but Fasolt can
still see Freia’s eye through a crack. Fafner demands the ring to close it. When
Wotan refuses, the giants start to carry Freia off. Suddenly, Erda, goddess of the
earth, appears and warns Wotan that possession of the ring will bring about the
end of the gods. Wotan tries to learn more and questions her, but she vanishes.
He decides to follow her advice and throws the ring on the hoard. Alberich’s
curse immediately claims its first victim as Fafner kills his brother in a dispute
over the treasure. The gods are horrified. Donner clears the air with thunder and
lightning, and Froh conjures a rainbow, which forms a bridge to the castle that
Wotan names Valhalla. As the voices of the Rhinemaidens echo from the valley
below, lamenting the loss of the Rhinegold, the gods walk toward their new
home. Only Loge stays behind, mocking their pride.
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Richard Wagner

Das Rheingold

Premiere: National Theater, Munich, 1869
Conceived by Wagner as a prologue to his monumental Der Ring des Nibelungen, this work sets forth the dramatic and theoretical issues that play out in the three subsequent music dramas. The confrontations and dialogue in Das Rheingold are punctuated by thrilling musical and dramatic coups, and the entire work (written without an intermission) has a magnificent sweep. A single crime committed toward the beginning of the opera sets in motion the course of events that will eventually alter the order of the universe by the end of the Ring tetralogy. With Das Rheingold, Wagner fully realized his much-discussed system of leitmotifs (musical themes associated with specific things, people, or ideas). This technique is at its most accessible in this opera; in the later parts of the Ring, the number of leitmotifs multiplies, their use becoming more and more ambitious and intricate.

The Creators
Richard Wagner (1813–1883) was the complex, controversial creator of music-drama masterpieces that continue to be performed by all the world's greatest opera houses. Born in Leipzig, Germany, he was an artistic revolutionary who reimagined every supposition about music and theater. Wagner wrote his own libretti, insisting that words and music were equal in his works. This approach led to the idea of the Gesamtkunstwerk, or “total work of art,” a notion that has had an impact on creative fields far beyond opera.

The Setting
The action of Das Rheingold takes place in mythic locales below and above (symbolically, at least) the Earth: the depths of the Rhine River, mountaintops, and the caves of the toiling dwarves. The time is an unspecified era before history, where the actions of human beings do not yet affect the universal order of things.

The Music
The score of Das Rheingold may be the least familiar of the four Ring operas, yet it contains some of the most striking music in Wagner's vast output. The uniqueness of this score is apparent from the opening bars—an exploration of an E-flat major chord that evolves for more than four minutes before finally bursting into melody. Dramatically, this is a concise musical depiction of creation,
from undifferentiated primordial matter to evolution and diversification and, finally, with the appearance of the Rhinemaidens, speech. A number of deft touches keep recognizably human elements at the center of *Das Rheingold*'s philosophy, among them the bright and delightful music for the Rhinemaidens, which describes the primal innocence of nature, and the doltish giant Fasolt's lyrical music as he longs for the love of the beautiful goddess Freia. Among the highly unusual effects in the score are the cacophonous, rhythmic anvils during the dramatic interlude that depicts Wotan and Loge's descent into Nibelheim between Scenes 2 and 3, as well as the six harps depicting the churning waves of the Rhine in the monumental finale.

**Met History**

This opera was first seen at the Met in 1889, as part of the first complete Ring cycle in the Western Hemisphere. It was the last of the four parts of the Ring to be produced. Anton Seidl, the Hungarian maestro who had been Wagner's assistant at the first presentation of the Ring in Bayreuth 13 years earlier, was on the podium. A new production in 1899, starring the Dutch sensation Anton van Rooy as Wotan, inaugurated the first complete, uncut presentation of the Ring in North America. Two more new productions of the Ring, the first also starring van Rooy, followed in the 1903–04 and 1913–14 seasons. The latter lasted until 1948, when another complete and uncut production of the cycle replaced it. Herbert von Karajan directed and conducted performances of *Das Rheingold* in 1968, with Thomas Stewart as Wotan and other roles taken on by such stars as Josephine Veasey, Zoltán Kelemen, Gerhard Stolze, Edda Moser (all four in their debuts), Lilli Chookasian, Martti Talvela, Karl Ridderbusch, and Sherrill Milnes. James Levine conducted a new staging by Otto Schenk in 1987, with James Morris as Wotan—who sang a record 27 performances of Wotan in *Das Rheingold* with the company—Waltraud Meier in her Met debut, and Franz Mazura, Siegfried Jerusalem, John Macurdy, and Aage Haugland. The current production, by Robert Lepage, premiered on Opening Night of the 2010–11 season, with Levine leading Sir Bryn Terfel, Eric Owens, Stephanie Blythe, Richard Croft, and Patricia Bardon.
In all of Western culture, there is nothing quite like Richard Wagner’s Der Ring des Nibelungen (The Ring of the Nibelung). Based on Wagner’s own retelling of stories from ancient German and Icelandic mythology, it consists of four separate but intimately related operas—some of them among the longest ever written—usually performed over the space of a week.

Das Rheingold is the first chapter in this epic tale, and it is—quite unfairly—sometimes not given the respect accorded other parts of the Ring. For one thing, it is by far the shortest. At two and a half hours, it is one of Wagner’s briefest operas, about the same length as Der Fliegende Holländer. The composer himself inadvertently contributed to this slighting of Rheingold by calling it a “preliminary evening” to the rest of the Ring.

After finishing Lohengrin in 1848, Wagner wrote the libretto—or, as he liked to say, poem—to a new opera, Siegfried’s Death (known today as Götterdämmerung). Realizing that he needed to explain how the events of that opera had come to be, he added Young Siegfried (the opera we now know as Siegfried) in 1851. The following year, feeling further explanation was needed, he finished the libretto of Die Walküre.

“In order to give everything completely, these three dramas must be preceded by a grand introductory play: The Rape of the Rheingold,” Wagner wrote to Franz Liszt. “The object is the complete representation of everything in regard to this rape: the origin of the Nibelung treasure, the possession of this treasure by Wotan, and the curse of Alberich. … [By writing this separate drama] I gain sufficient space to intensify the wealth of relationship, while in the previous mode of treatment I was compelled to cut down and enfeeble this.”

While Wagner was creating the libretto to his stupendous new work, he was also writing books and pamphlets—on theatrical reform, on opera and drama, and the artwork of the future. As his ideas on the nature of opera changed, so did the nature of his libretti. Götterdämmerung has marvelous monologues, a thrilling love duet, a sensational vengeance trio—all of which can be excerpted and performed on their own (as can some of the orchestral passages). By the time Wagner had arrived at Das Rheingold in 1852, he had come to the conclusion that the drama should not be interrupted by musical set pieces but ought to unfold seamlessly.

The vocal writing therefore had to be different from the way singers had been treated in operas before. At the same time, the orchestra would become as much an integral part of conveying the drama as the soloists on stage. “The music shall sound in such a fashion that people shall hear what they cannot see,” Wagner wrote to Liszt. In fact, sketches show that as Wagner was in the preliminary stages of composition, he was not only thinking of the words, but of the stage directions as well, writing music that reflected the movement of the scene.
In order to realize his new conception of music drama, Wagner developed the system of leitmotifs—short segments of melody, rhythm, or harmony that are associated with a character, a dramatic event, an object, or an emotion. Beginning with Rheingold, Wagner’s music springs almost entirely from these building blocks, which he molds or combines to reflect shifts in the drama on stage. But his leitmotifs are much more than mere musical signposts. They can let the audience know what a character is thinking or why an event is taking place. Musical motifs relating to specific characters or situations were nothing new in opera at the time, but the degree to which Wagner employed this idea had no precedent. “I am spinning my cocoon like a silkworm,” he wrote to Liszt as he was working on Rheingold, “but I spin it out of myself.” (Though the libretti to the Ring operas were written in reverse order, the music was composed from the beginning of the cycle to the end.)

One of the most difficult tasks Wagner faced was how to begin Das Rheingold. What kind of music could possibly launch not just this opera, but the entire Ring cycle? He later related the events that inspired the creation of the prelude (as always with Wagner, his reminiscences are to be taken with a grain of salt). He had gone for a long walk, then returned to take a nap. Falling into a state of half-sleep, he suddenly felt as if he were sinking into a flood of water: “The rush and roar soon took musical shape within my brain as the chord of E-flat major, surging incessantly in broken chords: These declared themselves as melodic figurations of increasing motion, yet the pure triad of E-flat major never changed. … I awoke from my half-sleep in terror, feeling as though the waves were now rushing high above my head. I at once recognized that the orchestral prelude to the Rheingold, which for a long time I must have carried about within me yet had never been able to fix definitely, had at last come into being in me: And I quickly understood the very essence of my own nature: the stream of life was not to flow to me from without but from within.”

There is nothing in opera like this miraculous beginning: a low E-flat softly played by the doubles basses, then, four measures later, a B-flat added by the bassoons. Another 12 measure later, a single French horn (“very sweetly” says the score) intones the notes of the E-flat major triad up the scale for more than two octaves, followed by a second horn, then another, until all eight horns are playing waves of arpeggios, all on the three notes of the E-flat major triad. Then the cellos and eventually the entire orchestra join in. It’s a musical depiction of the creation of life, growing from a single cell. At the climax, the Rhinemaidens suddenly break into song—representing joyous, unspoiled nature itself.

In addition to writing music unlike anything heard before, Wagner made demands on the physical stage that went beyond what seemed possible at the time: the opening scene of the Rhinemaidens swimming around as if in mid-air; the shift from the depths of the Rhine to the airy mountaintops of the gods, with
Valhalla seen in the distance; the descent to Nibelheim and the journey back; Donner, the god of thunder, summoning the swirling mists, then dissipating them on cue with his hammer, conjuring up a rainbow bridge over which the gods would walk to their new home …

Wagner eventually overcame all the musical, scenic, and dramatic challenges that he had created. The fact that he not only managed to do so, but that the whole of the Ring cycle seems to flow effortlessly from Das Rheingold, raises its stature from a mere prologue to a theatrical masterpiece all its own.

Wagner did not wish for any part of the Ring to be staged until the cycle could be presented as a whole. He realized that this would require a “great festival, to be arranged perhaps especially for the purpose of this performance,” as he had already mentioned to Liszt before a note of the music had been written. But against Wagner’s wishes, Das Rheingold had its premiere in Munich on September 22, 1869, on the express orders of the composer’s ardent admirer and patron, King Ludwig II. Another seven years would pass before Wagner was able to present the Ring in its entirety, in the theater at Bayreuth that was built specifically for it (and that still serves as the home of the annual Wagner festival).

Das Rheingold first arrived at the Met on January 4, 1889. The program carried a note stating that, “For this opera the scenery has been ordered from Germany and the costumes and armor are from the designs of Prof. Doepier, who made the original drawings for Richard Wagner.” The one-act opera was presented with an intermission between the second and third scenes. “This is the practice of the Imperial Opera House in Vienna, and though open to objection on artistic grounds will doubtless prove a welcome relief,” noted one New York newspaper the day before the premiere. In fact, Wagner himself had raised no objections to a break when Rheingold was given in Berlin in 1881. The Met presented the work both with and without intermission well into the 20th century. In Robert Lepage’s production, the drama unfolds in one uninterrupted act, as the composer conceived it.

—Paul Thomason

Paul Thomason, who writes for numerous opera companies and symphony orchestras in the U.S. and abroad, has contributed to the Met’s program books since 1999.
The Cast

Philippe Jordan
CONDUCTOR (ZURICH, SWITZERLAND)

THIS SEASON The Ring cycle at the Met; Tristan und Isolde, the world premiere of Michael Jarrell’s Bérénice, Les Troyens, and Don Giovanni at the Paris Opera; Die Meistersinger von Nürnberg at the Bayreuth Festival; and concerts with the Vienna Symphony and London Symphony Orchestra.

MET APPEARANCES Le Nozze di Figaro, Carmen, Don Giovanni, and Die Fledermaus (debut, 2002).

CAREER HIGHLIGHTS Since 2009, he has been music director of the Paris Opera, and he has served as principal conductor of the Vienna Symphony since the 2014–15 season. In 2020, he will assume the music directorship of the Vienna State Opera. He was principal conductor of Staatsoper Berlin between 2006 and 2010, chief conductor of Graz Opera and the Graz Philharmonic Orchestra from 2001 to 2004, and kapellmeister and assistant to Daniel Barenboim at Staatsoper Berlin from 1998 to 2001. He has also appeared at the Vienna State Opera, La Scala, Covent Garden, Bavarian State Opera, Salzburg Festival, Glyndebourne Festival, and in concert with the Berlin Philharmonic, Vienna Philharmonic Orchestra, Staatskapelle Berlin, New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, San Francisco Symphony, and Orchestre Symphonique de Montréal, among many others.

Jamie Barton
MEZZO-SOPRANO (ROME, GEORGIA)

THIS SEASON Fricka in the Ring cycle at the Met, Sara in Roberto Devereux and Ježibaba in Rusalka at San Francisco Opera, Azucena in Il Trovatore at the Bavarian State Opera and Lyric Opera of Chicago, Verdi’s Requiem at Covent Garden, and Sister Helen Prejean in Jake Heggie’s Dead Man Walking at Atlanta Opera.


CAREER HIGHLIGHTS Recent performances include Waltraute and the Second Norn in Götterdämmerung and Fricka at San Francisco Opera, Adalgisa at Houston Grand Opera, Princess Eboli in Don Carlo at Washington National Opera and Deutsche Oper Berlin, Léonor de Guzman in Donizetti’s La Favorite in concert in Madrid, Fricka in Das Rheingold in concert with the New York Philharmonic, Waltraute and the Second Norn at Houston Grand Opera and Washington National Opera, and Elizabeth Proctor in Robert Ward’s The Crucible at the Glimmerglass Festival. She was the 2017 recipient of the Met’s Beverly Sills Award, established by Agnes Varis and Karl Leichtman.
Karen Cargill  
MEZZO-SOPRANO (ARBROATH, SCOTLAND)

THIS SEASON Erda in the Ring cycle and Mother Marie in Dialogues des Carmélites at the Met; Waltraute in Götterdämmerung at Covent Garden; Brangäne in Tristan und Isolde in concert in Montpellier, France; and concert appearances with the Orquesta Nacional de España, Bavarian Radio Symphony Orchestra, Hong Kong Philharmonic Orchestra, City of Birmingham Symphony Orchestra, and Deutsches Symphonie-Orchester Berlin.

MET APPEARANCES Magdalene in Die Meistersinger von Nürnberg, Waltraute (debut, 2012), and Anna in Les Troyens.

CAREER HIGHLIGHTS Recent performances include Geneviève in Pelléas et Mélisande at the Glyndebourne Festival, Fricka in Die Walküre in concert at the Edinburgh International Festival, Judith in Bluebeard’s Castle at Scottish Opera, and Waltraute and the Second Norn in Götterdämmerung at the Canadian Opera Company. She has also sung Brangäne at National English Opera, Ursule in Berlioz’s Béatrice et Bénédict at Japan’s Seiji Ozawa Matsumoto Festival, Waltraute at Deutsche Oper Berlin, and Rosina in Il Barbiere di Siviglia at Scottish Opera. She has appeared in concert with the London Symphony Orchestra, BBC Symphony Orchestra, Berlin Philharmonic, Staatskapelle Dresden, Boston Symphony Orchestra, Philadelphia Orchestra, and Chicago Symphony Orchestra, among others.

Wendy Bryn Harmer  
SOPRANO (ROSEVILLE, CALIFORNIA)

THIS SEASON Freia in Das Rheingold, Ortilinde in Die Walküre, and the Third Norn in Götterdämmerung at the Met.

MET APPEARANCES Since her 2005 debut as a Bridesmaid in Le Nozze di Figaro, she has appeared in more than 150 performance of 13 roles, including the First Lady in Die Zauberflöte and The Magic Flute, Freia, Ortilinde, Gutrune and the Third Norn in Götterdämmerung, Emma in Khovanshchina, and Chloë in The Queen of Spades.

CAREER HIGHLIGHTS Recent performances include Senta in Der Fliegende Holländer at Seattle Opera and the title role of Ariadne auf Naxos at Palm Beach Opera. She has also sung Freia, Gerhilde in Die Walküre, and Gutrune at Seattle Opera; Rosalinde in Die Fledermaus at Houston Grand Opera; Leonore in Fidelio at Opera Omaha; Eglantine in Weber’s Euryanthe at Bard SummerScape; and Glauce in Cherubini’s Medea at the Glimmerglass Festival. She has appeared in concert with Boston Baroque, the Milwaukee Symphony Orchestra, San Francisco Symphony, and the Mormon Tabernacle Choir. She is a graduate of the Met’s Lindemann Young Artist Development Program.
Dmitry Belosselskiy
BASS (MOSCOW, RUSSIA)

This season: Fafner in the Ring cycle, Ramfis in Aida, the Old Hebrew in Samson et Dalila, and the Commendatore in Don Giovanni at the Met, and Walter in Luisa Miller in Barcelona.


Career highlights: He is a principal guest artist at Moscow’s Bolshoi Theatre, where, between 2010 and 2013, he was a soloist. At the Bolshoi, his roles included Philip II in Don Carlo, the title role of Boris Godunov, Méphistophélès in La Damnation de Faust, Escamillo in Carmen, Zaccaria, King René in Iolanta, and Malyuta Skuratov in Rimsky-Korsakov’s The Tsar’s Bride. Recent performances include Philip II in Bologna and Florence, Fiesco in Simon Boccanegra at the Vienna State Opera and La Scala, Ivan Susanin in Glinka’s A Life for the Tsar in Frankfurt, the Grand Inquisitor in Don Carlos at the Paris Opera, Ramfis at the Salzburg Festival, Prince Gremin in Eugene Onegin at Lyric Opera of Chicago, and Boris Godunov at the Bavarian State Opera.

Norbert Ernst
TENOR (VIENNA, AUSTRIA)

This season: Loge in Das Rheingold at the Met for his debut, Vienna State Opera, and Deutsche Oper am Rhein; Schumann’s Szenen aus Goethes Faust in Hamburg; Eisenstein in Die Fledermaus at Deutsche Oper am Rhein; and the title role of Stravinsky’s Oedipus Rex in concert with the MDR Leipzig Radio Symphony Orchestra.

Career highlights: Between 2010 and 2017, he was a member of the ensemble at the Vienna State Opera, where his roles have included Aegisth in Elektra, the Italian Singer in Der Rosenkavalier, Kreon in Aribert Reimann’s Medea, Count Elemer in Arabella, Alfred in Die Fledermaus, Bob Boles in Peter Grimes, Jaquino in Fidelio, Erik in Der Fliegende Holländer, David in Die Meistersinger von Nürnberg, and Tamino in Die Zauberflöte, among many others. He was a member of the ensemble of Deutsche Oper am Rhein from 2002 to 2005. Recent performances include Loge at the Bavarian State Opera; the title role of Lohengrin in Marseille and Montpellier, France; Florestan in Fidelio in St. Gallen, Switzerland; Aegisth in concert in Paris; Hans Schwalb in Hindemith’s Mathis der Maler at Bucharest’s George Enescu International Festival; and the Public Scribe in Khovanshchina with the BBC Symphony Orchestra.
**Günther Groissböck**

**BASS (WAIDHOFEN, AUSTRIA)**

**THIS SEASON**  Fasolt in *Das Rheingold*, Hunding in *Die Walküre*, and the Old Hebrew in *Samson et Dalila* at the Met; Fasolt at Covent Garden; Veit Pogner in *Die Meistersinger von Nürnberg* in Wiesbaden; Haydn's *Creation* at La Scala; King Henry in *Lohengrin* at Deutsche Oper Berlin; Kecal in *The Bartered Bride* and Rocco in *Fidelio* at the Bavarian State Opera; and Gurnemanz in *Parsifal* and Veit Pogner at the Bayreuth Festival.


**CAREER HIGHLIGHTS**  Recent performances include King Henry at the Vienna State Opera; Daland in *Der Fliegende Holländer* in Hamburg and in concert in Baden-Baden; Gurnemanz at the Paris Opera; King Marke in *Tristan und Isolde* and Gurnemanz at Dutch National Opera; Landgraf Hermann at Deutsche Oper Berlin; Kaspar in *Der Freischütz* at La Scala; Fasolt at the Bayreuth Festival; Vodník in *Rusalka*, Baron Ochs, and the Grand Inquisitor in *Don Carlo* at the Bavarian State Opera; Rocco in concert with the Accademia di Santa Cecilia Orchestra; and Sarastro in *Die Zauberflöte* in Wiesbaden.

**Tomasz Konieczny**

**BASS-BARITONE (ŁÓDŹ, POLAND)**

**THIS SEASON**  Alberich in the *Ring* cycle for his debut and Abimélech in *Samson et Dalila* at the Met; Kaspar in *Die Freischütz*, Peter in the world premiere of Johannes Maria Staud's *Die Weiden*, Wotan and Gunther in the *Ring* cycle, Mandryka in *Arabella*, and Georges Danton in Einem's *Dantons Tod* at the Vienna State Opera; Zbigniew in Moniuszko's *Straszny Dwór* in Łódź; Wotan in Mannheim and Budapest; and Telramund in *Lohengrin* at the Bayreuth Festival.

**CAREER HIGHLIGHTS**  In 2019, he was named an Österreichischer Kammersänger at the Vienna State Opera, where his roles have included Don Pizarro in *Fidelio*, Jack Rance in *La Fanciulla del West*, Telramund, Jochanaan in *Salome*, the title role of Hindemith's *Cardillac*, and Alberich, among others. Recent performances include Peter in *Hänsel und Gretel* with the Royal Scottish National Orchestra, Karl in Schubert’s *Fierrabras* and the Commendatore in *Don Giovanni* at La Scala, Duke Antoniotto Adorno / Captain of Justice in Schreker’s *Die Gezeichneten* at the Bavarian State Opera, the Four Villains in *Les Contes d’Hoffmann* in Tokyo, Wotan in Toulouse, Mandryka at the Canadian Opera Company, Alberich in Dresden and in concert in Tokyo, and Telramund at the Paris Opera.
Gerhard Siegel
TENOR (TROSTBERG, GERMANY)

THIS SEASON Mime in the Ring cycle at the Met, Covent Garden, and in Budapest and Chemnitz, Germany; Herod in Salome in Graz, Austria; the Witch in Hansel and Gretel at Covent Garden; and Siegmund in Die Walküre in concert in Augsburg, Germany.

MET APPEARANCES The Witch, Herod, Mime (debut, 2004), and the Captain in Wozzeck.

CAREER HIGHLIGHTS Recent performances include Herod at the Hungarian State Opera, Staatsoper Berlin, Vienna State Opera, in Zurich and Stuttgart, and in concert at the Verbier Festival; Mime in Dresden and in concert at the Edinburgh International Festival, in Tokyo, and with Denmark’s Odense Symphony Orchestra; Tristan in Tristan und Isolde in Gelsenkirchen, Germany, and in concert with the Cleveland Orchestra; and the Captain at the Salzburg Festival. He has also sung Mime at the Bayreuth Festival and in Barcelona and Cologne; Midas in Strauss’s Die Liebe der Danae at the Salzburg Festival; Bacchus in Ariadne auf Naxos at the Vienna State Opera; the Captain at Lyric Opera of Chicago, Covent Garden, the Paris Opera, and in Stuttgart and Madrid; the Monk in Schoenberg's Die Jakobsleiter in Berlin; and the title role of Lohengrin in Augsburg.

Michael Volle
BARITONE (FREUDENSTADT, GERMANY)

THIS SEASON Wotan in the Ring cycle at the Met; Barak in Die Frau ohne Schatten and the title role of Falstaff at Staatsoper Berlin; Mandryka in Arabella at Deutsche Oper am Rhein, the Bavarian State Opera, and in concert in Paris; Orest in Elektra at La Scala and in concert in Frankfurt; the Count in Le Nozze di Figaro at Germany's Heidenheim Opera Festival; Jochanaan in Salome at Deutsche Oper Berlin; Hans Sachs in Die Meistersinger von Nürnberg in Wiesbaden and at the Bayreuth Festival; and the title role of Nabucco in Zurich.

MET APPEARANCES Scarpia in Tosca, the title role of Der Fliegende Holländer, Hans Sachs, and Mandryka (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Goulad in Pelléas et Mélisande, Orest, and Scarpia at Staatsoper Berlin; Guy de Montfort in Les Vêpres Siciliennes and Jochanaan at Covent Garden; Wotan in Das Rheingold in concert in Baden-Baden and Tokyo; Hans Sachs at La Scala; Papageno in Die Zauberflöte at the Paris Opera; Scarpia in Mannheim; Orest in Dresden; Don Alfonso in Cosi fan tutte at the Salzburg Festival; and Wotan in the Ring cycle at Staatsoper Berlin and the Vienna State Opera.