**JULES MASSENET**

**CINDERELLA**

| CONDUCTOR | Emmanuel Villaume |
| PRODUCTION | Laurent Pelly |
| SET DESIGNER | Barbara de Limburg |
| COSTUME DESIGNER | Laurent Pelly |
| LIGHTING DESIGNER | Duane Schuler |
| CHOREOGRAPHER | Laura Scozzi |
| DRAMATURG | Paul Cremo |
| ENGLISH TRANSLATION | Kelley Rourke |

Libretto by Henri Cain, based on the fairy tale by Charles Perrault

Sunday, December 19, 2021
3:00–4:35 PM

The abridged production of *Cinderella* is made possible by a generous gift from **Elizabeth M. and Jean-Marie R. Eveillard**

The original production of *Cendrillon* was made possible by a generous gift from **The Sybil B. Harrington Endowment Fund**

Additional funding was received from **Elizabeth M. and Jean-Marie R. Eveillard**

The original full-length production of *Cendrillon* was produced in French, in association with the Royal Opera House, Covent Garden, London; Gran Teatre del Liceu, Barcelona; Théâtre Royal de la Monnaie, Brussels; and Opéra de Lille.

Original production by the Santa Fe Opera

Sunday matinee performances at the Met are sponsored by the **Neubauer Family Foundation**

Please remember that face masks are required at all times inside the Met.
The tenth Metropolitan Opera performance of JULES MASSENET’S

CINDERELLA

CONDUCTOR
Emmanuel Villaume

IN ORDER OF VOCAL APPEARANCE

PANDOLFE
Laurent Naouri

MADAME DE LA HALTÈRE
Stephanie Blythe*

NAOMIE
Jacqueline Echols

DOROTHY
Maya Lahyani

CINDERELLA
Isabel Leonard

THE FAIRY GODMOTHER
Jessica Pratt

SPIRITS
Lianne Coble-Dispensa
Abigail Mitchell
Anne Nonnemacher
Elizabeth Brooks
Christina Thomson-Anderson
Rosalie Sullivan

THE MASTER OF CEREMONIES
Matthew Anchel

THE DEAN
Jonah Hoskins**

THE PRIME MINISTER
Paul Corona

PRINCE CHARMING
Emily D'Angelo*

THE KING
Michael Sumuel

A HERALD
Yohan Belmin

Cinderella is presented without intermission.

Sunday, December 19, 2021, 3:00–4:35PM
Isabel Leonard in the title role of Massenet’s Cinderella

Chorus Master  Donald Palumbo
Assistant Choreographer  Karine Girard
Musical Preparation  Jonathan C. Kelly, Bénédicte Jourdois*,
Israel Gursky, and Katelan Trân Terrell*
Assistant Stage Directors  Peter McClintock,
Marcus Shields, and J. Knighten Smit
Stage Band Conductor  Joseph Lawson
Prompter  Jonathan C. Kelly
English Coach  Kathryn LaBouff
Met Titles  Michael Panayos
Assistant Costume Designer  Jean-Jacques Delmotte
Scenery, properties, and electrical props constructed and painted by Royal Opera House Production Department and Metropolitan Opera Shops
Costumes constructed by Metropolitan Opera Costume Department and Royal Opera House Production Department
Additional costumes by Crystal Thompson, New York City, and Heather Coiner, Delaware City
Digital fabric design by Sky NYC
Wigs and Makeup constructed and 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.
The Metropolitan Opera is pleased to salute Rolex in recognition of its generous support during the 2021–22 season.
An Illustrated Synopsis of Cinderella

The household of Monsieur Pandolfe is in an uproar. His second wife, Madame de la Haltière, and her vain daughters terrorize him and the servants while they prepare to attend a ball at the royal palace.

After they have left, Monsieur Pandolfe’s daughter, Cinderella, enters. She is sad and lonely, and sorry to have been left behind with only her dreams. She rests from her chores and falls asleep in the empty house.

While Cinderella sleeps, her Fairy Godmother and a company of fairies appear. The Fairy Godmother changes Cinderella’s old rags into a beautiful ball gown.

She departs for the ball in a magical carriage and promises to return by midnight.

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Prince Charming finds no joy in his life at the palace and longs for someone to love. The King interrupts the Prince’s discontent and commands him to attend the evening’s ball, where he must choose a wife from the noble ladies there.

The Prince is uninterested in the endless parade of women at the ball, including Madame de la Haltiere and her daughters. When Cinderella arrives, everyone is struck by her grace and beauty.

The Prince is enthralled by this unknown woman, and once alone, they confess their feelings for one another. Just as the Prince declares his love, the clock strikes midnight and Cinderella is forced to flee.

Back at home, Cinderella is distraught to hear from her step-mother and sisters that an unknown lady at the ball was mocked by everyone there, including the Prince. Cinderella despairs of ever seeing her prince again.
Pandolfe consoles Cinderella and vows that tomorrow they will run away together, back to their old home.

Madame de la Haltière is thrilled to hear the King’s Herald announce that the Prince has summoned women worldwide to try on the glass slipper. Cinderella dares to hope that the Prince will recognize her.

After a long procession of princesses, the Prince despairs that he will never find his love. The Fairy Godmother appears and heralds the arrival of Cinderella.

The Prince and Cinderella are reunited. The whole company is amazed and recognizes Cinderella as their future queen, as the story comes to a happy conclusion.
WOLFGANG AMADEUS MOZART

THE MAGIC FLUTE

HOLIDAY PRESENTATION

Just in time for the holiday season, the Met’s abridged, English-language version of Mozart’s musical fairy tale returns—with special pricing for family audiences. Jane Glover takes the podium to conduct an extraordinary cast in Julie Taymor’s whimsical and witty staging.

DEC 10, 14, 18 mat, 21, 23, 27, 29  JAN 1, 5

Tickets from $25 | metopera.org
In Focus

Jules Massenet

Cinderella

Premiere: Opéra-Comique, Paris, 1899
Charles Perrault’s 1697 fairy tale, the classic telling of the Cinderella story, is an excellent source for an opera—providing color, romance, and relatable themes for audiences of all ages. When, at the height of his fame in the 1890s, Jules Massenet approached the fable, the choice was a superb marriage of composer and subject: Massenet’s orchestral colors and his musical finesse were excellent vehicles for depicting the process of transformation, whether intellectual (Werther in 1892), sensual (Manon in 1884), or spiritual (Thaïs in 1894). In Cendrillon—the composer’s original French creation—the dream-like dimension of transformation lies at the heart of the universally appealing score. The opera includes many moments in which Massenet is at his best and most widely accessible, from the pageantry and glowing musical nostalgia for the French Baroque in the court scenes to the otherworldliness of the love music to the wit and humor that permeate the work as a whole.

The Creators
Jules Massenet (1842–1912), a French composer wildly popular in his day, was noted for his operas, songs, and oratorios. His somewhat sentimental style lost popularity in the early 20th century, with only his romantic treasure Manon maintaining a steady place in the repertory. Many of his other operas, especially Werther and Thaïs, have found places for themselves in the repertory in the last few decades. The original libretto for Cendrillon was fashioned by Henri Cain (1857–1937), a dramatist known for providing libretti for operas, including several by Massenet. The Cinderella story was written by the French author Charles Perrault (1628–1703), a noted academic of his time who is largely credited with the creation of the fairy-tale genre and whose influence was felt in such diverse fields as contemporary opera, architecture, and designs for the famous gardens of Versailles. The Met’s new abridged version Cinderella features an English translation by American librettist and translator Kelley Rourke (b. 1972), who currently serves as resident dramaturg for the Glimmerglass Festival and Washington National Opera.

The Setting
Perrault’s original story was published at the end of the 17th century, and the opera and its music preserve references to that era of lavish court entertainments and clear-cut distinctions of social hierarchies. It is, however, a fairy tale, and as such, it takes place in an indeterminate past in which magic, whimsy, and love at first sight are features of everyday life.
GIUSEPPE VERDI

RIGOLETTO

NEW PRODUCTION

One of today’s most commanding Verdi baritones, Quinn Kelsey brings his searing portrayal of Rigoletto to the Met for the first time, headlining a powerful new production by Bartlett Sher, with an opulent Art Deco setting. Daniele Rustioni conducts an extraordinary cast, which also features soprano Rosa Feola and tenor Piotr Beczała.

DEC 31 JAN 4, 7, 11, 15, 19, 22, 25, 29 mat

Tickets from $25 | metopera.org
The Music
Massenet’s score includes a preponderance of the lower female voices—including both the title character and the object of her affection—that were so favored by French composers in the 19th century. The result is an otherworldly yet sensual tonal palette that serves as a rich background for this familiar tale. As befits a lighthearted fantasy, Massenet sprinkles in moments of charming comedy and conjures the different worlds of the tale with diverse orchestral colors. Madame de la Haltière, the archetypal evil stepmother, receives music appropriate for the most formidable contraltos, and her daughters, a soprano and a mezzo-soprano, complete the family soundscape with chirping relentlessness. Cinderella’s fairy godmother expresses the loftiest possibilities of the soprano voice with coloratura and melisma that evoke her enchanted aura. Against all the fairy-tale wonder of the score, the title character and her love interest are recognizably human. And their love duet is a masterful moment emblematic of Massenet’s elegant style: The prince is lyrically effusive, while all of Cinderella’s gushing emotion is expressed in a single refined yet poignant phrase as she says “You are my charming prince,” recalled at other points throughout the score.

Met History
Laurent Pelly’s production of the full French-language Cendrillon opened in April 2018. Marking the work’s Met premiere, the performances starred Joyce DiDonato, Alice Coote, Stephanie Blythe, Kathleen Kim, and Laurent Naouri, conducted by Bertrand de Billy. This season, the company unveils an abridged version in English, part of its ongoing series of family-friendly holiday presentations. Emmanuel Villaume conducts a cast that features Isabel Leonard as Cinderella, Emily D’Angelo as Prince Charming, Jessica Pratt as the Fairy Godmother, and Blythe and Naouri reprising their portrayals of Madame de la Haltière and Pandolfe.

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GIACOMO PUCCINI

LA BOHÈME

Franco Zeffirelli’s classic staging of La Bohème, which celebrates the 40th anniversary of its premiere this season, stars a compelling young cast, including soprano Maria Agresta and tenor Charles Castronovo as the lovers Mimi and Rodolfo. Carlo Rizzi conducts.

JAN 9 mat, 13, 18, 22 mat

Tickets from $25 | metopera.org
THE CAST

Emmanuel Villaume
CONDUCTOR (STRASBOURG, FRANCE)

THIS SEASON  Cinderella at the Met, Verdi’s Requiem with the Slovak Philharmonic, Carmen at the Bavarian State Opera and in Brussels, Madama Butterfly and Jonathan Dove’s Flight at the Dallas Opera, Les Contes d’Hoffmann at Deutsche Oper Berlin, and concerts with the Prague Philharmonia.

MET APPEARANCES  Les Pêcheurs de Perles, Tosca, Thaïs, Roméo et Juliette, Manon, Carmen, Samson et Dalila, and Madama Butterfly (debut, 2004).

CAREER HIGHLIGHTS  Since 2013, he has served as music director of the Dallas Opera, where he has led Rimsky-Korsakov’s The Golden Cockerel, Die Zauberflöte, Manon Lescaut, Carmen, Der Fliegende Holländer, Don Giovanni, Korngold’s Der Ring des Polykrates, Samson et Dalila, Norma, Jake Heggie’s Moby Dick, Eugene Onegin, Tosca, and Iolanta, among others. Since 2015, he has served as music director and chief conductor of the Prague Philharmonia. He has also led performances at Covent Garden, St. Petersburg’s Mariinsky Theatre, Lyric Opera of Chicago, the Santa Fe Opera, the Paris Opera, Washington National Opera, San Francisco Opera, LA Opera, and with the Chicago Symphony Orchestra, Los Angeles Philharmonic, Boston Symphony Orchestra, Orchestre de Paris, Munich Radio Orchestra, and NHK Symphony Orchestra, among many others.

Stephanie Blythe
MEZZO-SOPRANO (MONGAUP VALLEY, NEW YORK)

THIS SEASON  Madame de la Haltière in Cinderella at the Met, Don José in Carmen at Chicago Opera Theater, and a concert with San Diego Opera.

MET APPEARANCES  Since her 1995 debut as the Alto Soloist in Parsifal, she has sung nearly 250 performances of 28 roles, including the Marquise of Berkenfield in La Fille du Régiment, the Princess in Suor Angelica, Zita in Gianni Schicchi, Madame de la Haltière in Cendrillon, Baba the Turk in The Rake’s Progress, Mistress Quickly in Falstaff, Fricka in the Ring cycle, and Ježibaba in Rusalka.

CAREER HIGHLIGHTS  Recent performances include Mistress Quickly at the Dallas Opera, Prince Orlofsky in Die Fledermaus and Ruth in The Pirates of Penzance at Palm Beach Opera, the Marquise of Berkenfield at Atlanta Opera, Cornelia in Giulio Cesare at Houston Grand Opera, and Dido and the Sorceress in Dido and Aeneas with the Mark Morris Dance Group. She has also appeared at Opera Philadelphia, Covent Garden, the Paris Opera, Deutsche Oper Berlin, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, and the Santa Fe Opera, among many others. She is a graduate of the Met’s Lindemann Young Artist Development Program.
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Emily D’Angelo
MEZZO-SOPRANO (TORONTO, CANADA)

This season Prince Charming in Cinderella at the Met, Ottavia in L’Incoronazione di Poppea in Zurich, the title role of La Cenerentola in Dresden, Beethoven’s Symphony No. 9 with the Philadelphia Orchestra, Donna Elvira in Don Giovanni at La Scala, the title role of Handel’s Xerxes with the English Concert, Sièbel in Faust at the Paris Opera, Orfeo in Orfeo ed Euridice in concert in Aix-en-Provence, and concerts in Prague, Salzburg, Stockholm, Luxembourg, and Oviedo.


Career Highlights  Recent performances include Idamante in Idomeneo and Cherubino in Le Nozze di Figaro at the Bavarian State Opera, Sesto in La Clemenza di Tito at Covent Garden, Cherubino at Staatsoper Berlin and Italy’s Festival dei Due Mondi, Dorabella in Così fan tutte at La Scala and the Santa Fe Opera, Rosina in Il Barbiere di Siviglia and Dorabella at the Canadian Opera Company, Rosina at the Glimmerglass Festival, and Annio at Opera Theatre of Saint Louis. She is a graduate of the Met’s Lindemann Young Artist Development Program.

Isabel Leonard
MEZZO-SOPRANO (NEW YORK, NEW YORK)

This season The title role of Cinderella, Cherubino in Le Nozze di Figaro, and the Composer in Ariadne auf Naxos at the Met; Come Home: A Celebration of Return at Washington National Opera; selections from Handel’s Judas Maccabaeus at the Temple Emanu-El Streicker Center; the title role of Carmen at Washington National Opera; and Miranda in Thomas Adès’s The Tempest at La Scala.

Met Appearances  Since her 2007 debut as Stéphano in Roméo et Juliette, she has sung nearly 150 performances of 11 roles, including Blanche de la Force in Dialogues des Carmélites, Mélisande in Pelléas et Mélisande, the title role of Nico Muhly’s Marnie, Cherubino, Zerlina in Don Giovanni, Charlotte in Werther, Rosina in The Barber of Seville and Il Barbiere di Siviglia, Dorabella in Così fan tutte, and Miranda (debut, 2007).

Career Highlights  She has appeared with many of the world’s greatest opera companies, including the Vienna State Opera, Covent Garden, Dutch National Opera, Canadian Opera Company, Bavarian State Opera, Paris Opera, Salzburg Festival, Glyndebourne Festival, Lyric Opera of Chicago, Santa Fe Opera, and Glimmerglass Festival, among others. She was the 2011 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.
Jessica Pratt  
SOPRANO (BRISTOL, ENGLAND)

**This Season**  The Fairy Godmother in *Cinderella* at the Met, Donna Anna in *Don Giovanni* in Bari, the title role of Donizetti’s *Linda di Chamounix* and Zerbinetta in *Ariadne auf Naxos* in Florence, Olympia/Antonia/Giulietta/Stella in *Les Contes d’Hoffmann* in Bilbao and Las Palmas, Amina in *La Sonnambula* in Naples, the Controller in Jonathan Dove’s *Flight* at the Dallas Opera, Elvira in *I Puritani* in Rome, and concerts in Palermo, Bordeaux, and Pamplona.

**Met Appearances**  The title role of *Lucia di Lammermoor* and the Queen of the Night in *The Magic Flute* (debut, 2016).

**Career Highlights**  Recent performances include Zerbinetta in Martina Franca; Lucia in Oviedo, Bilbao, Valencia, and at Opera Australia; Elvira in Marseille and Palermo; Olympia/Antonia/Giulietta/Stella in Bordeaux and Bremen; Lisinga in *Demetrio e Polibio* at Pesaro’s Rossini Opera Festival; Amina in Las Palmas and Rome; the Queen of the Night in *Die Zauberflöte* in Hamburg; Elisabetta in Donizetti’s *Il Castello di Kenilworth* in Bergamo; and the title role of *Semiramide* in Venice. She has also appeared at La Scala, Deutsche Oper Berlin, Dutch National Opera, the Israeli Opera, Savonlinna Opera Festival, and in Barcelona, Turin, Genoa, Zurich, Budapest, Verona, and Shanghai, among many others.

Laurent Naouri  
BASS-BARITONE (PARIS, FRANCE)

**This Season**  Pandolfe in *Cinderella* at the Met, the High Priest in Enescu’s *Oedipe* at the Paris Opera, Don Alfonso in *Così fan tutte* at Paris’s Théâtre des Champs-Elysées, the title role of *Don Pasquale* in Dijon, and Golaud in *Pelléas et Mélisande* in Tokyo.


**Career Highlights**  Recent performances include Scarpia in *Tosca* in Brussels; King Ignatz in Blacher’s *Yvonne, Prinzessin von Burgund*, the Four Villains, and Sharpless at the Paris Opera; Golaud at the Finnish National Opera and in concert with the City of Birmingham Symphony Orchestra; Agata in Donizetti’s *Le Convenienze ed Inconvenienze Teatrali* in Geneva; Germont in *La Traviata* at the Théâtre des Champs-Elysées; and Don Gaspar in Donizetti’s *L’Ange de Nisida* in concert in London. He has also sung Méphistophélès in *La Damnation de Faust* in concert at Festival Berlioz and the BBC Proms, Ruprecht in Prokofiev’s *The Fiery Angel* and Agata in Lyon, Don Alfonso in Geneva, and Somarone in Berlioz’s *Béatrice et Bénédict* at the Paris Opera.