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

Wednesday, December 22, 2021
7:00–8:40 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

Please remember that face masks are required at all times inside the Met.
The 11th 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
Julie Boulianne

THE FAIRY GODMOTHER
Brandie Sutton

THE MASTER OF CEREMONIES
Matthew Anchel

THE DEAN
Jonah Hoskins**

THE PRIME MINISTER
Paul Corona

PRINCE CHARMING
Samantha Hankey

THE KING
Michael Sumuel

A HERALD
Yohan Belmin

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

This performance is being broadcast live on Metropolitan Opera Radio on SiriusXM channel 355 and streamed at metopera.org.

Cinderella is presented without intermission.

Wednesday, December 22, 2021, 7:00–8:40PM
Chorus Master  Donald Palumbo
Assistant Choreographer  Karine Girard
Musical Preparation  Jonathan C. Kelly, Bénédicte Jourdois*,
                      Israel Gursky, and Katelan Trần 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.
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
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.
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
An Illustrated Synopsis of *Cinderella* CONTINUED

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.
An Illustrated Synopsis of Cinderella CONTINUED

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 despair 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.
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.
Dynamic young conductor Daniele Rustioni takes the podium to lead Mozart’s timeless comedy of manners. The exceptional cast stars bass-baritone Ryan McKinney and soprano Lucy Crowe as Figaro and Susanna, baritone Christian Gerhaher and soprano Golda Schultz as the Count and Countess Almaviva, and mezzo-soprano Isabel Leonard as Cherubino.

**JAN** 8 mat, 12, 15 mat, 20, 23 mat, 28

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.

Fairy Tales on Demand
Looking to experience more enchanting operatic fairy tales? Check out Met Opera on Demand, our online streaming service, to enjoy outstanding performances from past Met seasons—including Live in HD transmissions of Mozart’s The Magic Flute, Humperdinck’s Hansel and Gretel, and Rossini’s La Cenerentola, as well as the full-length French version of Massenet’s Cendrillon. Start your seven-day free trial and explore the full catalog of more than 750 complete performances at metoperaondemand.org.
GIACOMO PUCCINI

TOSCA

Soprano Elena Stikhina takes on the title role of Puccini’s verismo melodrama, starring alongside tenor Joseph Calleja as Cavaradossi and baritone George Gagnidze as Scarpia. Carlo Rizzi conducts David McVicar’s thrilling staging.

JAN 8, 14, 17, 21, 26, 29

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.

Visit metopera.org.
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
Julie Boulianne
MEZZO-SOPRANO (DOLBEAU-MISTASSINI, CANADA)

This season
The title role of Cinderella at the Met, Charlotte in Werther at the Vienna State Opera, Rose Valland in the world premiere of Julien Bilodeau’s La Beauté du Monde in Montreal, Donna Elvira in Don Giovanni in Quebec, Dorabella in Così fan tutte at Covent Garden, and concerts with the Netherlands Radio Philharmonic Orchestra, Gulbenkian Orchestra, and Orchestre Classique de Montréal.

Met appearances
The Kitchen Boy in Rusalka, Siébel in Faust, Ascanio in Les Troyens, Stéphano in Roméo et Juliette, and Diane in Iphigénie en Tauride (debut, 2011).

Career highlights
Recent performances include Dorabella at the Glyndebourne Festival and in Toulouse, Rosina in Il Barbiere di Siviglia in Vancouver, Robin-Luron in Offenbach’s Le Roi Carotte in Lyon, Siébel in Tokyo, Marguerite in La Damnation de Faust at the Glyndebourne Festival, and Giunone in Legrenzi’s La Divisione del Mondo on tour throughout France. She has also sung Charlotte in Quebec and Frankfurt, Annio in La Clemenza di Tito in Toulouse, Berta in Il Barbiere di Siviglia at the Paris Opera, the title role of La Cenerentola in Montreal, Sesto in Giulio Cesare in concert with Accademia Bizantina, and the title role of Cendrillon in Montreal and Marseille.

Samantha Hankey
MEZZO-SOPRANO (MARSHFIELD, MASSACHUSETTS)

This season
Prince Charming in Cinderella at the Met, the Composer in Ariadne auf Naxos in Barcelona, Dorabella in Così fan tutte at San Diego Opera, Cherubino in Le Nozze di Figaro and Octavian in Der Rosenkavalier at the Bavarian State Opera, Ruggiero in Handel’s Alcina at the Glyndebourne Festival, and recitals in New York and London.

Met appearances

Career highlights
In 2019, she joined the ensemble at the Bavarian State Opera, where her roles have included Wellgunde in Das Rheingold, the Second Lady in Die Zauberflöte, and Hänsel in Hänsel und Gretel. She has also sung the Second Lady at the Dallas Opera, Cherubino in Zurich, the title role of Agrippina in concert with Il Pomo d’Oro, Siébel in Faust in Geneva, Rosina in Il Barbiere di Siviglia at the Norwegian National Opera, and Varvara in Kát’a Kabanová and Filippyevna in Eugene Onegin at the Juilliard School.
Brandie Sutton
SOPRANO (HUNTSVILLE, ALABAMA)

THIS SEASON  The Fairy Godmother in Cinderella at the Met, Gilda in Rigoletto in concert with New York City Opera, Musetta in La Bohème at Seattle Opera and Michigan Opera Theatre, and the world premiere of Damien Geter’s An African American Requiem with the Oregon Symphony.

MET APPEARANCES  Clara in Porgy and Bess (debut, 2020).

CAREER HIGHLIGHTS  Recent performances include Anne Trulove in The Rake’s Progress at Minnesota’s Lakes Area Music Festival, Clara in Vienna and at Seattle Opera, Pamina in Die Zauberflöte at Opera Maine and Kentucky Opera, the First Soprano in Mozart’s The Impresario and Lauretta in Gianni Schicchi at Knoxville Opera, and Rautendelein in Respighi’s La Campana Sommersa at New York City Opera. She has also appeared with the National Symphony Orchestra, American Spiritual Ensemble, Jazz at Lincoln Center Orchestra, Royal Danish Symphony Orchestra, Russia’s Orpheus Radio Symphonic Orchestra, Siberian State Symphony Orchestra, South Carolina’s Aiken Symphony, and in Mexico City, Valencia, Geneva, Hamburg, Dresden, Frankfurt, and Bari.

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 Cosi 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.

MET APPEARANCES  The High Priest of Dagon in Samson et Dalila, Capulet in Roméo et Juliette, Pandolfe in Cendrillon, the Four Villains in Les Contes d’Hoffmann, and Sharpless in Madama Butterfly (debut, 2012).

CAREER HIGHLIGHTS  Recent performances include Scarpia in Tosca in Brussels; King Ignatz in Blacher’s Yvonne, Princess 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.