<table>
<thead>
<tr>
<th><strong>RICHARD STRAUSS</strong></th>
<th><strong>ELEKTRA</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONDUCTOR</strong></td>
<td>Donald Runnicles</td>
</tr>
<tr>
<td><strong>PRODUCTION</strong></td>
<td>Patrice Chéreau</td>
</tr>
<tr>
<td><strong>SET DESIGNER</strong></td>
<td>Richard Peduzzi</td>
</tr>
<tr>
<td><strong>COSTUME DESIGNER</strong></td>
<td>Caroline de Vivaise</td>
</tr>
<tr>
<td><strong>LIGHTING DESIGNER</strong></td>
<td>Dominique Bruguière</td>
</tr>
<tr>
<td><strong>REVIVAL STAGE DIRECTOR</strong></td>
<td>Peter McClintock</td>
</tr>
</tbody>
</table>

Opera in one act

Libretto by Hugo von Hofmannsthal, adapted from his play, itself based on Sophocles's *Electra*

Saturday, April 16, 2022

1:00–2:40PM

The production of *Elektra* was made possible by a generous gift from **Robert L. Turner**

Additional funding was received from the National Endowment for the Arts

The revival of this production is made possible by a gift from Marina Kellen French

Co-production of the Metropolitan Opera; Teatro alla Scala, Milan; the Festival d’Aix-en Provence; the Finnish National Opera, Helsinki; the Staatsoper Unter den Linden, Berlin; and the Gran Teatre del Liceu, Barcelona

With this performance and its entire spring season, the Met honors Ukraine, its citizens, and the many lives lost.
ELEKTRA

CONDUCTOR
Donald Runnicles

IN ORDER OF VOCAL APPEARANCE

FIRST MAID
Tichina Vaughn*

CHRYSOTHEMIS
Lise Davidsen

SECOND MAID
Eve Gigliotti

KLYTAMNESTRA
Michaela Schuster

THIRD MAID / KLYTAMNESTRA’S TRAINBEARER
Krysty Swann

A YOUNG SERVANT
Thomas Capobianco

FOURTH MAID
Alexandria Shiner

AN OLD SERVANT
Richard Bernstein

FIFTH MAID
Hei-Kyung Hong

OREST
Greer Grimsley

OVERSEEER OF THE SERVANTS / KLYTAMNESTRA’S CONFIDANTE
Alexandra LoBianco

OREST’S GUARDIAN
Harold Wilson

ELEKTRA
Nina Stemme

AEGISTH
Stefan Vinke

Elektra is performed without intermission.

Saturday, April 16, 2022, 1:00–2:40PM
Lise Davidsen as Chrysothemis and Nina Stemme in the title role of Strauss’s Elektra

Chorus Master  Donald Palumbo
Musical Preparation  Derrick Inouye, Caren Levine*, Carol Isaac, and Adam Nielsen
Assistant Stage Director  J. Knighten Smit
Artistic Collaborator to the Production  Thierry Thieu Niang
Prompter  Caren Levine*
German Coach  Nils Neubert
Met Titles  Christopher Bergen
Assistant Costume Designer  Pascale Paume
Scenery, properties, and electrical props constructed and painted by Teatro alla Scala, Milan, and Metropolitan Opera Shops
Costumes executed by Teatro alla Scala, Milan, and Metropolitan Opera Costume Department
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.

Please remember that face masks are required at all times inside the Met.

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.
The Metropolitan Opera is pleased to salute Bloomberg Philanthropies in recognition of its generous support during the 2021–22 season.
Synopsis

The courtyard of the Palace of Mycenae. The servants wonder whether Elektra will be grieving over her father, as is her daily ritual. Daughter of King Agamemnon and Klytämnestra, Elektra appears and locks herself up in solitude straight away. The servants all criticize and mock her, except for one, who comes to her defense.

By herself, Elektra remembers how Agamemnon was assassinated upon his return from Troy, slain with an axe by Klytämnestra and her lover, Aegisth. Devastated with grief, Elektra is obsessed with the revenge she intends to take together with her sister Chrysothemis and her brother Orest. The latter grew up far away from the palace, and Elektra keenly waits for him to return.

Chrysothemis interrupts Elektra, who is caught up in her thoughts, and warns her that Klytämnestra and Aegisth have decided to lock her up in a tower. Chrysothemis asks her sister to renounce vengeance and let life take over again. Elektra rejects the idea with disdain.

Klytämnestra arrives with her entourage. She has been preparing sacrifices, hoping to pacify the gods as she suffers from nightmares. She wants to talk to Elektra, and when her daughter’s words are more amenable than usual, Klytämnestra sends off her retinue and remains alone with the girl. Klytämnestra asks her daughter what remedy could restore her sleep, and Elektra reveals that a sacrifice may indeed free her from her nightmares. But when the queen, full of hope, asks who needs to be killed, Elektra replies that it is Klytämnestra herself who must die. Elektra goes on to describe with frenzied elation how her mother will succumb under Orest’s blows. Then the court is thrown into a panic: Two strangers have arrived and asked to be seen. The queen receives a message and leaves immediately without saying a single word to Elektra.

Chrysothemis frantically brings Elektra the terrible news: Orest is dead. At first, Elektra remains deaf to what has been said. Then, having lost all hope, she concludes that she and her sister must themselves take their vengeance without further delay. But Chrysothemis refuses to commit such a deed and flees. Elektra curses her, realizing that she will have to act alone.

One of the strangers, who claims to be a friend of Orest and has come to bear the news of his death, has now been at the court for a while. Elektra besieges him with questions. When she reveals her name, he is shaken. She doesn’t recognize him until the servants of the palace throw themselves at his feet: It is Orest who stands before her, Orest who tricked everyone into believing that he was dead in order to sneak into the palace. Elektra is both elated and in
despair—she feels immeasurable fondness for her brother and deep sadness about the life of a recluse that she has chosen for herself. Orest’s guardian interrupts them: The hour of vengeance has arrived, and the deed that Orest has come to perform now must be done. Orest enters the palace. Elektra listens for the slightest noise. Klytämnestra screams as Orest slays her.

There is a moment of panic when the servants hear cries, but they flee when they learn that Aegisth is returning from the fields. As the sun is setting, he encounters Elektra, who, in a suddenly joyful mood, offers to light his way into the house. He discovers Klytämnestra’s body before Orest kills him as well.

Chrysothemis comes out of the palace and tells her sister about their brother’s return and the double murder of Klytämnestra and Aegisth. Elektra, hovering between ecstasy and madness, maintains that only silence and dance can celebrate their liberation. Beset by extreme frenzy, she dances until she drops: She will never be the one to have executed the act of revenge. Orest leaves the palace, alone and in silence.

—Patrice Chéreau and Vincent Huguet
Reprinted from the 2013 Festival d’Aix-en-Provence program

Elektra on Demand
Looking for more of Strauss’s Elektra? Check out Met Opera on Demand, our online streaming service, to enjoy outstanding presentations from past Met seasons, including a 2016 Live in HD transmission of Patrice Chéreau’s gripping staging, a 1994 telecast starring Hildiegard Behrens in the title role, and an array of historic radio broadcasts featuring the likes of Astrid Varnay, Birgit Nilsson, and Leonie Rysanek. Start your seven-day free trial and explore the full catalog of more than 750 complete performances at metoperaondemand.org.
Richard Strauss

**Elektra**

*Premiere: Hofoper, Dresden, 1909*

Shortly after conquering the opera world with his scandalous masterpiece *Salome*, Richard Strauss turned to a recent adaptation of Sophocles’s *Electra* by Austrian author Hugo von Hofmannsthal for his next project. The resulting opera is an intense and still-startling work that unites the commanding impact of Greek tragedy with the unsettling insights of early–20th-century Freudian psychology. It retells one of the final episodes in the collapse of the House of Atreus, the archetypal family of Greek myth that destroyed itself in a self-perpetuating cycle of violence and revenge. The semi-divine characters—descended from the gods—and their emotions are truly larger-than-life. The title role is demanding even by the composer’s daunting standards: Once Elektra takes the stage near the beginning of the opera, she does not leave, portraying a wide spectrum of emotions and singing over an enormous orchestra throughout the course of the work. The opera is in many ways a single, sweeping crescendo from beginning to end, an approach that reflects this tragedy’s inexorable descent into madness and death.

*The Creators*

Munich-born Richard Strauss (1864–1949) composed an impressive body of orchestral works and songs before turning to opera. After two early failures, the 1905 premiere of *Salome* caused a theatrical sensation, and the balance of his long career was largely dedicated to music for the stage. *Elektra* marks his first collaboration with Hugo von Hofmannsthal (1874–1929), with whom he developed a partnership that became one of the most remarkable in operatic history. Hofmannsthal emerged as an author and poet within the fervent intellectual atmosphere of Vienna at the turn of the 20th century. Their personalities were very different—Hofmannsthal enjoyed the world of abstract ideas, while Strauss was famously simple in his tastes—which makes their collaboration all the more extraordinary. The Athenian dramatist Sophocles (c. 496–06 BCE), whose play is the foundation of the opera, is said to have written more than 120 plays, only seven of which have survived.

*The Setting*

The opera was originally set in Mycenae, Greece, some years after the end of the Trojan War. This mythically resonant era has inspired opera composers for centuries, including Monteverdi (*Il Ritorno d’Ulisse in Patria*, 1640), Gluck...
(Iphigénie en Tauride, 1779), Mozart (Idomeneo, 1781), Strauss himself (Die Ägyptische Helena, 1928), and Marvin David Levy (Mourning Becomes Electra, 1967). The Met’s current production, by Patrice Chéreau, is set in an unspecified contemporary era.

**The Music**
The orchestra for Elektra is often cited as the largest for any repertory opera. It includes eight clarinets, four French horns, four Wagner tubas, seven trumpets, two harps, a huge body of strings, and a substantial percussion section. The orchestra opens and closes the drama with a crashing motif that we learn represents Agamemnon, Elektra’s father, who even in death dominates the lives of his family members. Much of the vocal writing clearly reflects the characters’ most apparent traits: The villain Aegisth bumbles in short, broken phrases; the devoted sister Chrysothemis sings approachable, attractive music; and the corrupt Klytämnestra’s lines hover between identifiable keys and are punctuated by freakish sound effects, most notably when she describes her nightmares in the opera’s central scene. The title heroine’s pathological obsession is apparent right from her opening narrative, as her music returns inevitably to the chords that represent her father. The score encompasses an astonishing range of musical color: There are moments of sublime lyricism when the characters express tenderness or love, and there is brutal, harsh dissonance when they are at (or beyond) the bounds of sanity.

**Met History**
Elektra premiered at the Met in 1932, with Artur Bodanzky conducting and Gertrude Kappel in the title role, in a production designed by Joseph Urban. Fritz Reiner led a revival in 1952 with Astrid Varnay in the title role. (Varnay also sang the role of Klytämnestra at the Met during the 1975–76 season.) Inge Borkh gave five memorable performances in this production in 1961. During the Met’s first season at Lincoln Center in 1966, the company unveiled a new production by Herbert Graf, with Thomas Schippers conducting Birgit Nilsson, Leonie Rysanek, and Regina Resnik in the principal roles. Karl Böhm led five performances of this production, including two with this same formidable triad of leading ladies, in 1970 and 1971. A new production by Otto Schenk premiered in 1992, starring Hildegard Behrens, Deborah Voigt, and Rysanek. Other notable singers to appear in Elektra at the Met include Gwyneth Jones and Gabriele Schnaut in the title role; Eva Marton and Karita Mattila as Chrysothemis; and Jean Madeira, Mignon Dunn, and Christa Ludwig as Klytämnestra. The current staging, by late director Patrice Chéreau, opened during the 2015–16 season, with Esa-Pekka Salonen conducting Nina Stemme, Adrianne Pieczonka, Waltraud Meier, and Eric Owens.
It’s easy to understand why Richard Strauss was reluctant to compose *Elektra* as his next opera after the 1905 *Salome*—he had to create music for another obsessed woman. Not this time a teenage girl with sexual cravings that turn to a savage and bloody act of spite when they are spurned, but a mature woman who for years has been plotting revenge against her mother and her mother’s lover for the murder of her father. Strauss originally wanted to wait until the dust had settled from *Salome*, feeling uncomfortable to tackle two similar subjects in a row. He suggested to Hugo von Hofmannsthal that they should collaborate on *Semiramis* or *Cesare Borgia* or a Renaissance subject. But the poet, whose *Elektra* had premiered two years before *Salome*, was certain that it would make a good operatic subject and pointed out that the Jewish princess and the Greek princess didn’t really have that much in common.

Hofmannsthal wrote his play, adapted from Sophocles, in three weeks in August 1903 when he was 29. It had been in his mind for some time, as he mentioned to director Max Reinhardt and actress Gertrud Eysoldt when they all met at writer Hermann Bahr’s house in May of that year. Reinhardt was immediately enthusiastic and promised a production at the Kleines Theater in Berlin that fall, with Eysoldt in the title role. (It was she, incidentally, whom Strauss had seen as Salome in 1902 in Reinhardt’s German-language production of Oscar Wilde’s play.)

Perhaps because he wrote it so fast and under a certain amount of pressure, Hofmannsthal was never wholly satisfied with *Elektra*. Nevertheless, when Reinhardt produced it on October 30, 1903, it was a huge success. Its turbulent extremes of emotion stunned its first audiences, who were also aware of its modernity as “psycho-drama.” Psychological ideas were much in the air in Vienna at the start of the 20th century, and Hofmannsthal was well aware of them. It has often been said that *Elektra* owes a good deal to Freud; however, the strongest influence was almost certainly Shakespeare’s *Hamlet*.

Strauss, who worked in Berlin as imperial court conductor of the opera, saw Hofmannsthal’s play at the Deutsches Theater, where there were three performances between October 21 and November 7, 1905. Shortly afterward, he contacted Hofmannsthal to express interest in converting the play into an opera. As in the case of *Salome*, Strauss’s copy of *Elektra*, which he used to cut the text, contains musical annotations in the margin, where certain lines and situations had already suggested music to him. Strauss adapted the play’s text to a manageable libretto size himself, while Hofmannsthal contributed, at the composer’s request, eight lines to the recognition scene, when Elektra belatedly realizes that the stranger who has entered the courtyard is her brother, Orest. Hofmannsthal also wrote new text for the final duet between Elektra and her sister Chrysothemis.

Usually a fast worker when he began to compose a subject in earnest, Strauss took an uncharacteristically long time over *Elektra*. By mid-July 1906, he

Visit metopera.org.
had composed the first two scenes, and by the end of the year, he had written enough to play parts of it for Hofmannsthal. During 1907, he was so busy with conducting assignments that progress was slow. By the fall, he had reached the recognition scene, but then he experienced a creative block. He abandoned the scene for nearly nine months and began to score the completed sections. He did not resume composition until June 1908, and the full score was completed in September. The premiere was set for January 25, 1909, in Dresden. After the “scandalous” success of Salome, the event was keenly and commercially anticipated. A critic reported that “the shop windows were full of Elektra boots, spoons, and beer mugs.”

The Freudian aspects of Elektra have sometimes been overstated. The heroine doesn’t have a case history of hysteria, which involves suppression of the trauma that caused the hysteria. Elektra has done anything but suppress the thought of Agamemnon’s murder. On the contrary, every evening at the hour it happened, she recalls it in detail, like a ritual, and renews her vow of revenge: She and her brother and sister, Orest and Chrysothemis, will kill Klytämnestra and Aegisth and, afterwards, will “dance around [Agamemnon’s] grave. I will raise my knees high, step by step …” Loyalty, or fidelity, is Elektra’s primary motivation. This was a favorite notion of Hofmannsthal, rather than Freud, and it can be traced in his other collaborations with Strauss, notably in Ariadne auf Naxos and Arabella. When it comes to the moment of truth, Elektra is as ineffectual as Hamlet. For seven years, she has been hiding the axe with which Agamemnon was killed, to give it to Orest upon his return to use on their mother. Yet when he comes, she forgets to do it. Her dance of triumph after Orest has entered the palace of Mycenae to accomplish what she has failed to do becomes her dance of death.

The character in Elektra that connects more closely to Freudian theories is Klytämnestra. She has suppressed the memory of the vile deed. “First it was to come, then it was past. In between, I did nothing,” she says. Now, she is tormented by nightmares and asks Elektra for a remedy—“there are rites. There must be proper rites for everything … I will find out whose blood must flow so that I can sleep again.” This Klytämnestra is an entirely 20th-century, post-Freudian creation. In Sophocles’s play, she is not a major figure; she justifies killing Agamemnon because he had sacrificed her first daughter Iphigenia. Hofmannsthal suppresses this in order to create a monster of depravity, on whom Strauss later lavished the music of Expressionism.

It has often been said that with Elektra, Strauss carried harmony to the limits of the tonal system and that he then drew back from the abyss that opened at his feet and retreated into the rococo world of Der Rosenkavalier. This overlooks the daring use of polytonality in Salome. It also obscures the fact that Elektra is a tonal opera with a structure remarkable for its symmetry. Almost the whole work
is influenced by the tension between C minor and C major, a tension unresolved until the end when Chrysothemis is hammering on the palace door.

A keen listener will detect many anticipations of Der Rosenkavalier in Elektra (which ends with a gigantic slow waltz!). The idea that a great gulf separates these two operas, or that Strauss “changed style,” is not supported by the musical evidence. He remained the same composer, drawing, according to need, on several stylistic features of his musical personality. Elektra also mirrors its successor in containing three magnificent roles for female voices: Elektra, who resembles a tragic, psychologically charged Valkyrie, a superb part for a dramatic soprano; Chrysothemis, all radiance and tenderness; and Klytämnestra, whose “nightmares” aria contains the most advanced music in the opera, as she makes our flesh creep when she sings of her bone marrow melting and of “something” crawling over her as she tries to sleep.

As if to anticipate the answer to the “words vs. music” debate of his final opera, Capriccio, Strauss ends Elektra with the orchestra expressing a joy that no words can convey. One feels that the whole work has been building to this last of a series of climaxes. It is the final justification for “the tremendous increase in musical tension to the very end” that attracted him to the subject in the first place. Hofmannsthal was right to cajole him into composing Elektra, for it differs fundamentally from Salome. Wilde’s play invited a looser, more diverse structural approach. Hofmannsthal’s is more concisely organized with Elektra herself at the center, possessed of an unswerving driving force: revenge. Salome is exotic; Elektra is granite—symphonic in form, in many ways a more traditional opera than Salome, closer at times to a “numbers” opera, with set arias and ensembles. But it also opened the way for the psychological treatment of operatic characters, such as Berg’s Lulu, Shostakovich’s Katerina Ismailova, and Britten’s Peter Grimes. As for Strauss, the next time he ventured into Greek mythology, in Ariadne auf Naxos, he entangled it with commedia dell’arte and exchanged his huge orchestra for one of 37 players. No one could call that retreating or even standing still. After all, there could be only one Elektra.

—Michael Kennedy
GIACOMO PUCCINI

MADAMA BUTTERFLY

Soprano Eleonora Buratto makes an auspicious role debut as the tragic geisha Cio-Cio-San, starring alongside tenor Brian Jagde, who brought the house down earlier this season as Cavaradossi in Tosca. Alexander Soddy takes the podium to lead an evocative staging by late filmmaker Anthony Minghella.

MAR 19, 23, 26, 30  APR 3mat, 19, 22, 27, 30mat  MAY 4, 7

Tickets from $25 | metopera.org
The Cast

Donald Runnicles
CONDUCTOR (EDINBURGH, SCOTLAND)

THIS SEASON  Elektra at the Met; Britten’s War Requiem, the Ring cycle, Lohengrin, Tannhäuser, Madama Butterfly, and Die Meistersinger von Nürnberg at Deutsche Oper Berlin; and concerts with the Atlanta Symphony Orchestra, including a concert performance of Hänsel und Gretel.

MET APPEARANCES  Hansel and Gretel, Peter Grimes, Manon Lescaut, Die Walküre, Der Rosenkavalier, Le Nozze di Figaro, Werther, Salome, Die Zauberflöte, Der Fliegende Holländer, and Lulu (debut, 1988).

THIS SEASON  He has served as general music director of Deutsche Oper Berlin since 2009, music director of the Grand Teton Music Festival since 2005, and principal guest conductor of the Atlanta Symphony Orchestra since 2001. He is also conductor emeritus of the BBC Scottish Symphony Orchestra, having served as its chief conductor from 2009 to 2016. In 2019, he became the first-ever principal guest conductor of the Sydney Symphony Orchestra, and between 1992 and 2008, he was music director of San Francisco Opera. From 2001 to 2007, he was principal conductor of Orchestra of St. Luke’s, and between 1989 and 1993, he was general music director of the Theater Freiburg and Orchestra.

Lise Davidsen
SOPRANO (STOKKE, NORWAY)

THIS SEASON  Chrysothemis in Elektra, the title role of Ariadne auf Naxos, and Eva in Die Meistersinger von Nürnberg at the Met; Leonore in Fidelio in Florence; Ellen Orford in Peter Grimes and Sieglinde in Die Walküre at the Vienna State Opera; concert appearances with the Orchestre de Paris, National Philharmonic of Russia, Bergen Philharmonic Orchestra, Orchestra of the Teatro di San Carlo, Boston Symphony Orchestra, and Berlin Philharmonic; and recitals in Hamburg, Zurich, Madrid, Berlin, Vienna, and at the Bavarian State Opera.

MET APPEARANCES  Lisa in The Queen of Spades (debut, 2019).

CAREER HIGHLIGHTS  Recent performances include Elisabeth in Tannhäuser and Sieglinde at the Bayreuth Festival, Elisabeth at the Bavarian State Opera and in Zurich, Sieglinde at Deutsche Oper Berlin, Leonore at Covent Garden and in concert in Montreal, Ellen Orford in concert at Bucharest’s George Enescu Festival, Lisa in Stuttgart, Ariadne in Aix-en-Provence and at the Vienna State Opera, and the title role of Cherubini’s Medea at Wexford Festival Opera. She has also sung Ariadne at the Glyndebourne Festival, Isabella in Wagner’s Das Liebesverbot in Buenos Aires, Santuzza in Cavalleria Rusticana at the Norwegian National Opera, and Agathe in Der Freischütz in Zurich.
Soprano Nadine Sierra stars as the young heroine driven to madness in a bold new production by Simon Stone that finds contemporary relevance in Donizetti’s bel canto tragedy. The extraordinary cast also features tenor Javier Camarena, baritone Artur Rucinski, and bass Matthew Rose, conducted by Riccardo Frizza.

**APR 23, 26, 29 MAY 2, 6, 10, 14 mat, 17, 21 mat**

Tickets from $25 | metopera.org
Michaela Schuster
MEZZO-SOPRANO (FÜRTH, GERMANY)

This Season
Klytämnestra in Elektra at the Met, Herodias in Salome in Zurich, Waltraute in Götterdämmerung in Madrid, Frau Reich in Nicolai’s Die Lustigen Weiber von Windsor at Staatsoper Berlin, and Clairon in Capriccio at the Vienna State Opera.

Met Appearances

Career Highlights
Recent performances include Herodias, the Princess in Suor Angelica, Zita in Gianni Schicchi, and the Nurse in Die Frau ohne Schatten at the Bavarian State Opera; Klytämnestra at the Vienna State Opera and in concert in Frankfurt; the Nurse in concert at Paris’s Théâtre des Champs-Elysées; and Herodias in Vienna. She has also sung Gertrud in Hänsel und Gretel and Herodias at Covent Garden; Herodias in Cologne; the Nurse at Staatsoper Berlin; Fricka in the Ring cycle, the Witch in Hänsel und Gretel, and Ortrud in Lohengrin at the Vienna State Opera; Ortrud at the Paris Opera; Fricka in Tokyo; and Waltraute in Barcelona and at the Bavarian State Opera. She has also appeared at La Scala, the Salzburg Festival, Deutsche Oper Berlin, Dutch National Opera, the Norwegian National Opera, and Lyric Opera, among others.

Nina Stemme
SOPRANO (STOCKHOLM, SWEDEN)

This Season

Met Appearances
Isolde, Senta in Der Fliegende Holländer (debut, 2000), and the title roles of Elektra, Turandot, and Ariadne auf Naxos.

Career Highlights
She has sung Elektra at Lyric of Chicago, the Vienna State Opera, the Bavarian State Opera, Deutsche Oper Berlin, and in concert with the Orchestre Philharmonique de Radio France. Recent performances include Isolde in Aix-en-Provence, Leonore in Fidelio in concert at Paris’s Théâtre des Champs-Elysées, Judith at the Bavarian State Opera and in concert with the New York Philharmonic, the title role of Tosca and Isolde at Deutsche Oper Berlin, and the Dyer’s Wife and Tosca at the Vienna State Opera. She has also appeared at the Bayreuth Festival, Covent Garden, La Scala, Glyndebourne Festival, and Salzburg Festival, among many others.

Visit metopera.org.
Greer Grimsley  
BASS-BARITONE (NEW ORLEANS, LOUISIANA)

**THIS SEASON**  Orest in *Elektra* at the Met; Don Pizarro in *Fidelio* at San Francisco Opera; Wotan in *Die Walküre* at the Royal Swedish Opera; Philip II in *Don Carlo* at Maryland Lyric Opera; and the Wanderer in the third act of *Siegfried* in concert at the Bregenz Festival.


**CAREER HIGHLIGHTS**  He has sung Wotan at the Bayreuth Festival, San Francisco Opera, Deutsche Oper Berlin, Seattle Opera, Minnesota Opera, and in Tokyo, Bologna, Venice, Barcelona, and Cologne. Recent performances include the title role of *Der Fliegende Holländer* in concert with the San Francisco Symphony, Iago in *Otello* in concert with the Pacific Symphony, Kurwenal at the Bayreuth Festival, and Wotan in *Das Rheingold* in Madrid. He has also appeared at the Royal Danish Opera, Houston Grand Opera, Lyric Opera of Chicago, Dallas Opera, LA Opera, Santa Fe Opera, Glimmerglass Festival, Michigan Opera Theatre, San Diego Opera, and Opera San Antonio, among others.

Stefan Vinke  
TENOR (GEORGSDIERIENHÖTTE, GERMANY)

**THIS SEASON**  Aegisth in *Elektra* at the Met; Paul in *Die Tote Stadt* in Cologne; Walther von Stolzing in *Die Meistersinger von Nürnberg* in Tokyo; Tristan in *Tristan und Isolde*, the title roles of *Rienzi* and *Tannhäuser*, and Siegfried in *Götterdämmerung* in Leipzig; Tristan in concert with the Royal Stockholm Philharmonic; and Siegfried in the *Ring* cycle in Budapest.

**MET APPEARANCES**  Siegfried in the *Ring* cycle (debut, 2019).

**CAREER HIGHLIGHTS**  Between 1999 and 2005, he was a member of Germany’s Nationaltheater Mannheim. He has sung Siegfried in the *Ring* cycle at the Bavarian State Opera, Bayreuth Festival, Covent Garden, Vienna State Opera, Deutsche Oper Berlin, Opera Australia, Canadian Opera Company, Bucharest’s George Enescu Festival, Seattle Opera, and in Leipzig, Seville, Barcelona, Stuttgart, Cologne, Lisbon, and Venice, among others. He has also sung Tristan in Bologna, Barcelona, and Turin, at the Bayreuth Festival, and in concert in Montpellier; Tannhäuser in Hong Kong and Venice; Walther von Stolzing at Opera Australia; the title role of *Parsifal* in Leipzig and Zurich; Menelas in *Die Ägyptische Helena* at Deutsche Oper Berlin; the Drum-Major in *Wozzeck* at Lyric Opera of Chicago; Siegmund in *Die Walküre* in Budapest; and Bacchus in *Ariadne auf Naxos* in Stuttgart.