MATTHEW AUCOIN / LIBRETTO BY SARAH RUHL

EURYDICE

OPERA IN THREE ACTS

Based on the play Eurydice by Sarah Ruhl

Saturday, December 4, 2021
1:00–3:55 PM

New Production

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

Commissioned by the Metropolitan Opera and LA Opera

Originally commissioned by the Metropolitan Opera / Lincoln Center Theater

New Works Program with support from the OPERA America Repertoire Development Grant

A co-production of the Metropolitan Opera and LA Opera

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

CONDUCTOR
Yannick Nézet-Séguin

PRODUCTION
Mary Zimmerman

SET DESIGNER
Daniel Ostling

COSTUME DESIGNER
Ana Kuzmanic

LIGHTING DESIGNER
T.J. Gerckens

PROJECTION DESIGNER
S. Katy Tucker

CHOREOGRAPHER
Denis Jones

DRAMATURG
Paul Cremo

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin
The fourth Metropolitan Opera performance of
MATTHEW AUCOIN’S
EURYDICE

CONDUCTOR
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

EURYDICE
Erin Morley*

ORPHEUS
Joshua Hopkins

ORPHEUS’S DOUBLE
Jakub Józef Orliński

FATHER
Nathan Berg

HADES
Barry Banks

LITTLE STONE
Stacey Tappan

BIG STONE
Ronnita Miller

LOUD STONE
Chad Shelton

OFFSTAGE SOPRANO
Lianne Coble-Dispensa

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There is no Toll Brothers–Metropolitan Opera Quiz in List Hall today.

This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 355.

Saturday, December 4, 2021, 1:00–3:55PM
Chorus Master  Donald Palumbo  
Musical Preparation  Caren Levine*, Dimitri Dover*,  
Bénédicte Jourdois*, Adam Nielsen, and Daniela Candillari  
Assistant Stage Directors  Stephen Pickover, Marcus Shields, and  
Paula Williams  
Assistant Projection Designer  Brad Peterson  
Assistant Choreographer  Adrienne Balducci  
Intimacy Director  Doug Scholz-Carlson  
Assistant Intimacy Director  Rocio Mendez  
English Coach  Lynn Baker  
Met Titles  Michael Panayos  
Prompter  Caren Levine*  
Scenery constructed and painted by  The Scenic Route, Pacoima, and Metropolitan Opera Shops  
Properties and electrical props constructed and painted by  
Studio Sereno, Los Angeles, and Metropolitan Opera Shops  
Costumes constructed by the  LA Opera Costume Shop  
Additional costumes by  Seams Unlimited, Racine, WI, and  
Metropolitan Opera Costume Department  
Digital fabric design by  Dyenamix Inc, New York, and Sky NYC  
Embroidery by  Penn & Fletcher, Inc., Long Island City  
Wigs constructed by the  LA Opera Wig and Makeup Department  
Additional wigs and makeup constructed and executed by  
Metropolitan Opera Wig and Makeup Department  

This production uses fog effects.  

Eurydice is performed by arrangement with G. Schirmer, Inc., publisher and copyright owner.  
This performance is made possible in part by public funds from the New York State Council on the Arts.  
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Synopsis

Act I
Orpheus and Eurydice, young and in love, are on a beach. Eurydice is frustrated that Orpheus’s mind always seems to be elsewhere. But Orpheus surprises her; he playfully ties a string around her finger to remind her of their love, and she realizes (a little late) that he’s tied it around her ring finger and that it’s a proposal. She says yes.

In the Underworld, Eurydice’s father writes her a letter, offering fatherly advice for her wedding day. He laments that he doesn’t know how to get his letters to her.

At their wedding, Orpheus and Eurydice dance. Eurydice says she’s feeling warm, and steps outside to find a drink of water.

When she is alone outside, Eurydice realizes how much she misses her deceased father and says that she’d always thought there would be “more interesting people” at her wedding. At that moment, a mysterious, “interesting” man appears. He claims to have a letter from her father, which he left at his penthouse apartment.

At his apartment, the interesting man gives Eurydice Champagne and puts on terrible mood music. He does not give her the letter from her father. Eurydice realizes the situation that she’s in and turns to leave. The interesting man reveals the letter. Eurydice tries to grab it and run away, but she trips. She falls down hundreds of stairs, into the Underworld, to her death.

Act II
In the Underworld, three stones—Little Stone, Big Stone, and Loud Stone—the obnoxious bureaucratic guardians of the land of the dead, explain that Eurydice has died, and that, as a dead person, she will lose her memory and all power of language.

Eurydice arrives in the Underworld in an elevator. Inside the elevator, it rains on Eurydice. She loses her memory.

When she steps out of the elevator, her father greets her. Eurydice has no idea who he is. Her father tries to explain what has happened to her.

In the world above, Orpheus mourns Eurydice’s death. He writes her a letter but does not know how to get it to her.

In the Underworld, the father builds a room out of string for Eurydice. A letter falls from the sky. The father reads it and tells Eurydice that it’s from Orpheus. The name “Orpheus” triggers something in Eurydice, and she begins to remember who she is. She finally recognizes her father.
Orpheus slowly lowers the collected works of Shakespeare into the Underworld on a string. The father reads to Eurydice from *King Lear*. Eurydice begins to learn language again, word by word.

Orpheus resolves to find a way to get to the Underworld and bring Eurydice back.

In the Underworld, the stones hear Orpheus singing wordlessly as he approaches the gates. His singing begins to rouse the spirits of the dead. Distressed, the stones call their boss, Hades, who was also the interesting man.

**Intermission** (AT APPROXIMATELY 2:30PM)

**Act III**

Orpheus sings gorgeously at the gates of the Underworld. Hades appears and dismissively informs him of the rules for bringing Eurydice back to the world above. She can follow him, but he must not look back to make sure that she is there.

Eurydice is torn between following Orpheus and staying with her father. Her father insists that she go after Orpheus and live a full life.

When she sees Orpheus up ahead, Eurydice is afraid. She is convinced that it’s not really him. She follows but eventually rushes toward him and calls his name. Orpheus turns around, startled. The lovers are slowly, helplessly pulled apart.

The father is desolate now that Eurydice is gone. In despair, he decides to dip himself in the river of forgetfulness and obliterate his memory. He quietly speaks the directions to his childhood home and lowers himself into the water.

Eurydice returns to the Underworld and finds, to her horror, that her father has dipped himself in the river and erased his memory. Hades reappears to claim Eurydice as his bride. She coyly asks for a moment to prepare herself.

She finds a pen in her father’s coat pocket and writes a letter to Orpheus, which contains instructions for his future wife on how to take care of him. She dips herself in the river of forgetfulness.

The elevator descends once again. In it is Orpheus. He sees Eurydice lying on the ground. He recognizes her and is happy. But the elevator rains on Orpheus, obliterating his memory. He steps out of the elevator. He finds the letter Eurydice wrote to him. He does not know how to read it.

*Synopsis by Matthew Aucoin; reprinted courtesy of LA Opera*
Matthew Aucoin

Eurydice

Premiere: LA Opera, 2020

Eurydice is a new opera by composer Matthew Aucoin and playwright Sarah Ruhl that reinterprets one of the core stories of Greek mythology: namely, the myth of Orpheus and Eurydice. Appearing in storytelling even before Homer (i.e., the seventh century B.C.E.), Orpheus was associated with the invention of agriculture, medicine, and the foundation of civilization itself, as well as being the legendary founder of music. The tale of Orpheus and Eurydice appears to be a later development, but once created, it became one of the most popular of all tales, retold and reinterpreted by the Romans Virgil, Ovid, and Boethius. As the story traditionally goes, after Eurydice dies on their wedding day, Orpheus’s lamentations are so moving that the gods allow him to venture into the Underworld to lead her back to life. But he must not speak to or even look back at Eurydice on their journey homeward, and when he does, she is lost forever. The story has been central to the field of opera since the second opera ever composed (Peri’s Euridice in 1600), and the medium of opera, with its unique ability to depict different realms of consciousness, seems connected to this myth in a direct way. Aucoin and Ruhl’s version examines the myth from Eurydice’s point of view, and in doing so, offers new aspects to its infinite analytic possibilities—for instance, what is Eurydice’s perspective? To which world is she drawn and why? To animate these various contemplations of myth and psychology, Aucoin has developed a musical language appropriate to the human character: It is simultaneously complex and approachable, eerie and familiar, unsettling and seductive.

The Setting

The opera takes place in both the world of the living and the world of the dead, as well as in the space between. It is not set in any specific time period, suggesting that this myth can, and does, take place in all eras.

The Creators

Matthew Aucoin, a conductor, pianist, writer, and, most notably, composer, is an emerging force in music and formerly served on the Met’s music staff from 2012 to 2014. Honored with a MacArthur Fellowship in 2018, he was LA Opera’s first-ever artist-in-residence, and, in addition to the Met, has been commissioned by such notable institutions as Carnegie Hall, Lyric Opera of Chicago, and Harvard University. Playwright, professor, and essayist Sarah Ruhl, also a MacArthur
Fellow, created the libretto for *Eurydice*, adapting her highly successful 2003 play of the same name.

**The Music**

The score of *Eurydice* creates a world analogous to the tale: equally at home in both the realm of appearances and in the deep subconscious. The sense of eeriness depicting a soul’s disembodied journey is created more by rhythmic and metrical originality than by dissonance or shock effects. Put another way, the music is lyrical and engaging. There are references to the myth’s ubiquity in European literature (some choral passages sound like Gregorian chant) and in previous operas (Baroque flourishes and even a Wagnerian “descent into the Underworld” suggestion). There are also familiar sound-saturation crescendos that remind the listener of more-recent techniques employed by Philip Glass, John Adams, and their contemporaries. The impressive vocal solos range from the witty (for the character of Hades) to the emotional (Eurydice’s Act II aria “This is what it is to love an artist”), and the writing for orchestra and chorus is notable for its rich coloration. Perhaps the most striking aspect of the score is the use of two singers in intertwining musical lines to express the dual character of Orpheus: the obsessive musician in the living world and the semi-divine traveler capable of exploring alternate planes of existence.

**Met History**

A product of the Metropolitan Opera / Lincoln Center Theater New Works Program, *Eurydice* has its Met premiere this season, in a production directed by Mary Zimmerman. Erin Morley sings the title role, leading a cast that also features Joshua Hopkins as Orpheus, Jakub Józef Orliński as Orpheus’s Double, Barry Banks as Hades, and Nathan Berg as Eurydice’s Father. Met Music Director Yannick Nézet-Séguin conducts.

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THE GERSHWINS’

PORGY AND BESS

BY GEORGE GERSHWIN, DUBESE AND DOROTHY HEYWARD, AND IRA GERSHWIN

The Met’s landmark production of the Gershwin’s *Porgy and Bess* returns, following a sold-out 2019–20 run. Many members of the original Grammy Award–winning cast reprise their portrayals, including bass-baritone Eric Owens and soprano Angel Blue in the title roles, with David Robertson conducting.

**OCT** 31 mat  **NOV** 3, 6 mat, 10, 13 mat, 18, 21 mat, 24, 27  **DEC** 1, 4, 9, 12 mat

Tickets from $25 | metopera.org
Sarah Ruhl’s Magical Realism

An excerpt from Matthew Aucoin’s book, The Impossible Art: Adventures in Opera, to be published December 7 by Farrar, Straus and Giroux

When I first read Sarah Ruhl’s plays, I found myself repeatedly moved to tears in a way that was unfamiliar and a little distressing. I’ve always been susceptible to intense musical experiences, but if a piece of music is likely to overwhelm me, I can usually sense that possibility a mile off: The ground seems to shift beneath my feet, a wave takes shape and starts to crest. That’s not how Sarah’s plays operate with me. The emotion in her plays does not build—it blindsides. The devastating moments often seem to materialize out of nowhere, like cloudbursts. Reading her plays, I would feel perfectly calm one second, and the next I’d notice my eyes were wet and I was suffering some kind of severe ice-cream headache.

Sarah sees the world with a gaze so clear, so penetratingly innocent, that she remakes what she sees. She takes nothing for granted. She’s gutsy enough to assume the role of the kid in “The Emperor’s New Clothes”: She refuses rules that many of her peers have accepted as grim, inescapable realities. In one of her essays on theater, she skewers the hideously transactional language that has infected the creative process of many a new play: “The language of ‘investing in the character’ is the language of capitalism,” Sarah reminds us, and the act of “tracking the main character’s journey ... makes us into bloodhounds.” She also posits the uncomfortably plausible idea that Aristotelian dramatic structure is based on “the structure of the male orgasm,” and quotes one of her (male) students describing one of his own plays thus: “First it starts out, then it speeds up, and it’s going and it’s going, and then bam, it’s over.” Yikes. Too real.

The more I read of Sarah’s work, the more qualities I noticed that seemed ready-made for opera. For one thing, she prefers poetry to prose: Her plays might seem to be written in prose, but their true fabric, secretly, is poetry. In this, she strikes me as something of a unicorn among contemporary American playwrights (at least the ones I’ve encountered), many of whom prefer to write in a register that’s about as lyrical as the dialogue on Seinfeld.

Sarah also prefers text to subtext. She regards the postmodern fixation on subtext—the idea that, in a play, what a character is really saying can’t possibly be what they say they say—with quizzical mistrust. “If you’re acting in a play of mine,” she writes in one essay, “please, don’t think one thing and then say another thing. Think the thing you are saying.”

These two aesthetic preferences—poetry over prose, text over subtext—are linked: “Did the rise of subtext correspond to the rise of prose on stage over and above poetry on stage?” she wonders. Poetry, like music, is capable of obliterating subtext with sheer presence: “How to indicate subtext when singing a song from The Tempest? One speaks or sings, ‘Full fathom five thy father lies,’

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40A
and one thinks something different? Impossible.” This last statement might remind us of the ethos of another stellar librettist, W. H. Auden, who insisted that “music is immediate actuality and neither potentiality nor passivity can live in its presence.” (I bet Sarah and Auden would have gotten along famously.)

Yet another quality that makes Sarah’s work opera-ready: She is a surrealist, or perhaps a magical realist. It’s perfectly reasonable, in a Sarah Ruhl play, for a character to grow so depressed that she turns into an almond, or for a man to drag an enormous yew tree across North America in hopes of saving his dying lover with medicine made from its bark. Fantastical occurrences like these have led some commentators to describe her plays as “whimsical” or “quirky.” She rightly despises both adjectives because they imply that the moments of obvious, visible magic are random or unwarranted, rather than a natural consequence of the subtle warping of space-time that is actually present throughout each play. In much of her work, Sarah quietly refuses the rigid distinction between interior experience and exterior action. With this in mind, transforming into an almond is really not such an unlikely consequence of depression.

And then there’s the improbable beauty of Sarah’s stage directions, which often seem to be self-contained micro-poems, personalized messages to the reader or performer. Sarah italicizes her stage directions, but she does not enclose them within the embarrassment of parentheses. I never noticed, till I read Sarah’s plays, that the sequestering of stage directions into parentheses can disfigure a text: doing so tends to imply that it’s regrettable that these directions have to be included at all, that they ought to be hurried through or swept under the rug. Sarah’s, by contrast, tend to look more like this:

The Father creates a room out of string for Eurydice.  
He makes four walls and a door out of string.  
Time passes.  
It takes time to build a room out of string.

A passage like this—with the generous indication “Time passes. It takes time …”—is practically an invitation for a spacious orchestral interlude. In fact, Sarah’s plays are regularly dotted with these “orchestral” sequences. They’re like parks within the city map of a play’s text, green open spaces where music might grow and breathe. What more could a composer ask for?

Sarah’s play Eurydice (2003) retells the Orpheus and Eurydice myth through the eyes of its heroine; we spend most of the play down in the Underworld with Eurydice rather than with Orpheus in the world above. Sarah also adds to the mix an invented character, Eurydice’s father, who is modeled on her own. (The Father is arguably the play’s most important character after Eurydice.
herself—he upstages even Orpheus.) The play is as much a meditation on the fragility of memory as it is an exploration of the usual Orphic themes of love and art: The amnesic waters of the river of forgetfulness hover in the background, threatening to erase everything we see before us. Like the room that the Father builds for Eurydice out of string, there is a poignant tenuousness to the drama, a sense that everything we’ve come to love could, at any moment, be washed away before our eyes.

My first instinct, after I’d read *Eurydice*, was to fuse Sarah’s characterization of Eurydice with my own very dark take on the myth, which I’d first explored in my piece *The Orphic Moment* (2014). But the more I tried, the more I realized the two were incompatible. My slightly sadistic Orpheus didn’t want to play nicely with Sarah’s openhearted Eurydice; they had nothing to say to each other. So I had to make a choice: Would I continue to inhabit my own grimly musky Orphic world, or would I fully engage with Sarah’s radically different reading of the myth?

Well, you know the answer. After writing my own libretto for my first opera, *Crossing*, I wanted to expand my music’s range by engaging with another artist’s work. In the end, I chose *Eurydice* precisely because it’s not my version of the myth, because it inhabits a universe that I couldn’t have dreamed up myself. I didn’t want Wagnerian sameness; I wanted the kind of tension and transformation that you find in a creative partnership like Igor Stravinsky and W. H. Auden’s on *The Rake’s Progress*. Sarah’s *Eurydice* was mythic yet personal, grand yet intimate, theatrically savvy but also patient and wise. It felt magical, in a sometimes-goofy, *Alice in Wonderland* way, but its magic did not dilute its emotional verisimilitude. It traced a winding, looping, recursive shape; it refused to sweatily strive for the expected climaxes (“it’s going and it’s going, and then bam, it’s over”). All this felt to me like a bracing breath of fresh air.

I also felt there was room to expand on the play through music. Some of its theatrical effects—the raining elevator that carries the newly dead down to the Underworld; the construction of the “string room”—would surely be even more potent with the added horsepower of an orchestra. And I wagered that music might fruitfully complicate a couple of its characters, especially Orpheus. It seemed to me that *Eurydice* had the potential to expand to opera’s larger-than-life scale without losing its identity—a bit like Alice herself, when she steps into her “wonderland.”

—Matthew Aucoin

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Sarah Ruhl is an award-winning playwright, essayist, and poet who based the libretto for *Eurydice* on her play of the same name. Her twelve other plays include *In the Next Room, or the Vibrator Play* (Pulitzer Prize finalist, 2010; Tony Award nominee); *The Clean House* (Pulitzer Prize finalist, 2005; Susan Smith Blackburn Prize, 2004); *Passion Play* (Pen American Award); and *Dead Man’s Cell Phone* (Helen Hayes Award for Best New Play). Her plays have been produced on Broadway, across the country, and internationally and have been translated into 14 languages. She is the recipient of a Whiting Writers’ Award, PEN Center Award for mid-career playwrights, Steinberg Distinguished Playwright Award, and Lilly Award. She won the MacArthur Fellowship in 2006. Her books include *Smile: The Story of a Face* and *100 Essays I Don’t Have to Write* (a *New York Times* notable book). She received her MFA from Brown University, where she studied with Paula Vogel. She teaches at Yale School of Drama and lives in Brooklyn with her husband, Tony Charuvastra, and their three children.

Matthew Aucoin

**COMPOSER (BOSTON, MASSACHUSETTS)**

*CAREER HIGHLIGHTS* *Eurydice*, which premiered at LA Opera in 2020, is the third opera from composer-conductor Matthew Aucoin, a 2018 MacArthur Fellow. His first two operas, *Crossing* and *Second Nature*, have been produced across North America at the Brooklyn Academy of Music, Lyric Opera of Chicago, Canadian Opera Company, and elsewhere. As a conductor, Aucoin has appeared with the Chicago Symphony Orchestra, Santa Fe Opera, Philharmonia Baroque Orchestra, and Salzburg’s Mozarteum Orchestra, among other ensembles. His instrumental music has been performed and commissioned by artists including Yo-Yo Ma, the pianist Kirill Gerstein, and the Philadelphia Orchestra. Aucoin is a co-founder of the American Modern Opera Company (AMOC) and was LA Opera’s artist-in-residence from 2016 to 2020, where he conducted repertoire ranging from Verdi’s *Rigoletto* to Philip Glass’s *Akhnaten*. Also active as a writer, Aucoin is a regular contributor to leading publications including *The New York Review of Books* and *The Atlantic*. His book, *The Impossible Art: Adventures in Opera*, will be published this December by Farrar, Straus and Giroux.

Sarah Ruhl

**LIBRETTIST (BROOKLYN, NEW YORK)**

*CAREER HIGHLIGHTS* Sarah Ruhl is an award-winning playwright, essayist, and poet who based the libretto for *Eurydice* on her play of the same name. Her twelve other plays include *In the Next Room, or the Vibrator Play* (Pulitzer Prize finalist, 2010; Tony Award nominee); *The Clean House* (Pulitzer Prize finalist, 2005; Susan Smith Blackburn Prize, 2004); *Passion Play* (Pen American Award); and *Dead Man’s Cell Phone* (Helen Hayes Award for Best New Play). Her plays have been produced on Broadway, across the country, and internationally and have been translated into 14 languages. She is the recipient of a Whiting Writers’ Award, PEN Center Award for mid-career playwrights, Steinberg Distinguished Playwright Award, and Lilly Award. She won the MacArthur Fellowship in 2006. Her books include *Smile: The Story of a Face* and *100 Essays I Don’t Have to Write* (a *New York Times* notable book). She received her MFA from Brown University, where she studied with Paula Vogel. She teaches at Yale School of Drama and lives in Brooklyn with her husband, Tony Charuvastra, and their three children.
Yannick Nézet-Séguin
CONDUCTOR (MONTREAL, CANADA)

THIS SEASON Eurydice, Terence Blanchard’s Fire Shut Up in My Bones, Tosca, Le Nozze di Figaro, Don Carlos, Mahler’s Symphony No. 2, and Verdi’s Requiem at the Met; Met Orchestra Concerts at Carnegie Hall; Das Rheingold in concert with the Rotterdam Philharmonic Orchestra in Paris; and concerts with the Philadelphia Orchestra, Orchestre Métropolitain, and Rotterdam Philharmonic Orchestra.

MET APPEARANCES Since his 2009 debut leading Carmen, he has conducted more than 100 performances of 13 operas, including Wozzeck, Turandot, Dialogues des Carmélites, Pelléas et Mélišande, La Traviata, Elektra, Parsifal, and Der Fliegende Holländer.

CAREER HIGHLIGHTS He is in his third season as the Met’s Jeanette Lerman-Neubauer Music Director. He has served as music director of the Philadelphia Orchestra since 2012 and artistic director and principal conductor of the Orchestre Métropolitain since 2000. In 2018, he became honorary conductor of the Rotterdam Philharmonic Orchestra, where he was music director for ten seasons, and in 2016, he was named an honorary member of the Chamber Orchestra of Europe. Between 2008 and 2014, he was principal guest conductor of the London Philharmonic Orchestra. He has also led performances in Baden-Baden and at the Vienna State Opera, La Scala, Covent Garden, and Salzburg Festival.

Mary Zimmerman
DIRECTOR (CHICAGO, ILLINOIS)

THIS SEASON Eurydice at the Met and The Notebooks of Leonardo Da Vinci at Chicago’s Goodman Theatre.

MET PRODUCTIONS Rusalka, Armida, La Sonnambula, and Lucia di Lammermoor (debut, 2007).

CAREER HIGHLIGHTS She is the 1998 recipient of a MacArthur Fellowship, the 2002 Tony Award for Best Director of a Play (for Metamorphoses, which she also wrote), and numerous Joseph Jefferson Awards (including Best Production and Best Direction). She is the Manilow Resident Director at the Goodman Theatre, a member of Lookingglass Theatre Company, and holds the Jaharis Family Endowed Chair as a professor of performance studies at Northwestern University. She directed and co-wrote the libretto for Philip Glass’s Galileo Galilei and directed the world premiere of Eurydice at LA Opera. She has also received acclaim for her productions of Treasure Island, Argonautika, Mirror of the Invisible World, The Odyssey, Arabian Nights, Journey to the West, Secret in the Wings, Eleven Rooms of Proust, The White Snake, The Mirror of the Invisible World, and Candide, and her work has also appeared at La Scala, BAM, Second Stage Theater, Manhattan Theatre Club, Berkeley Repertory Theatre, the Oregon Shakespeare Festival, the Guthrie Theater, and the Mark Taper Forum, among others.
GIACOMO PUCCINI

LA BOHÈME

Franco Zeffirelli’s classic staging of La Bohème, which celebrates the 40th anniversary of its premiere this season, stars two compelling young casts, including sopranos Anita Hartig and Maria Agresta, and tenor Charles Castronovo. Eun Sun Kim, in her company debut, and Carlo Rizzi share conducting duties.

NOV 9, 13, 17, 20 mat, 26, 29    DEC 3    JAN 9 mat, 13, 18, 22 mat

Tickets from $25 | metopera.org
THIS SEASON  Eurydice at the Met.

MET PRODUCTIONS  Rusalka, La Sonnambula, and Lucia di Lammermoor (debut, 2007).

CAREER HIGHLIGHTS  He is a longtime collaborator of Mary Zimmerman, having designed numerous productions with her, including Metamorphoses on Broadway, for which he was nominated for a 2002 Tony Award. He also received a Tony nomination for his work on Clybourne Park in 2012, is an associate professor at Northwestern University, and is an ensemble member of Chicago’s Lookingglass Theatre Company, where he has designed more than 30 productions. He designed the world premiere of Eurydice at LA Opera, and his operatic stagings have also appeared at La Scala, Lyric Opera of Chicago, Tanglewood, London’s Barbican Centre, and BAM, among others. He has worked at numerous regional theaters across the country, including New York Shakespeare Festival, Lincoln Center, the Public Theater, Playwright’s Horizons, Long Wharf Theatre, the Huntington, the Goodman Theatre, Steppenwolf Theatre Company, the Oregon Shakespeare Festival, Berkeley Repertory Theatre, La Jolla Playhouse, the Mark Taper Forum, Seattle Rep, Arena Stage, the Guthrie Theater, the Denver Center for the Arts, and Portland Center Stage. He has also worked extensively in Tokyo, Taipei, and Shanghai.

ANA KUZMANIC  COSTUME DESIGNER (SPLIT, CROATIA)

THIS SEASON  Eurydice for her debut at the Met and The Minutes on Broadway.

CAREER HIGHLIGHTS  She made her Broadway debut in 2007 designing costumes for August: Osage County by Tracy Letts and has also contributed designs for Broadway productions of Desire Under the Elms and Superior Donuts. Her work has appeared Off Broadway; in the U.K., Australia, Canada, and Serbia; and regionally at the Guthrie Theater, Chicago’s Goodman Theatre, McCarter Theatre Center, Washington’s Shakespeare Theatre Company, Berkeley Repertory Theatre, Trinity Repertory Company, Steppenwolf Theatre, Lookingglass Theatre Company, the Geffen Playhouse, and the Oregon Shakespeare Festival, among many others. Her designs have been honored with Drama Desk, Helen Hayes, Henry Hewes, and Joseph Jefferson nominations and awards, and her work in opera has included Don Giovanni at Lyric Opera of Chicago and the world premiere of Eurydice at LA Opera. She has collaborated with Mary Zimmerman on many projects, including world premieres of Argonautika, The Steadfast Tin Soldier, and Treasure Island. She designed for her fashion label from 1993 to 2001 and is an alumna of Northwestern University, where she is an associate professor in the school of communication.

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GIACOMO PUCCINI

TOSCA

Sopranos Sondra Radvanovsky and Elena Stikhina share the title role of Puccini’s verismo melodrama, starring alongside tenors Brian Jagde and Joseph Calleja, baritone George Gagnidze, and bass-baritone Evgeny Nikitin. Music Director Yannick Nézet-Séguin and Carlo Rizzi conduct David McVicar’s thrilling staging.

DEC 2, 5 mat, 11 mat, 15, 18 JAN 8, 14, 17, 21, 26, 29

Tickets from $25 | metopera.org
T.J. Gerckens
LIGHTING DESIGNER (COLUMBUS, OHIO)

THIS SEASON  Eurydice at the Met and The Notebooks of Leonardo Da Vinci at Chicago’s Goodman Theater.
MET PRODUCTIONS  Rusalka, La Sonnambula, and Lucia di Lammermoor (debut, 2007).
CAREER HIGHLIGHTS  He has been part of Mary Zimmerman’s design team for more than 20 years and has received numerous awards, including a Drama Desk Award and Lortel Awards for his lighting of Metamorphoses on and off Broadway, Jefferson Awards for The Odyssey and Metamorphoses in Chicago, and an award for Exemplifying the Art of Collaboration given to the Zimmerman design team by Entertainment Design magazine. He also received awards for productions of Metamorphoses in Los Angeles and San Francisco. His work has also appeared at La Scala, LA Opera, New York Shakespeare Festival, BAM, Lincoln Center’s SeriousFun! Festival, Second Stage Theater, Actors Theatre of Louisville, the Mark Taper Forum, Berkeley Repertory Theatre, Melbourne Theatre Company, Seattle Rep, the Guthrie Theater, Huntington Theatre Company, Lookingglass Theatre Company, La Jolla Playhouse, and Arena Stage, among others. He is a lighting-design faculty member at Otterbein University, where he also serves as chair of the theater department.

S. Katy Tucker
PROJECTION DESIGNER (BROOKLYN, NEW YORK)

THIS SEASON  Eurydice and Verdi’s Requiem at the Met, Catán’s Florencia en el Amazonas at Lyric Opera of Chicago, Come Home: A Celebration of Return at Washington National Opera, Orfeo ed Euridice at Seattle Opera, the world premiere of Gregory Spears’s Castor and Patience at Cincinnati Opera, and video design for Mason Bates’s The (R)evolution of Steve Jobs at Austin Opera, the Atlanta Opera, and Lyric Opera of Kansas City.
MET PRODUCTIONS  Mefistofele and Prince Igor (debut, 2014).
CAREER HIGHLIGHTS  She designs video and projections for live performance internationally, working frequently in opera and collaborating with composers and musicians, including Paul McCartney, Helga Davis, Pamela Z, Paola Prestini, Amanda Gookin, and Jeffrey Ziegler. Her work has been seen on and off Broadway and at New York City Ballet, Carnegie Hall, Park Avenue Armory, BAM, San Francisco Opera, the Metropolitan Museum of Art, Dutch National Opera, Sydney Opera House, Houston Grand Opera, Washington National Opera, and the Canadian Opera Company, among others. She began her career as a painter and installation artist, exhibiting her work at such galleries as the Corcoran Museum, Dupont Underground, Dillon Gallery, and Artist’s Space in New York City.
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Denis Jones  
CHOREOGRAPHER (SAN FRANCISCO, CALIFORNIA)

**This Season**  *Eurydice* for his debut at the Met.

**Career Highlights** He received Tony, Drama Desk, Outer Critics Circle, and Chita Rivera Award nominations for *Tootsie* and *Holiday Inn* and served as choreographer for *Honeymoon in Vegas* on Broadway. He choreographed the world premiere of *Eurydice* at LA Opera, and his work has appeared in three New York City Center Encores! productions, *The Tempest* (Shakespeare in the Park), and in recent regional productions of *Chasing Rainbows: The Road to Oz* (Paper Mill Playhouse), *Chicago* (the Muny), *A Chorus Line* (Signature Theatre Company), *How to Succeed in Business Without Really Trying* (the Kennedy Center), *The Flamingo Kid* (Hartford Stage), *The Music Man* (Goodman Theatre), *The Sound of Music* (Lyric Opera of Chicago), *Thoroughly Modern Millie* (Goodspeed Musicals), *Piece of My Heart* (New York’s Signature Theatre), and *A Funny Thing Happened on the Way to the Forum* (Williamstown Theatre Festival). On screen, his work has been seen on PBS’s *Great Performances*, the Kennedy Center Honors, *Sex and the City 2*, the Macy’s Thanksgiving Day Parade, and *Oprah’s Surprise Spectacular*.

Paul Cremo  
DRAMATURG (SCOTIA, NEW YORK)

**This Season**  *Eurydice*, Terence Blanchard’s *Fire Shut Up in My Bones*, and Kelley Rourke’s English-language adaptation of *Cinderella* at the Met; Ricky Ian Gordon and Lynn Nottage’s *Intimate Apparel* at Lincoln Center Theater; and developmental workshops for future Met premieres of Kevin Puts’s *The Hours* and Jeanine Tesori’s *Grounded*.

**Career Highlights** As dramaturg and director of the Met’s Opera Commissioning Program, he has overseen projects developed through the Metropolitan Opera / Lincoln Center Theater New Works Program, as well as full commissions for the Met stage, including Nico Muhly and Nicholas Wright’s *Marnie*, Nico Muhly and Craig Lucas’s *Two Boys*, Jeremy Sams’s *The Enchanted Island* and English-language version of *The Merry Widow*, J. D. McClatchy’s English-language adaptation of *The Barber of Seville*, and Jeremy Sams and Douglas Carter Beane’s English-language version of *Die Fledermaus*. He is currently supervising development of new operas by Mason Bates, Valerie Coleman, David T. Little, Missy Mazzoli, Jessie Montgomery, Kevin Puts, Joshua Schmidt, Jeanine Tesori, and Joel Thompson and working with librettists George Brant, Greg Pierce, Dick Scanlan, Gene Scheer, and Royce Vavrek. He has served on the Tony Awards Nominating Committee and the jury for the Pulitzer Prize for Music.
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STAGE PHOTOS: KAREN ALMOND/MET OPERA
The title role of *Eurydice* at the Met, Isabelle in Meyerbeer’s *Robert le Diable* in concert in Bordeaux, Zerbinetta in *Ariadne auf Naxos* at the Bavarian State Opera and La Scala, Gilda in *Rigoletto* at Staatsoper Berlin, the title role of *Lakmé* in concert with Washington Concert Opera, Norina in *Don Pasquale* at the Glyndebourne Festival, and Mahler’s Symphony No. 2 with London’s Philharmonia Orchestra.

**Met Appearances** Since her 2008 debut as the First Madrigal Singer in *Manon Lescaut*, she has sung more than 100 performances of 13 roles, including Sister Constance in *Dialogues des Carmélites*, the Woodbird in *Siegfried*, Pamina in *The Magic Flute*, Olympia in *Les Contes d’Hoffmann*, Sophie in *Der Rosenkavalier*, and Woglinde in the Ring cycle.

**Career Highlights** Recent performances include Tytania in *A Midsummer Night’s Dream* at the Santa Fe Opera and Vienna State Opera, Gilda at the Bavarian State Opera, Zerbinetta at the Vienna State Opera and Glyndebourne Festival, Cunegonde in *Candide* at LA Opera, and Sophie at the Vienna State Opera. She is a graduate of the Met’s Lindemann Young Artist Development Program and was a 2021 recipient of the Met’s Beverly Sills Award, established by Agnes Varis and Karl Leichtman.

**Erin Morley**

**Soprano (Salt Lake City, Utah)**

**Barry Banks**

**Tenor (Stoke-on-Trent, United Kingdom)**

The title role of *Eurydice* at the Met, Don Narciso in Rossini’s *Il Turco in Italia* in Monte Carlo and at the Met, Pirelli in Stephen Sondheim’s *Sweeney Todd* at Opera Omaha, and Mahler’s Symphony No. 8 with the Minnesota Orchestra.

**Met Appearances** Since his 1996 debut as Flute in *A Midsummer Night’s Dream*, he has sung more than 75 performances of 15 roles, including the Italian Tenor in *Capriccio*, Carlo and Gernando in *Armida*, Ernesto in *Don Pasquale*, Count Almaviva in *Il Barbiere di Siviglia*, Tonio in *La Fille du Régiment*, Don Ramiro in *La Cenerentola*, Lindoro in *L’Italiana in Algeri*, and Pedrillo in *Die Entführung aus dem Serail*.

**Career Highlights** He created the role of Hades in the world premiere of *Eurydice* at LA Opera. He has regularly appeared at English National Opera, where his roles have included Tom Rakewell in *The Rake’s Progress*, Edgardo in *Lucia di Lammermoor*, Hoffmann in *Les Contes d’Hoffmann*, and the Duke of Mantua in *Rigoletto*. He has also appeared at Pesaro’s Rossini Opera Festival, the Salzburg Festival, Covent Garden, the Bavarian State Opera, the Edinburgh International Festival, the Dallas Opera, and Opera Philadelphia, among many others.
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Nathan Berg  
BASS-BARITONE (SASKATCHEWAN, CANADA)

**THIS SEASON**  The Father in *Eurydice* for his debut at the Met; Philippe in *Don Carlos* in Basel, Switzerland; and Kurwenal in *Tristan und Isolde* with the Taiwan Philharmonic. He also leads a residency with Opera Lafayette in Taos, New Mexico, culminating in performances of Grétry’s *Silvain* in New York and Washington, D.C.

**CAREER HIGHLIGHTS**  Recent performances include Nekrotzar in Ligeti’s *Le Grand Macabre* in Prague, the title role of Messiaen’s *Saint François d’Assise* in Basel, the One-Armed in *Die Frau ohne Schatten* in concert with the Rotterdam Philharmonic Orchestra in Paris, Jochanaan in *Salome* at Atlanta Opera, a Judge in Korngold’s *Das Wunder der Helian* at Bard SummerScape, Alberich in *Das Rheingold* in Montreal, the title role of *Der Fliegende Holländer* at the Cincinnati Opera Festival, and Wotan in *Das Rheingold* in Karlsruhe. He has also sung the King of Scotland in Handel’s *Ariodante* and Douglas in *La Donna del Lago* at the Salzburg Festival, the Dutchman at Moscow’s Bolshoi Theatre, Alberich at Minnesota Opera, the Doctor in *Wozzeck* with the BBC Scottish Symphony Orchestra and the Houston Symphony, and the First Scientist in the world premiere of Giorgio Battistelli’s *CO2* at La Scala.

Joshua Hopkins  
BARITONE (PETAWAWA, CANADA)

**THIS SEASON**  Orpheus in *Eurydice* at the Met, Belcore in *L’Elisir d’Amore* at Lyric Opera of Chicago, Count Almaviva in *Le Nozze di Figaro* at Seattle Opera, Figaro in *Il Barbiere di Siviglia* at the Santa Fe Opera, and performances of Jake Heggie and Margaret Atwood’s *Songs for Murdered Sisters*, conceived in remembrance of his sister, Nathalie Warmerdam.


**CAREER HIGHLIGHTS**  He created the role of Orpheus in the world premiere of *Eurydice* at LA Opera. Other highlights include Athanaël in *Thaïs* with the Toronto Symphony Orchestra; Figaro at the Glimmerglass Festival, Canadian Opera Company, and Norwegian National Opera; the title role of *Billy Budd* at Central City Opera; the title role of *Don Giovanni* at Utah Opera; Valentin in *Faust* at Washington National Opera and Houston Grand Opera; Count Almaviva at the Glyndebourne Festival and Houston Grand Opera; Harlekin in *Ariadne auf Naxos* at the Edinburgh International Festival; and Junior in Bernstein’s *A Quiet Place* at New York City Opera.
THIS SEASON  Orpheus’s Double in Eurydice for his debut at the Met, Didymus in Handel’s Theodora at Covent Garden, concerts with Il Pomo d’Oro and Ensemble Matheus, and recitals with pianist Michał Biel throughout Europe and North America. He also gives three performances at London’s Wigmore Hall, where he has a season-long residency.

CAREER HIGHLIGHTS  On the operatic stage, his roles have included Cyrus in Handel’s Belshazzar in Zurich; Orimeno in Cavalli’s Erismena in Aix-en-Provence; the title role of Handel’s Rinaldo in Frankfurt and at the Glyndebourne Festival; Eustazio in Rinaldo in concert with the English Concert in London, Seville, Madrid, and New York; and Unulfo in Rodelinda in Frankfurt and Lille. He has appeared in concert with a number of leading ensembles and orchestras, including Il Giardino d’Amore, Les Arts Florissants, New York Baroque Incorporated, the Orchestre de l’Opéra National de Lyon, the Warsaw National Philharmonic Orchestra, the Houston Symphony, and Music of the Baroque, and at Carnegie Hall, Moscow’s Zaryadye Hall, the Festival Bach Montreal, the Verbier Festival, and Karlsruhe’s Händel-Festspiele, among many others. He was a winner of the Met’s 2016 National Council Auditions.