IGOR STRAVINSKY

THE RAKE’S PROGRESS

<table>
<thead>
<tr>
<th>CONDUCTOR</th>
<th>Susanna Mälkki</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRODUCTION</td>
<td>Jonathan Miller</td>
</tr>
<tr>
<td>SET DESIGNER</td>
<td>Peter J. Davison</td>
</tr>
<tr>
<td>COSTUME DESIGNER</td>
<td>Judy Levin</td>
</tr>
<tr>
<td>LIGHTING DESIGNER</td>
<td>Jennifer Tipton</td>
</tr>
<tr>
<td>REVIVAL STAGE DIRECTOR</td>
<td>J. Knighten Smit</td>
</tr>
</tbody>
</table>

Opera in three acts

Libretto by W. H. Auden and Chester Kallman, based on a series of paintings by William Hogarth

Saturday, June 11, 2022
1:00–4:15 PM

Last time this season

The production of *The Rake’s Progress* was made possible by a generous gift from the *Edgar Foster Daniels Foundation*

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

With this performance and its entire spring season, the Met honors Ukraine, its citizens, and the many lives lost.
The Metropolitan Opera
2021–22 SEASON

The 30th Metropolitan Opera performance of
IGOR STRAVINSKY’S
THE RAKE’S PROGRESS

CONDUCTOR
Susanna Mälkki

IN ORDER OF VOCAL APPEARANCE

ANNE TRULOVE
Golda Schultz

TOM RAKEWELL
Ben Bliss*

TRULOVE
James Creswell

NICK SHADOW
Christian Van Horn

MOTHER GOOSE
Eve Gigliotti

BABA THE TURK
Raehann Bryce-Davis

SELLEM
Tony Stevenson*

KEEPER OF THE MADHOUSE
Paul Corona

RECIPIENT ACCOMPANIST
Jory Vinikour

This performance is being broadcast live over The Toll Brothers–Metropolitan Opera International Radio Network, sponsored by Toll Brothers, America’s luxury homebuilder®, with generous long-term support from the Annenberg Foundation and GRoW @ Annenberg, the Neubauer Family Foundation, the Vincent A. Stabile Endowment for Broadcast Media, and contributions from listeners worldwide.

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, June 11, 2022, 1:00–4:15PM
A scene from Stravinsky’s The Rake’s Progress

Chorus Master  Donald Palumbo
Musical Preparation  Donna Racik, Gareth Morrell, Bradley Moore*, and Jory Vinikour
Assistant Stage Directors  Rory Pelsue and Daniel Rigazzi
Prompter  Donna Racik
Met Titles  Sonya Haddad
Scenery, properties, and electrical props constructed and painted in Metropolitan Opera Shops
Costumes executed by Metropolitan Opera Costume Department
Additional costumes by Arel Studios, New York, and Scafati Theatrical Tailors, New York
Wigs and Makeup constructed and executed by Metropolitan Opera Wig and Makeup Department

The Rake’s Progress is performed by arrangement with Boosey and Hawkes, Inc., publisher and copyright owner. 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.

Bloomberg Philanthropies
Driving Digital Innovation in Arts & Culture
Synopsis

Act I
In and around London, early 20th century. In the garden of Trulove’s house in the country, Anne Trulove and her fiancé, Tom Rakewell, celebrate springtime. Anne’s father, who has doubts about Tom’s character, has arranged an accountant’s job for him in the city, but Tom declines the offer. Alone, he declares his intention to trust his good fortune and enjoy life. When he expresses his wish for money, a stranger appears and introduces himself as Nick Shadow. He tells Tom that a forgotten uncle has died, leaving him a fortune. Anne and Trulove return to hear the good news. Shadow suggests accompanying Tom to London to help settle his affairs, and Tom agrees to pay him for his services in a year and a day. As they leave, Tom promises to send for Anne as soon as everything is arranged. Shadow turns to the audience announcing, “The progress of a rake begins.”

At a brothel in the city, Tom recites the catechism Shadow has taught him to the madam, Mother Goose: to follow nature rather than rules and to seek beauty and pleasure. When asked about love, he becomes momentarily terrified. He is eager to escape as the clock strikes one, but Shadow turns it back an hour and assures Tom that time is his. Tom responds with reflections on love, which he feels he has betrayed, but then accepts Mother Goose’s offer to spend the night with her.

As night falls back in the country, Anne wonders why she hasn’t heard from Tom. She leaves her father’s house, determined to find him.

Act II
At home, Tom is bored and disillusioned with his decadent life and no longer dares to think of Anne. He pronounces his second wish: for happiness. Shadow appears and shows him an image of Baba the Turk, a bearded lady on display at the fair. He suggests that Tom marry her to express his freedom and thus know true happiness. Amused, Tom agrees.

Anne comes to Tom’s house, surprised to see servants enter with strangely shaped packages. Tom arrives in a sedan. Startled at the sight of Anne, he declares himself unworthy and asks her to leave and forget him. Baba calls out from the sedan, and Tom admits to the astonished Anne that he is married. Both wonder what might have been, while Baba interrupts with impatient remarks. Anne faces reality and leaves as a crowd of passersby hails Baba.

In his morning room, Tom sits sulking while Baba chatters away. When he refuses to respond to her affection, she complains bitterly. Tom silences her, then falls into an exhausted sleep, as Baba remains motionless. Shadow wheels in a strange machine that seems to turn stones into bread. Tom awakes, saying “I wish it were true”—only to realize that the machine is what he saw in his dream. Elated, he wonders if, in return for doing one good deed, he might again deserve Anne. Shadow points out the device’s usefulness in fooling potential investors.
**Intermission**  (AT APPROXIMATELY 2:40PM)

**Act III**
Tom’s business venture has ended in ruin, and his belongings—including Baba, who has remained frozen—are up for auction. As gossiping customers examine the objects, Anne enters looking for Tom. The auctioneer, Sellem, begins to hawk various articles. When the crowd bids for Baba, she suddenly resumes her chatter and, indignant at finding her possessions up for sale, tries to order everyone out. She advises Anne to find Tom, who still loves her. Tom and Shadow are heard singing in the street, and Anne rushes out after them while Baba makes a dignified exit.

Shadow has led Tom to a graveyard and reminds him that a year and a day have passed and his payment is due. Tom must end his life by any means he chooses before the stroke of midnight. Suddenly, Shadow offers an alternative: They will gamble for Tom’s soul. Placing his trust in the Queen of Hearts, Tom calls upon Anne as her voice is heard and defeats Shadow. In retaliation, Shadow condemns Tom to insanity and disappears. As dawn breaks, Tom imagines himself Adonis, the lover of Venus.

In an insane asylum, Tom awaits his wedding to Venus, mocked by the other inmates. The keeper admits Anne. Believing her to be Venus, Tom confesses his sins, and for a moment, they imagine timeless love in Elysium. Tom asks her to sing him to sleep. The other inmates are moved by Anne’s voice. Trulove comes to fetch his daughter, and Anne bids the sleeping Tom farewell. When he wakes to find her gone, he cries out for Venus as the inmates mourn Adonis.

**Epilogue**
The principals gather to tell the moral of the story. Anne warns that not every man can hope for someone like her to save him. Baba warns that all men are mad. Tom warns against self-delusion, to Trulove’s agreement. Shadow mourns his role as man’s alter ego. All agree that the devil finds work for idle hands.
In Focus

Igor Stravinsky

The Rake’s Progress

Premiere: Teatro La Fenice, Venice, 1951
One of Stravinsky’s most performed operas, The Rake’s Progress drew inspiration from a series of 18th-century paintings and engravings by William Hogarth that depict the downfall of a wealthy heir into debauchery and insanity. Set to an English libretto by W. H. Auden and Chester Kallman, the opera—which adds the Mephistophelean character of Nick Shadow to the story’s outline—first appeared at Venice’s famed Teatro La Fenice, site of the premieres of Verdi’s Rigoletto and La Traviata, among many others. Stravinsky created the opera during the neoclassical phase of his career, and the score is built around stylistic references to the work of earlier composers, especially Mozart—a controversial concept at a time when many artists preferred forms that were seen as new and untainted. Stravinsky’s brilliant accomplishment of fashioning something entirely original and marvelous from familiar models is one of the glories of this opera. At the same time, The Rake’s Progress maintains a sense of the uncanny, even macabre, that is thoroughly consistent with modern sensibilities. The tale of a young man abandoning a pure existence in the country to be destroyed by the allure of urban life remains relevant, as does the opera’s self-conscious amusement at the naiveté of such a story. But for all its musical and artistic references, the work’s true achievement lies in its taking these various elements and turning them into a gripping piece of musical theater.

The Creators
Igor Stravinsky (1882–1971) was among the 20th century’s most influential and prolific composers. While his initial fame (and notoriety) was due to the scandalous success of his ballet scores, especially The Rite of Spring (1913), he continued to impress and often confound the public with new works in a wide variety of styles throughout his long career. Born in Russia, he lived primarily in France and Switzerland from 1910 to 1939 and afterwards in the United States. W. H. Auden (1907–73) was a British-born author and poet who later became an American citizen. He also wrote libretti for Benjamin Britten and Hans Werner Henze, several of them in collaboration with Brooklyn-born poet and translator Chester Kallman (1921–75). The works of painter and printmaker William Hogarth (1697–1764) embody elements of both realism and fantasy, as well as an extraordinary degree of social criticism.

The Setting
The opera is originally set in early 18th-century London, a richly symbolic representation of the prototypical modern megalopolis and its social ills.
For contrast, some scenes take place in an impossibly idyllic countryside, representing an ironic notion of moral purity. The Met’s current production places the action in an unspecified period reminiscent of the early decades of the 20th century.

**The Music**
Throughout his career, Stravinsky was noted for abrupt shifts from one aesthetic point of view to another. His early, radical phase was followed around 1920 by a turn towards neoclassicism, a style that uses 18th-century forms and methods as points of departure. The score of The Rake’s Progress is an extraordinary blend of reference, parody, and unique musical invention. The bravura baritone role of the demonic Nick Shadow is witty, threatening, and seductive all at once. The chatty character of Baba the Turk, the bearded circus lady whom Tom marries on a whim, is expressed in colorful roulades. Throughout the opera, vocal virtuosity is both employed and caricatured. The first act ends with Anne’s aria declaring her intention to go to London and rescue Tom: The situation and sentiment recall the character of Micaëla in Bizet’s Carmen, but the music is instantly recognizable as descended from Handel at his most martial—evoking, perhaps, a general declaring war. In the opera’s first scene, Shadow’s announcement that Tom has inherited a fortune is answered by the other characters with an elaborate ensemble that builds phrases (in an 18th-century manner) around the words “Be thanked.” Its fugue form, however, is imbued with very modern dissonances: The music both celebrates and mocks the past, while providing a perfect operatic expression for the conflicting emotions of the multiple characters. Complete sincerity, however, is present as well: In Act I, when Tom is being schooled in the ways of a London brothel, he sings a heartfelt aria (“Love, too frequently betrayed”) that momentarily stuns the crowd in its cynicism (represented by harpsichord figures). In the penultimate scene, Anne comforts the insane Tom with a gentle lullaby at stark odds with the grotesque surroundings. Despite all its intellectual acumen and sophistication, the music never wanders too far from its intensely humane center.

**Met History**
The opera had its U.S. premiere at the Met on February 14, 1953, with Fritz Reiner conducting Eugene Conley, Mack Harrell, Hilde Güden, and Blanche Thebom in a production directed by George Balanchine. Stravinsky himself supervised the musical preparation and was in the audience for the opening. After a total of eight performances over the course of two seasons, the opera was not seen again until the present production by Jonathan Miller was unveiled in 1997. James Levine conducted a cast headed by Jerry Hadley, Samuel Ramey, Dawn Upshaw, and Denyce Graves. Levine also led two subsequent revivals—in 2003, with Paul Groves, Stephanie Blythe, and Ramey and Upshaw reprising their performances, and in 2015, featuring Paul Appleby, Gerald Finley, Layla Claire, and Blythe.
Igor Stravinsky and W. H. Auden created the scenario of The Rake’s Progress in the composer’s Hollywood home between November 11 and 18, 1947. The subject was Stravinsky’s choice, but the “moral fable” concept and the three-act structure of the libretto in the draft completed together were Auden’s inventions. On November 20, Auden, back in New York, sent Stravinsky a note explaining a necessary revision in the first scene: The hero’s inheritance should result not from the death of his father, which would destroy the pastoral tone, but from that of an unknown uncle. Inspired by the story of the opera, but with no words to set, Stravinsky composed the prelude to the graveyard scene in Act III, completing it on December 11.

I met Stravinsky for the first time at the same moment that Auden gave the completed libretto to him, in Washington, D.C., on March 31, 1948. Returning to Hollywood from New York five weeks later, Stravinsky began to work on the opera on May 8, adding the title “Festival of May,” from the second line of the libretto, at the head of his first sketch. When I visited him in California at the end of July, he had completed the draft score through Shadow’s line, “You are a rich man,” and in the quartet that follows was sketching Tom Rakewell’s part, underscoring it with a sprinkling of bass notes and an incipit of the string accompaniment.

On my first day in Stravinsky’s home, he played, sang, and groaned the music for me. The visceral intensity and concentration of his performance, reflecting the throes of creation, seemed too private to watch, and for a moment I wanted to escape from the intimacy of the small soundproof room. His rendition of the soprano part was two octaves lower, and the tenor one octave, than the written pitch, and in his struggles to find the orchestra’s notes on the piano from his sketch score, all sense of tempi and rhythm disappeared. He mispronounced every word—“Tom” came out as “Tome”—and since he had not overcome his born-to pronunciation of W’s as guttural V’s, nor shed his thick Russian accent, the text was unrecognizable. At the end, bathed in perspiration, his face beamed with pleasure and pride.

I was to hear no more of the opera until the following February, when Stravinsky played the completed first act for Auden, George Balanchine, and myself in New York. From the beginning of June 1949, I lived in the Stravinsky house. By that time he had written the tenor arias at the beginning of Act II, but was not optimistic about the next pieces to be composed. He had reservations about the characterization of Baba the Turk and Shadow’s arguments for Rakewell to marry her, which he thought specious, abstract, and more likely to baffle than to convince an opera audience.

During the gestation of the opera’s last two acts, I enjoyed the privilege of being able to observe the external signs of Stravinsky’s creative processes at close range. He would ask me to read aloud over and over, and at varying speeds,
the lines of whichever aria, recitative, or ensemble he was about to set to music. He would then memorize them, a line or a couplet at a time, and walk about the house repeating them. The vocabulary was quite unfamiliar to him, but he soon learned it and began to use it in his own conversation—accusing someone of “dilatoriness,” or himself of having to “impose” upon us, which sounded very odd coming from him. His transformation from a primarily French-speaking to an American-speaking artist took place in correspondence with the composition of the opera, and after Rake and until the end of his life, this voracious and constant reader confined himself almost exclusively to books in English (with the notable exception of the romans policiers of Georges Simenon).

In setting words, Stravinsky began by writing rhythms in musical notation above them. While doing this, melodic, intervallic, and harmonic ideas would occur to him and be included either in the same line or just above. In Shadow’s “giddy multitude” aria, for example, the pitches and harmony attached to the words “ought of their duties,” as they came to the composer’s imagination during his preliminary rhythmic sketch, remained unchanged to the final score. In general, tonalities and harmonies were rarely altered form first notation to full score, whereas melodic lines, rhythms, note values, meters, and instrumentation underwent improvements and refinements.

A fair number of crossings-out, followed by rewrites, are characteristic in Stravinsky’s Rake sketches. If an ongoing melodic, harmonic, or rhythmic development suggested itself after a draft had been completed, Stravinsky would add it to the manuscript, squeezing it into a corner or cranny of even the most crowded page, circling it like a speech balloon in a comic strip, and drawing a line, sometimes long and winding but with arrows and road signs, to the place of insertion in the main sketch. Staves were drawn with his several different sizes of stylus on large sheets of manila that he thumbtacked or clipped to a corkboard on the music rack of his piano. The full orchestral score was then written in lead pencil on transparent music paper. For this he worked at a slanted desk with the draft score on a stand just above and would carefully plot the numbers of bars and score systems to fit each page.

Composition was exclusively daytime work for Stravinsky. He invariably began by playing the music he had written the day before. The task of orchestrating was reserved for the evenings. Quite regularly, I would read to him during these soirées, with him interrupting from time to time in order to concentrate on an intricacy of some kind, or to try out a chord on the piano. He was especially keen to hear Russian literature in English—Lermontov, Gogol, Shestov, Rozanov, Goncharov, whose Oblomov was his all-time favorite.

While Stravinsky would reshape and revise musical details while he worked, what strikes us most about the creative process of Rake is not the discrepancies between first and final versions but the overwhelming degree of resemblance,
despite the enormous growth of his powers as an opera composer from the early to the ultimate scenes. Consider only one aspect of this: the ever-greater naturalness of the word setting. The Elizabethan songs of Thomas Campion or those in Shakespeare’s plays are words for music, to be sung with or without an accompaniment of instruments. They do not express ideas and are as simple in thought as possible (unlike, for example, those of John Donne, which, if sung, would lose their sense). The opening scene of Rake follows the Shakespeare-Campion principle of simplicity and pure verbal music: “The woods are green and bird and beast at play / For all things keep this festival of May.”

John Dryden, while collaborating with Henry Purcell on King Arthur, complained of having to “cramp” his verses, but he accepted the constriction “because operas are principally designed for the ear and the eye … My art ought to be subject to his.” Mozart, a century later, added, “Poetry absolutely has to be the obedient daughter of music.” In Act III of Rake, words and music fuse and compliment each other—accent and meter, vocable and vocal register, are in agreement. Stravinsky feels the right speeds and pitch range for polysyllables (“dilatoriness”) and creates an orchestration that enhances verbal articulation, as in the Bedlam chorus, where the accompaniment of pizzicato strings with crisp double-tongued trumpet notes make the consonants sparkle: “Banker, beggar, whore and wit, / In a common darkness sit.”

Stravinsky conducted the first performance of The Rake’s Progress on September 11, 1951, at the Teatro La Fenice in Venice, with Elisabeth Schwarzkopf as Anne, Jennie Tourel as Baba the Turk, Robert Rounseville as Tom Rakewell, Otakar Kraus as Nick Shadow, and Raffaele Ariè as Trulove. The premiere was an ancien-régime event befitting the period, subject, and style of the opera. All pedestrian approaches to the Teatro La Fenice were roped off to segregate ticket holders from members of the Fourth Estate who had come to see them. The super rich arrived at the theater’s canal-side entrance in private gondolas and motor boats. The audience for this last gala, as it seemed then and more so now, was “perfumed, well dressed, and looking [its] best,” as Shadow tells Rakewell that he, as “a bachelor of fashion,” must be himself. The rustle of long silk dresses and the glitter of diamond necklaces and tiaras were unforgettable sounds and sights. La Fenice itself was pre-1789: pink-plush loges, with bunches of scarlet carnations pinned to their balconies, cherubs soaring in the Tiepolo-blue ceiling, periwigged grooms in gold-embroidered livery holding candelabras at each entrance.

Embedded like an oculus in the ceiling above the orchestra was a large round clock that had probably not kept time since the premiere of Rigoletto in the theater a hundred years earlier. How perfectly appropriate for Stravinsky’s tonality-affirming, recitative-and-aria opera for small orchestra and singing voices—as distinguished from the atonal, large symphonic, and quasi-spoken
kind. As Nobel laureate Eugenio Montale wrote in the Corriere della Sera the week after the premiere: “With The Rake’s Progress, a great European warns Europeans not to become barbarians … [They] will respond that without barbarians Europe will lack a new face. And they will continue to write tedious music dramas, not operas constructed like a chamber sonata.”

At the same time, The Rake’s Progress has proved as resilient to reinterpretation through period changing and cultural transposition as any opera in the permanent repertory, in which it has now won a place. Ingmar Bergman successfully made it 19th century and Swedish. Sarah Caldwell updated it to the late 1960s—with Shadow entering in a Rolls-Royce hearse and Baba the Turk as a drag queen doing a sit in at Leonardo’s Last Supper.

—Robert Craft

Stravinsky On Demand

Looking for more music by Igor Stravinsky? Check out Met Opera on Demand, our online streaming service, to enjoy outstanding presentations from past Met seasons, including archival radio broadcasts of The Rake’s Progress and the company’s triple bill of The Rite of Spring, The Nightingale, and Oedipus Rex. Start your seven-day free trial and explore the full catalog of more than 750 complete performances at metoperaondemand.org.
The Cast

Susanna Mälkki
CONDUCTOR (HELSDINKI, FINLAND)

MET HISTORY The Rake’s Progress at the Met, Wozzeck at the Paris Opera, and concerts with the Helsinki Philharmonic Orchestra, New World Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, New York Philharmonic, and Royal Concertgebouw Orchestra.

MET APPEARANCES Kaija Saariaho’s L’Amour de Loin (debut, 2016).

THIS SEASON She has served as chief conductor of the Helsinki Philharmonic Orchestra since 2016 and principal guest conductor of the Los Angeles Philharmonic since 2017. She also held tenures as principal guest conductor of the Gulbenkian Orchestra from 2013 to 2017 and music director of the Ensemble Intercontemporain between 2006 and 2013. She has led productions at the Festival d’Aix-en-Provence, Vienna State Opera, Finnish National Opera, Staatsoper Hamburg, and La Scala, and she has conducted concerts with the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Munich Philharmonic, London Symphony Orchestra, BBC Symphony Orchestra, Swedish Radio Symphony, Chicago Symphony Orchestra, San Francisco Symphony, and Cleveland Orchestra, among others.

Rachann Bryce-Davis
MEZZO-SOPRANO (KEENE, TEXAS)

THIS SEASON Baba the Turk in The Rake’s Progress for her debut at the Met, Azucena in Il Trovatore at LA Opera and in Nurnberg, the Composer in Ariadne auf Naxos at Opera Vlaanderen, the Princess in Suor Angelica in Brussels, Joan of Arc in Tchaikovsky’s The Maid of Orleans in St. Gallen, and recitals in San Francisco and San Antonio.

CAREER HIGHLIGHTS Recent performances include Azucena at the Glimmerglass Festival, Preziosilla in La Forza del Destino in Toulouse, Sara in Roberto Devereux and the Big Stone in the world premiere of Matthew Aucoin’s Eurydice at LA Opera, Eboli in Don Carlos in Nurnberg and at Opera Vlaanderen, Léonor de Guzman in Donizetti’s La Favorite in Palermo, and Mrs. Alexander in Philip Glass’s Satyagraha at Opera Vlaanderen. She sang in the world premiere of Paul Moravec’s Sanctuary Road at Carnegie Hall and has also appeared in concert with the Montreal Symphony Orchestra, Oratorio Society of New York, Tonkünstler Orchestra, American Symphony Orchestra, and South Dakota Symphony Orchestra, among others.

Visit metopera.org.
THE MET ORCHESTRA AT CARNEGIE HALL

The incomparable Met Orchestra takes center stage as it returns to Carnegie Hall for the first time in three years—with Music Director Yannick Nézet-Séguin on the podium for a pair of exhilarating concerts. On June 15, soprano Christine Goerke, tenor Brandon Jovanovich, and bass-baritone Eric Owens join the orchestra for Act I of Wagner’s Die Walküre. Then, on June 16, Maestro Nézet-Séguin leads an all-Berlioz program, featuring mezzo-soprano Joyce DiDonato in excerpts from Les Troyens, as well as the thrilling Symphonie Fantastique.

Also, the Met Orchestra Chamber Ensemble concludes its 2021–22 series with a program of Gershwin, Dohnányi, and Tchaikovsky on June 9.

Learn more at metopera.org/CarnegieHall.
Golda Schultz
SOPRANO (BLOEMFONTEIN, SOUTH AFRICA)

THIS SEASON  Anne Trulove in The Rake’s Progress and the Countess in Le Nozze di Figaro at the Met, Agathe in Der Freischütz and the Countess at the Bavarian State Opera, Adina in L’Elisir d’Amore in Bordeaux, Clara in Porgy and Bess in concert with the NDR Elbphilharmonie Orchestra, and concerts with the Gewandhausorchester Leipzig, New York Philharmonic, and Orchestre de Paris.

MET APPEARANCES  Clara, Sophie in Der Rosenkavalier, Nannetta in Falstaff, and Pamina in Die Zauberflöte (debut, 2017).

CAREER HIGHLIGHTS  She was a member of the ensemble at the Bavarian State Opera, where her roles have included Micaëla in Carmen, Liù in Turandot, Pamina, Musetta in La Bohème, Fiordiligi in Così fan tutte, and Zerlina in Don Giovanni, among others. Recent performances include Dido and Anna in Dido’s Ghost at the Edinburgh International Festival and in London, Liù at the Vienna State Opera, the Countess in Zurich and at the Vienna State Opera and Glyndebourne Festival, Clara in Jake Heggie’s It’s a Wonderful Life at San Francisco Opera, and Susanna in Le Nozze di Figaro at La Scala. Between 2013 and 2014, she was a member of the State Theater in Klagenfurt.

Ben Bliss
TENOR (PRAIRIE VILLAGE, KANSAS)

THIS SEASON  Tom Rakewell in The Rake’s Progress at the Met, Ferrando in Così fan tutte at San Francisco Opera, Handel’s Messiah with the Chicago Symphony Orchestra, Pylade in Iphigénie en Tauride in Rouen, and Bach’s St. Matthew Passion at LA Opera.


CAREER HIGHLIGHTS  Recent performances include Don Ottavio in Barcelona and at Lyric Opera of Chicago and Houston Grand Opera, Belmonte at Lyric Opera of Kansas City, and Ferrando at the Santa Fe Opera and Canadian Opera Company. He has also sung Peter Quint in The Turn of the Screw at Seattle Opera, Robert Wilson in John Adams’s Doctor Atomic at the Santa Fe Opera, Ferrando at Seattle Opera and in Frankfurt, and Tamino in Die Zauberflöte at Opera Philadelphia. He 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.
James Creswell  
BASS (SEATTLE, WASHINGTON)

THIS SEASON  Trulove in *The Rake’s Progress* at the Met, Rocco in *Fidelio* at San Francisco Opera, and Dr. Bartolo in *Le Nozze di Figaro* at the Paris Opera.

MET APPEARANCES  Ashby in *La Fanciulla del West* (debut, 2018).

CAREER HIGHLIGHTS  Recent performances include Prince Gremin in *Eugene Onegin* and Antonio in *Le Nozze di Figaro* at the Santa Fe Opera, Sarastro in *Die Zauberflöte* in Basel, Walter in *Luisa Miller* at English National Opera, Il Cieco in Mascagni’s *Iris* and Sarastro with Scottish Opera, Frère Laurent in *Roméo et Juliette* and Dr. Bartolo at San Francisco Opera, Oroveso in *Norma* in Frankfurt, and Publio in *La Clemenza di Tito* at LA Opera. He has also sung Phorbas in Enescu’s *Œdipe*, the Marquis of Calatrava in *La Forza del Destino*, and the First Nazarene in *Salome* at Dutch National Opera; Sarastro at Garsington Opera; the Blind Ballad-Singer in Britten’s *Gloriana* and Gian Conrado Orsini in Ginastera’s *Bomarzo* in Madrid; Comte des Grieux in *Manon* at San Francisco Opera; Grandfather Frost in Rimsky-Korsakov’s *The Snow Maiden* with Opera North; and Nourabad in *Les Pêcheurs des Perles* and the Commandatore in *Don Giovanni* at English National Opera.

Christian Van Horn  
BASS-BARITONE (ROCKVILLE CENTRE, NEW YORK)

THIS SEASON  Nick Shadow in *The Rake’s Progress*, Raimondo in *Lucia di Lammermoor*, and Figaro in *Le Nozze di Figaro* at the Met; Banquo in *Macbeth* at Lyric Opera of Chicago; *Come Home: A Celebration of Return* at Washington National Opera; and the title role of *Don Giovanni* and Méphistophélès in *Faust* at the Paris Opera.


CAREER HIGHLIGHTS  Recent performances include Walter in *Luisa Miller* at Lyric Opera of Chicago, Claggart in *Billy Budd* and Zoroastro in Handel’s *Orlando* at San Francisco Opera, Escamillo in *Carmen* at the Bavarian State Opera, and Narbal in *Les Troyens* and Publio at the Paris Opera. He has also sung Raimondo at Opera Philadelphia, the Emperor in *The Nightingale and Other Short Fables* at the Canadian Opera Company, Méphistophélès at Lyric Opera of Chicago, Melisso in Handel’s *Alcina* and Raimondo at the Santa Fe Opera, and Oroveso in *Norma* at the Dallas Opera.