Opera in three acts

Libretto by Hugo von Hofmannsthal

Saturday, April 15, 2023
12:00–4:40 PM

The production of Der Rosenkavalier was made possible by a generous gift from Howard Solomon and Sarah Billinghurst Solomon

The revival of this production is made possible by a gift from Sarah Billinghurst Solomon, in memory of Howard Solomon

A co-production of the Metropolitan Opera; Royal Opera House, Covent Garden, London; Teatro Colón, Buenos Aires; and Teatro Regio di Torino

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The Metropolitan Opera
2022–23 SEASON

The 406th Metropolitan Opera performance of
RICHARD STRAUSS’S
DER ROSENKAVALIER

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CONDUCTOR
Simone Young

IN ORDER OF APPEARANCE

OCTAVIAN
Samantha Hankey

THE MARSCHALLIN
Lise Davidsen

MOHAMMED
Billy Conahan

BARON OCHS AUF LERCHENAU
Günther Groissböck

THE MARSCHALLIN’S MAJOR-DOMO
Spencer Hamlin

LACKEYS
Marco Antonio Jordão
Scott Dispensa
Patrick Miller
Jonathan Scott

NOBLE WIDOW
Sidney Fortner

NOBLE ORPHANS
Lianne Coble-Dispensa
Christina Thomson-Anderson
Catherine MiEun Choi-Steckmeyer

Saturday, April 15, 2023, 12:00–4:40PM
A MILLINER
Anne Nonnemacher

AN ANIMAL VENDOR
Dustin Lucas

A NOTARY
Bradley Garvin

VALZACCHI
Thomas Ebenstein

ANNINA
Katharine Goeldner

A HAIRDRESSER
Jonathan Amaro

AN ITALIAN SINGER
René Barbera

LEOPOLD
Patrick Stoffer

HERR VON FANINAL
Brian Mulligan

SOPHIE
Erin Morley*

MARIANNE LEITMETZERIN
Alexandra LoBianco

FANINAL’S MAJOR-DOMO
Corey Bix

A DOCTOR
Frank Colardo

AN INNKEEPER
Tony Stevenson*

WAITERS
Thomas Capobianco
Daniel Rich**
Paul Corona
Christopher Job

A POLICE COMMISSIONER
Scott Conner

* Graduate of the Lindemann Young Artist Development Program
** Member of the Lindemann Young Artist Development Program

Saturday, April 15, 2023, 12:00–4:40PM
Chorus Master  Donald Palumbo  
Musical Preparation  Gareth Morrell, Bradley Moore,*  
Carol Isaac, Israel Gursky, and Eric Melear
Assistant Stage Directors  Marcus Shields and  
J. Knighten Smit
Assistant Set Designer  Blake Palmer
Assistant Set Designer, Properties  Ellie Bye
Stage Band Conductor  Joseph Lawson
Children’s Chorus Director  Anthony Piccolo
Intimacy Direction  Doug Scholz-Carlson
German Diction Coach  Marianne Barrett
Prompter  Carol Isaac
Met Titles  Cori Ellison
Scenery, properties, and electrical props constructed and painted by Metropolitan Opera Shops
Costumes executed by Royal Opera House  
Production Department and Metropolitan Opera Costume Department
Additional costumes by Joe Scafati, New York, and Heather Coiner, Delaware
Additional corsets by Period Corsets, Seattle
Wigs and makeup constructed and executed by Metropolitan Opera Wig and Makeup Department
Animals supervised by All-Tame Animals

This production uses camera-flash effects.

This performance is made possible in part by public funds from the New York State Council on the Arts.

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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.

* Graduate of the Lindemann Young Artist Development Program
Yamaha is the Official Piano of the Metropolitan Opera.
Synopsis

Act I
Vienna, 1911. The Marschallin, Princess Marie-Therese von Werdenberg, has spent the night with her young lover, Octavian, Count Rofrano. They hear voices in the anteroom, and Octavian quickly hides. The unexpected visitor turns out not to be Marie-Therese’s husband, the Feldmarschall, but her country cousin Baron Ochs auf Lerchenau, who discusses his upcoming marriage to Sophie, the young daughter of the extremely wealthy arms dealer Herr von Faninal. Ochs has come to ask the Marschallin’s advice as to which young aristocrat should be chosen to present his fiancée with the traditional silver engagement rose. On a playful whim, the Marschallin suggests Octavian, who suddenly emerges from his hiding place disguised as a chambermaid called “Mariandel.” Ochs instantly starts making advances toward her, but she escapes as the room fills with the daily crowd of petitioners for the Marschallin’s morning levée. Among them is a pair of Italian intriguers, Annina and Valzacchi, whom Ochs hires to track down the pretty servant girl. When the room clears, the Marschallin reflects on her own unhappy marriage and former youth. Octavian returns and passionately declares his love, but he is surprised to find Marie-Therese in a distant and melancholic mood. She can only think about the passing of time and tells him that the day will come when he will leave her for a younger woman. Hurt by her words, Octavian rushes off. The Marschallin summons her page Mohammed and sends him after Octavian with the silver rose.

Intermission (AT APPROXIMATELY 1:30PM)

Act II
On the morning of her engagement, Sophie excitedly awaits the arrival of the Knight of the Rose. Octavian enters with great ceremony and presents her with the silver rose on behalf of Baron Ochs. The two young people feel an instant attraction to each other. Ochs, whom Sophie has never met, now arrives, and both Sophie and Octavian are shocked by his crude manners. When Ochs leaves to discuss the wedding contract, Sophie desperately asks Octavian to help her. Overcome by their feelings, they kiss. Annina and Valzacchi immediately summon Ochs, who takes in the situation with good humor. This infuriates Octavian even more: He draws his sword, and in so doing, slightly grazes Ochs, who calls for a doctor. Sophie tells her father that she will never marry the Baron, while Octavian enlists Annina and Valzacchi’s help to devise a plan to prevent Ochs from marrying Sophie. Left alone with his entourage, Ochs nurses his wounded pride. Annina appears with a letter from Mariandel asking for a rendezvous the next evening. The delighted Ochs rejoices in his latest conquest.

Intermission (AT APPROXIMATELY 3:00PM)
Act III
At a house of ill repute, Annina and Valzacchi prepare a private room for the Baron’s rendezvous with Mariandel. Ochs arrives and begins his seduction of the young girl, but grotesque apparitions suddenly appear from secret panels. The baron’s confusion turns to alarm when Annina, disguised as a poverty-stricken mother, appears with a group of children who claim that Ochs is their father. A police commissioner attempts to restore order. When he interrogates Ochs regarding his intentions with Mariandel, Ochs declares that she is his fiancée. Faninal, summoned anonymously by Octavian, arrives with Sophie, but Ochs pretends not to know either of them. This so upsets Faninal that he takes ill and must be carried off. At the height of the confusion, the Marschallin arrives unexpectedly. Ochs is astonished to discover that Mariandel is in fact Octavian in disguise, but his astonishment turns to thoughts of blackmail when he realizes the true nature of the Marschallin and Octavian’s relationship. The Marschallin, losing all patience, informs her cousin that his marriage plans are finished and that he had better leave. Ochs finally admits defeat and makes a swift exit, pursued by the innkeeper and numerous other creditors. Octavian, Sophie, and the Marschallin are left alone. The Marschallin observes the loss of her lover to the younger woman, as she had predicted, and quietly leaves the room. The young lovers are left alone, wondering whether their future together is merely a dream.

—Robert Carsen

Howard Solomon (1927–2022)
This season’s revival of Der Rosenkavalier is presented in memory of Howard Solomon, a longtime Met Board member who served on the executive committee and chaired the finance committee. Together with his wife, former Assistant General Manager, Artistic, Sarah Billinghurst Solomon, he helped underwrite numerous performances for the company, including new productions of Iphigénie en Tauride, La Damnation de Faust, Boris Godunov, Don Giovanni, Die Fledermaus, and Robert Carsen’s staging of Der Rosenkavalier. Strauss’s grand comedy held particular significance for Solomon, who was listening to the opera when he passed away last year.
In Focus

Richard Strauss

Der Rosenkavalier

Premiere: Königliches Opernhaus, Dresden, 1911
Strauss’s most popular opera was an instant success at its premiere, earning a secure spot in the repertory that has not wavered in the century since. Set in an idealized Vienna of the mid-18th century, it concerns a wise woman of the world who is involved with a much younger lover. Over the course of the opera, she is forced to confront and ultimately accept the laws of time, giving him up to a pretty young heiress. Octavian, the titular “Knight of the Rose,” is sung by a woman—partly as an homage to Mozart’s Cherubino and partly as a nod to the power of illusion, which emerges as an important theme in the opera. Hugo von Hofmannsthal, who would go on to work with Strauss on four more operas, created a fascinating libretto that deftly combines comedy (of both the sophisticated and the slapstick varieties), dreamy nostalgic fantasy, genuine human drama, and light but striking touches of philosophy and social commentary. Strauss’s magnificent score, likewise, works on several levels, combining the refinement of Mozart with the epic grandeur of Wagner. The result is a unique achievement: a grand opera that is as vast and complex as it is humane and charming.

The Creators
Richard Strauss (1864–1949) composed an impressive body of orchestral works and songs before turning to opera. After two early failures, Strauss caused a theatrical sensation with Salome (1905), and from then on, the balance of his long career was largely dedicated to the stage. His next opera, Elektra (1909), was his first collaboration with librettist Hugo von Hofmannsthal (1874–1929), a partnership that became one of the most remarkable in theater 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 Setting
The opera was originally set in Vienna in the 1740s. Genuine historical references (to the Empress Maria Theresa, the wars in the Low Countries, and the Imperial “Morals Police”) are merged with fictitious inventions (like the “noble custom” of the presentation of the silver rose to a fiancée) and anachronisms (such as the Viennese Waltz, which did not yet exist). It’s a mixture that creates a seductive mythical landscape, a ceremonious and impossibly beautiful Vienna-that-never-was. The Met’s current production moves the timeframe to 1911, the year of the opera’s premiere, amidst a declining Habsburg Empire.
The Music
The score of Der Rosenkavalier is lush, rich, and romantic to an extraordinary degree—perhaps surprisingly so, considering that the composer had written the disturbingly edgy and modern Elektra only two years earlier. The presentation of the rose, with its soaring vocal lines sprinkled with chromatic figures reflecting the shimmering of the silver rose (a motif that reappears with renewed poignancy at the very end) is ravishingly beautiful. Waltzes appear frequently, sometimes bumptious, sometimes elegant: Ochs’s musings at the end of Act II are both. In fact, the relationship between the banal and the sublime is expressed through the music as well as the libretto: The clunky tune of the tavern music in the early part of Act III later assumes a different texture and becomes the famous final trio, a gorgeous blend of female voices that is among the supreme accomplishments of lyric theater. The score also contains comic depictions of chaos and confusion, like the various characters competing for the Marschallin’s attention in Act I, the skirt-chasing lackeys of Act II, and, most of all, the screaming children and ghostly apparitions of Act III. The seemingly effortless musical craft of these passages masks the fact that the score is devilishly difficult to perform, ranked by instrumentalists among the most demanding in the repertory.

Met History
Alfred Hertz conducted the 1913 U.S. premiere of Der Rosenkavalier at the Met, starring Frieda Hempel as the Marschallin. Maria Jeritza, a favorite soprano of both Strauss and Puccini, was a dazzling Octavian in the 1920s, and Lotte Lehmann, with whom Strauss had worked extensively in Europe, was the reigning Marschallin from 1935 to 1945. The 1949 Opening Night broadcast of Der Rosenkavalier in the then-new medium of television featured Risë Stevens as Octavian, Eleanor Steber as the Marschallin, and the debut of Ema Berger as Sophie. Régine Crespin made her Met debut as the Marschallin in 1962 in a revival directed by Lotte Lehmann, and in 1964, Elisabeth Schwarzkopf made her only Met appearances as the Marschallin. A new production by Nathaniel Merrill had its premiere in 1969 with Karl Böhm conducting Leonie Rysanek, Walter Berry, Reri Grist, and Christa Ludwig. Its 1976 run marked the Met debut of Tatiana Troyanos as Octavian, with Luciano Pavarotti singing his first of 15 appearances as the Italian Singer. Carlos Kleiber led seven notable performances during the 1990–91 season, and over the course of his Met career, James Levine conducted 49 performances of the piece. Robert Carsen’s production had its premiere in 2017, with Renée Fleming and Elīna Garanča giving their final career performances as the Marschallin and Octavian, respectively, alongside Erin Morley as Sophie and Günther Groissböck as Ochs, conducted by Sebastian Weigle.
Before January 26, 1911, Richard Strauss was renowned as the leader of Germany’s musical avant-garde. His remarkable tone poems had extended orchestral writing to new levels, and his most recent operas, Salome (1905) and Elektra (1909), shocked audiences by seeming to push musical harmony, as well as subject matter, almost to the limit. But after the premiere of his new opera, all that changed. As he himself explained when Allied soldiers knocked on his door in April 1945, “I am Richard Strauss, composer of Der Rosenkavalier.”

It all began in early February 1909 with a chance remark by the poet Hugo von Hofmannsthal to his erudite friend Count Harry Kessler. Hofmannsthal’s play Elektra had been the basis of Strauss’s opera, and he was looking for a new, preferably light, subject with which he could tempt Strauss to continue their collaboration. Did Kessler have any ideas? Kessler mentioned a new opéra bouffe that he had just seen in Paris by Claude Terrasse, based on Les Aventures du Chevalier de Faublas, an erotic 18th-century novel. Hofmannsthal was intrigued, read the novel (Kessler’s library was extensive), and the next day pondered mixing its characters with those of Molière’s play Monsieur de Pourceaugnac to create a new drama.

Kessler’s diary charts the fascinating creation of a scenario for Der Rosenkavalier, with the two men firing suggestions and alterations at each other over the course of the next few days as they refined the action, revised the characters, borrowed ideas from other sources (mostly French, though Hogarth’s series of paintings Marriage à la Mode also contributed), and occasionally even reordered the acts. On February 11, Hofmannsthal wrote to Strauss, “I have spent three quiet afternoons drafting the full and entirely original scenario for an opera, full of burlesque situations and characters, with lively action, pellucid almost like a pantomime. There are opportunities in it for lyrical passages, for fun and humor, even for a small ballet … It contains two big parts, one for baritone and another for a graceful girl dressed up as a man à la [Geraldine] Farrar or Mary Garden. Period: the old Vienna under the Empress Maria Theresa.”

The ballet disappeared, and the baritone became the comic bass role of Baron Ochs auf Lerchenau. The graceful girl dressed up as a man turned into Octavian, the young nobleman who, almost by accident, becomes the Knight of the Rose after which the opera is titled. (Der Rosenkavalier replaced Ochs auf Lerchenau as the title a few months before the premiere.) Operagoers will notice something important missing from Hofmannsthal’s initial description—the Marschallin, Princess Werdenberg, who only gradually evolved into the central figure of the drama, and who has become one of the most beloved characters in all of opera.

By the middle of April, Hofmannsthal had sent Strauss the libretto of the opening scene. “Am impatiently waiting for the next installment,” Strauss wrote back. “The opening scene is delightful: It’ll set itself to music like oil and melted butter: I’m hatching it out already. You’re Da Ponte and Scribe rolled into one.”
Hofmannsthal was gratified by the composer’s reaction and promised the rest of the first act within a few days, but he warned, “Not all passages, of course, will be as ‘good’ to set to music as this first, purely lyrical one. There are bound to be sticky patches, too.” Then he added in a P.S.: “Do try and think of an old-fashioned Viennese waltz, sweet and yet saucy, which must pervade the whole of the last act.” There were, indeed, “sticky patches” to come. Strauss, ever the experienced man of the theater, was polite, but firm, in asking for some major revisions, for instance to the structure of Act II.

For Der Rosenkavalier, Hofmannsthal created a world that never existed, but seems entirely true, because of the libretto’s astonishing level of detail. “Every relationship between two people is unique; it is a highly individual and delicate, yet substantial thing. Understanding this and using it as the raw material of my creations is perhaps my thing,” he wrote to a friend. Elsewhere, he observed, “Manners are walls, disguised with mirrors … manners are based on a profound conception of the necessity of isolation, while upholding—deliberately upholding—the illusion of contact.”

To this end, Hofmannsthal created a society that owes some of its elements to history but most to the poet’s fertile imagination. He developed a specific “speech costume” for each of his characters that instantly conveys not only their place within Rosenkavalier’s society, but how they view those with whom they interact. The nuances of this unique amalgam of German (with its polite and familiar verb forms), Viennese dialects, borrowed French terms, and occasional slang is largely lost on non-German speakers, but it inspired Strauss to create a score that matches the libretto in its attention to detail, while gloriously sweeping the audience into the enchanting world of the opera.

Sometimes the musical specifics are obvious: the bird songs at the beginning of the first scene or the flames appearing as the candles are lit at the beginning of Act III. Others reflect Strauss’s sense of humor: In Act I, when the Marschallin tells Baron Ochs that she had a migraine that morning, the oboe very softly (and slyly) plays a motif associated with the lovemaking that had gone on before the curtain was raised, leaving no doubt about exactly what that “migraine” was—and is instantly followed by the flutes and piccolo giggling at the oboe’s impishness. Later in the act, when the animal vendor announces that his lapdogs are house-trained, two flutes and the first violins play a staccato, descending chromatic scale of 16th notes, letting us know that’s not true.

But more important are the numerous occasions during which Strauss adds details to the characters through his music, such as when the Marschallin tells Octavian that one day he’ll meet a woman who is younger and prettier than she is. With his unerring sense of characterization, Strauss inserted a slight hesitation, two eighth-note rests, between “younger” and “and prettier,” deftly letting us know that it’s a little more difficult for the Marschallin to admit that a woman is prettier than to admit that she’s younger.
It was Strauss himself who added the two most famous words in the opera. Hofmannsthal’s libretto for the end of Act III moves directly from Faninal’s words, “That’s how young people are” to the second part of Sophie and Octavian’s duet. But Strauss understood it would be impossible for the opera’s most important figure to make her last appearance as a mere walk-on, so he added her response to Faninal’s observation, her beloved—and utterly perfect—“Ja, ja.”

Bringing this new level of detail in words and music to life on stage was quite beyond the skill of the resident stage director of the Dresden Court Opera, and the first rehearsal was a disaster. Strauss—without asking the permission of the theater—begged Max Reinhardt to come and save the day, something the head of the theater only discovered when he read it in the newspaper. Initially, Reinhardt was forbidden to set foot on stage, but there was such an obvious improvement after his first day in Dresden that he was given free rein. But even so, his name did not appear in the program. In gratitude for saving their opera, Strauss and Hofmannsthal wrote *Ariadne auf Naxos* for Reinhardt.

The first performance of *Der Rosenkavalier* was the most successful of Strauss’s career. At first, critics didn’t understand the new work, but the public adored it. Dresden gave it more than 50 times that first year and had to install a post office in the theater to handle ticket requests. The German railway put on special trains from Berlin to Dresden: round trip fare and an orchestra seat for 16 and a half marks. Ten days after that first performance, *The New York Times* devoted an entire page to the new opera under the headline “Richard Strauss Enters the Field of Comic Opera.” Readers were treated to photos of Alfred Roller’s costume designs and of characters on stage, three excerpts from the score (!), and several hundred words on the opera itself, as well as the furor it had created. This was on February 5, 1911, almost three years before the Met first presented the new work in the United States.

The morning of the premiere, Strauss was going over some last-minute details of the score with the conductor when suddenly they were interrupted by his wife, Pauline, who had arrived in town the evening before. “You’ve talked enough, Ricky, come along with me to Prager Strasse,” she ordered. “I have to buy something to put on my head.” Strauss obediently went along to Dresden’s most fashionable shopping district to shop for a hat. That evening Pauline took her place in her box wearing a spectacular gold turban. As one writer observed, it was “a victor’s crown, in every sense.”

—Paul Thomason

*The Met is saddened by the recent passing of opera writer and commentator Paul Thomason. In addition to his many writings for Met publications, Thomason contributed his passion and expertise to the vast majority of the company’s archival SiriusXM broadcasts.*
The Cast

Simone Young
CONDUCTOR (SYDNEY, AUSTRALIA)

This season, Der Rosenkavalier at the Met, Salome at the Paris Opera, Fidelio in concert with the Sydney Symphony Orchestra, Verdi’s Requiem with the Orchestre National de Lyon, Capriccio in concert with Australia’s Victorian Opera, and concerts with the Sydney Symphony Orchestra, Orchestre National de France, Orquesta Nacional de España, Orchestre de la Suisse Romande, Berlin Philharmonic, and Philharmonia Zurich.


Career highlights: In 2022, she became chief conductor of the Sydney Symphony Orchestra. She served as principal guest conductor of the Orchestre Chambre de Lausanne from 2017 to 2020, principal conductor of the Bergen Philharmonic Orchestra from 1998 to 2002, artistic director of Opera Australia from 2001 to 2003, principal guest conductor of Lisbon’s Gulbenkian Orchestra, and artistic director of Staatsoper Hamburg and chief music director of the Hamburg Philharmonic State Orchestra from 2005 to 2015. She has conducted many of the world’s leading orchestras and at the Vienna State Opera, Staatsoper Berlin, Bavarian State Opera, Royal Swedish Opera, and in Zurich, Frankfurt, and Dresden, among others.

Lise Davidsen
SOPRANO (STOKKE, NORWAY)

This season, The Marschallin in Der Rosenkavalier at the Met, Giorgetta in Il Tabarro and a solo recital in Barcelona, Elisabeth in Tannhäuser and Elisabetta di Valois in Don Carlo at Covent Garden, Elisabeth at Staatsoper Berlin, Verdi’s Requiem at the Verbier Festival, and a concert with the Turku Philharmonic Orchestra. She is also artist-in-residence at the Bergen International Festival, where she leads master classes and appears in the title role of Tosca in concert, Verdi’s Requiem, and a solo recital.

Met Appearances: Chrysothemis in Elektra, the title role of Ariadne auf Naxos, Eva in Die Meistersinger von Nürnberg, and Lisa in The Queen of Spades (debut, 2019).

Career highlights: Recent performances include Sieglinde in Die Walküre and Elisabeth at the Bayreuth Festival, Ellen Orford in Peter Grimes and Sieglinde at the Vienna State Opera, and Leonore in Fidelio in Florence. She has also sung Sieglinde at the Deutsche Oper Berlin, Leonore at Covent Garden and in concert in Montreal, Ellen Orford in concert at Bucharest’s George Enescu Festival, Elisabeth at the Bavarian State Opera and in Zurich, Lisa in Stuttgart, and Ariadne in Aix-en-Provence and at the Vienna State Opera and Glyndebourne Festival.
Katharine Goeldner  
MEZZO-SOPRANO (SIGOURNEY, IOWA)

**THIS SEASON**  Annina in *Der Rosenkavalier* at the Met and Iris in Tobias Picker’s *Awakenings* at Boston’s Odyssey Opera.


**CAREER HIGHLIGHTS**  Recent performances include Iris in the world premiere of *Awakenings* at Opera Theatre of Saint Louis, Herodias in *Salome* at Tulsa Opera and the Bard College Conservatory of Music, Ruth in *Pirates of Penzance* at the Atlanta Opera, Madame Larina in *Eugene Onegin* at the Santa Fe Opera, Amneris in *Aida* with the Boston Youth Symphony Orchestras, Ma Joad in Ricky Ian Gordon’s *The Grapes of Wrath* at Michigan Opera Theatre, and Fricka in *Die Walküre* in concert in Augsburg. She has also appeared at Covent Garden, Dutch National Opera, Welsh National Opera, the Savonlinna Opera Festival, Lyric Opera of Chicago, New York City Opera, and in Toulouse, Lyon, Salzburg, and Madrid, among others.

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Samantha Hankey  
MEZZO-SOPRANO (MARSHFIELD, MASSACHUSETTS)

**THIS SEASON**  Octavian in *Der Rosenkavalier* at the Met, Federico García Lorca in Osvaldo Golijov’s *Ainadamar* at Scottish Opera, Hänsel in *Hänsel und Gretel* at Lyric Opera of Chicago, Dorabella in *Cosi fan tutte* at Palm Beach Opera, Mélisande in *Pelléas et Mélisande* at the Santa Fe Opera, and a recital at Carnegie Hall.


**CAREER HIGHLIGHTS**  Between 2019 and 2021, she was a member of the ensemble at the Bavarian State Opera, where her roles have included Octavian, Cherubino in *Le Nozze di Figaro*, Carmen in Marina Abramović’s *7 Deaths of Maria Callas*, Wellgunde in *Das Rheingold*, the Second Lady in *Die Zauberflöte*, and Hänsel. She has also sung Ruggiero in *Alcina* at the Glyndebourne Festival, Dorabella at San Diego Opera, the Composer in *Ariadne auf Naxos* in Barcelona, the Second Lady at the Dallas Opera, Cherubino in Zurich, the title role of *Agrippina* in concert with Il Pomo d’Oro, Siébel in *Faust* in Geneva, and Rosina in *Il Barbiere di Siviglia* at the Norwegian National Opera.

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René Barbera  
TENOR (SAN ANTONIO, TEXAS)

**This Season** The Italian Singer in *Der Rosenkavalier* at the Met, Verdi’s Requiem with Tokyo’s NHK Symphony Orchestra, the Duke of Mantua in *Rigoletto* at the Dallas Opera, Fenton in *Falstaff* in Venice, Nemorino in *L’Elisir d’Amore* in Oman, Elvino in *La Sonnambula* in Liège, Ernesto in *Don Pasquale* in Palermo, and Adelberto in *Adelaide di Borgogna* and concerts at Pesaro’s Rossini Opera Festival.

**Met Appearances** Lindoro in *L’Italiana in Algeri* (debut, 2016).

**Career Highlights** Recent performances include Count Almaviva in *Il Barbiere di Siviglia* in Rome and at the Paris Opera, Nadir in *Les Pêcheurs de Perles* at the Dallas Opera, Nemorino at La Scala, Don Ramiro in *La Cenerentola* in Tokyo, and Arturo in *I Puritani* with Washington Concert Opera. He has also sung Count Almaviva in Tokyo, Genoa, and at the Vienna State Opera and Dutch National Opera; Alfredo in *La Traviata* at Spain’s Festival Castell de Peralada, La Scala, and in Dresden; Idamore in Donizetti’s *Il Paria* in concert with London's Opera Rara; the title role of *Idomeneo* in Palermo; Percy in *Anna Bolena* in Rome; and Roberto in *Maria Stuarda* in concert at Paris’s Théâtre des Champs-Elysées.

Erin Morley  
SOPRANO (SALT LAKE CITY, UTAH)

**This Season** Sophie in *Der Rosenkavalier* and Pamina in *Die Zauberflöte* at the Met, Gilda in *Rigoletto* at the Vienna State Opera, Poulenc’s *Gloria* with the Netherlands Philharmonic Orchestra, Morgana in *Alcina* in concert with Les Musiciens du Louvre, and Beethoven’s *Missa Solemnis* with the Chicago Symphony Orchestra.

**Met Appearances** Since her 2008 debut as the First Madrigal Singer in *Manon Lescaut*, she has sung more than 100 performances of 15 roles, including Gilda, the title role of Matthew Aucoin’s *Eurydice*, Sister Constance in *Dialogues des Carmélites*, Pamina in *The Magic Flute*, Olympia in *Les Contes d’Hoffmann*, Sophie, and Woglinde in the *Ring* cycle.

**Career Highlights** Recent performances include Norina in *Don Pasquale* at the Glyndebourne Festival, the title role of *Lakmé* with Washington Concert Opera, Zerbinetta in *Ariadne auf Naxos* at La Scala and the Bavarian State Opera, Gilda at Staatsoper Berlin, Isabelle in *Robert le Diable* in concert in Bordeaux, and Tytania in *A Midsummer Night’s Dream* at the Santa Fe 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.
Thomas Ebenstein  
**TENOR (CARINTHIA, AUSTRIA)**

**THIS SEASON** Valzacchi in *Der Rosenkavalier* at the Met; Mime in *Siegfried* in Klagenfurt; Monostatos in *Die Zauberflöte*, the Dancing Master in *Ariadne auf Naxos*, Valzacchi, Alfred in *Die Fledermaus*, Aegisth in *Elektra*, the First Jew in *Salome*, the Shabby Peasant in *Lady Macbeth of Mtsensk*, and Guillot de Morfontaine in *Manon* at the Vienna State Opera; Alfred in Dresden; Caliban in Thomas Adès’s *The Tempest* at La Scala; Don Basilio in *Le Nozze di Figaro* in Hamburg; and Dr. Caius in *Falstaff* at the Salzburg Festival.

**MET APPEARANCES** Valzacchi (debut, 2019).

**CAREER HIGHLIGHTS** Since 2012, he has been a member of the ensemble at the Vienna State Opera, where his most recent roles have included Monsieur Taupe in *Capriccio*, Shuysky in *Boris Godunov*, Bob Boles in *Peter Grimes*, Arnalta in *L’Incoronazione di Poppea*, the Four Servants in *Les Contes d’Hoffmann*, Vítek in *The Makropulos Case*, and Kudrjáš in *Kát’a Kabanová*. Between 2003 and 2012, he was a member of the ensemble at the Komische Oper Berlin, where he sang Don Ottavio in *Don Giovanni*, Pedrillo in *Die Entführung aus dem Serail*, Jaquino in *Fidelio*, David in *Die Meistersinger von Nürnberg*, and Andres in *Wozzeck*, among many others.

Günther Groissböck  
**BASS (WAIDHOFEN, AUSTRIA)**

**THIS SEASON** Baron Ochs in *Der Rosenkavalier*, King Heinrich in *Lohengrin*, and Filippo II in *Don Carlo* at the Met; Colline in *La Bohème*, Sarastro in *Die Zauberflöte*, and Boris Ismailov in *Lady Macbeth of Mtsensk* at the Vienna State Opera; Kecal in *The Bartered Bride*, Prince Gremin in *Eugene Onegin*, and Vodnik in *Rusalka* at the Bavarian State Opera; Wotan in *Das Rheingold* and *Die Walküre* with the Hungarian Radio Symphony Orchestra; Caspar in *Der Freischütz* in Dresden; and a recital in Graz.


**CAREER HIGHLIGHTS** He has appeared at most of the world’s leading opera houses, including Dutch National Opera, La Scala, Moscow’s Bolshoi Theatre, the Deutsche Oper Berlin, Covent Garden, the Paris Opera, the Bayreuth Festival, Staatsoper Berlin, Bucharest’s George Enescu Festival, Lyric Opera of Chicago, Houston Grand Opera, LA Opera, Washington National Opera, and in Verona, Leipzig, Wiesbaden, Baden-Baden, Geneva, Madrid, Barcelona, Valencia, Hamburg, Cologne, Orange, Zurich, and Tokyo, among others.

Visit metopera.org.
Brian Mulligan
BARITONE (ENDICOTT, NEW YORK)

**THIS SEASON** Faninal in *Der Rosenkavalier* and the Herald in *Lohengrin* at the Met.


**CAREER HIGHLIGHTS** Recent performances include Kurwenal in *Tristan und Isolde* at Naples’s Teatro di San Carlo, Wotan in *Das Rheingold* at the Bregenz Festival, Amfortas in *Parsifal* and Creon in Enescu’s *Œdipe* at the Paris Opera, Wotan in *Die Walküre* in Stuttgart, Don Pizarro in *Fidelio* at Irish National Opera, and Jochanaan in *Salome* at Dutch National Opera. He has also sung Creon at the Salzburg Festival; Mandryka in *Arabella*, Gunther in *Götterdämmerung*, Donner in *Das Rheingold*, the title role of *Sweeney Todd*, and Richard Nixon in John Adams’s *Nixon in China* at San Francisco Opera; Golaud in *Pelléas et Mélisande* at Dutch National Opera; Peter in *Hänsel und Gretel* at Lyric Opera of Chicago; Zurga in *Les Pêcheurs de Perles* in Zurich; Amfortas and Golaud in Frankfurt; and Balstrode in *Peter Grimes* at the Vienna State Opera.