

Christoph Willibald Gluck

Orfeo ed Euridice

CONDUCTOR
James Levine

PRODUCTION
Mark Morris

SET DESIGNER
Allen Moyer

COSTUME DESIGNER
Isaac Mizrahi

LIGHTING DESIGNER
James F. Ingalls

CHOREOGRAPHER
Mark Morris

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

Opera in three acts

Libretto by Ranieri de'Calzabigi

Saturday, January 24, 2009, 1:00–2:35pm

The production of *Orfeo ed Euridice* is made possible by a generous gift from **Mr. and Mrs. Wilmer J. Thomas, Jr.**

The revival of this production was made possible by a gift from the Charles and Mildred Schnurmacher Foundation, Inc.

The Metropolitan Opera

2008–09 Season

The 91st Metropolitan Opera performance of

Christoph Willibald Gluck's

Orfeo ed Euridice

This performance is broadcast live over The Toll Brothers–Metropolitan Opera International Radio Network, sponsored by **Toll Brothers, America's luxury home builder®**, with generous long-term support from **The Annenberg Foundation** and the **Vincent A. Stabile Endowment for Broadcast Media**, and through contributions from **listeners worldwide**.

This performance is also being broadcast live on Metropolitan Opera Radio on SIRIUS channel 78 and XM channel 79.

Conductor
James Levine

IN ORDER OF APPEARANCE

Orfeo
Stephanie Blythe *

Amor
Heidi Grant Murphy *

Euridice
Danielle de Niese *

HARPSICHORD
Joshua Greene

Orfeo ed Euridice is performed without intermission.

Saturday, January 24, 2009, 1:00–2:35pm

This afternoon's performance is being transmitted live in high definition to movie theaters worldwide. *The Met: Live in HD* series is made possible by a generous grant from the Neubauer Family Foundation.



Ken Howard/Metropolitan Opera

Danielle de Niese
as Euridice and
Stephanie Blythe
as Orfeo in Gluck's
Orfeo ed Euridice.

Chorus Master **Donald Palumbo**
Musical Preparation **Dennis Giauque, Bradley Moore,
Joshua Greene, Kazem Abdullah, and Leonardo Vordoni**
Assistant Stage Directors **Eric Einhorn, David Kneuss, and
Gina Lapinski**

Stage Band Conductor **Gregory Buchalter**
Met Titles **Francis Rizzo**

Assistants to Mark Morris **Matthew Rose and Joe Bowie**
Associate Costume Designer **Courtney Logan**
Scenery, properties, and electrical props constructed and
painted in **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume
Department**

Wigs executed by **Metropolitan Opera Wig Department**

Performed in the Vienna version, 1762, edited by
Ann Amalie Albert and Ludwig Finscher, by arrangement
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Act I

SCENE 1 A lonely grove—Euridice's grave

Nymphs and shepherds lament the death of Euridice, who was bitten by a snake ("Ah, se intorno a quest'urna funesta"). Left alone, Orfeo, Euridice's husband, adds his voice to the rites ("Chiamo il mio ben così"). Only Echo replies. Orfeo vows to rescue Euridice from the underworld ("Numi! barbari numi").

SCENE 2

Amor, god of love, appears with word that Jove, pitying Orfeo, will allow him to descend into the land of the dead to retrieve Euridice. To make this trial more difficult, Orfeo must neither look at Euridice, nor explain why looking is forbidden. Otherwise he will lose her forever ("Gli sguardi trattieni"). Orfeo agrees and begins his voyage.

Act II

SCENE 1 The Gate of Hades

Furies and ghosts try to deny Orfeo's passage to the underworld ("Chi mai dell'Erebo"). His lament softens and placates them. He is eventually allowed to pass through to the Elysian Fields.

SCENE 2 Elysium

Orfeo is moved by the beauty of the landscape ("Che puro ciel, che chiaro sol"). Heroes and heroines bring Euridice to him ("Torna, o bella, al tuo consorte"). Without looking at her, he takes her away.

Act III

SCENE 1 A dark labyrinth

Orfeo leads Euridice toward the upper world, forbidden to look at her ("Vieni, segui i miei passi"). Orfeo can't explain ("Vieni, appaga il tuo consorte!"). Euridice panics at the thought of a life without the love of Orfeo ("Che fiero momento"). In desperation he turns to her. She dies, again. Grief-stricken, Orfeo wonders how he can live without her ("Che farò senza Euridice?"). He decides to kill himself.

SCENE 2

Amor reappears and stays Orfeo's hand. In response to Orfeo's deep love and devotion, Amor revives Euridice, again. The three return to Earth.

SCENE 3 The Temple of Love

Orfeo, Euridice, Amor, the nymphs, and the shepherds all celebrate the power of love with song and dance ("Trionfi Amore!").

Christoph Willibald Gluck

Orfeo ed Euridice

Premiere: Court Theatre (Burgtheater), Vienna, 1762

The myth of the musician Orpheus—who travels to the underworld to retrieve his dead wife, Eurydice—probes the deepest questions of desire, grief, and the power (and limits) of art. The story is the subject of opera’s oldest surviving score (Jacopo Peri’s *Euridice*, 1600) and of the oldest opera still being performed (Monteverdi’s *L’Orfeo*, 1607). Gluck and his librettist, Calzabigi, turned to this legend as the basis for a work as they were developing their ideas for a new kind of opera. Disillusioned with the inflexible forms of the genre as they existed at the time, Gluck sought to reform the operatic stage with a visionary and seamless union of music, poetry, and dance. Specifically, he wanted the singers to serve the drama, and not the reverse. The recent popularity of Handel’s operas has shown that many operas written prior to Gluck’s reforms have a power that still resonates. But there is no denying that *Orfeo ed Euridice*, with its score of transcendent and irresistible beauty, helped expand the public’s idea of opera’s theatrical potential. Mozart and Wagner were among the successors to Gluck who openly acknowledged their debt to his vision.

The Creators

Christoph Willibald Gluck (1714–1787) was born in Bavaria and studied music in Milan. He joined an orchestra and learned about the art of opera production in that city, where his first operas were produced. Gluck traveled extensively throughout Europe, attracting students and disciples to his philosophy of an all-encompassing operatic-theatrical experience. After notable successes in London, Prague, Dresden, and especially Paris, Gluck had his greatest achievements in Vienna, where he died in 1787. His librettist for *Orfeo ed Euridice* was the remarkable Italian poet Ranieri de’Calzabigi (1714–1795). Thanks to many years spent in Paris, he had been influenced by French drama and shared Gluck’s zeal for an ideal musical theater. Calzabigi’s preface to the libretto of their subsequent collaboration, *Alceste*, spelled out the pair’s ideas for operatic reform.

The Setting

The opera is set in an idealized Greek countryside and in the mythological underworld. These settings are more conceptual than geographic, and notions of how they should appear can (and rightly do) change in every era.

The Music

Gluck consciously avoided the sheer vocal fireworks that he felt had compromised the drama of opera during the era of the castrati—male singers who had been surgically altered before puberty to preserve their high voices. Castrati dominated opera to such an extent that composers, Gluck felt, were compelled to compromise their own talents in order to display these singers' technical brilliance. He did not originally dispense with castrati, but the castrato role of Orfeo was given an opportunity to impress through musical and dramatic refinement (a "noble simplicity," in Calzabigi's words), rather than vocal pyrotechnics. This is immediately apparent in his two most notable solos, "Che puro ciel" and "Che farò senza Euridice?," heartrending arias without a single over-the-top moment. Even the dance music manages to be thoroughly convincing and subversively disturbing while retaining this notable simplicity.

Orfeo ed Euridice at the Met

Orfeo ed Euridice was presented early in the Met's history: on a single night on tour in Boston in 1885, sung in German, and for eight performances in the 1891–92 season. It appeared as the curtain-raiser for the Met premiere of *Pagliacci* on December 11, 1893. Arturo Toscanini was a great admirer of the opera and showcased it on its own, featuring the great American contralto Louise Homer, from 1909–1914. George Balanchine created a dance-intensive production in 1936 that was quickly replaced by another in 1938. Risè Stevens starred in a production in 1955 that also featured Hilde Güden and Roberta Peters, and Richard Bonyngé conducted a notable production in 1970 with Grace Bumbry as Orfeo; when it was revived two seasons later, Marilyn Horne sang the role. *Orfeo ed Euridice* is a masterpiece that has attracted top artists across time. In addition to Toscanini and Bonyngé, its conductors include Arthur Bodanzky, Walter Damrosch, Eric Leinsdorf, Charles Mackerras, Pierre Monteux, and Bruno Walter. The Met's current production had its premiere on May 2, 2007, with James Levine conducting, Maija Kovalevska as Euridice, Heidi Grant Murphy as Amor, and David Daniels as Orfeo—the first (and only) man to sing the role at the Met.

Program Note

"I agree with you that of all my compositions *Orphée* is the only acceptable one. I ask forgiveness of the god of taste for having deafened my audience with my other operas."

—Christoph Willibald Gluck (1714–1787),
writing to Jean François de la Harpe in 1777

History often disagrees with a composer's assessment of his own output. And it's quite possible that Gluck, who was writing to a public enemy of his work, was deliberately being at least a bit facetious in denigrating his operas such as *Alceste* and *Iphigénie en Aulide*. But what is interesting about his statement is the revelation that even someone who was firmly in an opposing artistic camp could not help but admire Gluck's opera on the myth of Orpheus.

It's probably not going too far to say that Orpheus (or Orfeo, or Orphée) was the godfather of opera itself. According to Greek and Roman writers, he was the son of one of the muses and a Thracian prince, which makes him more than mortal, but less than a god. From his muse mother he received the gift of music. When his bride, Eurydice, died of a snake bite immediately after their wedding, Orpheus dared something no man had ever done before. He descended into the underworld and played for the gods, asking for Eurydice's return.

It was inevitable that a story combining the power of love with the power of music would appeal to composers. Though historians disagree about what, exactly, was the very first opera, Claudio Monteverdi's *L'Orfeo*, first given in Mantua in February 1607, intertwined music and poetry in a way that brought the familiar Orpheus myth to life with a dramatic impact quite new to its audience.

But the most famous of all Orpheus operas is Gluck's *Orfeo ed Euridice*. It was first given in the Burgtheater in Vienna on October 5, 1762. By then Gluck, who was born in Germany and had studied and worked in Italy and then London, had lived in Vienna (his wife's home) for about 10 years. The director of the court theaters, Count Durazzo, admired Gluck's work and introduced him to two men who were determined to reform their own art forms: the poet Ranieri de'Calzabigi and the ballet master Gasparo Angiolini. The year before *Orfeo*, the three men had collaborated on a dance-drama entitled *Don Juan ou Le Festin de Pierre* that had surprised the Viennese public with its serious retelling of the Don Juan story. Their Orpheus opera was no less a surprise (though Gluck lamented the inevitable—at the time—happy ending by writing, "To adapt the fable to the usage of our theaters, I was forced to alter the climax").

Italian opera of the day had certain conventions that seemed carved in stone. Most operas were set to libretti by Pietro Metastasio or at least rigidly followed his formula: no chorus, six characters (including a first and second pair of lovers), and often extremely elaborate arias.

Gluck's *Orfeo* broke all those rules. The chorus is an integral part of the opera, which has only three characters: Orfeo, Euridice, and Amor. Orfeo does not first appear with a heavily embellished aria to show off his voice, but with three simple yet heartrending repetitions of "Euridice!" sung over a moving choral lament. The story of the opera is told with a directness that was revolutionary. Events unfold almost in real time, with a cumulative impact that even today can be overwhelming, which is why the Met's production is performed without an intermission.

In addition to forsaking elaborately decorated da-capo arias in favor of simple, poignant vocal music that goes directly to the listener's heart, Gluck did away with *secco* recitative accompanied by a harpsichord. Instead, the orchestra plays throughout, which also helps to unify the opera into a true musical drama.

Orfeo is often cited as an example of Gluck's intention to reform opera. But his famous letter to Grand-Duke Leopold, in which he declared, "I sought to restrict music to its true function, namely to serve the poetry by means of the expression without interrupting the action or diminishing its interest by useless and superfluous ornament," was written in 1769, as the preface to his opera *Alceste*. That was seven years after *Orfeo*'s premiere. But there is no doubt that in *Orfeo* Gluck, the composer, had truly anticipated Gluck the philosopher-reformer. At first, the Viennese public was cool to the new opera. But the work's undeniable power won them over, and it was soon thrilling audiences throughout Germany and Scandinavia as well as in London.

Twelve years later Gluck composed a new version of *Orfeo* for the Paris Opéra, *Orphée et Eurydice*, which was a huge success. Among other changes, the title role was rewritten for a high tenor (in Vienna it was sung by the contralto castrato Guadagni). The composer Hector Berlioz used this 1774 French version as the basis for his own 1859 reworking of the opera for the great mezzo Pauline Viardot-Garcia, who wanted to sing the title role.

Many performances of *Orfeo* (or *Orphée*) are a combination of Gluck's two versions—depending on what the conductor and/or the singer portraying Orfeo feel is appropriate. The premiere of the current production in 2007 was the first time the Met had given Gluck's original 1762 *Orfeo*.

The Met first did the opera in Boston, in 1885, in German. The first time it was done at the Metropolitan Opera House was in 1891, when it ended after Orfeo's famous Act III aria, "Che farò." The opening of a new production on December 23, 1909, with Toscanini conducting Louise Homer in the title role, Johanna Gadski as Euridice, and Alma Gluck as the Happy Shade, was one of the great evenings in Met history. Toscanini omitted the overture, and Homer added "Divinités du Styx" from Gluck's *Alceste* at the end of Act I. But even so, writing over half a century later Francis Robinson, an assistant manager of the Met, said, "It must have been as perfect a production as exists in the annals of opera."

Toscanini went on to conduct *Orfeo* 24 times at the Met; Homer sang the title role 21 times. Both remain a company record. In Anne Homer's biography of her mother, *Louise Homer and the Golden Age of Opera*, she sums up the reason *Orfeo* has remained such a powerful work for almost 250 years:

One of the miracles of this opera lay in the stark range of emotions. Gluck had found a way of encompassing the heights and depths of human experience. Side by side he had arrayed the ugly and the sublime—the terrors of the underworld, the 'pure light' of ineffable bliss. With the genius of poetry and economy, he had pitted the most deadly and fearsome horrors against the radiant power of love, and then transfixed his listeners with music so inspired that they were caught up irresistibly in the eternal conflict.

—Paul Thomason

Dance in *Orfeo*

In 1761 Gluck was busy composing both comic operas and ballet music for the Viennese theaters. One of his projects that year was a ballet based on *Don Juan*, which became the composer's first collaboration with the revolutionary choreographer Gasparo Angiolini and the librettist and poet Ranieri de'Calzabigi. It was an inspired partnership. The trio wanted to overhaul artistic forms that had come to be seen as theatrically inert—in ballet it was the high

French dance style and in opera the often stilted conventions of Baroque opera seria. The first of their "reform operas," *Orfeo ed Euridice*, in 1762, is considered to be the starting point of an artistic movement.

For the Met's production of *Orfeo ed Euridice*, director

and choreographer Mark Morris and Music Director James Levine returned to Gluck's 1762 version from Vienna, written in Italian for an alto castrato and later revised for Paris productions. Their intent was to stay true to the composer and librettist's original ideas by stripping away additions from later revisions, including The Dance of the Furies, which Morris feels breaks the flow of the



Marty Sohl/Metropolitan Opera

opera. The Dance of the Blessed Spirits, which was part of the original 1762 version, will be heard but without accompanying choreography.

"We're using as much of the original reading of this piece as possible," Morris says. "None of the later music from Paris is being used, so there might be some familiar scenes missing—in particular, a huge fury dance that occurs between the two sides of the underworld." He feels that scene was meant to diminish and disappear; a big dance number would ruin the end of the scene dramatically.

Twenty-two dancers appear as characters throughout the opera. Morris explains that the chorus is installed in



Marty Solt/Metropolitan Opera

Witnesses from history: The Metropolitan Opera Chorus in *Orfeo ed Euridice*.

the set as witnesses from history. "They're involved personally and there's a gesture language that they perform, but the real action of the chorus is done by dancers. They aren't just dancing to the dance music, of which there is plenty, but also to the choruses. I want it to be a little ambiguous, a little bit confusing who's doing what, so that the union of chorus and dancers feels inevitable and inseparable." —Charles Sheek

Own the Met's *The Magic Flute* on DVD! The 2006 *Live in HD* transmission of Julie Taymor's production of Mozart's timeless operatic fairy tale has just been released. The Met's first self-produced DVD is initially available exclusively at the Met Opera Shop for \$25. Conducted by Music Director James Levine, this abridged, English-language version stars Ying Huang as Pamina, Erika Miklósa as Queen of the Night, Matthew Polenzani as Tamino, Nathan Gunn as Papageno, and René Pape as Sarastro.



Orpheus and Eurydice

by Czeslaw Milosz

Czeslaw Milosz's "Orpheus and Eurydice" was written in 2002 on the occasion of his wife's death. It was the Nobel Prize-winning poet's last published work. Milosz's poem points to key themes in the Met's production.

Standing on flagstones of the sidewalk
at the entrance to Hades
Orpheus hunched in a gust of wind
That tore at his coat, rolled past in
waves of fog,
Tossed the leaves of trees. The
headlights of cars
Flared and dimmed in each succeeding
wave.

He stopped at the glass-panelled door,
uncertain
Whether he was strong enough for that
ultimate trial.

He remembered her words: "You are a
good man."
He did not quite believe it. Lyric poets
Usually have—as he knew—cold hearts.
It is like a medical condition. Perfection
in art
Is given in exchange for such an
affliction.

Only her love warmed him, humanized
him.
When he was with her, he thought
differently about himself.
He could not fail her now, when she was
dead.

He pushed open the door and found
himself walking in a labyrinth,
Corridors, elevators. The livid light was
not light but the dark of the earth.
Electronic dogs passed him noiselessly.
He descended many floors, a hundred,
three hundred, down.

He was cold, aware that he was Nowhere.
Under thousands of frozen centuries,
On an ashy trace where generations had
moldered,
In a kingdom that seemed to have no
bottom and no end.

Thronging shadows surrounded him.
He recognized some of the faces.
He felt the rhythm of his blood.
He felt strongly his life with its guilt
And he was afraid to meet those to
whom he had done harm.
But they had lost the ability to remember
And gave him only a glance, indifferent
to all that.

For his defense he had a nine-stringed
lyre.
He carried in it the music of the earth,
against the abyss
That buries all of sound in silence.
He submitted to the music, yielded
To the dictation of a song, listening with
rapt attention,
Became, like his lyre, its instrument.

Thus he arrived at the palace of the
rulers of that land.
Persephone, in her garden of withered
pear and apple trees,
Black, with naked branches and
verrucose twigs,
Listened from the funereal amethyst of
her throne.

He sang the brightness of mornings and
green rivers,
He sang of smoking water in the rose-
colored daybreaks,

Of colors: cinnabar, carmine, burnt
sienna, blue,
Of delight of swimming in the sea under
marble cliffs,
Of feasting on a terrace above the
tumult of a fishing port,
Of the tastes of wine, olive oil, almonds,
mustard, salt.
Of the flight of the swallow, the falcon,
Of a dignified flock of pelicans above
a bay,
Of the scent of an armful of lilacs in
summer rain,
Of his having composed his words
always against death
And of having made no rhyme in praise
of nothingness.

I don't know—said the goddess—
whether you loved her or not.
Yet you have come here to rescue her.
She will be returned to you. But there
are conditions:
You are not permitted to speak to her, or
on the journey back
To turn your head, even once, to assure
yourself that she is behind you.

And so Hermes brought forth Eurydice.
Her face no longer hers, utterly gray,
Her eyelids lowered beneath the shade
of her lashes.
She stepped rigidly, directed by the
hand
Of her guide. Orpheus wanted so much
To call her name, to wake her from that
sleep.
But he refrained, for he had accepted the
conditions.

And so they set out. He first, and then,
not right away,
The slap of the god's sandals and the
light patter
Of her feet fettered by her robe, as if by
a shroud.

A steep climbing path phosphorized
Out of darkness like the walls of a
tunnel.
He would stop and listen. But then
They stopped, too, and the echo faded.
And when he began to walk the double
tapping commenced again.
Sometimes it seemed closer, sometimes
more distant.
Under his faith a doubt sprang up
And entwined him like cold bindweed.
Unable to weep, he wept at the loss
Of the human hope for the resurrection
of the dead,
Because he was, now, like every other
mortal.
His lyre was silent, yet he dreamed,
defenseless.
He knew he must have faith and he
could not have faith.
And so he would persist for a very long
time,
Counting his steps in a half-wakeful
torpor.

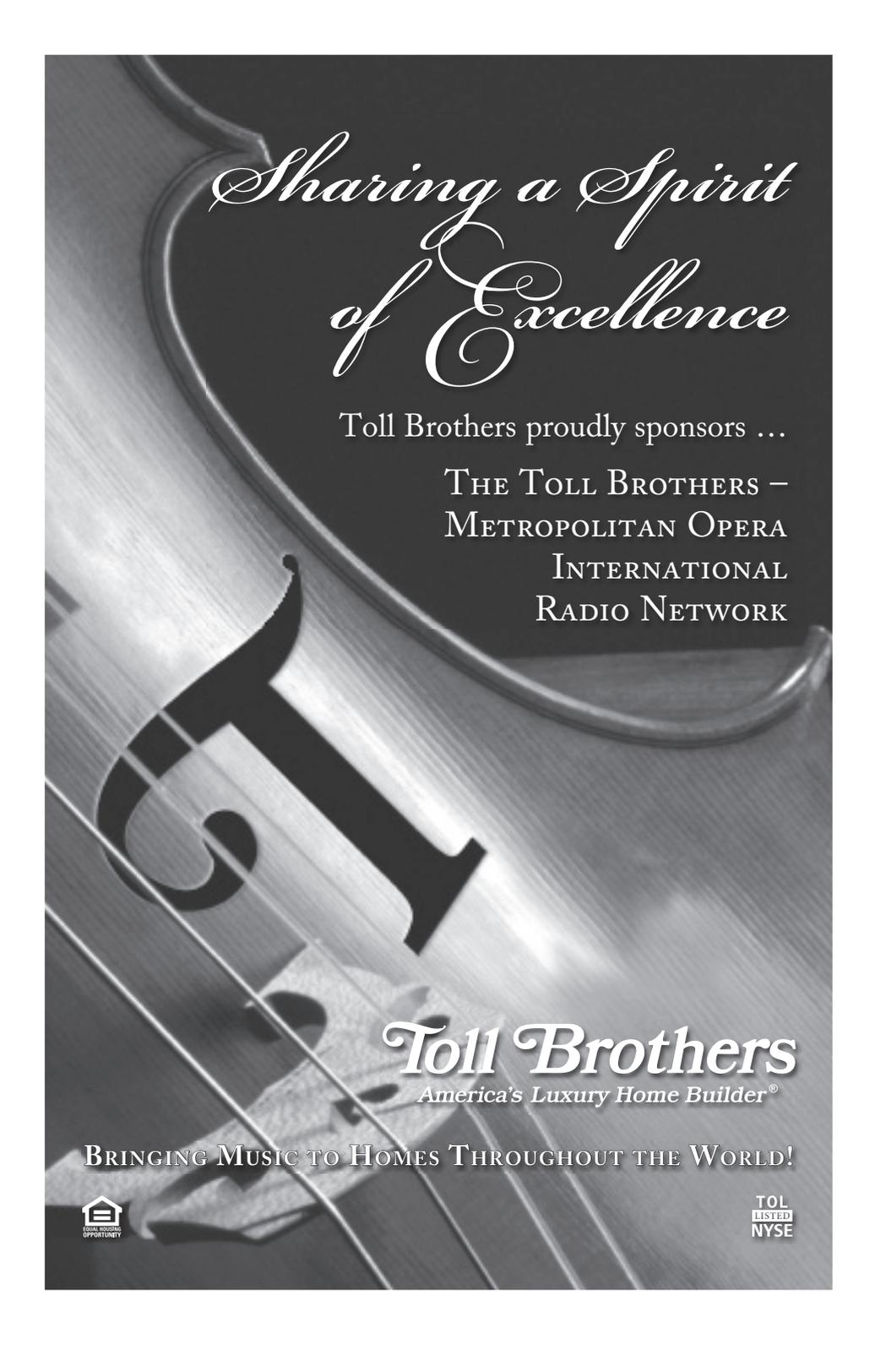
Day was breaking. Shapes of rock
loomed up
Under the luminous eye of the exit from
underground.
It happened as he expected. He turned
his head
And behind him on the path was no one.

Sun. And sky. And in the sky white
clouds.
Only now everything cried to him:
Eurydice!
How will I live without you, my
consoling one!
But there was a fragrant scent of herbs,
the low humming of bees,
And he fell asleep with his cheek on the
sun-warmed earth.

"Orpheus and Eurydice"

from *Second Space: New Poems* by Czeslaw Milosz

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The Cast



James Levine

MUSIC DIRECTOR AND CONDUCTOR (CINCINNATI, OHIO)

MET HISTORY Since his 1971 company debut leading *Tosca*, he has conducted nearly 2,500 operatic performances at the Met—more than any other conductor in the company's history. Of the 83 operas he has led here, 13 were company premieres (including *Porgy and Bess*, *Oedipus Rex*, *Moses und Aron*, *Lulu*, *Benvenuto Cellini*, *La Cenerentola*, and *Rise and Fall of the City of Mahagonny*). He also conducted the world premieres of Corigliano's *The Ghosts of Versailles* and Harbison's *The Great Gatsby*.

THIS SEASON 29 performances at the Met, including the Opening Night and 125th Anniversary Galas, the new production of *La Damnation de Faust*, and revivals of *Orfeo ed Euridice* and Wagner's *Ring* cycle. He appears at Carnegie Hall with the MET Orchestra and Boston Symphony Orchestra, and at Carnegie's Weill and Zankel Halls with the MET Chamber Ensemble. Maestro Levine also returns to the Boston Symphony Orchestra for his fifth season as music director, including concert performances this winter of *Simon Boccanegra*; he also led two performances in November of Charles Wuorinen's *Ashberyana* at the Guggenheim Museum for the composer's 70th birthday and gives a vocal master class in January for the Marilyn Horne Foundation at Zankel Hall.



Stephanie Blythe

MEZZO-SOPRANO (MONGAUP VALLEY, NEW YORK)

THIS SEASON Orfeo in *Orfeo ed Euridice* and Ježibaba in *Rusalka* at the Met, Dalila in *Samson et Dalila* with the Pittsburgh Opera, Katisha in *The Mikado* with Arizona Opera, and concert engagements with the Washington Concert Opera and the Collegiate Chorale.

MET APPEARANCES More than 125 performances of 22 roles, including Ulrica in *Un Ballo in Maschera*, Fricka in *Die Walküre*, Cornelia in *Giulio Cesare*, Mother Marie in *Dialogues des Carmélites*, Jocasta in *Oedipus Rex*, Eduige in *Rodelinda*, Zita in *Gianni Schicchi*, Frugola in *Il Tabarro*, La Principessa in *Suor Angelica*, Mistress Quickly in *Falstaff*, Baba the Turk in *The Rake's Progress*, and the Alto Solo in *Parsifal* (Met debut, 1995).

CAREER HIGHLIGHTS Orlofsky in *Die Fledermaus* at Arizona Opera, Amneris in *Aida* at the Pittsburgh Opera, Isabella in *L'Italiana in Algeri* and Carmen in Seattle, Azucena in *Il Trovatore* and Mistress Quickly at Covent Garden, Isabella in Philadelphia and Santa Fe, and Cornelia and Mistress Quickly at the Paris Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



Danielle de Niese

SOPRANO (MELBOURNE, AUSTRALIA)

THIS SEASON Euridice in *Orfeo ed Euridice* at the Met, Galatea in *Acis and Galatea* for her debut at Covent Garden, her Austrian debut at the Theater an der Wien as Ginerra in *Ariadante*, and Cleopatra in *Giulio Cesare* at Glyndebourne.

MET APPEARANCES Cleopatra, Papagena in *Die Zauberflöte*, a Flower Maiden in *Parsifal*, the Child in *L'Enfant et les Sortilèges*, Poussette in *Manon*, and Barbarina in *Le Nozze di Figaro* (debut, 1998).

CAREER HIGHLIGHTS Cleopatra at the Lyric Opera of Chicago, Netherlands Opera, and in Brussels; the title role of Handel's *Rodelinda* with the Canadian Opera Company; Susanna in *Le Nozze di Figaro* in Amsterdam and at Paris's Théâtre des Champs-Élysées; Poppea in *L'Incoronazione di Poppea* and Tytania in *A Midsummer Night's Dream* with Chicago Opera Theater; Poppea in Zurich; and Despina in *Così fan tutte* in Lyon. She is a graduate of the Met's Lindemann Young Artist Development Program.



Heidi Grant Murphy

SOPRANO (DALLAS, TEXAS)

THIS SEASON Amor in *Orfeo ed Euridice* at the Met and the Angel in Messiaen's *St. Francois d'Assise* with the Netherlands Opera at the BBC Proms and with the Orchestra Philharmonique de Radio France. She is also heard with the symphony orchestras of Milwaukee, Dallas, Houston, and St. Louis, among others.

MET APPEARANCES Sister Genovieffa in *Suor Angelica*, Nannetta in *Falstaff*, Servilia in *La Clemenza di Tito*, Sister Constance in *Dialogues des Carmélites*, Susanna in *Le Nozze di Figaro*, Oscar in *Un Ballo in Maschera*, Pamina in *Die Zauberflöte*, and a Servant in *Die Frau ohne Schatten* (debut, 1989).

CAREER HIGHLIGHTS Recent engagements include Susanna, Adina in *L'Elisir d'Amore*, and Sophie in *Der Rosenkavalier* with the Paris Opera; Tytania in *A Midsummer Night's Dream* in Madrid; and Susanna at the Munich Festival. She has also appeared in concert with the Cleveland Orchestra, Madrid's Orchestra of the Teatro Real, and Washington's National Symphony Orchestra. She is a graduate of the Met's Lindemann Young Artist Development Program.