

JACQUES OFFENBACH

LES CONTES D'HOFFMANN

CONDUCTOR
Yves Abel

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeorgan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
James F. Ingalls

CHOREOGRAPHER
Dou Dou Huang

STAGE DIRECTOR
Gina Lapinski

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts, a prologue,
and an epilogue

Libretto by Jules Barbier, based on the play
by Jules Barbier and Michael Carré (itself
based on stories by E.T.A. Hoffmann)

Saturday, January 31, 2015
1:00-4:30 PM

The production of *Les Contes d'Hoffmann*
was made possible by generous gifts from the
Hermione Foundation, Laura Sloate, Trustee;
and the **Gramma Fisher Foundation,**
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The Metropolitan Opera

2014-15 SEASON

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The 261st Metropolitan Opera performance of
JACQUES OFFENBACH’S

LES CONTES D’HOFFMANN

CONDUCTOR
Yves Abel

HOFFMANN, A POET
Vittorio Grigolo

THE MUSE OF POETRY
NICKLAUSSE, HOFFMANN’S FRIEND
Kate Lindsey*

LINDORF
COPPÉLIUS, AN OPTICIAN
DR. MIRACLE
DAPERTUTTO
Thomas Hampson

ANDRÈS
COCHENILLE
FRANTZ
PITICHINACCIO
Tony Stevenson*

LUTHER, PROPRIETOR OF THE TAVERN
CRESPEL, ANTONIA’S FATHER
David Pittsinger

HERMANN, A STUDENT
SCHLÉMIL
David Crawford

OLYMPIA, A DOLL
Erin Morley*

ANTONIA, A YOUNG SINGER
STELLA, A PRIMA DONNA
Hibla Gerzmava

GIULIETTA, A COURTESAN
Christine Rice

NATHANAËL, A STUDENT
SPALANZANI, A PHYSICIST
Dennis Petersen

ANTONIA’S MOTHER
Olesya Petrova

Saturday, January 31, 2015, 1:00–4:30PM

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MARTY SOHL/METROPOLITAN OPERA

Vittorio Grigolo (left) as Hoffmann and Thomas Hampson as the villain Lindorf in a scene from Offenbach's *Les Contes d'Hoffmann*

Chorus Master **Donald Palumbo**
Musical Preparation **Dennis Giauque, Donna Racik, Howard Watkins, and Pierre Vallet**
Assistant Stage Director **Sarah Ina Meyers**
Prompter **Donna Racik**
Met Titles **Sonya Friedman**
Assistant to the Costume Designer **David Newell**
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Les Contes d'Hoffmann

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Lammermoor**

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The Rake's Progress



Nadja Michael as Judith in *Bluebeard's Castle*
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Synopsis

Prologue

SCENE 1 Hoffmann's room

SCENE 2 Luther's tavern in a German town

Act I

SCENE 1 Spalanzani's workshop in Paris

SCENE 2 The fairground

Intermission (AT APPROXIMATELY 2:10 PM)

Act II

Crespel's home in Munich

Intermission (AT APPROXIMATELY 3:30 PM)

Act III

Giulietta's palace in Venice

Epilogue

SCENE 1 Luther's tavern

SCENE 2 Hoffmann's room

Prologue

The poet Hoffmann is in love with Stella, the star singer of the opera. Lindorf, a rich counselor, also loves her and has intercepted a note she has written to Hoffmann. Lindorf is confident he will win her for himself. Entering with a group of students, Hoffmann sings a ballad about a disfigured dwarf named Kleinzach. During the song, his mind wanders to recollections of a beautiful woman. When Hoffmann recognizes Lindorf as his rival, the two men trade insults. Hoffmann's Muse, who has assumed the guise of his friend Nicklausse, interrupts, but the encounter leaves the poet with a sense of impending disaster. He begins to tell the stories of his three past loves...

Act I

The eccentric inventor Spalanzani has created a mechanical doll named Olympia. Hoffmann, who thinks she is Spalanzani's daughter, has fallen in love with her. Spalanzani's former partner Coppélius sells Hoffmann a pair of magic glasses through which he alone perceives Olympia as human. When Coppélius demands his share of the profits the two inventors expect to make from the doll, Spalanzani gives him a worthless check.

Guests arrive and Olympia captivates the crowd with the performance of a dazzling aria, which is interrupted several times in order for the doll's mechanism to be recharged. Oblivious to this while watching her through his glasses, Hoffmann is enchanted. He declares his love and the two dance. Olympia whirls faster and faster as her mechanism spins out of control. During the melee Hoffmann's glasses are broken. Coppélius, having discovered that the check was worthless, returns in a fury. He grabs Olympia and tears her apart as the guests mock Hoffmann for falling in love with a machine.

Act II

Antonia sings a plaintive love song filled with memories of her dead mother, a famous singer. Her father, Crespel, has taken her away in the hopes of ending her affair with Hoffmann and begs her to give up singing: she has inherited her mother's weak heart, and the effort will endanger her life. Hoffmann arrives and Antonia joins him in singing until she nearly faints. Crespel returns, alarmed by the arrival of the charlatan Dr. Miracle, who treated Crespel's wife the day she died. The doctor claims he can cure Antonia but Crespel accuses him of killing his wife and forces him out. Hoffmann, overhearing their conversation, asks Antonia to give up singing and she reluctantly agrees. The moment he has left Miracle reappears, urging Antonia to sing. He conjures up the voice of her mother and claims she wants her daughter to relive the glory of her own fame. Antonia can't resist. Her singing, accompanied by Miracle frantically playing the violin, becomes more and more feverish until she collapses. Miracle coldly pronounces her dead.

Act III

The Venetian courtesan Giulietta joins Nicklausse in a barcarole. A party is in progress, and Hoffmann mockingly praises the pleasures of the flesh. When Giulietta introduces him to her current lover, Schlémil, Nicklausse warns the poet against the courtesan's charms. Hoffmann denies any interest in her. Having overheard them, the sinister Dapertutto produces a large diamond with which he will bribe Giulietta to steal Hoffmann's reflection for him—just as she already has stolen Schlémil's shadow. As Hoffmann is about to depart, Giulietta seduces him into confessing his love for her. Schlémil returns and accuses Giulietta of having left him for Hoffmann, who realizes with horror that he has lost his reflection. Schlémil challenges Hoffmann to a duel and is killed. Hoffmann takes the key to Giulietta's boudoir from his dead rival but finds the room empty. Returning, he sees her leaving the palace in the arms of the dwarf Pitichinaccio.

Epilogue

Having finished his tales, all Hoffmann wants is to forget. Nicklausse declares that each story describes a different aspect of one woman: Stella. Arriving in the tavern after her performance, the singer finds Hoffmann drunk and leaves with Lindorf. Nicklausse resumes her appearance as the Muse and tells the poet to find consolation in his creative genius.

Jacques Offenbach

Les Contes d'Hoffmann

Premiere: Opéra Comique, Paris, 1881

After becoming the toast of Paris with his witty operettas, Jacques Offenbach set out to create a more serious work. He chose as his source a successful play based on the stories of visionary German writer E.T.A. Hoffmann. Three of these tales—at once profound, eerie, and funny—were unified in the play by a narrative frame that made Hoffmann the protagonist of his own tales. Each episode recounts a catastrophic love affair: first with a girl who turns out to be an automated doll, then with a sickly young singer, and finally with a Venetian courtesan. In the prologue and epilogue, the hero is involved with an opera singer who seems like a combination of these three previous loves. Throughout the opera, Hoffmann is dogged by a diabolical nemesis and accompanied by his faithful friend Nicklausse, whose true identity is only revealed after bitter experience. Failure in love eventually fuels his future artistic success. Offenbach died before the premiere, leaving posterity without an authorized version of the score.

The Creators

Jacques Offenbach (1819–1880) was born Jacob Offenbach in Cologne, Germany, of Jewish ancestry. He moved to Paris in 1833, where he became a hugely successful composer of almost 100 operettas. Many of his melodies, such as the can-can from *Orphée aux Enfers*, have made his music better known than his name. Jules Barbier (1825–1901) was a man of letters and the librettist for many operas, including Gounod's *Faust* and *Roméo et Juliette* and Thomas's *Hamlet*. He frequently collaborated with Michel Carré (1822–1872), with whom he wrote the play on which the *Hoffmann* libretto is based. E.T.A. Hoffmann (1776–1822) was a German author and composer whose stories have inspired a variety of subsequent works, from Tchaikovsky's ballet *The Nutcracker* to Sigmund Freud's essay *Das Unheimliche* ("The Uncanny").

The Setting

The action of the prologue and epilogue takes place in an unnamed city, in "Luther's tavern." The tavern setting (as well as the lurking presence of a diabolical client) recalls the Faust legend and casts an otherworldly ambience on the subsequent episodes. Each of these flashbacks occurs in an evocative setting representing a cross-section of European culture: Paris (Act I) is the center of the worlds of both fashion and science, which intersect in the tale of Olympia; Munich (Act II) is a convincing setting for the clash of the bourgeois and the macabre of the Antonia scene. The licentiousness of the Giulietta story

(Act III) finds its counterpart in Venice. In Bartlett Sher's production, the world of Franz Kafka and the era of the 1920s provide a dramatic reference point.

The Music

Offenbach's music is diverse, ranging seamlessly from refined lyricism to a broader sort of vaudeville, with the extreme and fantastic moods of the story reflected in the eclectic score. The composer's operetta background is apparent in the students' drinking songs in the prologue and epilogue, in the servant's comic song in Act II, and in Act I's glittering entr'acte and chorus. Virtuoso vocalism reigns in Olympia's aria, "Les oiseaux dans la charmille" ("The birds in the hedges"). The lyricism in Antonia's aria "Elle a fuit" ("She's gone") gives way to the eeriness of the following scene, in which a ghost and the villain urge Antonia to sing herself to death. Sensuality explodes in the Venetian act: in the ascending phrases of Hoffmann's "O Dieu! de quelle ivresse" ("God, with what intoxication"); in the frenzied love duet; and in the famous barcarolle, whose theme reappears as part of the ravishing choral ensemble at the act's climax. The juxtaposition of beauty and grotesquerie, which is such a striking feature of the drama, is also found throughout the music: the tenor's narrative about the dwarf Kleinzach in the prologue begins and ends as a nursery rhyme about a drunken, deformed gnome; in its central section, it becomes a gorgeous hymn to an idealized, perfect woman.

Les Contes d'Hoffmann at the Met

This opera was first heard at the Met in 1913, with Frieda Hempel as Olympia, Olive Fremstad as Giulietta, and Lucrezia Bori as Antonia. Joseph Urban designed a new production in 1924, which lasted until another production was unveiled in 1955, with Pierre Monteux conducting Richard Tucker, Roberta Peters, Risë Stevens, and Lucine Amara, with Martial Singher as the Four Villains. In 1973 Richard Bonyngé conducted Joan Sutherland in all the leading female roles and Plácido Domingo in his first performance of the title role. A new production by Otto Schenk in 1982 was conducted by Riccardo Chailly in his Met debut, with Domingo, Ruth Welting, Tatiana Troyanos, and Christiane Ede-Pierre. Neil Shicoff (1984–2000) and Alfredo Kraus (1985–89) were among the other notable Hoffmanns in this production. Sopranos who have sung all the lead female roles on the same night include Catherine Malfitano (1984–85), Carol Vaness (1992–93), and Ruth Ann Swenson (2000), while other Villains include José van Dam (1989) and James Morris (1982–2005). Natalie Dessay was Olympia in 1998, and Susanne Mentzer sang The Muse/Nicklausse from 1992 to 2000. Met Music Director James Levine first conducted this opera in 1988 and has since led more than 20 performances, including the opening night of the current production by Bartlett Sher on December 3, 2009, which starred Joseph Calleja in the title role and Anna Netrebko as Antonia/Stella.

Program Note

Les Contes d'Hoffmann is a most unusual swan song. In its formal ambition and psychological scope, the opera represents a striking makeover. Jacques Offenbach hoped to reinvent himself as an artist, proving that he was capable of more than the wickedly satirical but lightweight brand of lyrical theater on which his reputation had been built. And *Hoffmann* did secure his place in the operatic pantheon, although the truncated version through which it first became known made a jumble of Offenbach's original vision.

The work at times suggests a kind of deathbed confession or last will. *Hoffmann* reveals a disturbingly dark sensibility that Offenbach—with the effortless confidence of a show business master—had masked in his trademark opéras bouffes. In fact, Offenbach died before he could complete the score, despite the long-believed claim of his first biographer to the contrary. *Hoffmann* preoccupied the otherwise nimbly efficient composer for the last several years of his life. The level of overexertion that it inspired seems, in uncannily *Hoffmann*-esque style, to have hastened his death at 61 from painfully debilitating rheumatism.

But Offenbach's effort to redefine himself didn't begin with *Hoffmann*. While his unstoppable series of smashes—including *Orphée aux Enfers*, *La Belle Hélène*, and *La Vie Parisienne*—helped set the sardonic tone for Paris of the Second Empire, the satirical high jinks Offenbach had perfected were going out of fashion during his final decade. A cultural sea change resulted from the humiliations of the Franco-Prussian War and the bloody aftermath of the Paris Commune of 1871. Offenbach himself encountered a wave of hostility from the patriotic press, which harped on his origins as a German Jew.

The composer, meanwhile, attempted to adapt to the shifting public taste. Offenbach tried out diverse operatic projects, encompassing over-the-top spectacles (the satirical allegory of *Le Roi Carotte*, for example, was amplified by a ballet featuring dancers dressed as an assortment of insects) and even science fiction (*La Voyage dans la Lune*, an opera-féerie based on the Jules Verne fantasy). Although he proved that he could still command impressive box office—notwithstanding some notable fiascos—for Offenbach the soberer atmosphere emerging in France's Third Republic rekindled the uneasy sense of being an outsider. In the past, he could deflect this by poking fun at institutions—including the conventions of opera itself. But as he neared the end of his career, Offenbach turned to a serious subject that forced him to look inward and reconsider the basic tenets of his art. Biographer Alexander Faris suggests that Offenbach was driven by an instinctive awareness of impending death to at last take on "the task he at once dreaded and valued above all others."

The figure of E.T.A. Hoffmann, as he appears in the opera, provided an ideal catalyst for the composer. Like Offenbach, Hoffmann seeks an elusive acceptance in the face of disillusionment and at last discovers it in his art. Interpretations of the opera often focus on the wild fantasy inherent in the Hoffmann stories, a tendency whose most technically dazzling extreme can perhaps be found in the

famous Powell-Pressburger film adaptation of 1951. For the Met's production, however, director Bartlett Sher observes that what fascinated him wasn't the romantic image of Hoffmann as a creative madman but the affinity Offenbach might have felt with his sense of being an outsider: why would someone who had been a very popular composer seek to gain acceptance as a serious artist so late in his career? Offenbach's attempt to find a deeper purpose unleashes a kind of paranoia—neatly figured in the opera's multiple villains—that provides tense counterpoint to his ambition.

Offenbach had been familiar with this material long before he embarked on his opera. The historical E.T.A. Hoffmann—writer, composer, painter, and fellow idolizer of Mozart—was a guiding spirit of early romanticism and exercised an especially powerful attraction over the French (much as Poe, who resembles him in some ways, would do). Jules Barbier and Michel Carré, a well-known team of librettists, capitalized on this resonance with their popular 1851 play *Les Contes d'Hoffmann*. It mingled fictionalized aspects of Hoffmann's persona with several of his most famous tales. Hoffmann's fictional alter ego links the originally independent stories of the doll, the sickly singer, and the courtesan, as does the framing story of the opera singer Stella in the prologue and epilogue, itself drawn from the author's "Don Juan," which centers around a performance of *Don Giovanni*.

Offenbach remarked on the play's suitability as an opera at once, but more than two decades would pass before he took up his own suggestion. Since Carré had meanwhile died, Barbier became Offenbach's sole librettist for the projected *opéra fantastique*, as the elaborate French taxonomy of the era characterized the work. Originally, Offenbach conceived of his title hero as a vehicle for star baritone Jacques Bouhy, the first Escamillo. Similarly, he wanted Hoffmann's four lovers to be portrayed by the same spinto soprano, just as a single bass-baritone is assigned the four villainous guises in which the poet's nemesis appears.

The venue Offenbach had counted on, however, went bankrupt as he was still composing. Léon Carvalho, director of the Opéra Comique, agreed to produce *Hoffmann* in its stead. This new arrangement required recasting the principal roles to match that company's star roster. The poet was now reconfigured as a tenor and, to satisfy the prima donna Adèle Isaac, Offenbach tailored the originally moderate tessitura of Olympia into a high-flying coloratura role.

These were only harbingers of a much more convoluted sequence of mutations to come. The premiere of *Hoffmann* took place on February 10, 1881, four months after the composer's death. It was a triumph, but the production eviscerated Offenbach's overall structure. Ernest Guiraud was asked to prepare a performable edition from Offenbach's tangled manuscript and completed most of the orchestration. Carvalho insisted on eliminating the Giulietta act and had Guiraud relegate some of its music to irrelevant moments elsewhere in the opera. To enable *Hoffmann* to be performed beyond the Opéra Comique,

whose conventions called for the use of spoken dialogue in place of recitative between numbers, Guiraud drew on Offenbach's sketches and composed out the recitatives (as he had previously done for *Carmen*).

The Venetian act was later reinstated, but as the second of the three tales. A revival in 1904 supplemented it with posthumously created material, including Dapertutto's "Scintille, diamant" (crafted from a tune found in Offenbach's Jules Verne operetta) and the septet "Hélas! mon cœur s'égaré encore," which builds on the melody of the barcarolle. Offenbach himself had provided a precedent for this sort of recycling. For the barcarolle—now so indelibly associated with its languorous Venetian setting—he actually reused material from an earlier opera about supernatural Rhineland creatures, *Die Rheinnixen*. He similarly quarried the main theme of the climactic trio that destroys Antonia from an earlier overture. *Hoffmann* embodies Offenbach's musical past even as it turns in a radically new direction.

Almost a century after the opera's premiere, a goldmine of fresh material resurfaced, including large numbers of sketches thought to have long since vanished. Later still, a rediscovered censor's copy of the original libretto shed even more light on Offenbach's original conception. Groundbreaking scholarly efforts have significantly reshaped our understanding of *Hoffmann*, making new performing options available. For example, it's clear that the paired role of Nicklausse/The Muse, which had been drastically curtailed in the traditional version, is meant to be a unifying thread and a counterpart to the poet's hopeless innamoratas. The aria restored to her in the Antonia act ("Vois sous l'archet frémissant") sounds the theme of art's transforming power—a theme that is twisted with diabolical irony in Antonia's demise but which returns as the opera's concluding message in the Muse's consolation to the bereft poet in the epilogue.

Moreover, the scholarly editions of the past few decades clarify Offenbach's envisioned position of the Venetian act as the third, climactic stage of Hoffmann's journey. Instead of a dreamlike parade of disconnected fantasies, the poet's three disappointed loves trace a progressively cynical descent into disillusionment. Offenbach pointedly uses disparate musical styles to suggest this trajectory. Operetta's simple, closed forms evoke the relatively transparent degree of illusion occasioned by the mechanical Olympia. Antonia has been traditionally interpreted as the poet's exceptional "true love," yet her lieder-styled lyricism reminds us that she is a performer mimicking emotions. Giulietta isn't just bribed by Dapertutto's diamond but relishes the challenge of performing her role and mimicking love itself. The gentle, lapping sensuality of the barcarolle forms a hypnotic backdrop. It is not by accident that Hoffmann is given the opera's single most passionate melody ("O Dieu! de quelle ivresse") just at the moment that genuine love is at its furthest remove. The Giulietta dalliance, moreover, puts the poet himself in serious danger.

The poet's ballad about the dwarf Kleinzach in the prologue sets the stage for the opera's recurrent pattern of ironic twists. Singing it triggers a rhapsodic

Program Note CONTINUED

digression, causing Hoffmann to veer away from the ballad's predictable form, as if in a trance. We witness his identity splintering between present and past, between the self-control of performance and the intensity of genuine emotion. No wonder this material proved to be so rich in possibility as Offenbach looked back over his own career. In his previous works, he had developed an expertise for parodying operatic tradition. *Hoffmann* replaces this with far-reaching irony.

—*Thomas May*

The Cast



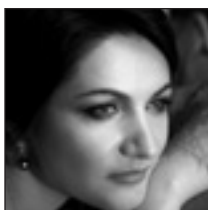
Yves Abel

CONDUCTOR (TORONTO, CANADA)

THIS SEASON *Les Contes d'Hoffmann* at the Met, *Otello* in Oviedo, *Hansel and Gretel* at the Paris Opera, *Madama Butterfly* at the Deutsche Oper Berlin, and *La Traviata* in Tokyo.

MET APPEARANCES *La Fille du Régiment*, *Madama Butterfly*, *La Traviata*, *Il Barbiere di Siviglia* (debut, 2002), and *Carmen*.

CAREER HIGHLIGHTS Recent performances include *Giovanna d'Arco* in Bilbao, *La Fille du Régiment* at Covent Garden and with the Seattle Opera, *Pagliacci* with the San Diego Opera, and *Les Contes d'Hoffmann* with the Seattle Opera. He has also conducted the Vienna State Opera, La Scala, Lyric Opera of Chicago, San Francisco Opera, Munich's Bavarian State Opera, and Glyndebourne Festival, among others. He was principal guest conductor of the Deutsche Oper Berlin from 2005 to 2011, is founder and music director of L'Opéra Français de New York, and recently became chief conductor of Herford, Germany's Nordwestdeutsche Philharmonie.



Hibla Gerzmava

SOPRANO (PITSUNDA, RUSSIA)

THIS SEASON Antonia/Stella in *Les Contes d'Hoffmann* at the Met, Donna Anna in *Don Giovanni* with the Vienna State Opera, and Mimì in *La Bohème*, Violetta in *La Traviata*, the title role of *Lucia di Lammermoor*, and Donna Anna with Moscow's Stanislavsky and Nemirovich-Danchenko Music Theatre.

MET APPEARANCES Liù in *Turandot*, Mimì, and Antonia (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Mimì at Covent Garden, for her debut with Munich's Bavarian State Opera, and in Rome, Vitellia in *La Clemenza di Tito* at the Vienna State Opera, and Violetta for her debut at Valencia's Palau de les Arts. She has also appeared as Eva in Haydn's *Die Schöpfung* and the Angel in Cavalieri's *Rappresentazione di Anima e di Corpo* at Germany's Ludwigsburg Festival, and as Lyudmila in Glinka's *Ruslan and Lyudmila*, the Swan Princess in Rimsky-Korsakov's *The Tale of Tsar Saltan*, Louisa in Prokofiev's *Betrothal in a Monastery*, Rosina in *Il Barbiere di Siviglia*, Mimì and Musetta in *La Bohème*, and Adele in *Die Fledermaus* at the Stanislavsky and Nemirovich-Danchenko Music Theatre.

The Cast CONTINUED



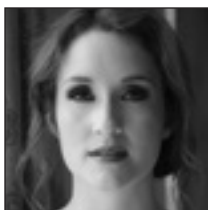
Kate Lindsey

MEZZO-SOPRANO (RICHMOND, VIRGINIA)

THIS SEASON Nicklausse/The Muse in *Les Contes d'Hoffmann* and Zerlina in *Don Giovanni* at the Met, Cherubino in *Le Nozze di Figaro* at the San Francisco Opera, Sesto in *La Clemenza di Tito* at Paris's Théâtre des Champs-Élysées, the Composer in *Ariadne auf Naxos* with the Seattle Opera, and Romeo in *I Capuleti e i Montecchi* with the Washington Concert Opera.

MET APPEARANCES Annio in *La Clemenza di Tito*, Hansel in *Hansel and Gretel*, Siébel in *Faust*, Cherubino, Stéphan in *Roméo et Juliette*, Musician in *Manon Lescaut*, Kitchen Boy in *Rusalka*, Wellgunde in *Das Rheingold* and *Götterdämmerung*, Javotte in *Manon* (debut, 2005), Tebaldo in *Don Carlo*, and the Second Lady in *The Magic Flute*.

CAREER HIGHLIGHTS Recent performances include Angelina in *La Cenerentola* with the Los Angeles Opera, and debuts at the Glyndebourne Festival as the Composer, Covent Garden and San Francisco Opera as Zerlina, and Aix-en-Provence Festival as Cherubino. She is a graduate of the Met's Lindemann Young Artist Development Program.



Erin Morley

SOPRANO (SALT LAKE CITY, UTAH)

THIS SEASON Olympia in *Les Contes d'Hoffmann* at the Met, Konstanze in *Die Entführung aus dem Serail* for her debut at the Paris Opera, Sophie in *Der Rosenkavalier* for her debut and Gilda in *Rigoletto* at the Vienna State Opera, and Marie in *La Fille du Régiment* at the Palm Beach Opera.

MET APPEARANCES Sophie, Sister Constance in *Dialogues des Carmélites*, Woglinde in *Das Rheingold* and *Götterdämmerung*, the Forest Bird in *Siegfried*, Masha in *The Queen of Spades*, the Dew Fairy in *Hansel and Gretel*, Echo in *Ariadne auf Naxos*, Madame Podtochina's Daughter in *The Nose*, Second Niece in *Peter Grimes*, and First Madrigal Singer in *Manon Lescaut* (debut, 2008).

CAREER HIGHLIGHTS Recent engagements include Sandrina in Mozart's *La Finta Giardiniera* in Lille and Dijon, Gilda at Munich's Bavarian State Opera, Madame Silberklang in Mozart's *The Impresario* and the title role of Stravinsky's *Le Rossignol* with the Santa Fe Opera, and Roxana in Szymanowski's *King Roger* and the Queen of the Night in *The Magic Flute* with the Santa Fe Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



Christine Rice

MEZZO-SOPRANO (MANCHESTER, ENGLAND)

THIS SEASON Hansel in *Hansel and Gretel* for her debut and Giulietta in *Les Contes d'Hoffmann* at the Met, Almaltea in Rossini's *Mosé in Egitto* for Welsh National Opera, Bradamante in *Alcina* with The English Concert, Jenny in Weill's *Rise and Fall of the City of Mahagonny* at Covent Garden, Lucretia in Britten's *The Rape of Lucretia* at the Glyndebourne Festival, and Mélisande in *Pelléas et Mélisande* in concert with the Chicago Symphony Orchestra.

CAREER HIGHLIGHTS Her roles at Covent Garden include Concepción in *L'Heure Espagnol*, Judith in *Bluebeard's Castle*, Carmen, Hansel, Giulietta, and two world premieres: Ariadne in Birtwistle's *The Minotaur* and Miranda in Adès's *The Tempest*. She has also sung Olga in *Eugene Onegin*, Rosina in *Il Barbiere di Siviglia*, and Marguerite in *The Damnation of Faust* with English National Opera; Dorabella in *Così fan tutte* and the title roles of *Ariodante* and *Rinaldo* with De Vlaamse Opera; Dorabella at the Seattle Opera; and Carmen at the Deutsche Oper Berlin. In 2011 she appeared in concert with the Met Orchestra at Carnegie Hall.



Vittorio Grigolo

TENOR (AREZZO, ITALY)

THIS SEASON Hoffmann in *Les Contes d'Hoffmann* and des Grieux in *Manon* at the Met, Edgardo in *Lucia di Lammermoor* at La Scala, Rodolfo in *La Bohème* at the Paris Opera, and Nemorino in *L'Elisir d'Amore* at Covent Garden,

MET APPEARANCES The Duke in *Rigoletto* and Rodolfo (debut, 2010).

CAREER HIGHLIGHTS Recent engagements include Roméo in *Roméo et Juliette* at the Arena di Verona, Rodolfo at Covent Garden, Edgardo in *Lucia di Lammermoor* at La Scala, the title role in a concert performance of *Werther* with the Berlin Philharmonic, and a recital at the Met. He has also sung Ruggero in *La Rondine* at Covent Garden, Alfredo in *La Traviata* at the Vienna State Opera, the Duke at Covent Garden, Alfredo with the Deutsche Oper Berlin, Hoffmann in Zurich, Roméo with the Los Angeles Opera, des Grieux at Covent Garden and in Valencia, and Rodolfo at La Scala, the Bavarian State Opera, and for his 2007 U.S. opera debut with Washington National Opera.

The Cast CONTINUED



Thomas Hampson

BARITONE (SPOKANE, WASHINGTON)

THIS SEASON The Four Villains in *Les Contes d'Hoffmann* at the Met, the title role of Chausson's *Le Roi Arthus* at the Paris Opera, Scarpia in *Tosca* at the Vienna State Opera and Munich's Bavarian State Opera, Renato in *Un Ballo in Maschera* with the San Francisco Opera, and Mandryka in *Arabella* for his debut at Dresden's Semperoper.

MET APPEARANCES The title roles of *Wozzeck*, *Macbeth*, *Simon Boccanegra*, *Doktor Faust*, *Werther*, *Eugene Onegin*, and *Billy Budd*, Iago in *Otello*, Germont in *La Traviata*, Athanaël in *Thaïs*, Count Almaviva in *Le Nozze di Figaro* (debut, 1986), Rodrigo in *Don Carlo*, Guglielmo in *Così fan tutte*, Riccardo in *I Puritani*, Valentin in *Faust*, Wolfram in *Tannhäuser*, Marcello in *La Bohème*, Amfortas in *Parsifal*, Don Carlo in *Ernani*, and Figaro in *Il Barbiere di Siviglia*.

CAREER HIGHLIGHTS He has sung in all the world's leading opera houses and frequently appears in concert and recital. A Kammersänger of the Vienna State Opera, he was named a Chevalier de l'Ordre des Arts et des Letters by the Republic of France and holds the Austrian Medal of Honor in Arts and Sciences. He was a 1981 winner of the Metropolitan Opera National Council Auditions.



Tony Stevenson

TENOR (GREENVILLE, SOUTH CAROLINA)

THIS SEASON The Four Servants in *Les Contes d'Hoffmann*, Sellem in *The Rake's Progress*, Eisslinger in *Die Meistersinger von Nürnberg*, and the Second Priest in *Die Zauberflöte* at the Met.

MET APPEARANCES More than 700 performances of 53 roles including the Dancing Master in *Ariadne auf Naxos*, First Prisoner in *Fidelio* (debut, 1993), Pang in *Turandot*, Camille in *The Merry Widow*, Beppe in *Pagliacci*, the Simpleton in *Boris Godunov*, the Novice in *Billy Budd*, Pedrillo in *Die Entführung aus dem Serail*, and Goro in *Madama Butterfly*.

CAREER HIGHLIGHTS He has appeared with the Philadelphia Orchestra, Cleveland Orchestra, Opera Theatre of St. Louis, and the Westchester Chamber Ensemble, among many others. He is a graduate of the Met's Lindemann Young Artist Development Program and was a winner of the company's National Council Auditions.