

Jules Massenet

Manon

CONDUCTOR

Fabio Luisi

PRODUCTION

Laurent Pelly

SET DESIGNER

Chantal Thomas

COSTUME DESIGNER

Laurent Pelly

LIGHTING DESIGNER

Joël Adam

CHOREOGRAPHER

Lionel Hoche

ASSOCIATE DIRECTOR

Christian Râth

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

PRINCIPAL CONDUCTOR

Fabio Luisi

Opera in five acts

Libretto by Henri Meilhac and Philippe Gille,
based on the novel *L'Histoire du Chevalier des
Grieux et de Manon Lescaut* by Abbé Prévost

Saturday, April 7, 2012, 12:00–3:55 pm

New Production

The production of *Manon* was made possible
by a generous gift from **The Sybil B. Harrington
Endowment Fund**.

Manon is a co-production of the Metropolitan Opera;
Royal Opera House, Covent Garden, London; Teatro alla
Scala, Milan; and Théâtre du Capitole, Toulouse.

The Metropolitan Opera

2011–12 Season

The 261st Metropolitan Opera performance of

Jules Massenet's

Manon

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This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74.

Conductor
Fabio Luisi

CAST IN ORDER OF VOCAL APPEARANCE

Guillot de Morfontaine
Christophe Mortagne

Manon Lescaut
Anna Netrebko

De Brétigny
Bradley Garvin

Chevalier des Grieux
Piotr Beczala

Pousette
Anne-Carolyn Bird

A Maid
Kathryn Day

Javotte
Jennifer Black **

Count des Grieux
David Pittsinger

Rosette
Ginger Costa-Jackson **

An Innkeeper
Philip Cokorinos

Lescaut, Manon's cousin
Paulo Szot

Guards
Alexander Lewis *
David Crawford

Saturday, April 7, 2012, 12:00–3:55 pm

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Kent Howard/Metropolitan Opera

Anna Netrebko
and Piotr Beczala
in a scene from
Massenet's *Manon*

Chorus Master **Donald Palumbo**
Musical Preparation **Dennis Giauque, Donna Racik,
Steven Eldredge, Denise Massé, and Patrick Furrer**
Assistant to the Costume Designer
Jean-Jacques Delmotte
Assistant Stage Directors **Eric Einhorn, Gregory Keller,
and Tomer Zvulun**
Stage Band Conductor **Jeffrey Goldberg**
Prompter **Donna Racik**
Met Titles **Jacqueline Jones**
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Metropolitan Opera Shops**
Costumes executed by **Royal Opera House Production
Departments, Covent Garden, London; Théâtre du
Capitole, Toulouse; Metropolitan Opera Costume
Department; and Saint Laurie Merchant Tailors,
Studio Rouge, Das Gewand GmbH**
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Lindemann Young Artist
Development Program

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piano of the Metropolitan
Opera.

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performance.

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Met Titles

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Synopsis

France, the end of the 19th century

Act I

Courtyard of an inn at Amiens, north of Paris

Act II

The apartment of des Grieux and Manon, in the Rue Vivienne, Paris

Intermission (AT APPROXIMATELY 1:10 PM)

Act III

SCENE 1 Cours-la-Reine, Paris

SCENE 2 The chapel of the seminary of St. Sulpice, Paris

Intermission (AT APPROXIMATELY 2:40 PM)

Act IV

The Hôtel de Transylvanie, a popular gambling house, Paris

Act V

The road to the port of Le Havre

Act I

The noblemen de Brétigny and Guillot de Morfontaine are having dinner with three young women—Poussette, Javotte, and Rosette—at an inn in Amiens. People gather for the arrival of the coach to Paris, among them Lescaut. He is waiting for his young cousin Manon, who is on her way to enter a convent. The coach arrives and Manon expresses her exuberant joy about her first journey away from home. Enchanted by her, Guillot offers to take Manon to Paris, but she and his companions laugh at him. Lescaut reproaches Manon for her behavior, which could shame their family. Manon gazes with envy at the elegant clothes of the other girls. The young Chevalier des Grieux arrives too late to catch the coach, which has already left for Paris. He falls in love with Manon at first sight, and when she tells him that it is her fondness for pleasure that has led her family to send her to a convent, he is determined to rescue her from such a fate. They escape together in Guillot's coach. The returning Lescaut furiously accuses Guillot of having kidnapped his cousin, but then learns from the innkeeper that Manon went off with a young man. Guillot, mocked by everyone, swears revenge on the eloping couple.

Act II

In their apartment in Paris, des Grieux writes to his father for permission to marry Manon. The maid announces visitors: Lescaut and another man, who, she warns

Manon, is de Brétigny in disguise. Lescaut, using the argument of family honor offended, berates des Grieux for having abducted Manon. In fact he is trying to profit by setting her up with de Brétigny. Des Grieux, to prove his honorable intentions, produces his letter. Meanwhile, de Brétigny tells Manon that des Grieux's father is planning to kidnap his own son that evening; if she does nothing to prevent it and instead comes to live with de Brétigny, she can have wealth and luxury. After Lescaut and de Brétigny have left, des Grieux goes out to post his letter. Manon realizes she is unable to resist de Brétigny's offer and bids farewell to her life with des Grieux. Des Grieux returns to find her weeping, but she will not tell him why. He talks of his dream of an idyllic future together in the country. When there's a knock on the door Manon begs him not to answer it, but he goes. Looking out the window, she sees him being abducted.

Act III

On a public holiday, a crowd has gathered at the Cours-la-Reine. Manon, now living with de Brétigny and the toast of Paris, praises the pleasures of her luxurious existence. Overhearing a conversation between de Brétigny and the Count des Grieux, she learns that the count's son, following an unhappy love affair, is about to become a priest and will preach later that day at the seminary of St. Sulpice. Manon doesn't believe that des Grieux could have forgotten her and leaves the festivities to find him.

At St. Sulpice, des Grieux has attracted much admiration for his sermon. The count tries to dissuade his son from entering the priesthood in favor of marriage. Des Grieux is adamant but realizes that he can't forget Manon. When she appears he angrily confronts her. She admits her guilt but begs him to forgive her and to remember their past love. Des Grieux yields to his feelings and renounces his vows.

Act IV

Gamblers are gathered at the Hôtel de Transylvanie, among them Guillot and Lescaut. Manon and des Grieux arrive, and she reminds him that his fortune has nearly run out. He accepts Guillot's challenge to play. Manon, Poussette, Javotte, and Rosette consider what money might bring them. Des Grieux wins heavily and Guillot accuses him of cheating, threatening to inform the count. The police arrive and des Grieux is arrested. The count assures his son that he will be released soon. Manon, as his accomplice, is taken away to prison.

Act V

Des Grieux and Lescaut have come up with a plan to rescue Manon, who has been sentenced to deportation to America, but their paid accomplices have deserted them. Lescaut manages to bribe the guards and leaves Manon and des Grieux alone together. Ill and exhausted, she begs des Grieux to forgive her for the shame she has brought him. While she recalls their past, he only thinks of their future together. But the rescue has come too late. As des Grieux assures her of his forgiveness and love, Manon dies in his arms.

Jules Massenet

Manon

Premiere: Paris, Opéra Comique, 1884

A take on the quintessentially French tale of the beautiful young woman who is incapable of forsaking both love and luxury, Massenet's *Manon* features one of the truly unforgettable, irresistible, and archetypal female characters in opera. While the story is firmly set in class and gender issues of the past, the character of Manon herself is timeless, convincing, and familiar. The lover she can neither forget nor completely commit to is a young chevalier, des Grieux, who is caught in his own struggle between his desires and the expectations of society. The opera triumphs in its portrayal of love within an oppressive (if outwardly gorgeous) society: his father, her cousin, and various men interested in her for their own reasons are always hovering near the lovers. *Manon* has been a success ever since its premiere, championed by a diverse roster of singers who have cherished its dramatic opportunities, exalted style (maintained even when painting a searing portrait of the basest human traits), and ravishing music.

The Creators

Jules Massenet (1842–1912), a French composer wildly popular in his day, was noted for his operas, songs, and oratorios. His somewhat sentimental style lost popularity in the early 20th century, with only *Manon* maintaining a steady place in the repertory. Several of his other operas, especially *Werther* (1892) and *Thaïs* (1894), have been performed more frequently in the last few decades. His librettists for *Manon* were Henri Meilhac (1831–1897) and Philippe Gille (1831–1901). Meilhac also collaborated on the libretto of Bizet's *Carmen*, several of Offenbach's most popular operettas, and a farce that became the basis for Strauss's operetta *Die Fledermaus*. Gille was a dramatist who also worked with Offenbach and co-wrote the libretto to Delibes's *Lakmé*. The text of *Manon* is based on the hugely influential novel *L'Histoire du Chevalier des Grieux et de Manon Lescaut* by the colorful Abbé Prévost (1697–1763), which would also be used as an operatic source by Giacomo Puccini in 1893.

The Setting

The opera is set in and around Paris, with familiar landmarks such as the church of St. Sulpice forming important reference points in the story. The first act takes place in the smaller city of Amiens, and the final act on the road to the seaside port of Le Havre. The opera was originally set, as in Prévost's novel, in the early

18th century, a time known as the Regency that would become notable for a high level of governmental corruption. The Met's new production places the drama in the late 19th century, the so-called "Belle Époque" and the time when the opera was written.

The Music

Massenet's score captures the drama of his most memorable heroine with deft craftsmanship, expressive vocal and orchestral writing, and an almost unparalleled level of sensuality. A solo violin accompanies the first meeting of the lovers—this melody will become their main love theme. There is no shortage of passion, perhaps most notably in des Grieux's Act III aria "Ah! fuyez, douce image," in which he struggles with his longing for Manon. But much of the music's sensuality is different from what one would expect in an Italian opera, or even a more earthy French work such as *Carmen*. Some of the most dramatically (and erotically) charged passages rely on the simplest effects; the quivering of the violins, for example, when the lovers finally touch in the St. Sulpice scene is a brief musical detail, but it is as voluptuous as anything in opera. Likewise, many of the solos rely on subtlety and delicate colors for their effect; the refinement of both Manon's "Adieu, notre petite table" and des Grieux's "En fermant les yeux" (known as "Le rêve," or "The Dream") in Act II create a sense of breathless wonder and suspended time. Massenet also achieved a convincing mood of nostalgia with faux-Baroque touches, particularly in Manon's famous Gavotte in the first scene of Act III, "Obéissons quand leur voix appelle," a paean to the joys of youth whose reflection of the past functions on both personal and historical levels.

Manon at the Met

Manon premiered at the Met in 1895 with Sybil Sanderson in the title role. The California-born diva was a favorite of Paris audiences and of Massenet himself, who had written the title role of *Thaïs* for her the year before. Polish tenor Jean de Reszke sang des Grieux and French bass Pol Plançon was the Count. Geraldine Farrar and Enrico Caruso led the cast of a new production in 1909. Twenty years later, the legendary Joseph Urban designed another new staging that featured Lucrezia Bori and Beniamino Gigli. The Brazilian soprano Bidú Sayão was a favorite Manon in 22 performances from 1937 through 1952. Licia Albanese (11 performances) and Victoria de los Angeles (15 performances) were the most popular interpreters of the title role through the 1950s, with Giuseppe Di Stefano and Nicolai Gedda among the great tenors singing des Grieux during this period. New productions by Günther Rennert (with Gedda, Anna Moffo, and Giorgio Tozzi) and Jean-Pierre Ponnelle (featuring Catherine Malfitano, Dénes Gulyás, and Ferruccio Furlanetto) followed in 1963 and 1987, respectively. Julius Rudel conducted Renée Fleming and Marcello Giordani in eight performances of the Ponnelle production in 1997, and Jesús López-Cobos led Fleming and Marcelo Álvarez in 2005. Laurent Pelly's new production, conducted by Fabio Luisi and starring Anna Netrebko and Piotr Beczala, opens March 26, 2012.

COVENT GARDEN PRODUCTION PHOTO: BILL COOPER

The Metropolitan
Opera

2011-12 SEASON

Anna Netrebko in *Manon*

The Metropolitan Opera is pleased to salute Yves Saint Laurent in recognition of its generous support during the 2011-12 season.

YVES SAINT LAURENT

Program Note

Set in Paris during spirited but turbulent times, Massenet's *Manon* explores the constant discrepancy between wealth and poverty, duty and desire. The idealistic des Grieux and his beloved Manon are caught between these poles and are powerless to survive. Des Grieux's fevered dreams of a simple life fade before his eyes as Manon is arrested for prostitution. But rather than turning to po-faced morality, Massenet preserves the lovers' touching idealism right through to the opera's final bars. Composed for Paris's popular Opéra Comique, Massenet wanted to make this hand-me-down tale more accessible, more tangible for his 1880s audience. So instead of patronizingly portraying the lovers as a foolish couple, the composer's rich melodies and harmonic eloquence make us realize why they dared to dream.

Born in St. Étienne in southeastern France, Massenet moved to Paris with his family when he was just a child. The establishment of the Second Empire in 1852 and the great urban transformation heralded by Baron Haussmann created a heady artistic and social city. Thrown into a world where *grand opéra* turned to *opéra comique*, when Wagnerism was at its height, and when Baudelaire and absinthe mixed together in an intoxicating cultural cocktail, Massenet was gifted an extraordinary apprenticeship. Although initially reluctant to try his hand at composition, he won first prize in the esteemed Prix de Rome in 1863. When he returned from further studies in Italy, Paris welcomed him back with open arms.

While Massenet would trump operatic peers such as Saint-Saëns, Bizet, Delibes, Lalo, Fauré, and Duparc, he was a slow starter. The eventual success of *Le Roi de Lahore* (premiered at the Opéra National's extravagant new Palais Garnier in 1877) brought Massenet to wider attention. Offers came in from various collaborators and theaters, including the increasingly chic Opéra Comique. Based at the Salle Favart, just off one of Haussmann's new boulevards, this rival for the Opéra National's claims on the city's operatic legacy prided itself on more realistic work. Bizet's *Carmen* had set the trend in 1875, with many wishing to follow in its stamping footsteps. Formally less strict than the Opéra National, the Opéra Comique employed dialogue, dancing, and well-known tales. It fostered a new brand of theatrical realism that paved the way for verismo and Puccini at the turn of the century.

Massenet was an opportunistic composer and the suggestion from one of the Opéra Comique's directors to write an opera based on Abbé Prévost's famous novel *Manon Lescaut* suited him down to the ground. There was not a person alive in France who didn't know the story. The book had already been adapted as an opera by Daniel Auber and as a popular sung drama in the early 1850s. But what had been a previously moderate success became Massenet's calling card. It was a bold choice. Being the people's opera house, the Opéra Comique also guarded common morality, and *Manon Lescaut* was a distinctly salacious tale. So, rather than emphasizing the sexual aspects, Massenet and his

team created a delicate story of lost innocence. *Manon* was to be tender and domesticated.

Unlike Auber's opera or Puccini's passionate *Manon Lescaut* (first heard in 1893), Massenet's *Manon* is about a world at odds joined by young love. A chance meeting on the road to Paris sets in train a whole series of romantic and ultimately tragic episodes. Des Grieux comes from a strict, moralistic background, while Manon's family, represented by her cousin Lescaut, introduces her to a world of gambling, sex, and alcohol. The magnetism of that carefree life is immediately apparent in Massenet's score, the trish-trashy jangle of the tambourine and the endless stream of baroque-inspired dances characterizing glorious vanity. Bright major keys and chirruping sweethearts—Pousette, Javotte, and Rosette, all with interchangeable names and identical dotted music—stand out against des Grieux's ardent melodies.

That disparity is immediately apparent in the overture. A fizzy prelude gives way to an amorous middle section representing the young lovers. Des Grieux's first entrance in Act I similarly shifts us from those lurid tones to a balmy string-led accompaniment featuring the young man's cello theme. It is a style that returns at the beginning of the second act and later in his passionate Act III aria "Ah! fuyez, douce image." But however insistent he is, des Grieux is unable to keep Manon, his "sphinx étonnant"—mysterious, astonishing sphinx—to himself. A last desperate plea—"En fermant les yeux" in Act II—mimics the brighter keys of her world but is futile. Des Grieux's commitment and Manon's flightiness finally clash in the third act. The first scene is a riot of color and celebration. Manon is in her element, greeted by fame and fortune (all provided by the unctuous Monsieur de Brétigny). Massenet cruelly highlights the artificiality of her success with a deliberately formulaic opening scene. Manon shows off with florid bel canto excess in "Je marche sur tous les chemins" and her pert gavotte "Obéissons quand leur voix appelle." The ensuing ballet apes the old world of grand opéra. Reality finally comes home to roost in the next scene.

The soberness of St. Sulpice—an austere basilica on the other side of the River Seine—is a great shock after the festive atmosphere of the Cours-la-Reine. Having been rejected by Manon, des Grieux has placed himself as far from her as he can. Throughout the scene, Massenet charts a much more realistic course. As dialogue unfolds between des Grieux and his father, the music slowly moves into recitative and then into the count's "Épouse quelque brave fille." Left alone, des Grieux is disconsolate. Although "Ah! fuyez, douce image" sounds like a hymn, it recalls the lovers' passionate music. Praying to God, des Grieux dutifully follows the tread of a distant organ, but he soon breaks out of those liturgical constraints. When the curtain rises on Act IV, desire has won and we are back in Manon's world of gambling and drink. Des Grieux is out of his depth, Manon

has broken de Brétigny's rules, and the lovers are destined to ruin. Formerly jolly music mocks their choices, and Act V is a doom-laden recollection of what has gone before.

So who is to blame for this tragedy? Certainly not des Grieux, but neither is Manon. Although Massenet's morality remains clear throughout the opera, there is a touching note of regret that runs through every word the lovers sing. From Manon's stumbling first entrance—marked "moitié larmes, moitié sourires" ("half tears, half smiles") in the score—to the heartbreaking "Adieu, notre petite table," she is clearly no femme fatale. Manon is merely dazzled by the bright lights and the big city, the kind of girl that Massenet would have seen sitting in the gallery at the Opéra Comique—an aspect that is underlined in director Laurent Pelly's updating of the tragedy to the time of the opera's composition. But however affectionate the score, Manon's journey from innocent girl to destitute courtesan is extreme, with Massenet's eschewal of high drama emphasizing that tragedy. The original Opéra Comique audience may have professed righteous indignation at the lovers' lot but, moved by Massenet's tender melodies, they would also have felt profound sympathy, as we do today. In the heroine's final words, "Et c'est là l'histoire de Manon Lescaut!"—And that is the story of Manon Lescaut! —Gavin Plumley

The Cast and Creative Team



Fabio Luisi

CONDUCTOR (GENOA, ITALY)

THIS SEASON New productions of *Don Giovanni*, *Siegfried*, *Götterdämmerung*, and *Manon*, complete *Ring* cycles, and a revival of *La Traviata* at the Met; two concerts with the MET Orchestra at Carnegie Hall; *Manon* for his debut at La Scala; and concert engagements with the Cleveland Orchestra, Filarmonica della Scala, Vienna Symphony, and Oslo Philharmonic.

MET PRODUCTION *Le Nozze di Figaro*, *Elektra*, *Hansel and Gretel*, *Tosca*, *Lulu*, *Simon Boccanegra*, *Die Ägyptische Helena*, *Turandot*, *Ariadne auf Naxos*, *Rigoletto*, *Das Rheingold*, and *Don Carlo* (debut, 2005).

CAREER HIGHLIGHTS He is principal conductor of the Met and a frequent guest of the Vienna State Opera, Munich's Bavarian State Opera, and Berlin's Deutsche Oper and Staatsoper. He made his Salzburg Festival debut in 2003 leading Strauss's *Die Liebe der Danae* (returning the following season for *Die Ägyptische Helena*) and his American debut with the Lyric Opera of Chicago leading *Rigoletto*. He also appears regularly with the Orchestre de Paris, Bavarian Radio Symphony, Munich Philharmonic, and Rome's Santa Cecilia Orchestra. He was music director of the Dresden Staatskapelle and Semperoper from 2007 to 2010 and is chief conductor of the Vienna Symphony and music director of Japan's Pacific Music Festival.



Laurent Pelly

DIRECTOR AND COSTUME DESIGNER (FONTENAY-SOUS-BOIS, FRANCE)

THIS SEASON *Manon* and *La Fille du Régiment* at the Met, *Manon* at La Scala, *L'Enfant et les Sortilèges* and *L'Heure Espagnol* at the Glyndebourne Festival, *Cendrillon* at Brussels's La Monnaie, *La Vie Parisienne* in Lyon, and Shakespeare's *Macbeth* at the Théâtre National de Toulouse.

MET PRODUCTION *La Fille du Régiment* (debut, 2008).

CAREER HIGHLIGHTS He is currently co-artistic director of the Théâtre National de Toulouse. Opera work includes *Cendrillon* and *Manon* at Covent Garden; *Giulio Cesare* at the Paris Opera; Weill's *The Threepenny Opera* at Paris's Comédie Française; *La Fille du Régiment* at Covent Garden, the Vienna State Opera, San Francisco Opera, and in Barcelona; *Hänsel und Gretel* at the Glyndebourne Festival; *La Traviata* in Santa Fe and Turin; *Pelléas et Mélisande* at the Theater an der Wien; *The Cunning Little Vixen* at Japan's Saito Kinen Festival and Florence's Maggio Musicale; *Platée* for the Paris Opera; *La Belle Hélène* and *La Grande-Duchesse de Gérolstein* at Paris's Châtelet; and *L'Elisir d'Amore* at the Paris Opera, Covent Garden, La Scala, and St. Petersburg's Mariinsky Theatre.



Chantal Thomas

SET DESIGNER (NUITS-SAINT-GEORGES, FRANCE)

THIS SEASON *Manon* and *La Fille du Régiment* at the Met and *Le Nozze de Figaro* at the Aix-en-Provence Festival.

MET PRODUCTION *La Fille du Régiment* (debut, 2008).

CAREER HIGHLIGHTS She has collaborated with director Laurent Pelly on some 50 shows, including plays, musicals, and operas. Opera work with Pelly includes *Ariadne auf Naxos*, *Platée*, and *Giulio Cesare* (Paris Opera), *Orphée aux Enfers* (Genoa, Lyon), *La Grande-Duchesse de Gérolstein* and *La Belle Hélène* (Paris's Théâtre du Châtelet, Santa Fe), *Les Contes d'Hoffmann* (Lausanne), *Les Boréades* (Lyon), *The Love for Three Oranges* (Netherlands Opera), *L'Elisir d'Amore* (Covent Garden, Bastille Opera, La Scala), *La Fille du Régiment* (Covent Garden, Vienna State Opera, San Francisco, Barcelona), *Bluebeard's Castle* and Poulenc's *La Voix Humaine* (Lyon, Riga), *La Vie Parisienne* (Lyon), *Pelléas et Mélisande* (Theater an der Wien), *La Traviata* (Santa Fe, Turin), and *The Threepenny Opera* (Paris's Comédie Française).



Joël Adam

LIGHTING DESIGNER (LALINDE, FRANCE)

THIS SEASON *Manon* and *La Fille du Régiment* at the Met.

MET PRODUCTION *La Fille du Régiment* (debut, 2008).

CAREER HIGHLIGHTS He has worked extensively with Laurent Pelly on such productions as *Gianni Schicchi* and *L'Heure Espagnole* in Tokyo, *The Love for Three Oranges* in Amsterdam, *L'Elisir d'Amore* at Paris's Bastille Opera, *La Fille du Régiment* at Covent Garden, *La Finta Semplice* at the Theater an der Wien, *Don Quichotte* in Brussels, *Rise and Fall of the City of Mahagonny* in Toulouse, Weill's *The Threepenny Opera* at Paris's Comédie Française, and *La Voix Humaine*, *Bluebeard's Castle*, and *La Vie Parisienne* in Lyon. Additional theatrical and operatic collaborators include Philippe Adrien (Genet's *Les Bonnes* and *Hamlet* at Paris's Théâtre de la Tempête), Andrei Serban (*The Merchant of Venice* and Molière's *The Miser* at the Comédie Française), and Sandrine Anglade (*The Rape of Lucretia* in Nantes and *Romeo and Juliet* in Bordeaux).



Lionel Hoche

CHOREOGRAPHER (PARIS, FRANCE)

THIS SEASON *Manon* for his debut at the Met.

CAREER HIGHLIGHTS He studied at the Paris Opera Ballet School and joined the Netherlands Dans Theater as a dancer in 1983. From 1989 to 1991 he was a member of the Daniel

The Cast and Creative Team CONTINUED

Larrieu company, and since 1990 he has choreographed works for companies including the Paris Opera Ballet, Netherlands Dans Theater, Batsheva Dance Company, Monte-Carlo Ballet, Zurich Ballet, National Ballet of Finland, Madrid's Compañía Nacional de Danza, Lyon Opera Ballet, Ballet du Grand Théâtre de Genève, and Opéra de Lyon. He is the founder and director of his own company, Cie Lionel Hoche, based in Paris, and was made a Chevalier de l'Ordre des Arts et des Lettres in 2002.



Christian Răth

ASSOCIATE DIRECTOR (HAMBURG, GERMANY)

THIS SEASON *La Fille du Régiment* (stage director) for his debut and *Manon* (associate director) at the Met, *Tristan und Isolde* for the Dallas Opera (director and designer), *La Fille du Régiment* at Covent Garden (revival director), Offenbach's *La Vie Parisienne* in Lyon (associate director), and *Manon* at La Scala (associate director).

CAREER HIGHLIGHTS His work encompasses a large and diverse repertoire, including *Falstaff* in Washington, *Roméo et Juliette* in Houston, *Carmen* in Geneva, *Die Zauberflöte* in Cairo, and *Fidelio* and *Luisa Miller* in Dallas. He was associate director for San Francisco Opera's 2011 *Ring* cycle and has directed revivals of *Ariadne auf Naxos* for the Deutsche Oper Berlin and in Copenhagen, *L'Elisir d'Amore* at La Scala and St. Petersburg's Mariinsky Theatre, *Billy Budd* for the Paris Opera and in Pittsburgh, *Salome* and *The Cunning Little Vixen* at the Saito Kinen Festival, and *Il Trovatore* and *West Side Story* at the Bregenz Festival.



Anna Netrebko

SOPRANO (KRASNODAR, RUSSIA)

THIS SEASON The title roles of *Anna Bolena* and *Manon* at the Met, Giulietta in *I Capuleti e i Montecchi* with Munich's Bavarian State Opera, a recital in Paris, a concert at Vienna's Musikverein with Daniel Barenboim, and a concert tour of Germany with bass Erwin Schrott.

MET APPEARANCES Norina in *Don Pasquale*, Antonia in *Les Contes d'Hoffmann*, Juliette in *Roméo et Juliette*, Lucia di Lammermoor, Natasha in *War and Peace* (debut, 2002), Zerlina in *Don Giovanni*, Mimì and Musetta in *La Bohème*, Gilda in *Rigoletto*, and Elvira in *I Puritani*.

CAREER HIGHLIGHTS Violetta in *La Traviata* at the Salzburg Festival, Vienna State Opera, and Bavarian State Opera; Susanna in *Le Nozze di Figaro* at the Salzburg Festival; Ilia in *Idomeneo* and Gilda with Washington National Opera; *Manon* at Covent Garden; Lucia and Juliette with Los Angeles Opera; *Anna Bolena*, Micaëla in *Carmen*, Mimì, and *Manon* with the Vienna State Opera; and numerous roles with St. Petersburg's Mariinsky Theatre.



Piotr Beczala

TENOR (CZECHOWICE-DZIEDZICE, POLAND)

THIS SEASON Des Grieux in *Manon* at the Met; the Duke in *Rigoletto* with the Paris Opera; Gustavo in *Un Ballo in Maschera*, Rodolfo in *La Bohème*, and the Duke in Zurich; the title role of *Faust* in Barcelona; Alfredo in *La Traviata* at Covent Garden; Edgardo in *Lucia di Lammermoor* with the Vienna State Opera; and Rodolfo at the Salzburg Festival.

MET APPEARANCES Rodolfo, Roméo in *Roméo et Juliette*, the Duke (debut, 2006), Lenski in *Eugene Onegin*, and Edgardo.

CAREER HIGHLIGHTS The Prince in *Rusalka*, Don Ottavio in *Don Giovanni*, the Italian Tenor in *Der Rosenkavalier*, and Vaudémont in *Iolanta* at the Salzburg Festival; the Duke at Covent Garden and La Scala; Alfredo in Munich and Berlin; and Werther in Frankfurt and Munich. He has also sung Tamino in *Die Zauberflöte* in Vienna, Berlin, and Paris, Jeník in *The Bartered Bride* with the Paris Opera and in Zurich, Rodolfo in Amsterdam, Vaudémont in Vienna and Moscow, and Lenski at Paris's Bastille Opera and for his 2004 United States debut with the San Francisco Opera.



Bradley Garvin

BASS-BARITONE (RIVER FOREST, ILLINOIS)

THIS SEASON Prince Arjuna in *Satyagraha* and de Brétigny in *Manon* at the Met.

MET APPEARANCES He has sung more than 150 performances of 17 roles, including Marshal Berthier in *War and Peace*, Animal Trainer/Acrobat in *Lulu*, Wilhelm in *The Ghosts of Versailles*, Starveling in *A Midsummer Night's Dream*, Javelinot in *Dialogues des Carmélites*, and the Second Prisoner in *Fidelio* (debut, 1993).

CAREER HIGHLIGHTS Recent performances include the Four Villains in *Les Contes d'Hoffmann* with Florida Grand Opera, Monterone in *Rigoletto* for his debut with the Dallas Opera, and Scarpia in *Tosca* with the Boston Lyric Opera. He has also sung the title role of *Der Fliegende Holländer* with the Madison Opera, Sharpless in *Madama Butterfly* with the Lyric Opera of Kansas City, Scarpia with the Minnesota Opera, Jochanaan in *Salome* with Fort Worth Opera, Méphistophélès in *Faust* with the Toledo Opera, Figaro in *Le Nozze di Figaro* with Dayton Opera, and Colline in *La Bohème* and *Don Giovanni* with the Arizona Opera.



Christophe Mortagne

TENOR (LE MANS, FRANCE)

THIS SEASON Guillot de Morfontaine in *Manon* at La Scala and for his Met debut, King Ouf in Chabrier's *L'Étoile* in Frankfurt, and Prosper in Offenbach's *La Vie Parisienne* in Nantes.

The Cast and Creative Team CONTINUED

CAREER HIGHLIGHTS Recent appearances include Guillot de Morfontaine at Covent Garden, Tokyo's NHK Hall, and in Nice and Hong Kong; Laërte in *Mignon* at Paris's Opéra Comique; and Spoletta in *Tosca* at the Orange Festival. An actor as well as a singer, he is a member of Paris's Comédie Française and has worked with directors including Kasper Holten, David Pountney, and Peter Stein and conductors such as Rani Calderon, Mikko Franck, Marc Minkowski, François-Xavier Roth, Antonio Pappano, and Kirill Petrenko.



David Pittsinger

BASS-BARITONE (CLINTON, CONNECTICUT)

THIS SEASON Count des Grieux in *Manon* at the Met, the Speaker in *Die Zauberflöte* with the San Francisco Opera, and Count Almaviva in *Le Nozze di Figaro* with Portland Opera.

MET APPEARANCES Trulove in *The Rake's Progress* (debut, 1997), the Friar in *Don Carlo*, Colline in *La Bohème*, Angelotti in *Tosca*, the Ghost in *Hamlet*, and the Speaker.

CAREER HIGHLIGHTS Emille de Becque in *South Pacific* at Lincoln Center's Vivian Beaumont Theater and on the U.S. national tour, Cadmus and Somnus in *Semele* at Vienna's Theater an der Wien, the title role of *Don Giovanni* and Scarpia in *Tosca* with Florida Grand Opera, Nick Shadow in *The Rake's Progress* with Paris's Théâtre des Champs-Élysées, Escamillo in *Carmen* with the Santa Fe Opera, Count Almaviva with the Los Angeles Opera, Zoroastro in Handel's *Orlando* at Glimmerglass Opera, Olin Blich in Floyd's *Susannah* with the Opera Company of Philadelphia, the title role of Massenet's *Don Quichotte* in Buenos Aires, and Nick Shadow in Cologne and Vienna.



Paulo Szot

BARITONE (SÃO PAULO, BRAZIL)

THIS SEASON Lescaut in *Manon* at the Met, Count Almaviva in *Le Nozze di Figaro* for his debut at the Aix-en-Provence Festival, Escamillo in *Carmen* for his debut at the San Francisco Opera, and his UK debut in *South Pacific* at London's Barbican Centre.

MET APPEARANCES Kovalyov in *The Nose* (debut, 2010) and Escamillo.

CAREER HIGHLIGHTS He sang Emile de Becque in the Broadway revival of *South Pacific* (for which he won the 2008 Tony Award as Best Actor in a Musical) and has also appeared as Guglielmo in *Così fan tutte* at the Paris Opera; Eugene Onegin, Donato in Menotti's *Maria Golovin*, and Danilo in *The Merry Widow* in Marseille; des Grieux in Massenet's *Le Portrait de Manon* at Barcelona's Liceo; Escamillo in Toronto, Santiago, and São Paulo; Marcello in *La Bohème* in Bordeaux; Count Almaviva at the Flemish Opera; Donato at Italy's Spoleto Festival; Don Giovanni in Dallas and Bordeaux; and Escamillo, Belcore in *L'Elisir d'Amore*, and the Count with New York City Opera.