

Modest Mussorgsky

Boris Godunov

CONDUCTOR
Valery Gergiev

PRODUCTION
Stephen Wadsworth

SET DESIGNER
**Ferdinand
Wögerbauer**

COSTUME DESIGNER
Moidele Bickel

LIGHTING DESIGNER
Duane Schuler

CHOREOGRAPHER
Apostolia Tsolaki

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

Opera in a prologue and four acts

Libretto by the composer, based on the play by Alexander Pushkin (1875 version, with additions from the 1869 version)

Saturday, October 23, 2010, 12:00–4:15 pm

New Production

This production of *Boris Godunov* was made possible by generous gifts from Karen and Kevin Kennedy, Mr. and Mrs. Howard Solomon, and Mr. and Mrs. Wilmer J. Thomas, Jr.

The Metropolitan Opera

2010–11 Season

The 268th Metropolitan Opera performance of

Modest Mussorgsky's

Boris Godunov

Conductor

Valery Gergiev

IN ORDER OF VOCAL APPEARANCE

Nikitich, a police officer
Valerian Ruminski

Mitiukha, a peasant
Mikhail Svetlov

Shchelkalov, a boyar
Alexey Markov

Prince Shuisky, a boyar
Oleg Balashov

Boris Godunov
René Pape

Pimen, a monk
Mikhail Petrenko

Grigory, a monk, later
pretender to the Russian throne
Aleksandrs Antonenko

Hostess of the Inn
Olga Savova

Missail
Nikolai Gassiev

Varlaam
Vladimir Ognovenko

Police Officer
Gennady Bezzubenkov

Xenia, daughter of Boris
Jennifer Zetlan

Feodor, son of Boris
Jonathan A. Makepeace

Nurse, nanny to Boris's
children
Larisa Shevchenko

Boyar in Attendance
Brian Frutiger

Marina
Ekaterina Semenchuk

Rangoni, a Jesuit priest
Evgeny Nikitin

Holy Fool
Andrey Popov

Chernikovsky, a Jesuit
Mark Schowalter

Lavitsky, a Jesuit
Andrew Oakden

Khrushchov, a boyar
Dennis Petersen

Saturday, October 23, 2010, 12:00–4:15 pm

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Ken Howard/Metropolitan Opera

René Pape in the title role of Mussorgsky's *Boris Godunov*

Chorus Master **Donald Palumbo**
Fight Director **Steve Rankin**
Musical Preparation **Jane Klaviter, Yelena Kurdina, Bradley Moore, J. David Jackson, Irina Soboleva, and Brenda Hurley**
Assistant Stage Directors **Eric Einhorn, Peter McClintock, and Stephen Pickover**
Prompter **Jane Klaviter**
Children's Chorus Director **Anthony Piccolo**
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Synopsis

The action takes place in Russia and Poland between 1598 and 1606.

Russia, 1598–1603

Prologue

SCENE 1 The Novodievichy Monastery,
near Moscow, 1598

SCENE 2 The Kremlin, Moscow,
the next day

Act I

SCENE 1 A cell in Chudov Monastery,
1603

SCENE 2 An inn near the Lithuanian
border

Act II

The tsar's apartment in the Kremlin

Intermission

Poland, 1604

Act III

Sandomir Castle

Intermission

Russia, 1605

Act IV

SCENE 1 Outside the Cathedral
of St. Basil, Moscow

SCENE 2 The Kremlin

SCENE 3 A clearing near Kromy

Prologue

Boris Godunov has retreated to the Novodievichy Monastery near Moscow. The Streltsy police force a crowd to beg Boris to become tsar of Russia. The boyar Shchelkalov announces that Boris still refuses the throne and sorrows over Russia's insoluble misery. A procession of pilgrims pray to God for help. The Streltsy warn the crowd to be at the Kremlin the next morning ready to cheer.

The following day the bells of Moscow herald the coronation of Boris. The new tsar, overcome by fear and melancholy, implores God to look kindly on him. He invites the people to a feast. The people cheer.

Act I

In the Chudov Monastery, the monk Pimen is writing the last chapter of his history of Russia. The novice Grigory awakens from a nightmare and expresses regret that he hasn't tasted glory in war and society. He questions Pimen about the dead Tsarevich Dimitry, rightful heir to Boris's throne. Pimen recounts the events of Dimitry's murder (the assassins implicated Boris before they died) and remarks that the tsarevich would have been Grigory's age. Alone, Grigory condemns Boris and decides to escape the cloister.

Now on a mission to expose Boris and proclaim himself the Tsarevich Dimitry, Grigory is trying to cross into Lithuania to find support for his cause. He falls in with two vagrant monks, Varlaam and Missail, at an inn near the border, and uses them as cover. No sooner has he asked directions to the border from the innkeeper, who warns that the frontier is heavily patrolled, than a police officer enters with a warrant

for Grigory's arrest. The officer is illiterate, so Grigory reads the warrant, substituting a description of Varlaam for his own. But Varlaam can read. Grigory escapes, pursued by the Streltsy.

Act II

In Boris's apartments, his daughter mourns the death of her fiancé. Boris comforts her tenderly, talks intimately with his son about inheriting the throne, then reflects to himself on his inconsolable sadness: all that he does for his people seems to go wrong, and he is blamed for everything after the murder of the tsarevich. Shuisky, a powerful boyar, brings news of a pretender to the Russian throne, supported by the Polish court and the Pope. When Boris learns that the pretender claims to be Dimitry, he is deeply shaken, and Shuisky reassures him again that the real tsarevich was in fact killed. Shuisky leaves and Boris gives way to his terror, imagining that he sees Dimitry's ghost. Torn by guilt and regret, he prays for forgiveness.

Act III

Grigory, who now openly claims to be Dimitry, has made his way to Sandomir Castle in Poland, where he hopes to court and win the powerful Marina Mnishek. Marina intends to win Grigory in order to realize her ambition of ascending the throne of Russia. But the Jesuit Rangoni has his own plan: Marina must seduce Grigory for the glory of the church, and through their union convert Russia to Catholicism. Grigory awaits Marina in the castle garden, receives assurances of Marina's love from Rangoni, and finally courts Marina. She rejects his protestations of love until she is certain of his determination to become tsar.

Act IV

Outside the Cathedral of St. Basil in Moscow, starving peasants debate whether Tsarevich Dimitry still lives, as news reaches them that his troops are near. A group of children torment a Holy Fool and steal his last kopek. When Boris and his retinue come from the cathedral to distribute alms, the Holy Fool asks Boris to kill the children the way he killed Dimitry. Shuisky orders the Holy Fool seized, but Boris instead asks his accuser to pray for him. The Holy Fool refuses to intercede for a murderer. When Boris's retinue passes and the people disperse, the Holy Fool laments Russia's dark future.

In the Duma, the council of boyars passes a death sentence on the pretender. Shuisky arrives with an account of Boris's hallucinations of the murdered tsarevich. Boris suddenly storms in, disoriented and crying out to the dead child. When he regains his composure Shuisky brings Pimen before the Duma. Pimen tells of a man who was cured of blindness while praying at Dimitry's grave. Boris breaks down. He sends the boyars away, calling for his son. Naming him heir to his throne, he bids a loving farewell to the boy and dies.

In a forest clearing near Kromy, an angry mob seizes and brutalizes several boyars and Streltsy police. Varlaam and Missail enter proclaiming Boris's guilt. The mob strengthens its resolve to tear down the old order, and when several Jesuits appear, they are attacked by the crowd. The false Dimitry arrives with Marina, Rangoni, and his army. He calls for the cheering people to follow him on his march to Moscow. The Holy Fool stays behind, lamenting Russia's bleak, uncertain fate.

Modest Mussorgsky

Boris Godunov

Premiere: St. Petersburg, Mariinsky Theatre, 1874

One of Russian opera's most famous and remarkable works, *Boris Godunov* is cherished both for its epic scale and for its penetrating characterization of the title character, a ruler tortured by his guilty past. The opera had a complex genesis: The first version (1869) was rejected by the Imperial Theaters Directorate in St. Petersburg, mainly due to its lack of a leading female role. Mussorgsky revised the score several times, making cuts and adding a new third act, which includes the mezzo-soprano role of Marina Mnishek. To complicate matters further, later composers (notably Rimsky-Korsakov and Shostakovich) prepared new editions that sought to "improve" Mussorgsky's orchestration. The Met's new production uses Mussorgsky's original and is based on the first published score (1875), with additions from the 1869 version. The source of the opera is a play by Pushkin based on historical events following the deaths of Tsar Ivan the Terrible and his sons Dimitry and Feodor, and rumors that the boyar Boris Godunov had ordered Dimitry's murder to gain the throne. Modern historians tend to believe Boris innocent of the tsarevitch's death, but both play and opera assume his guilt. With support from the neighboring nation of Poland, a renegade monk, Grigory, posed as Dimitry, claiming to have miraculously survived his "attempted" murder in order to claim the crown. (For more on the historical background, see the Program Note on page 42.) In the opera, the story is enlivened by a large cast of fictional characters—monks, foreign Catholic clergy, commoners, and a Holy Fool with the ability to say what no one else can. The result is the portrait of a nation, from inside and outside its borders, from the top of its social ladder to the bottom, at a critical moment in its history. Yet it is the title character that defines this opera: complex, nuanced, a hero and a villain, a summit of the bass repertory, and one of the most magnificent characters in all opera.

The Creators

Modest Mussorgsky (1839–1881) was a Russian composer famous for seeking an authentic national voice in his music. He is chiefly remembered for this opera and the unfinished *Khovanshchina*, the tone poem *Night on Bald Mountain*, the piano suite *Pictures at an Exhibition* (orchestrated by Ravel), and a number of songs. His output was hindered by the alcoholism that contributed to his early death. For the libretto of *Boris Godunov*, he adapted the 1825 drama by Alexander Pushkin (1799–1837), who is considered the father of modern Russian literature. His writings have been the source of many other operas, including Glinka's *Ruslan and Lyudmila*, Rimsky-Korsakov's *Le Coq d'Or*, and Tchaikovsky's *Eugene Onegin* and *The Queen of Spades*.

The Setting

The opera takes place in Russia and Poland between 1598 and 1605, an immensely turbulent time following the end of the Rurik dynasty and preceding the emergence of the Romanov dynasty. Act I, Scene 2 is set on the Russian border with Lithuania, then a large country in a political union with Poland. Act III takes place in Poland, a nation that is portrayed as advanced and imbued with western European mores. The rest of the opera is set in and around Moscow. Several of the places specified in the libretto can still be seen today, including the Kremlin's Terem Palace, which is now the official residence of the Russian president.

The Music

The score, like the drama, operates on both the largest and the most intimate levels: Huge crowd scenes and monumental monologues are juxtaposed with snippets of smaller (but crucial) folk-based melodies. The people of Russia are represented by the chorus, but the portrait is not uniformly flattering. Genuinely patriotic moments (e.g., in the prologue) are interspersed with outbursts expressing the crowd's ignorance, desperation, and inclination to mindless violence. The loftier and more resilient spirit of the Russian people is glimpsed in brief, poignant solos such as the songs of the Nurse and little Feodor in Act II, the Innkeeper's song and Varlaam's drunken battle song in Act I, Scene 2, and—most memorably—in the laments of the Holy Fool in Act IV. Bass voices dominate the score, including Varlaam, Pimen, and Rangoni. Above all, there is the title character with his four dramatic narratives. Mussorgsky's orchestration is rough and even abrasive at times, which provoked the subsequent revisions by other composers. The music is utterly Russian throughout, with the exception of the Polish Act III, which is imbued with a flavor of western European musical forms not found elsewhere in the opera.

Boris Godunov at the Met

Arturo Toscanini conducted the opera's Met premiere in 1913, sung in Italian with Adamo Didur in the title role and Louise Homer as Marina, with the Rimsky-Korsakov orchestration. The production had originally been commissioned by Sergei Diaghilev and performed in Paris, with scenery designed by the Russian artist Aleksandr Golovine. In the 1920s, Fyodor Chaliapin sang the title role in Russian while the rest of the cast and chorus sang in Italian. (This arrangement was repeated for the Ukrainian émigré bass Alexander Kipnis in 1942–43.) Ezio Pinza gave 25 notable performances as Boris from 1939 to 1947. A revised production, using Mussorgsky's original orchestrations but sung in English, premiered in 1953 with George London as Boris and Jerome Hines as Pimen (who would himself sing the title role 30 times over the next 20 years). Cesare Siepi was another celebrated Boris in the 1950s. A new Russian-language production by August Everding, also using Mussorgsky's original orchestrations, debuted in 1974, with Thomas Schippers conducting Martti Talvela in the title role. Other memorable interpreters include Paul Plishka (1983 and 1991), Samuel Ramey (1997–98, with Olga Borodina as Marina), and James Morris (2004). In Stephen Wadsworth's new production, German bass René Pape sings the title role for the first time at the Met, under the baton of Valery Gergiev.

Program Note

As in so many of the great Russian works of art, the protagonist of Modest Mussorgsky's *Boris Godunov* is Mother Russia herself more than any of the human characters the opera portrays. Set around the turn of the 17th century, *Boris* tells of the beginning of the "Time of Troubles," the 15-year period between the end of the Rurik dynasty in 1598 and the 1613 establishment of the Romanov dynasty, which would rule the country for more than 300 years until the Russian Revolution of 1917. Following the death of Ivan the Terrible in 1584, Russia's throne passed to his son Feodor I, who was frail and had little interest in actually governing his people. Consequently, during Feodor's 14-year reign, matters of state were largely handled by the tsar's strong-willed and capable brother-in-law, Boris Godunov.

In 1591, Feodor's younger, healthier brother Dimitry died of a knife wound under suspicious circumstances that were officially ruled accidental, but it was long popularly believed that Boris had ordered his assassination—a claim most historians now find unlikely. In any case, Dimitry's death meant that when Feodor died without an heir in 1598, Boris was the obvious choice to assume the throne in the absence of a Rurik successor. Rumors about Boris's responsibility for Dimitry's death, maneuvering to secure power in the uncertain political future, and the horrific famine that killed as much as a third of Russia's population between 1601 and 1603 led to fierce governmental upheaval, including five different rulers in eight years, three pretenders posing as the still-living and/or resurrected Dimitry (one of whom is portrayed in the opera), the murders of at least four different claimants to the throne, violent peasant uprisings, and military struggles with the Polish and other surrounding countries. Though Mussorgsky's opera only details the time between Boris's coronation in 1598 and his death in 1605, a broader knowledge of the surrounding years' tragedy is necessary to understand the bleakness that saturates the music; at its heart, *Boris Godunov* is about what happens offstage and after the curtain falls.

The opera's focus on the wider sweep of history and on the plight of the common Russian people is reflected in the frequency and importance of choral scenes, which allow Mussorgsky to keep the audience's attention on the consequences of the noble characters' actions. In the prologue, for example, the peasants' confused and resigned compliance at being forced to clamor and shout for Boris to accept the throne, under the threat of a policeman's baton, instantly conveys their miserable lot in life. And at the beginning of Act IV, outside the Cathedral of St. Basil in Moscow, the people's nervousness and uncertainty of what lies in their future again becomes obvious as they argue about whether or not to believe the man marching at the head of the Polish forces moving nearer the city is truly the Tsarevich Dimitry, long believed dead. The Holy Fool—a relatively minor character in the opera but one that leaves a powerful impression—also serves as a symbol of Russia's conscience and is ultimately given the final words of the opera, a searing and anguished lament for the country's dark prospects: "Flow, flow, bitter tears / Weep, weep, Christian souls. / Soon the darkness will fall / A darkness extremely dark, / Which we shall not be able to see through. / Woe, Woe, Russia. / Weep, Russian people, / Hungry people!"

Throughout this opera, the drama of the text and the complex emotions of the characters are vividly captured by Mussorgsky's music, characterized by terse, tightly wound instrumental writing and often speech-like vocal settings. Equally as

different from the prevailing styles of 19th-century opera as Wagner's music dramas were, *Boris Godunov* is now widely recognized as a highly original work of genius, but it was not always so. Though the public took to the piece straight away, critics and the composer's friends alike were baffled by it. Even fellow composer César Cui failed to realize Mussorgsky's success, writing in a review of the premiere, "Mr. Mussorgsky is endowed with great and original talent, but *Boris* is an immature work, superb in parts, feeble in others. Its main defects are in the disjointed recitatives and the disarray of the musical ideas....These defects are not due to a lack of creative power.... The real trouble is his immaturity, his incapacity for severe self-criticism, his self-satisfaction, and his hasty methods of composition."

Similar accusations of Mussorgsky's supposedly inadequate technique and poor artistic decision-making have dogged *Boris* ever since its birth, with the result that the work's composition and revision history is nearly as complicated as its subject matter. Mussorgsky became interested in the subject of Boris Godunov through Pushkin's play of the same name, which he had been introduced to in 1868. By the end of the following year, the first version of the opera, based on Pushkin's drama and Nikolai Karamzin's eight-volume *History of the Russian State*, was complete. This version, however, was rejected by the Imperial Theaters Directorate in St. Petersburg, which listed as chief among its complaints the lack of a significant female role. In 1871, Mussorgsky began revising his opera, eventually adding three new scenes as well as the role of the Polish noblewoman Marina Mnishek. The revised version, which was completed in 1872, was premiered at the Mariinsky Theatre in January 1874, though with a few more minor adjustments and heavy cuts. It was published the following year.

Since Mussorgsky's death, there have been various attempts to "correct" or improve on the original, including a version by Shostakovich. Most significantly, Rimsky-Korsakov completely overhauled the opera, making cuts, shifting scenes around, adding some of his own music, and re-harmonizing and re-orchestrating the entire score. The result was a brighter, more colorful, and more easily accessible opera that, while fundamentally altering the character of the work, managed to replace Mussorgsky's original as the preferred version for most of the 20th century. Lately, however, the alternate versions have gone out of fashion, and Mussorgsky's revised version has rightfully recovered pride of place as the preferred score. Still, the amount of revisions and alternate scenes presents a wealth of options for companies to tailor each production to their specific goals. The Met's new production is based on Mussorgsky's final version, but it includes the magnificent St. Basil scene from the 1869 version at the beginning of the final act and uses the 1869 version of Boris's monologue in the Act II Kremlin scene. —Jay Goodwin

Met Mastersingers: René Pape

The star of *Boris Godunov* will appear at Town Hall on Wednesday, October 27 at 8 pm for a performance and conversation produced by the Metropolitan Opera Guild. The evening features video excerpts of some of René Pape's most celebrated roles, a new video profile, and a special live performance by the great bass. Visit metguild.org or call 212-769-7009 for tickets and information.

The Cast and Creative Team



Valery Gergiev

CONDUCTOR (MOSCOW, RUSSIA)

THIS SEASON *Boris Godunov* at the Met; a Mahler cycle for the composer's centennial at Carnegie Hall and Avery Fisher Hall and a tour of the United States, Europe, and Russia with the Mariinsky Orchestra and Chorus; appearances with the London Symphony Orchestra on tour in Japan, the United States, and Europe; and performances with the World Orchestra of Peace in London and Abu Dhabi.

MET APPEARANCES *Otello* (debut, 1994), *The Nose*, *Parsifal*, *Die Walküre*, *Salome*, *The Queen of Spades*, *The Gambler*, *Don Carlo*, *La Traviata*, *War and Peace*, *Khovanshchina*, *Lady Macbeth of Mtsensk*, *Boris Godunov*, *Mazeppa*, *Eugene Onegin*, and the Stravinsky triple bill (*Le Sacre du Printemps*, *Le Rossignol*, and *Oedipus Rex*).

CAREER HIGHLIGHTS Artistic and general director of St. Petersburg's Mariinsky Theatre (where he oversees the Kirov Orchestra, Ballet, and Opera) and principal conductor of the London Symphony Orchestra, he is also the founder and artistic director of the Gergiev Rotterdam Festival, Finland's Mikkeli International Festival, the Moscow Easter Festival, and St. Petersburg's "Stars of the White Nights" Festival. The Ossetian conductor was the 2006 winner of Germany's Karajan Prize and Sweden's Polar Music Prize.



Stephen Wadsworth

DIRECTOR (MT. KISCO, NEW YORK)

THIS SEASON *Boris Godunov* and *Iphigénie en Tauride* at the Met and *The Bartered Bride* for the first Lindemann Young Artist Development Program production with The Juilliard School.

MET PRODUCTIONS *Rodelinda* (debut, 2004) and *Iphigénie en Tauride*.

CAREER HIGHLIGHTS He has directed at La Scala, Covent Garden, the Vienna State Opera, and San Francisco Opera and has collaborated frequently with Seattle Opera, where he staged their current *Ring* production as well as *Lohengrin*, *Der Fliegende Holländer*, Gluck's *Orphée et Euridice* with Mark Morris, and the world premiere of Daron Aric Hagen's *Amelia* (for which he wrote the story). Other work includes *Xerxes* (Santa Fe, Los Angeles, New York, Seattle, Toronto, Boston), *La Clemenza di Tito* (Houston, Toronto, Edinburgh Festival, New York City Opera), a trilogy of Marivaux plays that he both translated and directed (Princeton's McCarter Theatre, San Francisco, Los Angeles, Boston, New Haven, and Seattle), a new translation of Molière's *Don Juan* (Seattle, Princeton, San Diego, Washington), and the *Oresteia* at Berkeley Repertory Theatre. He recently directed Tyné Daly in Aeschylus' *Agamemnon* (Getty Villa, Los Angeles) and McNally's *Master Class*

(Kennedy Center). With Leonard Bernstein he wrote *A Quiet Place*, which receives its New York premiere this month at New York City Opera. He is the James S. Marcus Faculty Fellow at The Juilliard School and head of dramatic studies for the Met's Lindemann Young Artist Development Program.



Ferdinand Wögerbauer

SET DESIGNER (SALZBURG, AUSTRIA)

THIS SEASON *Boris Godunov* for his debut at the Met.

CAREER HIGHLIGHTS He designs regularly for dance, theater, and opera, and until 2003 was head of the set department at the Salzburg Festival, where he created numerous productions including *Jenůfa* (with director Bob Swaim) and *Moïse et Pharaon* (with director Jürgen Flimm). He has collaborated with director Peter Stein on operas that include *Don Giovanni* (Lyric Opera of Chicago), *Mazeppa* (Lyon, Edinburgh), *Eugene Onegin* and Berg's *Lulu* (Lyon), and *Lulu* and Dallapiccola's *Il Prigioniero* (La Scala); and theater works that include Chekhov's *Uncle Vanya* (Rome, Moscow, Parma, Edinburgh) and *The Seagull* (Edinburgh, Riga), Goethe's *Faust* (Expo 2000 Hannover, Berlin, Vienna), David Harrowes's *Blackbird* (Edinburgh, London), Raimund's *Der Alpenkönig und Menschenfeind* (Salzburg Festival), *Troilus and Cressida* (Edinburgh, Royal Shakespeare Company), Schiller's *Wallenstein* (Berlin), Sophocles's *Oedipus at Colonus* (Salzburg, Berlin), and Dostoevsky's *The Demons* (Lincoln Center Festival).



Moidele Bickel

COSTUME DESIGNER (MUNICH, GERMANY)

THIS SEASON Sophocles's *Oedipus at Colonus* at the Salzburg Festival and *Boris Godunov* for her debut at the Met.

CAREER HIGHLIGHTS She worked at the Berlin Schaubühne from 1970 to 1992, creating costumes for many productions directed by Peter Stein, with whom she also collaborated on Aeschylus's *Oresteia* (Berlin and Moscow, 1994), Goethe's *Faust* (Expo 2000 Hannover, Berlin, Vienna), Schiller's *Wallenstein* (Berlin, 2007), and a number of operas, including Schoenberg's *Moses und Aron* (Amsterdam) and Berg's *Wozzeck* (Salzburg) and *Lulu* (Lyon). Other projects include *Tristan und Isolde* with Klaus Michael Grüber in Salzburg, Britten's *The Turn of the Screw* with Luc Bondy at the Aix-en-Provence Festival, Strauss's *Die Frau ohne Schatten* with Robert Wilson, and *Wozzeck* and Racine's *Phèdre* with Patrice Chéreau, all in Paris. For film, she designed the costumes for Éric Rohmer's *The Marquise of O*, Chéreau's *Queen Margot* (France's César Award and Academy Award nomination), and Michael Haneke's *The White Ribbon* (German Film Award).



Duane Schuler

LIGHTING DESIGNER (ELKHART LAKE, WISCONSIN)

THIS SEASON *Capriccio*, *Boris Godunov*, *Pelléas et Mélisande*, *Così fan tutte*, and *Don Pasquale* at the Met, *Werther* and *The Makropulos Case* for the San Francisco Opera, *The Importance of Being Earnest* for the Roundabout Theatre Company, *Die Zauberflöte* and *Tannhäuser* for Seattle Opera, *Parsifal* for the English National Opera, and *Salome* for the Baden-Baden Festival.

MET PRODUCTIONS More than 20 productions, including *Thais*, *La Rondine*, *The First Emperor*, *The Great Gatsby*, *La Traviata*, *Fidelio*, *Samson et Dalila*, and *Andrea Chénier*.

CAREER HIGHLIGHTS Recent projects include *Elektra* for the Salzburg Festival, *La Fanciulla del West* for the Netherlands Opera, *Lulu* at La Scala, and the world premiere of Daron Aric Hagen's *Amelia* for Seattle Opera. He is a founding partner of the theatre planning and architectural lighting design firm Schuler Shook, which recently completed the renovation of the David H. Koch Theater at Lincoln Center.



Apostolia Tsolaki

CHOREOGRAPHER (ATHENS, GREECE)

THIS SEASON *Boris Godunov* for her debut at the Met.

CAREER HIGHLIGHTS While a member of Greece's Roes Dance Theatre she toured throughout Europe, Korea, Japan (Expo 2004), and China (Expo 2010) performing in numerous productions, including the role of Clytemnestra in *Electra Perpetrator*, choreographed by Sofia Spyratou. At the National Theatre of Greece she has choreographed Pirinen's *The Good Family* and Ristos's *Faidra* and was assistant director for Sophocles's *Elektra* (directed by Peter Stein and seen in Epidauros, Seoul, and New York). She toured internationally as a member of the chorus in Setin's *Pentesilea* in 2002–03; provided choreography for Goldoni's *Servant of Two Masters*, Shakespeare's *The Tempest* and *The Comedy of Errors*, and Andersen's *The Tin Soldier* for Athens's Art Theatre Karolos Koun; and studied in New York on a Fulbright Foundation scholarship with the Trisha Brown Dance Company.



Ekaterina Semenchuk

MEZZO-SOPRANO (MINSK, BELARUS)

THIS SEASON Marina in *Boris Godunov* at the Met, Prokofiev's *Alexander Nevsky* with Rome's Santa Cecilia Orchestra, Dido in *Les Troyens* in Japan with the Mariinsky Opera, and a concert engagement at the Ravinia Festival with the Cincinnati Symphony Orchestra.

MET APPEARANCES Pauline in *The Queen of Spades*, Olga in *Eugene Onegin*, and Sonya in *War and Peace* (debut, 2002).

CAREER HIGHLIGHTS Recent performances include the title role of *Carmen* in Copenhagen, Leipzig, Philadelphia, Dallas, Tokyo, and Seoul, and Fricka in *Die Walküre* with the Los Angeles Opera. She has also sung Preziosilla in *La Forza del Destino* and Pauline at the Deutsche Staatsoper Berlin (Unter den Linden), Marina in Monte Carlo, Olga at the Aix-en-Provence Festival, Ascanio in *Benvenuto Cellini* at the Baden-Baden Festival, and Charlotte in *Werther* in Graz. She was a finalist in Plácido Domingo's Operalia Competition and the BBC Cardiff Singer of the World Competition.



Aleksandrs Antonenko

TENOR (RIGA, LATVIA)

THIS SEASON Grigory in *Boris Godunov* at the Met and the title role of *Otello* at the Paris Opera.

MET APPEARANCES Luigi in *Il Tabarro* and the Prince in *Rusalka* (debut, 2009).

CAREER HIGHLIGHTS *Otello* at the Salzburg Festival, Vienna State Opera, and in Rome, Ghermann in *The Queen of Spades* at the Vienna State Opera, and des Grieux in *Manon Lescaut* in Oslo, Stockholm, and for his 2006 debut at the Vienna State Opera. He has also sung Ismaele in *Nabucco* at Munich's Bavarian State Opera, Sergei in *Lady Macbeth of Mtsensk* at the Latvian National Opera, Turiddu in *Cavalleria Rusticana* with the Deutsche Oper Berlin and in Monte Carlo, Cavaradossi in *Tosca* with the Deutsche Oper Berlin and at the Baden-Baden Festival, and Gabriele Adorno in *Simon Boccanegra* with the Frankfurt Opera.

The Cast and Creative Team CONTINUED



Oleg Balashov

TENOR (MOSCOW, RUSSIA)

THIS SEASON Shuisky in *Boris Godunov* at the Met.

MET APPEARANCES Prince Anatol Kuragin in *War and Peace* (debut, 2002) and Andrei in *Mazeppa*.

CAREER HIGHLIGHTS He made his debut at the Mariinsky Theatre in 1999 as Vaudemont in Tchaikovsky's *Iolanta* and has since toured as a soloist with that company to the Met, Covent Garden, La Scala, and Madrid's Teatro Real, among many others. Operatic engagements have also taken him to Berlin, Stockholm, Beijing, Tokyo, Los Angeles, Washington, Amsterdam, and Rotterdam. His repertoire includes Bayan in *Ruslan and Lyudmila*, Andrei Khovansky in *Khovanshchina*, Oedipus in *Oedipus Rex*, Sergei in *Lady Macbeth of Mtsensk*, Alfredo in *La Traviata*, Pinkerton in *Madama Butterfly*, Siegmund in *Die Walküre*, and the title role of *Parsifal*.



Alexey Markov

BARITONE (VIBORG, RUSSIA)

THIS SEASON Shchelkalov in *Boris Godunov* and Tomsky in *The Queen of Spades* at the Met and Shiskov in *From the House of the Dead* with the Zurich Opera.

MET APPEARANCES Prince Andrei in *War and Peace* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include the title role of *Eugene Onegin* for his debut with the Zurich Opera, Yeletsky in *The Queen of Spades* with the Lyon Opera, Tomsky with the Frankfurt Opera, Iago in *Otello* in Dresden, and Eugene Onegin, Escamillo in *Carmen*, Germont in *La Traviata*, Don Carlo in *La Forza del Destino*, Rodrigo in *Don Carlo*, Robert in *Iolanta*, and Renato in *Un Ballo in Maschera* at St. Petersburg's Mariinsky Theatre. He was a first-prize winner of St. Petersburg's Rimsky-Korsakov Vocal Competition and the Obratzsova Competition.



Evgeny Nikitin

BASS-BARITONE (MURMANSK, RUSSIA)

THIS SEASON Rangoni in *Boris Godunov* at the Met, Telramund in *Lohengrin* at Munich's Bavarian State Opera, and the title role of *Boris Godunov* and Don Pizarro in *Fidelio* in Nice.

MET APPEARANCES Orest in *Elektra*, Pogner in *Die Meistersinger von Nürnberg*, Colline in *La Bohème*, Fasolt in *Das Rheingold*, Creon/The Messenger in *Oedipus Rex*, and Dolokhov in *War and Peace* (debut, 2002).

CAREER HIGHLIGHTS The title role of *Der Fliegende Holländer* in Baden-Baden, Leipzig, and Toronto; Jochanaan in *Salome*, Klingsor in *Parsifal*, and the title role of Dallapiccola's *Il Prigioniero* at the Paris Opera; Jochanaan and Klingsor at Munich's Bavarian State Opera; the title roles of *Boris Godunov* and Rubinstein's *The Demon* at Paris's Châtelet; Thibaut in *The Maid of Orleans* with Washington National Opera; and Boris Godunov, Prince Igor, and Amfortas in *Parsifal* with St. Petersburg's Mariinsky Theatre.



Vladimir Ognovenko

BASS (SVERDLOVSK, RUSSIA)

THIS SEASON Varlaam in *Boris Godunov* at the Met and Ivan Yakovlevich/Khosrev-Mirza in *The Nose* in Lyon and at the Aix-en-Provence Festival.

MET APPEARANCES The Grand Inquisitor in *Don Carlo*, Prince Gremin in *Eugene Onegin*, Police Sergeant in *Lady Macbeth of Mtsensk* (debut, 1994), Ivan Yakovlevich/Khosrev-Mirza, the Prison Commandant in *From the House of the Dead*, the General in *The Gambler*, Prince Nikolay/Matveyev in *War and Peace*, and Dikol in *Káťa Kabanová*.

CAREER HIGHLIGHTS Ruslan in *Ruslan and Lyudmila* and Varlaam with the San Francisco Opera, the General at Barcelona's Liceu, Varlaam with Lyric Opera of Chicago, Prince Galitsky in *Prince Igor* and Don Basilio in *Il Barbiere di Siviglia* with the Houston Grand Opera, the Commendatore in *Don Giovanni* with Seattle Opera, and the title role of *Boris Godunov* with St. Petersburg's Mariinsky Opera.



René Pape

BASS (DRESDEN, GERMANY)

THIS SEASON The title role of *Boris Godunov* at the Met, King Philip in *Don Carlo* with the company on tour in Japan, and Wotan in *Die Walküre* at La Scala.

MET APPEARANCES More than 150 performances of 21 roles, including King Philip, Sarastro and the Speaker (debut, 1995) in *Die Zauberflöte*, Méphistophélès in *Faust*, Pogner in *Die Meistersinger von Nürnberg*, Escamillo in *Carmen*, Banquo in *Macbeth*, King Henry in *Lohengrin*, Leporello in *Don Giovanni*, Orest in *Elektra*, Ramfis in *Aida*, Rocco in *Fidelio*, and Gurnemanz in *Parsifal*.

CAREER HIGHLIGHTS Frequent appearances at virtually all the world's leading opera houses, including La Scala, Covent Garden, the Paris Opera, the Vienna State Opera, Munich's Bavarian State Opera, and Lyric Opera of Chicago, as well as the festivals of Glyndebourne, Bayreuth, Salzburg, and Verbier. He also appears regularly with the New York Philharmonic, Chicago Symphony Orchestra, Berlin Philharmonic, and Boston Symphony Orchestra, among others.



Mikhail Petrenko

BASS (ST. PETERSBURG, RUSSIA)

THIS SEASON Pimen in *Boris Godunov* at the Met, Hagen in *Götterdämmerung* at the Salzburg Easter Festival, and Prince Gremin in *Eugene Onegin* with the Royal Concertgebouw Orchestra.

MET APPEARANCES Marshal Davout, Tikhon, and Bolkonsky's Valet (debut, 2002) in *War and Peace*, Sparafucile in *Rigoletto*, Pistola in *Falstaff*, and Hunding in *Die Walküre*.

CAREER HIGHLIGHTS Recent performances include Hagen at the Aix-en-Provence Festival, the Storm Knight in a concert performance of Rimsky-Korsakov's *Kashchey the Immortal* with the London Philharmonic Orchestra, and Pope Clément in *Benvenuto Cellini* at the Salzburg Festival. He has also sung Daland in *Der Fliegende Holländer* at the Baden-Baden Festival, Ramfis in *Aida* and Varlaam in *Boris Godunov* at the Deutsche Oper Berlin, Sarastro in *Die Zauberflöte* in Genoa, Hunding in Salzburg and at the Aix-en-Provence Festival, and Frère Laurent in *Roméo et Juliette*, Don Basilio in *Il Barbiere di Siviglia*, Lorenzo in *I Capuleti e i Montecchi*, and the Grand Inquisitor in *Don Carlo* with the Paris Opera.