

*Hector Berlioz*

# Les Troyens

CONDUCTOR

**Fabio Luisi**

PRODUCTION

**Francesca Zambello**

SET DESIGNER

**Maria Bjørnson**

COSTUME DESIGNER

**Anita Yavich**

LIGHTING DESIGNER

**James F. Ingalls**

CHOREOGRAPHER

**Doug Varone**

GENERAL MANAGER

**Peter Gelb**

MUSIC DIRECTOR

**James Levine**

PRINCIPAL CONDUCTOR

**Fabio Luisi**

**Opera in five acts**

Libretto by the composer, based on Virgil's *Aeneid*

Saturday, January 5, 2013, 12:00–5:00 pm

**Last time this season**

The production of *Les Troyens* was made possible by a generous gift from the **Estate of Francis Goelet, Mr. and Mrs. Ezra K. Zilkha, Mercedes and Sid Bass, the Edgar Foster Daniels Foundation, Mr. and Mrs. William R. Miller, and Mr. and Mrs. Paul M. Montrone**

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# The Metropolitan Opera

2012–13 Season

The 44th Metropolitan Opera performance of

*Hector Berlioz's*

## Les Troyens

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

Conductor  
**Fabio Luisi**

### **PART I: LA PRISE DE TROIE**

IN ORDER OF VOCAL APPEARANCE

Panthus, Trojan priest  
and friend of Aeneas  
**Richard Bernstein**

Cassandra, Trojan prophetess,  
daughter of Priam  
**Deborah Voigt**

Coroebus, Asian prince,  
engaged to Cassandra  
**Dwayne Croft\***

Aeneas, Trojan hero  
**Bryan Hymel**

Helenus, Trojan priest,  
son of Priam  
**Eduardo Valdes**

Ascanius, son of Aeneas  
**Julie Boulianne**

Hecuba, Queen of Troy  
**Theodora Hanslowe**

Priam, King of Troy  
**Julien Robbins**

Ghost of Hector,  
a Trojan hero  
**David Crawford**

Andromache,  
widow of Hector  
**Jacqueline Antaramian**

Astyanax, son of  
Andromache and Hector  
**Connell C. Rapavy**

Saturday, January 5, 2013, 12:00–5:00 pm

## **PART II: LES TROYENS À CARTHAGE**

IN ORDER OF VOCAL APPEARANCE

Dido, Queen of Carthage <b>Susan Graham</b>	First Trojan Soldier <b>Paul Corona</b>
Anna, sister of Dido <b>Karen Cargill</b>	Second Trojan Soldier <b>James Courtney</b>
Iopas, poet at Dido's court <b>Eric Cutler*</b>	Ghost of Priam <b>Julien Robbins</b>
Ascanius, son of Aeneas <b>Julie Boulianne</b>	Ghost of Coroebus <b>Dwayne Croft</b>
Panthus, Trojan priest and friend of Aeneas <b>Richard Bernstein</b>	Ghost of Cassandra <b>Deborah Voight</b>
Narbal, Dido's minister <b>Kwangchul Youn</b>	Ghost of Hector <b>David Crawford</b>
Aeneas, leader of the Trojan expedition <b>Bryan Hymel</b>	IN THE DANCE Laocoön <b>Alex Springer</b>
The god Mercury <b>Kwangchul Youn</b>	Royal Hunt Couple <b>Julia Burrer</b> <b>Andrew Robinson</b>
Hylas, a Trojan sailor <b>Paul Appleby*</b>	Dido's Court Duet <b>Christine McMillan</b> <b>Eric Otto</b>

\* Graduate of the  
Lindemann Young Artist  
Development Program

Saturday, January 5, 2013, 12:00–5:00 pm

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A scene from Berlioz's  
*Les Troyens*

Chorus Master **Donald Palumbo**  
Assistant to the Set Designer **Adrian Linford**  
Assistant to the Costume Designer **Lora LaVon**  
Musical Preparation **John Keenan, Denise Massé, Carrie-Ann Matheson, Jonathan Kelly, Natalia Katjukova, and Alexander Bülow**  
Assistant Stage Directors **Sara Erde, Gregory Keller, and Peter McClintock**  
Stage Band Conductor **Gregory Buchalter**  
Prompter **Carrie-Ann Matheson**  
Met Titles **Christopher Bergen**  
Scenery, properties, and electrical props constructed and painted in  
**Metropolitan Opera Shops**  
Costumes executed by **Metropolitan Opera Costume Department**  
Wigs executed by **Metropolitan Opera Wig Department**

*Les Troyens* is performed in the critical edition (New Berlioz Edition) edited by Hugh Macdonald by arrangement with European American Music Distributors Company, sole U.S. and Canadian agent for Bärenreiter-Verlag, publisher and copyright owner.

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# Synopsis

## PART I

**Acts I and II** In and around the Walls of Troy

*Intermission* (AT APPROXIMATELY 1:30 PM)

## PART II

**Acts III and IV** Dido's Court

*Intermission* (AT APPROXIMATELY 3:40 PM)

**Act V** The Trojan encampment at the harbor

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### Act I

After ten years of siege, the Greeks have departed from Troy, leaving behind a giant wooden horse as an offering to Pallas Athena. Only the prophetess Cassandra, daughter of the Trojan king Priam, wonders about the significance of their enemies' disappearance. In a vision, she has seen her dead brother Hector's ghost walking the ramparts. She has tried to warn her father of impending disaster and now urges her fiancé, Coroebus, to flee the city, but neither man will listen to her. When Coroebus begs her to join the peace celebrations, she tells him that she foresees death for both of them.

The Trojans offer thanks to the gods. Hector's widow Andromache brings her young son, the heir to the throne, before King Priam and Queen Hecuba. The warrior Aeneas arrives and reports that the priest Laocoön is dead. Suspecting the wooden horse to be some kind of a trick, Laocoön had thrown his spear at it and urged the crowd to set fire to it, when two giant sea serpents appeared and devoured him and his two sons. Priam and Aeneas order the horse to be brought into the city to beg pardon of Athena. Cassandra realizes that this will be the end of Troy.

### Act II

Aeneas is visited by the ghost of Hector, who tells him to escape the city. His destiny, he says, is to found a new empire that someday will rule the world. As the ghost disappears, Aeneas's friend Panthus runs in with news that the Greek soldiers who emerged from the horse are destroying the city. Aeneas rushes off to lead the defense.

The Trojan women pray for deliverance from the invaders. Cassandra prophesizes that Aeneas and some of the Trojans will escape to Italy to build a city—a new Troy. Coroebus has fallen, and Cassandra prepares for her own death. She asks the women if they will submit to rape and enslavement. When Greek soldiers enter, the women collectively commit suicide. Aeneas and his men escape with the treasures of Troy.

## Act III

Carthage, North Africa. The people greet their queen, Dido. In the seven years since they fled their native Tyre following the murder of Dido's husband, they have built a flourishing new kingdom. Dido's sister Anna suggests that Carthage needs a king and assures her sister that she will love again. Visitors are announced who have narrowly escaped shipwreck in a recent storm—they are the remaining survivors of the Trojan army, with Aeneas among them. Dido welcomes them. When news arrives that the Numidian ruler, Iarbas, is about to attack Carthage, Aeneas identifies himself and offers to fight alongside the Carthaginians. Dido accepts, and Aeneas rallies the united forces of Carthage and Troy, entrusting his son, Ascanius, to the queen's care.

## Act IV

Aeneas has returned victorious to Carthage. During a royal hunt, he and Dido seek shelter from a storm in a cave. They discover their love for each other.

It is several months later. Narbal, the queen's adviser, is worried that since Dido fell in love with Aeneas, she has been neglecting her duties. He fears that in welcoming the Trojan strangers, Carthage has invited its own doom. Dido enters with Aeneas and her court to watch an entertainment of singing and dancing. She asks Aeneas to tell her more about Troy's last days. When he talks about Andromache, Hector's widow, who married Pyrrhus, one of the enemy, Dido sees a parallel to her own situation. Alone, she and Aeneas again proclaim their love, as the god Mercury reminds Aeneas of his duty and destination—Italy.

## Act V

At night in the Trojan camp by the harbor, a young sailor sings a homesick ballad. Panthus and the Trojan captains are worried about omens and apparitions that remind them of their failure to move on. Aeneas enters, torn between his love for Dido and his duty to leave Carthage. He makes up his mind to see the queen one last time. But when the ghosts of Priam, Hector, Coroebus, and Cassandra appear, urging him to leave, he orders his men to set sail before sunrise. Dido appears. Aeneas swears that he loves her but must leave her. She curses him. As dawn breaks, the queen asks her sister to persuade Aeneas to stay, but the Trojan ships are already on their way out to sea. Furious, Dido orders a pyre built to burn his gifts and remembrances of their love. Now resolved to end her life, she bids farewell to Carthage and everything she held dear.

The pyre has been set up. Priests pray for Dido, who predicts that her fate will be remembered: a future Carthaginian general, Hannibal, will avenge her against Italy one day. Then she stabs herself with Aeneas's sword. Dying, she has a vision of Carthage destroyed by eternal Rome. As the Roman Capitol is seen like an apparition in the distance, the Carthaginians curse Aeneas and his descendants.

*Hector Berlioz*

# Les Troyens

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*Premiere: Paris, Théâtre Lyrique, 1863 (Acts III–V, as Les Troyens à Carthage)  
Karlsruhe, Court Theater, 1890 (complete)*

A five-act grand opera of magnificent sweep, *Les Troyens* is the culmination of the extraordinary career of Hector Berlioz (according to the composer himself). The work includes large-scale choruses, ballets, complex ensembles, and gripping and insightful vocal solos, combined with a unique use of the orchestra, highlighted in a thrilling symphonic interlude. The subject is a series of key incidents from Virgil's epic *Aeneid*, the tale of Aeneas, a Prince of Troy and witness to the fall of that legendary city to the Greeks. Ordered by the gods to found a new Troy in Italy (which would become the city of Rome), Aeneas on his travels encounters and falls in love with Dido, the Queen of Carthage, before reluctantly completing his divinely ordained mission. Many ancient tales are set amid the aftermath of the Trojan War, sharing as their background the rise of a new order out of the downfall of the old. The *Aeneid* is one of the supreme foundation myths of European civilization, enshrining Rome as the culmination of human achievement in such powerful terms that its imagery remains potent and pervasive to this day. Berlioz's passionate devotion to the *Aeneid* was more than abstract: a self-conscious visionary seeking new directions in art and music, his devotion to the epic was deeply personal as well.

### *The Creators*

Hector Berlioz (1803–1869), a French composer, conductor, music critic, and essayist, was a major figure of 19th-century musical life. More celebrated in his lifetime as a conductor and writer, his uninhibited reviews and articles make for lively reading even today, and his *Treatise on Instrumentation* (1844) has had a profound impact on later composers. His musical works were extravagantly praised and even more intensely vilified in his day, and it is only within the last few generations that his stature as a groundbreaking composer has been recognized and that several of his operas have entered the repertory.

### *The Setting*

The first part of the opera is set around and inside the walled city of Troy, located in the modern nation of Turkey, at the time of its conquest at the end of the Trojan War, approximately 3,000 years ago. The second part takes place several months later, in and around the North African city of Carthage, whose ruins are now found in the state of Tunisia.

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BERLIOZ

## **Les Troyens**

JAN 1, 5 mat

Deborah Voigt, Susan Graham, Marcello Giordani, and Dwayne Croft star in the first revival in nearly ten years of this Berlioz masterwork, which unfolds during the final days of the Trojan War.

PUCCINI

## **Turandot**

JAN 2, 7, 10

Franco Zeffirelli's breathtaking production of *Turandot* returns for its 25th anniversary with a rotating cast of stars.

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### *The Music*

The score of *Les Troyens* is notable for its dramatic originality, the diversity of its forms, its creative use of the orchestra, and its sheer beauty. The grand and the monumental alternate with moments of extreme austerity. Berlioz also developed convincing sounds to illustrate the imaginary: stopped horns and tremulous strings herald the appearance of ghosts; ringing percussion, woodwinds, and harps evoke ritual and quasi-Asiatic antiquity throughout. The extraordinary vocal solos never fail to reveal details of character or situation: the jagged quality of Cassandra's "Malheureux roi!" in Act I is appropriate to someone who is not understood by the common person; her lover Coroebus's subsequent melody is both consoling and more typically conventional. Aeneas's great narrative in Act V encompasses all the aspects of his character, from the conflicted to the resolute and heroic, to the melancholic section as he bids farewell to his beloved. Similarly, Dido's grand suicide scene encompasses an arc passing through melancholy and dejection and concluding in a magnificent operatic rage. The fourth act is one of opera's great monuments to love. The orchestral Royal Hunt and Storm that opens it depicts Dido and Aeneas consummating their love; the music is simultaneously mythic and erotic. The act continues with a beautiful pastoral song for the secondary tenor and an equally ravishing quintet that becomes a septet, before climaxing with an extended love duet. It's a perfect example of Berlioz's gift for suspending tension and delaying the inevitable. This happens again at the beginning of Act V, when the final, fatal break of Dido and Aeneas hangs in wait while a sailor sings a wrenchingly sad song recalling his lost homeland. Perhaps the most notable feature of the *Troyens* score is the relationship of its parts to the whole. The rousing Trojan March of Act I reappears in a bedraggled minor mode in Act III, contrasting with the joyful choruses of the Carthaginians in the same act. National themes are referenced in Act IV's magnificent love scene, adding complex dimensions to these characters, which are meant to be understood both as real flesh-and-blood people and as symbols of their respective empires.

### *Les Troyens at the Met*

The opera premiered at the Met in 1973, in a production directed by Nathaniel Merrill and conducted by Rafael Kubelik. Jon Vickers was Aeneas and Shirley Verrett sang both Cassandra and Dido. In subsequent performances that season, Dido was sung by Christa Ludwig. James Levine conducted the opera for the Opening Night of the Met's centennial season in 1983, when the cast included Plácido Domingo as Aeneas, Tatiana Troyanos as Dido, and Jessye Norman as Cassandra, in her long-awaited Met debut. Maestro Levine was again on the podium for a 1993 revival featuring Gary Lakes (Aeneas), Françoise Pollet (Cassandra), Maria Ewing (Dido), Thomas Hampson (Coroebus), and Susan Graham in the role of Ascanius. The current production by Francesca Zambello premiered in February 2003, with Levine conducting Ben Heppner as Aeneas, Deborah Voigt as Cassandra, and Lorraine Hunt Lieberson as Dido, one of only two complete roles Lieberson sang at the Met.

## Program Note

“**H**ow often, construing to my father the fourth book of the *Aeneid*, did I feel my heart swell and my voice falter and break!... When I reached the scene in which Dido expires on the funeral pyre, surrounded by the gifts and weapons of the perfidious Aeneas... and I had to pronounce the despairing utterances of the dying queen... my lips trembled and the words came with difficulty, indistinctly. At last, at the line ‘*Quaesivit coelo lucem ingemuitque reperta*,’ at that sublime image—as Dido ‘sought light from heaven and moaned at finding it’—I was seized with a nervous shuddering and stopped dead. My father, seeing how confused and embarrassed I was by such emotion, but pretending not to have noticed anything, rose abruptly and shut the book. ‘That will do, my boy,’ he said. ‘I’m tired.’ I rushed away, out of sight of everybody, to indulge my Virgilian grief.”

Thus vividly did Hector Berlioz, in his 1854 *Memoirs*, recall his early readings of the Latin epic that would inspire his greatest work. (The *Memoirs*, splendidly translated by David Cairns, are essential reading for understanding Berlioz, as is Cairns’s two-volume biography of the composer.) Later in the same book, he wrote: “For the last three years I have been tormented by the idea for a vast opera, for which I would write the words and the music... I am resisting the temptation to carry out this project and shall, I trust, resist to the end. To me the subject seems magnificent and deeply moving—sure proof that Parisians would think it flat and tedious.”

Such cynicism was the fruit of bitter experience. Opera in Paris under the bourgeois July monarchy had been dominated by the historical spectacles of Halévy and Meyerbeer, and the rhinestone glitter of the Second Empire promised little better. Having for years earned his living as a critic—and a sharp-tongued one—Berlioz was inevitably unpopular with the operatic establishment, as well as constitutionally incapable of currying bureaucratic favor. After the failure of *Benvenuto Cellini* (composed in 1834–37 for the Opéra, then revised for the Opéra Comique, where it was played in 1838), he worked half-heartedly at setting a libretto by the highly acceptable Eugène Scribe, *La Nonne Sanglante*, eventually abandoning it—and, apparently, the operatic stage—in 1847.

The subject that haunted Berlioz in 1854 was “a vast opera, on the Shakespearean plan, based on the second and fourth books of the *Aeneid*,” and two years later in Weimar, Liszt’s mistress, Princess Carolyne of Sayn-Wittgenstein, pressed him to undertake it: “Your passion for Shakespeare combined with this love of classical antiquity would be sure to produce something new and splendid.” Berlioz made objections, but “on my return to Paris I set to work to write the verses for my lyric poem.” The distractions of earning a living were formidable: “I rush about Paris from morning till night. And always these infernal articles to write—recitals by beginners of both sexes, revivals of antiquated operas, first performances of antiquated operas...” By July 1856 the poem was

complete, and composition had already begun in May; *Les Troyens* had assumed such urgency in Berlioz's life that the entire mammoth work, orchestration and all, was completed by April 7, 1858. "Whatever fate awaits it, I now feel nothing but happiness at having completed it."

But Virgil was not Berlioz's only inspiration, as both he and the Princess Sayn-Wittgenstein recognized. His first encounters with Shakespeare, at the hands of an English theatrical troupe visiting Paris in 1827, had been inextricably intermingled with his passion for the actress Harriet Smithson, whom he later courted and married—unhappily, alas. To such French Romantics as Berlioz and Victor Hugo, Shakespeare seemed almost a modern author, whom they read in contemporary French translations. Regarding him against the background of France's more formal and classical traditions of tragedy, the Romantics celebrated him for his mixing of genres, his fluidity of time, place, and structure, and his verbal directness. And Berlioz's grand opera "on the Shakespearean plan" shows all those traits.

Drawing on his lifelong intimate knowledge of Virgil's epic, he culled ideas and phrases and episodes from throughout its course, often hewing closely to the original Latin text, and arranged them in a dramaturgy that flows convincingly from ceremony to intimacy to humor to passion and, inevitably, to tragedy. (However, the character of Cassandra, who dominates the episodes in *Troy*, is virtually his own invention, based on the merest hint in Virgil.) Shakespeare's own words find their way into the Act IV love duet for Dido and Aeneas, a transmutation of the love scene between Lorenzo and Jessica in *The Merchant of Venice* ("In such a night stood Dido with a willow in her hand...") This "Shakespearization" of Virgil is matched by a "Berliozation" of Gluck's classicism, imbuing its musical breadth and emotional power with Berlioz's own explosive romanticism. And as far as the mass effects beloved of grand opera were concerned, the composer's command of large musical forces was already proven by his *Requiem* and *Te Deum*.

The opera is filled, too, with a love of Italy—her landscapes, people, and art—that Berlioz acquired during his 15 months of residence there after winning the *Prix de Rome* in 1830. The famous sequence of quintet, septet with chorus, and love duet that ends the fourth act is suffused with the radiance of a Claude Lorrain sunset—a poignant valedictory to the great French classical tradition descended through Poussin, Watteau, and David, and in music through Lully, Rameau, Gluck, Cherubini, and Spontini. With its spare and concentrated style, deployed over a vast and varied canvas, *Les Troyens* represents a unique, highly personal blend of Gluckian *tragédie lyrique* and the panoply of 19th-century grand opera.

Whatever grim fate Berlioz anticipated for his work, the reality proved to be worse. In 1861, the notorious fiasco of Wagner's *Tannhäuser* seemed to improve the prospects of *Les Troyens* at the Opéra, but after keeping Berlioz dangling for three years the management finally turned it down, and he accepted an offer

from the inadequate Théâtre Lyrique. Chief among numerous indignities was the demand that he divide his opera into two parts, of which only the second, comprising the last three acts and christened *Les Troyens à Carthage*, was eventually performed, on November 4, 1863. The reception was not unfavorable—enough to sustain 21 performances, in fact—but the cumulative mutilations practiced during the run outraged the composer, especially as they were also incorporated into the printed score. (One unexpected consolation emerged: the royalties were sufficient to let him resign from the treadmill of journalism). The first two acts, known as *La Prise de Troie* in the two-part version, were not performed in Berlioz' lifetime: "Oh my noble Cassandra, my heroic virgin, I must then resign myself: I shall never hear you—and I am like Coroebus, *insano Cassandrae incensus amore*." Only in 1890, two decades after the composer's death, an integral version, sung in German, was presented at Karlsruhe under the direction of Felix Mottl.

—David Hamilton

## The Cast



### Fabio Luisi

CONDUCTOR (GENOA, ITALY)

**THIS SEASON** *Un Ballo in Maschera*, *Les Troyens*, *Aida*, and Wagner's *Ring* cycle at the Met; *Don Carlo* at La Scala; *Jenůfa*, *Tosca*, *La Bohème*, *Rigoletto*, *Der Rosenkavalier*, and Bellini's *La Straniera* at the Zurich Opera; and concerts with the MET Orchestra at Carnegie Hall, the Vienna Symphony, and Philharmonia Zürich.

**MET APPEARANCES** *Don Giovanni*, *Manon*, *La Traviata*, *Le Nozze di Figaro*, *Elektra*, *Hansel and Gretel*, *Tosca*, *Lulu*, *Simon Boccanegra*, *Die Ägyptische Helena*, *Turandot*, *Ariadne auf Naxos*, *Rigoletto*, *Don Carlo* (debut, 2005), and the *Ring* cycle.

**CAREER HIGHLIGHTS** He is principal conductor of the Met, chief conductor of the Vienna Symphony, and general music director of the Zurich Opera. He made his La Scala debut last season with *Manon*, 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 Vienna State Opera, Munich's Bavarian State Opera, and Berlin's Deutsche Oper and Staatsoper.



### Karen Cargill

MEZZO-SOPRANO (ARBROATH, SCOTLAND)

**THIS SEASON** Anna in *Les Troyens* and Waltraute in *Götterdämmerung* at the Met, the First Norn in *Götterdämmerung* for her debut at Covent Garden, Schoenberg's *Gurrelieder* with the Berlin Philharmonic, and concert appearances with the Rotterdam Philharmonic, Boston Symphony Orchestra, and Philadelphia Orchestra.

**MET APPEARANCES** Waltraute (debut, 2012).

**CAREER HIGHLIGHTS** Recent performances include Waltraute at the Deutsche Oper Berlin, Rosina in *Il Barbiere di Siviglia* and Isabella in *L'Italiana in Algeri* with Scottish Opera, and Suzuki in *Madama Butterfly* with English National Opera. She appears regularly in concerts with the BBC Symphony and London Philharmonic Orchestras, Hallé Philharmonic, Royal Liverpool Philharmonic, London Symphony Orchestra, and Scottish Chamber Orchestra. She has also appeared at the Tanglewood Festival with the London Symphony Orchestra, the Edinburgh Festival with the BBC Scottish Symphony Orchestra, and in recital at London's Wigmore Hall.



## Susan Graham

MEZZO-SOPRANO (ROSWELL, NEW MEXICO)

**THIS SEASON** Dido in *Les Troyens* at the Met, a U.S. recital tour with Renée Fleming and Bradley Moore, Tina in Argento's *The Aspern Papers* for her debut with the Dallas Opera, and the title role of Offenbach's *La Grande-Duchesse de Gérolstein* with the Santa Fe Opera.

**MET APPEARANCES** More than 100 performances of 15 roles including two world premieres (Jordan Baker in Harbison's *The Great Gatsby* and Sondra Finchley in Picker's *An American Tragedy*) since her company debut in 1991 as the Second Lady in *Die Zauberflöte*.

**CAREER HIGHLIGHTS** The title role of Gluck's *Iphigénie en Tauride* at the Salzburg Festival and in London, Chicago, San Francisco, and Paris, the title role of Handel's *Xerxes* with the Houston Grand Opera, Sister Helen Prejean in the world premiere of Heggie's *Dead Man Walking* and the title role of Handel's *Ariodante* with the San Francisco Opera, Cecilio in *Lucio Silla* with the Santa Fe Opera, and the title role of Monteverdi's *L'Incoronazione di Poppea* and Hanna Glawari in *The Merry Widow* with the Los Angeles Opera.



## Deborah Voigt

SOPRANO (CHICAGO, ILLINOIS)

**THIS SEASON** Cassandra in *Les Troyens* and Brünnhilde in Wagner's *Ring* cycle at the Met and Minnie in *La Fanciulla del West* in Liège.

**MET APPEARANCES** Title roles of *La Gioconda*, *Die Ägyptische Helena*, *Ariadne auf Naxos*, *Tosca*, and *Aida*, Minnie, Chrysothemis in *Elektra*, Senta in *Der Fliegende Holländer*, Isolde in *Tristan und Isolde*, Amelia in *Un Ballo in Maschera* (debut, 1991), Elsa in *Lohengrin*, Leonora in *Il Trovatore* and *La Forza del Destino*, Elisabeth in *Tannhäuser*, and the Empress in *Die Frau ohne Schatten*.

**CAREER HIGHLIGHTS** Minnie with the San Francisco Opera and Lyric Opera of Chicago, the title role of *Annie Get Your Gun* at the Glimmerglass Festival, Salome at Lyric Opera of Chicago, her first Isolde in Vienna followed by a 23-minute standing ovation, regular appearances as a host in the Met's *Live in HD* series, and President Clinton's visit to her Met performances as *Aida*.



## Dwayne Croft

BARITONE (COOPERSTOWN, NEW YORK)

**THIS SEASON** Ping in *Turandot*, Escamillo in *Carmen*, Coroebus in *Les Troyens*, Rambaldo in *La Rondine*, and Donner in *Das Rheingold* at the Met, Sharpless in *Madama Butterfly* with Pittsburgh Opera, and Walt Whitman in the world premiere of Theodore Morrison's *Oscar* at Santa Fe Opera.

**MET APPEARANCES** More than 450 performances of 33 roles, including Sharpless, Nick Carraway in the world premiere of John Harbison's *The Great Gatsby*, Silvio in *Pagliacci*, Marcello in *La Bohème*, Fiorello (debut, 1990) and Figaro in *Il Barbiere di Siviglia*, Count Almaviva in *Le Nozze di Figaro*, Billy Budd, Pelléas in *Pelléas et Mélisande*, and Guglielmo in *Così fan tutte*.

**CAREER HIGHLIGHTS** Recent performances include Dr. Malatesta in *Don Pasquale* with Washington National Opera, Jack Rance in *La Fanciulla del West* with the Finnish National Opera, and Harold Hill in Meredith Willson's *The Music Man* at Glimmerglass Opera. He has also sung Germont in *La Traviata* with the San Francisco Opera, Marcello with the Dallas Opera, Escamillo with the Cincinnati Opera, Count Almaviva and Figaro with the Vienna State Opera, Eugene Onegin and Sharpless at the Paris Opera, and Jauré Rudel in the world premiere of Saariaho's *L'Amour de Loin* and Count Almaviva at the Salzburg Festival.



## Eric Cutler

TENOR (ADEL, IOWA)

**THIS SEASON** Iopas in *Les Troyens* at the Met, Leicester in *Maria Stuarda* with the Deutsche Staatsoper Berlin, and des Grieux in *Manon Lescaut* in concert with the Philharmonie Luxembourg.

**MET APPEARANCES** Italian Singer in *Der Rosenkavalier*, Tamino in *Die Zauberflöte*, Arturo in *I Puritani*, Léopold in *La Juive*, Andres in *Wozzeck*, First Prisoner in *Fidelio* (debut, 2000), Megäros/Student from Wittenberg in *Doktor Faust*, First Knight in *Parsifal*, Scaramuccio in *Ariadne auf Naxos*, and Vogelgesang in *Die Meistersinger von Nürnberg*.

**CAREER HIGHLIGHTS** He recently sang Raoul de Nagis in Meyerbeer's *Les Huguenots* in Brussels and Madrid; other performances include Roméo in *Roméo et Juliette* with Opera Australia and at Venice's La Fenice, Iopas with the Paris Opera and in Valencia, Nadir in *Les Pêcheurs de Perles* with Lyric Opera of Chicago, Ernesto in *Don Pasquale* at Covent Garden, Tamino at the Edinburgh Festival, and the Shepherd in Szymanowski's *v* with the Paris Opera and in Brussels. He is a graduate of the Met's Lindemann Young Artist Development Program.



## Bryan Hymel

TENOR (NEW ORLEANS, LOUISIANA)

**THIS SEASON** Aeneas in *Les Troyens* for his Met debut, Rodolfo in *La Bohème* for the Opera Company of Philadelphia, Robert in Meyerbeer's *Robert le Diable* at Covent Garden, the Prince in *Rusalka* at Naples's Teatro San Carlo, and Archangel Michael in Walter Braunfels's *Jeanne d'Arc* for his Salzburg Festival debut.

**CAREER HIGHLIGHTS** Recent performances include Aeneas and the Prince at Covent Garden, the title role of *Faust* with Lyric Opera Baltimore, and Robert with Salerno's Teatro Municipale. He has also sung Don José in *Carmen* for his 2010 debut at La Scala (and later at the Bavarian State Opera, Canadian Opera Company, and Covent Garden), Faust at the Santa Fe Opera, Aeneas with the Netherlands Opera, Pinkerton in *Madama Butterfly* with English National Opera and Canadian Opera Company, the Prince at the Wexford Festival, and Guido in Zemlin's *A Florentine Tragedy* at the Bard Festival.



## Kwangchul Youn

BASS (CHUNG JU, SOUTH KOREA)

**THIS SEASON** Narbal/Mercury in *Les Troyens* at the Met, King Henry in *Lohengrin* in Dresden, King Marke in *Tristan und Isolde* and Ferrando in *Il Trovatore* with Munich's Bavarian State Opera, and Gurnemanz in *Parsifal* with the Vienna State Opera.

**MET APPEARANCES** Raimondo in *Lucia di Lammermoor*, the Commendatore in *Don Giovanni*, King Marke, Ferrando, Sarastro in *Die Zauberflöte* (debut, 2004), Ramfis in *Aida*, Hermann in *Tannhäuser*, and the Old Hebrew in *Samson et Dalila*.

**CAREER HIGHLIGHTS** He has sung Méphistophélès in *Faust* and King Henry at the Vienna State Opera; King Henry at Covent Garden; King Marke, Gurnemanz, Fasolt in *Das Rheingold*, and Hunding in *Die Walküre* at the Bayreuth Festival; Wurm in *Luisa Miller* and Padre Guardiano in *La Forza del Destino* with the Paris Opera; the title role of *Attila* in Ludwigsburg; and Fiesco in *Simon Boccanegra*, King Henry, and Fasolt with the Berlin State Opera