

Richard Strauss

Der Rosenkavalier

CONDUCTOR
Edo de Waart

PRODUCTION
Nathaniel Merrill

SET AND COSTUME DESIGNER
Robert O'Hearn

STAGE DIRECTOR
Robin Guarino

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

Comedy for music in three acts

Libretto by Hugo von Hofmannsthal

Saturday, January 9, 2010, 1:00–5:25 pm

The production of *Der Rosenkavalier* was made possible by a generous gift from the late **Mrs. John D. Rockefeller, Jr.**

The restoration of this production was made possible by a gift from The Sybil B. Harrington Endowment Fund.

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The Metropolitan Opera

2009–10 Season

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The 376th Metropolitan Opera performance of
Richard Strauss's

Der Rosenkavalier

Conductor
Edo de Waart

IN ORDER OF APPEARANCE

Octavian
Susan Graham

Princess von Werdenberg
Renée Fleming

Mohammed
Nicholas Crawford

The Princess's Major-Domo
Bernard Fitch

Baron Ochs auf Lerchenau
Kristinn Sigmundsson

Lackeys and Waiters
Craig Montgomery
Kenneth Floyd
Marty Singleton
Robert Maher

Saturday, January 9, 2010, 1:00–5:25 pm

Three Noble Orphans

Belinda Oswald

Lee Hamilton

Patricia Steiner

A Noble Widow

Ellen Lang

A Milliner

Charlotte Philley

An Animal Vendor

Kurt Phinney

Annina

Wendy White

Valzacchi

Rodell Rosel

A Notary

James Courtney

A Singer

Eric Cutler*

A Hairdresser

Sam Meredith

Leopold

Stephen Paynter

Faninal

Thomas Allen

Marianne

Erica Strauss

Faninal's Major-Domo

Ronald Naldi

Sophie

Christine Schäfer

An Innkeeper

Tony Stevenson*

A Police Commissary

Jeremy Galyon

* Graduate of the
Lindemann Young Artist
Development Program

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Ken Howard/Met Opera

Renée Fleming as the Marschallin and Susan Graham as Octavian in Strauss's *Der Rosenkavalier*

Chorus Master Donald Palumbo
Production Advisor Bruce Donnell
Musical Preparation Robert Morrison, Gareth Morrell,
Howard Watkins, and Carrie-Ann Matheson
Assistant Stage Directors David Kneuss and
Tomer Zvulun
Stage Band Conductor Gregory Buchalter
Prompter Carrie-Ann Matheson
Met Titles Cori Ellison
German Coach Irene Spiegelman
Children's Chorus Director Anthony Piccolo
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Synopsis

Vienna during the reign of the Empress Maria Theresa

Act I

The Princess von Werdenberg's boudoir

Intermission

Act II

The reception room in Faninal's palace

Intermission

Act III

A private room at an inn

Act I

The Marschallin, Princess von Werdenberg, has spent the night with her young lover, Octavian, Count Rofrano. He hides when a page brings breakfast, then again when loud voices are heard in the antechamber. The unexpected visitor is the Marschallin's country cousin, Baron Ochs auf Lerchenau. Bursting into the room, he brags about his amorous conquests and his upcoming marriage to Sophie von Faninal, the young daughter of a wealthy bourgeois. When he asks the Marschallin for advice as to which cavalier could present Sophie with the traditional silver engagement rose, she suggests Octavian—who suddenly, to avoid discovery, emerges from his hiding place disguised as a chambermaid. The baron instantly starts to make advances towards "Mariandel," who quickly makes her escape as the room fills with the daily crowd of petitioners and salespeople. Among them is a singer, whose aria ("Di rigori armato il seno") is cut short by the baron's wrangling with a lawyer over Sophie's dowry. The baron hires a pair of Italian intriguers, Annina and Valzacchi, to locate the shy servant girl.

When the room is cleared, the Marschallin, appalled by the thought of the rude Ochs marrying the innocent young girl, muses on her own waning youth ("Da geht er hin"). The returning Octavian is surprised to find her in a distant and melancholy mood. He passionately declares his love but she can only think about the passing of time and tells him that one day he will leave her for a younger woman ("Die Zeit, die ist ein sonderbar Ding"). Hurt, he rushes off. The Marschallin tries to call him back, but it is too late. She summons her page and sends Octavian the silver rose.

Act II

On the morning of her engagement, Sophie excitedly awaits the arrival of the cavalier of the rose. Octavian enters and presents her with the silver rose on behalf of the baron. Sophie accepts rapturously, and the two young people feel an instant attraction to each other (Duet: "Wo war ich schon einmal"). When Ochs, whom Sophie has never met, arrives, the girl is shocked by his crude manners. The baron goes off to discuss the wedding contract with Faninal, and Sophie asks Octavian for help. They end up embracing and are surprised by Annina and Valzacchi, who summon the baron. The outraged Octavian grazes the baron's arm with his rapier and Ochs melodramatically calls for a doctor. In the ensuing confusion, Sophie tells her father that she will not marry the baron, while Octavian enlists Annina and Valzacchi to participate in an intrigue he is hatching. When Ochs is alone, nursing his wound with a glass of wine, Annina, sent by Octavian, appears with a letter from "Mariandel," asking the baron to a rendezvous. Intoxicated with his own charm, Ochs is delighted at the prospect of a tête-à-tête. When he refuses to tip Annina, she determines to get even.

Act III

At Octavian's instigation, Annina and Valzacchi prepare the back room of a dingy inn for Ochs's rendezvous. Before long, the baron and "Mariandel" arrive for a private supper. As she coyly leads him on, grotesque apparitions pop out of windows and secret panels, terrifying the baron. Annina, disguised as a widow, runs in crying that Ochs is the father of her many children. When the police appear, Ochs claims that "Mariandel" is his fiancée. The arriving Faninal, furious at his future son-in-law's behavior, summons Sophie to set matters straight, then faints and is carried off. At the height of the confusion, the Marschallin enters. Octavian takes off his disguise and the Marschallin explains to Ochs that it was all a farce. The baron finally admits defeat and leaves, pursued by the innkeeper and various other people who all demand payment of their bills. Left alone with Octavian and Sophie, the Marschallin laments that she must lose her lover so soon, but nevertheless accepts the truth (Trio: "Hab' mir's gelobt"). She gives the bewildered Octavian to Sophie and quietly leaves the room. The young lovers realize that their dream has come true (Duet: "Ist ein Traum").

In Focus

Richard Strauss

Der Rosenkavalier

Premiere: Royal Opera House, Dresden, 1911

Strauss's most popular opera was an instant success at its premiere, earning a secure spot in the repertory that has not wavered in the hundred years since. Set in an idealized Vienna of the mid-18th century, it concerns a wise woman of the world who is involved with a much younger lover. Over the course of the opera, she is forced to confront and ultimately accept the laws of time, giving him up to a pretty young heiress. Octavian, the "Knight of the Rose" of the title, is sung by a woman—partly as an homage to Mozart's Cherubino, and partly as a nod to the power of illusion, which emerges as an important theme in the opera. Strauss's frequent collaborator, Hugo von Hofmannsthal, created a fascinating libretto that deftly combines comedy (of both the sophisticated and the slapstick varieties), dreamy nostalgic fantasy, genuine human drama, and light but striking touches of philosophy and social commentary. Strauss's magnificent score, likewise, works on several levels, combining the refinement of Mozart with the epic grandeur of Wagner. The result is a unique achievement: a grand opera that is as vast and complex as it is humane and charming.

The Creators

Richard Strauss (1864–1949) composed an impressive body of orchestral works and songs before turning to opera. After two early failures, *Salome* (1905) caused a theatrical sensation, and the balance of his long career was largely dedicated to the stage. His next opera, *Elektra* (1909), was his first collaboration with Hugo von Hofmannsthal (1874–1929), a partnership that became one of the most remarkable in theater history. Hofmannsthal emerged as an author and poet within the fervent intellectual atmosphere of Vienna at the turn of the last century. Their personalities were very different—Hofmannsthal enjoyed the world of abstract ideas, while Strauss was famously simple in his tastes—which makes their collaboration all the more extraordinary.

The Setting

The opera takes place in Vienna in the 1740s. Genuine historical references (to the Empress Maria Theresa, the wars in the Low Countries, and the Imperial "Morals Police") are merged with fictitious inventions (like the "noble custom" of the presentation of the silver rose to a fiancée, which never actually existed) and anachronisms (like the Viennese Waltz, which did not yet exist at that time).

It's a mixture that creates a seductive mythical landscape, a ceremonious and impossibly beautiful Vienna-that-never-was.

The Music

The score of *Der Rosenkavalier* is lush, rich, and romantic to an extraordinary degree—perhaps surprisingly so, considering that the composer had written the disturbingly edgy and modern *Elektra* only two years earlier. The presentation of the rose, with its soaring vocal lines sprinkled with flute chords reflecting the shimmering of the silver rose (a motif that reappears with renewed poignancy at the very end) is ravishingly beautiful. Waltzes are heard frequently, sometimes bumptious, sometimes elegant: the baron's musings at the end of Act II are both. In fact, the relationship between the banal and the sublime is part of the story being told through the music as well as the libretto: the clunky tune of the tavern music in the earlier part of Act III later on assumes a different texture and becomes the famous final trio, a gorgeous blend of female voices that is among the supreme accomplishments of lyric theater. The score also contains comic depictions of chaos and confusion, like the various characters competing for the Marschallin's attention in Act I, the skirt-chasing lackeys of Act II, and, most of all, the screaming children and ghostly apparitions of Act III. The seemingly effortless musical craft of these passages masks the fact that the score is devilishly difficult to perform, ranked by instrumentalists among the most demanding in the repertory.

Der Rosenkavalier at the Met

Alfred Hertz conducted the 1913 U.S. premiere of *Der Rosenkavalier* at the Met, starring Frieda Hempel as the Marschallin. Maria Jeritza, a favorite soprano of both Strauss and Puccini, was a dazzling Octavian in the 1920s, and Lotte Lehmann, who had worked extensively with Strauss in Europe, was the reigning Marschallin from 1935 to 1945. The 1949 Opening Night broadcast of *Der Rosenkavalier* in the then-new medium of television featured Risë Stevens as Octavian, Eleanor Steber as the Marschallin, and the debut of Erna Berger as Sophie. Regine Crespin made her Met debut as the Marschallin in 1962 in a revival directed by Lotte Lehmann, and in 1964 Elisabeth Schwarzkopf made her only Met appearances as the Marschallin. The current production had its premiere in 1969 with Karl Böhm conducting Leonie Rysanek, Walter Berry, Reri Grist, and Christa Ludwig. Its 1976 run marked the Met debut of Tatiana Troyanos on the same night that Luciano Pavarotti made his first of 15 appearances as the Singer and James Levine conducted the opera for the first time at the Met. Carlos Kleiber conducted seven performances of the work during the 1990–91 season.

Program Note

“**T**hat summer, the summer of 1914, it seemed as if the whole of London were a ballroom.... The dance tunes continued until the end to sound through the windows; fox trots, tangos, and waltzes. And through that summer the waltzes were fewer in number when compared with other rhythms, nevertheless one of them reigned supreme in every ballroom, the waltz from *Rosenkavalier*, that mocking parody of the old order, that triumph of Ritz-Eighteenth Century. With its seductive rhythms, its carefully hidden cleverness, it was the last song of an era, and the fox trots and tangos, of which the elder generation so much disapproved, always made way for it.”

Thus Osbert Sitwell writes in his novel *Those Were the Days*, a chronicle of British high-society life in the early years of the last century. In the summer of 1914, *Der Rosenkavalier* was only three years old, and yet it had already become a nostalgic symbol of a pleasant past. It had also become in England, no less than in Germany, the most popular, by far, of Richard Strauss’s operas—a position it has maintained to this day.

Der Rosenkavalier, which had its world premiere in Dresden on January 26, 1911, took Strauss two years to write. He had already become famous, not to say notorious, on the world’s operatic stages for *Salome* and *Elektra*, two high-intensity works that were brief in duration and shattering in impact. Both of them had strongly sexual overtones and decidedly morbid natures, and for all their success, Strauss, not to mention his audience, was in need of a change.

He found it in *Der Rosenkavalier*, the subject of which was suggested to him by Hugo von Hofmannsthal, the poet who had written the libretto of *Elektra*. The initial proposal made by Hofmannsthal was remarkably unlike the opera that eventually emerged. It was to be a comic opera that was short (“two and a half hours, i.e., half as long as *Die Meistersinger*”) with two principal roles, “a baritone and a graceful girl dressed as a man, à la Farrar or Mary Garden.” It also was to have a ballet.

Der Rosenkavalier, however, like many works of art, turned out to have a propulsive quality of its own. Strauss was never the most laconic of composers, and as he and Hofmannsthal began to work, the opera began to expand, never stopping until it had attained nearly double the planned length. Similarly, the character of the Marschallin, the beautiful but somewhat aging field marshal’s wife (actually she’s supposed to be no older than 32), was not in the original *dramatis personae*, but once she made the scene, so to speak, she became the dominant personality of the opera. Hofmannsthal, who was a fine dramatist as well as an excellent poet, realized this almost immediately. “It is this character,” he wrote to Strauss, “that the public, and particularly the women, will feel to be the protagonist and with whom they will leave the theater.”

Like both *Salome* and *Elektra*, *Der Rosenkavalier* has a strongly sexual, or at least amatory, underpinning. But it is totally lacking in the rather unhealthy,

Program Note CONTINUED

artificial atmosphere of those earlier works. Instead, it has a radiant, robust, and lusty quality throughout. True, a few people in Strauss's day were scandalized by the naughty romance between the youthful Octavian and the Marschallin, as well as by one or two suggestive allusions to the fact that beds are occasionally used for purposes other than sleeping. When the opera was given in Berlin a few months after the Dresden premiere, poor Sophie, that innocent and virtuous maiden, was not even permitted to say that she read the Austrian book of the peerage in bed; instead she had to say that she perused it quietly in the evenings.

Even though Strauss and Hofmannsthal never carried out their initial notion of including a ballet episode in *Rosenkavalier*, it is an opera that abounds in stage business. Perhaps the most successful such interlude in the work is the Marschallin's Act I levée, that madcap reception in her salon in which she receives a motley crowd of petitioners, supplicants, entertainers, salespersons, attendants, and household staff—an enchanting and vivid portrayal of 18th-century society as it may or may not have existed.

But what has made *Rosenkavalier* flourish in opera houses throughout the world is not period flavor or scenic variety; it is, basically, its rich musical characterizations. The Marschallin, Ochs, and Octavian all have taken their places in the pantheon of operatic characters who are unmistakably identifiable by the music they sing. Strauss himself described how they should—and should not—be acted and sung.

Of the Marschallin, the composer made a point of urging that she not be played as decrepit, superannuated, or even past her prime. "Octavian is neither her first lover nor her last," he wrote, suggesting that she display sorrow in one eye and gaiety in the other as their affair comes to an end. He also wanted her to exhibit "Viennese grace and lightness" and expressed the hope that the conductor wouldn't give her draggy tempos. Perhaps the key to the Marschallin's character is expressed in a line that shows her as a woman not afraid of life, but of time. Sometimes, she tells Octavian, she becomes so apprehensive of its passage that she gets up in the middle of the night and stops all the clocks. Her most moving words of all, of course—are there any simpler in all opera?—are the cryptic "Ja, ja!" with which, at the close, she replies to Faninal's hearty but not very original observation that young people are young people.

If the Marschallin, according to Strauss, must not be played too tragically, neither must Baron Ochs be turned into a mere buffoon. He is to be a "rustic Don Juan" rather than a country bumpkin; however coarse and crude he may be on the inside, he should know enough of aristocratic manners to present a reasonably presentable surface. Strauss gives his age as 35 (like the Marschallin, he is often presented as considerably more advanced in years) and the composer specified that Ochs "knows how to conduct himself in the Marschallin's salon with enough decency so that she does not have her servants throw him out

after five minutes." Strauss's music for Ochs, with its bluff heartiness, undeniable melodic appeal, and artful touches of vulgarity, limns the character perfectly.

As for Octavian, a comparison is frequently made to Cherubino in *Le Nozze di Figaro*, and indeed, Strauss, after completing *Elektra*, had announced his intention of composing a Mozarcean opera. No doubt there are certain resemblances: the mezzo voices, the fact that both wear trousers, the ease with which singers slip from one part to the other. Yet the differences are critical—Cherubino has a quality of innocence lacking in the worldly Octavian, and he certainly is less discursive. Still, who is to say that the two "boys" might not enjoy comparing notes—not necessarily in the musical sense?

For all the appeal of Octavian and the Marschallin, not to mention the charming if slightly vapid Sophie, it is the waltz music of Baron Ochs that many listeners to *Rosenkavalier* take out of the theater with them. Richard Strauss was no kin to Johann, but he knew how to write a Viennese waltz, and even though the dance was not yet in use in the days of Maria Theresa, the bumptious baron nevertheless performs most of his antics to three-quarter time. What's a little anachronism between friends, especially when it typifies a character in music and beguiles the listener all at once? —Herbert Kupferberg

The Cast



Edo de Waart
CONDUCTOR (AMSTERDAM, HOLLAND)

THIS SEASON *Der Rosenkavalier* at the Met, a concert with Ben Heppner at Washington's Kennedy Center with the National Symphony Orchestra, and semi-staged and concert opera performances of *Bluebeard's Castle* with the Milwaukee Symphony Orchestra, *Pelléas et Mélisande* at Amsterdam's Concertgebouw, and *A Rake's Progress* with the St. Paul Chamber Orchestra.

MET APPEARANCES *Die Zauberflöte* (debut, 1998) and *Le Nozze di Figaro*.

CAREER HIGHLIGHTS Currently chief conductor and artistic director of the Hong Kong Philharmonic Orchestra, music director of the Milwaukee Symphony Orchestra, and conductor laureate of the Radio Filharmonisch Orkest Holland. Next season he becomes an artistic partner of the Saint Paul Chamber Orchestra. He has also conducted *Der Fliegende Holländer* with Nikikai Opera, *Boris Godunov* in Geneva, *Der Rosenkavalier* at Paris's Bastille Opera, and *Billy Budd* with the Santa Fe Opera.



Renée Fleming
SOPRANO (INDIANA, PENNSYLVANIA)

THIS SEASON The Marschallin in *Der Rosenkavalier* and the title role of *Armida* at the Met, the Countess in *Capriccio* with the Vienna State Opera, *Violetta* in *La Traviata* and the Marschallin with the Zurich Opera, and concert engagements with the New York Philharmonic, Chicago Symphony Orchestra, Royal Philharmonic Orchestra, and Boston Symphony Orchestra.

MET APPEARANCES Title roles of *Thaïs*, *Rusalka*, *Manon*, *Rodelinda*, *Arabella*, and *Susannah*, *Violetta*, Desdemona in *Otello*, Tatiana in *Eugene Onegin*, the Countess in *Le Nozze di Figaro* (debut, 1991), *Donna Anna* in *Don Giovanni*, *Rosina* in the world premiere of *The Ghosts of Versailles*, *Imogene* in *Il Pirata*, *Ellen Orford* in *Peter Grimes*, *Fiordiligi* in *Cosi fan tutte*, and *Marguerite* in *Faust*.

CAREER HIGHLIGHTS She has appeared in all the world's leading opera houses, is the recipient of two Grammy Awards, and was awarded the titles "Chevalier de la Légion d'Honneur" and "Commandeur de l'Ordre des Arts et des Lettres" by the French government. She was a 1988 winner of the Met's National Council Auditions.



Susan Graham
MEZZO-SOPRANO (ROSWELL, NEW MEXICO)

THIS SEASON Octavian in *Der Rosenkavalier* at the Met, Marguerite in *La Damnation de Faust* with the Lyric Opera of Chicago, the title role in Handel's *Xerxes* with the Houston Grand Opera, and concert engagements with the San Francisco Symphony, Philharmonia Baroque Orchestra, and New York Philharmonic.

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 as the Second Lady in *Die Zauberflöte* (1991).

CAREER HIGHLIGHTS Iphigénie in *Iphigénie en Tauride* at the Salzburg Festival and in London, Chicago, San Francisco, and Paris, 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 in Monteverdi's *L'Incoronazione di Poppea* and Hanna Glawari in *The Merry Widow* with the Los Angeles Opera.



Christine Schäfer
SOPRANO (FRANKFURT, GERMANY)

THIS SEASON Sophie in *Der Rosenkavalier* at the Met, Adele in *Die Fledermaus* at the Berlin State Opera (Unter den Linden), and Asteria in Handel's *Tamerlano* and Cherubino in *Le Nozze di Figaro* at Covent Garden.

MET APPEARANCES Gretel in *Hansel and Gretel* and the title role of *Lulu* (debut, 2001).

CAREER HIGHLIGHTS Recent performances include Lucia di Lammermoor in Frankfurt, Konstanze in *Die Entführung aus dem Serail* at the Berlin State Opera, Handel's Theodora at the Salzburg Festival, and Violetta in *La Traviata* and Cherubino at the Paris Opera. She has also appeared as Konstanze, Ilia in *Idomeneo*, Lulu, Cherubino, and Donna Anna in *Don Giovanni* at the Salzburg Festival; Konstanze, Gilda in *Rigoletto*, and Sophie at Covent Garden; Pamina in *Die Zauberflöte* for the Netherlands Opera; Sophie with the San Francisco Opera and Deutsche Oper Berlin; Lulu at the Glyndebourne Festival; Zdenka in *Arabella* in Houston; and Zerbinetta in *Ariadne auf Naxos* in Munich.

The Cast

CONTINUED



Thomas Allen
BARITONE (SEAHAM, ENGLAND)

THIS SEASON Faninal in *Der Rosenkavalier* at the Met and Covent Garden, Gianni Schicchi at Covent Garden, and Don Alfonso in *Così fan tutte* in Dallas and Munich.

MET APPEARANCES Beckmesser in *Die Meistersinger von Nürnberg*, Count Almaviva in *Le Nozze di Figaro*, Don Alfonso, the Seven Nemeses in *Death in Venice*, Eisenstein in *Die Fledermaus*, Figaro in *Il Barbiere di Siviglia*, Sharpless in *Madama Butterfly*, Billy Budd, Papageno in *Die Zauberflöte* (debut, 1981), and the Music Master in *Ariadne auf Naxos*.

CAREER HIGHLIGHTS A frequent guest at all the world's leading opera houses, he has been particularly associated with Covent Garden, where has sung more than 40 roles. He made his directing debut in 2003 with *Albert Herring* at London's Royal College of Music, followed by *Così fan tutte* at the Sage Gateshead in England, *Le Nozze di Figaro* for the Arizona Opera, and *Il Barbiere di Siviglia* for the Scottish Opera.



Eric Cutler
TENOR (ADEL, IOWA)

THIS SEASON A Singer in *Der Rosenkavalier* at the Met, Nemorino in *L'Elisir d'Amore* at the Houston Grand Opera, Leicester in Donizetti's *Maria Stuarda* for his debut with the Canadian Opera Company, and Tamino in *Die Zauberflöte* in Toulouse.

MET APPEARANCES Tamino, Arturo in *I Puritani*, Léopold in *La Juive*, Andres in *Wozzeck*, First Prisoner in *Fidelio* (debut, 2000), Spirit Voice: 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 Recent performances include Edgardo in *Lucia di Lammermoor* with Opera Australia, Nadir in *Les Pêcheurs de Perles* with Lyric Opera of Chicago, the Duke in *Rigoletto* in Houston, and Aménophis in Rossini's *Moïse et Pharon* at the Salzburg Festival. He has also sung Ernesto in *Don Pasquale* at Covent Garden, Tamino at the Edinburgh Festival, and the Shepherd in Szymanowski's *King Roger* and lopas in *Les Troyens* with the Paris Opera. He is a graduate of the Met's Lindemann Young Artist Development Program.



Kristinn Sigmundsson
BASS (REYKJAVIK, ICELAND)

THIS SEASON Baron Ochs in *Der Rosenkavalier* at the Met, Hunding in *Die Walküre* in Cologne and with the Iceland Symphony Orchestra, Sarastro in *Die Zauberflöte* in Toulouse, and Heinrich in *Lohengrin*, Baron Ochs, and Pogner in *Die Meistersinger von Nürnberg* with the Deutsche Oper Berlin.

MET APPEARANCES The Water Gnome in *Rusalka*, Friar Laurence in *Roméo et Juliette*, Osmin in *Die Entführung aus dem Serail*, Lodovico in *Otello*, Hunding (debut, 2000), the Commendatore in *Don Giovanni*, and Rocco in *Fidelio*.

CAREER HIGHLIGHTS King Marke in *Tristan und Isolde* with the Los Angeles Opera, the Grand Inquisitor in *Don Carlo* in Geneva, Baron Ochs and the Commendatore with the San Francisco Opera, Hermann in *Tannhäuser* in Amsterdam, King Philip in *Don Carlo* and Gurnemanz in *Parsifal* at Paris's Bastille Opera, the Hermit in *Der Freischütz* and Kecal in *The Bartered Bride* at Covent Garden, Don Basilio in *Il Barbiere di Siviglia* in Hamburg and Munich, Creonte in *Medée* at the Salzburg Festival, and Méphistophélès in *La Damnation de Faust* in Amsterdam and Lisbon.



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