

Jacques Offenbach

Les Contes d'Hoffmann

CONDUCTOR
James Levine

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeargan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
James F. Ingalls

CHOREOGRAPHER
Dou Dou Huang

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

**Opera in three acts, a prologue,
and an epilogue**

Libretto by Jules Barbier and Michel Carré
based on stories by E.T.A. Hoffmann

Saturday, December 19, 2009, 1:00–4:40 pm

New Production

The production of *Les Contes d'Hoffmann*
was made possible by generous gifts from the
Hermione Foundation and the **Gramma Fisher
Foundation**, Marshalltown, Iowa.

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The Metropolitan Opera

2009–10 Season

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Joseph Calleja’s performance is underwritten by the **Annenberg Principal Artist Fund**.

The 245th Metropolitan Opera performance of

Jacques Offenbach’s

Les Contes d’Hoffmann

CONDUCTOR
James Levine

Hoffmann, a poet
Joseph Calleja

The Muse of Poetry
Nicklausse, Hoffmann’s friend
Kate Lindsey *

Lindorf
Coppélius, an optician
Dr. Miracle
Dapertutto
Alan Held

Olympia, a doll
Kathleen Kim

Antonia, a young singer
Stella, a prima donna
Anna Netrebko

Giulietta, a courtesan
Ekaterina Gubanova

Andrès
Cochenille
Frantz
Pitichinaccio
Alan Oke

Nathanaël, a student
Rodell Rosel

Spalanzani, a physicist
Mark Schowalter

Luther, proprietor of the tavern
Crespel, Antonia’s father
Dean Peterson

Antonia’s mother
Wendy White

Hermann, a student
Schlémil
Michael Todd Simpson

Saturday, December 19, 2009, 1:00–4:40 pm

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Anna Netrebko and Joseph Calleja as Antonia and Hoffmann in a scene from Act II of Offenbach's *Les Contes d'Hoffmann*

Chorus Master **Donald Palumbo**
Musical Preparation **John Keenan, Howard Watkins, Pierre Vallet, Carrie-Ann Matheson, and Lydia Brown**
Assistant Stage Directors **Gregory Anthony Fortner, Gina Lapinski, and Sarah Ina Meyers**
Assistant to the Costume Designer **David Newell**
Prompter **Carrie-Ann Matheson**
Met Titles **Sonya Friedman**
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Synopsis

Prologue

SCENE 1 Hoffmann's room

SCENE 2 Luther's tavern in the opera house

Act I

SCENE 1 Spalanzani's workshop

SCENE 2 The fairground

Intermission

Act II

Crespel's home in Munich

Intermission

Act III

Giulietta's palace in Venice

Epilogue

SCENE 1 Luther's tavern

SCENE 2 Hoffmann's room

Prologue

The poet Hoffmann is in love with Stella, the star singer of the opera. Lindorf, a rich counselor, also loves her and has intercepted a note she has written to Hoffmann. Lindorf is confident he will win her for himself ("Dans les rôles d'amoureux langoureux").

Entering with a group of students, Hoffmann sings a ballad about a disfigured dwarf named Kleinzach ("Il était une fois à la cour d'Eisenach"). During the song, his mind wanders to recollections of a beautiful woman. When Hoffmann recognizes Lindorf as his rival, the two men trade insults. Hoffmann's Muse, who has assumed the guise of his friend Nicklausse, interrupts, but the encounter leaves the poet with a sense of impending disaster. He begins to tell the stories of his three past loves...

Act I

The eccentric inventor Spalanzani has created a mechanical doll named Olympia. Hoffmann, who thinks she is Spalanzani's daughter, has fallen in love with her. Spalanzani's former partner Coppélius sells Hoffmann a pair of magic glasses

through which he alone perceives Olympia as human (Trio: “Je me nomme Coppélius”). When Coppélius demands his share of the profits the two inventors expect to make from the doll, Spalanzani gives him a worthless check.

Guests arrive and Olympia captivates the crowd with the performance of a dazzling aria (“Les oiseaux dans la charmille”), which is interrupted several times in order for the doll’s mechanism to be recharged. Oblivious to this while watching her through his glasses, Hoffmann is enchanted. He declares his love and the two dance. Olympia whirls faster and faster as her mechanism spins out of control, until Hoffmann falls and breaks his glasses. Coppélius, having discovered that the check was worthless, returns in a fury. He grabs Olympia and tears her apart as the guests mock Hoffmann for falling in love with a machine.

Act II

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

Act III

The Venetian courtesan Giulietta joins Nicklausse in a barcarole (“Belle nuit, ô nuit d’amour”). A party is in progress, and Hoffmann mockingly praises the pleasures of the flesh (“Amis, l’amour tendre et rêveur”). When Giulietta introduces him to her current lover, Schlémil, Nicklausse warns the poet against the courtesan’s charms. Hoffmann denies any interest in her. Having overheard them, the sinister Dapertutto produces a large diamond with which he will bribe Giulietta to steal Hoffmann’s reflection for him—just as she already has stolen Schlémil’s shadow (“Scintille, diamant”). As Hoffmann is about to depart, Giulietta seduces him into confessing his love for her (Duet: “O Dieu! de quelle ivresse”). Schlémil returns and accuses Giulietta of having left him for Hoffmann, who realizes with horror that he has lost his reflection (Ensemble: “Hélas! mon

cœur s'égaré encore!"). Schlémil challenges Hoffmann to a duel and is killed. Hoffmann takes the key to Giulietta's boudoir from his dead rival but finds the room empty. Returning, he sees her leaving the palace in the arms of the dwarf Pitichinaccio.

Epilogue

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

Jacques Offenbach

Les Contes d'Hoffmann

Premiere: Opéra Comique, Paris, 1881

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

The Creators

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

The Setting

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

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

The Music

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

Les Contes d'Hoffmann at the Met

This opera was first heard at the Met in 1913, with Frieda Hempel as Olympia, Olive Fremstad as Giulietta, and Lucrezia Bori as Antonia. Joseph Urban designed a new production in 1924, which lasted until another production was unveiled in 1955, with Pierre Monteux conducting Richard Tucker, Roberta Peters, Risè Stevens, and Lucine Amara, with Martial Singher as the Four Villains. In 1973 Richard Bonyngé conducted Joan Sutherland in all the leading female roles and Plácido Domingo in his first performance of the title role. A new production by Otto Schenk in 1982 was conducted by Riccardo Chailly in his Met debut, with Domingo, Ruth Welting, Tatiana Troyanos, and Christiane Eda-Pierre. Neil Shicoff (1984–2000) and Alfredo Kraus (1985–89) were among the other notable Hoffmanns in this production. Sopranos who have sung all the lead female roles on the same night include Catherine Malfitano (1984–85), Carol Vaness (1992–93), and Ruth Ann Swenson (2000), while other Villains include José van Dam (1989) and James Morris (1982–2005). Natalie Dessay was Olympia in 1998, and Susanne Mentzer sang The Muse/Nicklausse from 1992 to 2000. Met Music Director James Levine first conducted this opera in 1988 and has since led more than 15 performances.

A Note from the Director

Jacques Offenbach grew up in a Jewish family, the son of Isaac Eberst, a cantor who changed his last name to match the German Catholic town of Offenbach, in which they lived. The composer, born Jacob, also reinvented himself, as a converted Catholic and the most popular creator of French operetta. He was successful, but late in life he set out to declare himself a serious artist by attempting what would become, ultimately, his only important opera. It was a not-so-unfamiliar path of assimilation and struggle to place himself as a true artist. In the business of making new works—an opera, musical, play, or film—the choice of source material always says something important about the person who selects it. Why did Offenbach choose these fantastical stories of women that can never be attained, of longing to be accepted but ultimately never achieving that acceptance? This journey is what first drew me most to *The Tales of Hoffmann*.

When I first considered how to approach the story, I researched the work of Franz Kafka and the world of the 1920s. Kafka, a man who personified a kind of “outsiderness,” as did Offenbach, was at the forefront of an explosion of writers, painters, and composers seeking to reinvent how we think of narrative, or of a canvas, or even the way we hear music. Although I started with Kafka, I found myself moving toward Fellini. Fellini was an artist so non-linear and poetic, so obsessed with women and how they figure in his creativity that he seems, along with Kafka, a kind of kindred spirit for Offenbach. What has emerged in our production, after weeks of rehearsal, is an autonomous world with its own peculiar logic that is meant to convey Hoffmann’s struggle, and Offenbach’s as well. For both men, questions of identity, sexual obsession, and longing for acceptance all swirl within the dreamlike landscape of these fantastic stories.

In this opera of failed love, the deepest, most real love appears to be between Hoffmann and his muse. Through her, finally, Hoffmann seems to accept himself as an artist. Offenbach is engaged in a complex dance, even a real battle, between the popular composer and the serious artist who seeks acceptance through love. The resulting work is one of the true masterpieces of French opera, and perhaps the most innovative and profound expression in the 19th century of the artist struggling against his culture. The deep split within the composer to please his audience and challenge himself gave us a complex but masterful work of art. It’s a deeply satisfying, honest, somehow uncertain, truly contemporary piece, at once both inspiring and entertaining. —Bartlett Sher

Program Note

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

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

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

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

The figure of E.T.A. Hoffmann, as he appears in the opera, provided an ideal catalyst for the composer. Like Offenbach, Hoffmann seeks an elusive acceptance in the face of disillusionment and at last discovers it in his art. Interpretations of

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

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

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

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

These were only harbingers of a much more convoluted sequence of mutations to come. The premiere of *Hoffmann* took place on February 10, 1881, four months after the composer's death. It was a triumph, but the production eviscerated Offenbach's overall structure. Ernest Guiraud was asked to prepare

a performable edition from Offenbach's tangled manuscript and completed most of the orchestration. Carvalho insisted on eliminating the Giulietta act and had Guiraud relegate some of its music to irrelevant moments elsewhere in the opera. To enable *Hoffmann* to be performed beyond the Opéra Comique, whose conventions called for the use of spoken dialogue in place of recitative between numbers, Guiraud drew on Offenbach's sketches and composed out the recitatives (as he had previously done for *Carmen*).

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

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

Moreover, the scholarly editions of the past few decades clarify Offenbach's envisioned position of the Venetian act as the third, climactic stage of Hoffmann's journey. Instead of a dreamlike parade of disconnected fantasies, the poet's three disappointed loves trace a progressively cynical descent into disillusionment. Offenbach pointedly uses disparate musical styles to suggest this trajectory. Operetta's simple, closed forms evoke the relatively transparent degree of illusion occasioned by the mechanical Olympia. Antonia has been traditionally interpreted as the poet's exceptional "true love," yet her lieder-styled lyricism reminds us that she is a performer mimicking emotions. Giulietta isn't just bribed by Dapertutto's diamond but relishes the challenge of performing her

role and mimicking love itself. The gentle, lapping sensuality of the Barcarolle forms a hypnotic backdrop. It is not by accident that Hoffmann is given the opera's single most passionate melody ("O Dieu!, de quelle ivresse") just at the moment that genuine love is at its furthest remove. The Giulietta dalliance, moreover, puts the poet himself in serious danger.

The poet's ballad about the dwarf Kleinzach in the prologue sets the stage for the opera's recurrent pattern of ironic twists. Singing it triggers a rhapsodic digression, causing Hoffmann to veer away from the ballad's predictable form, as if in a trance. We witness his identity splintering between present and past, between the self-control of performance and the intensity of genuine emotion. No wonder this material proved to be so rich in possibility as Offenbach looked back over his own career. In his previous works, he had developed an expertise for parodying operatic tradition. *Hoffmann* replaces this with far-reaching irony.
—Thomas May

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The Cast and Creative Team



James Levine

MUSIC DIRECTOR AND CONDUCTOR (CINCINNATI, OHIO)

MET HISTORY Since his 1971 company debut leading *Tosca*, he has conducted nearly 2,500 operatic performances at the Met—more than any other conductor in the company's history. Of the 83 operas he has led here, 13 were company premieres (including *Stiffelio*, *I Lombardi*, *I Vespri Siciliani*, *La Cenerentola*, *Benvenuto Cellini*, *Porgy and Bess*, *Erwartung*, *Moses und Aron*, *Idomeneo*, and *La Clemenza di Tito*). He also led the world premieres of Corigliano's *The Ghosts of Versailles* and Harbison's *The Great Gatsby*.

THIS SEASON Opening Night new production premiere of *Tosca*, the new production of *Les Contes d'Hoffmann*, and revivals of *Simon Boccanegra* and *Lulu*. He appears at Carnegie Hall with the MET Orchestra and Boston Symphony Orchestra and at Carnegie's Weill and Zankel halls with the MET Chamber Ensemble. Maestro Levine returns to the Boston Symphony Orchestra for his sixth season as music director, conducting world premieres by Williams, Lieberson, and Harbison, the United States premiere of Carter's flute concerto, Mendelssohn's *Elijah*, and Mahler's Symphony No. 7; he also makes his debut with the Staatskapelle Berlin (Mahler Third) in March, conducts two performances of *Die Meistersinger von Nürnberg* at the Cincinnati Opera for its 90th anniversary in June, and gives a vocal master class for the Marilyn Horne Foundation at Zankel Hall in January.



Bartlett Sher

DIRECTOR (SAN FRANCISCO, CALIFORNIA)

THIS SEASON New production of *Les Contes d'Hoffmann* and a revival of *Il Barbiere di Siviglia* at the Met.

MET APPEARANCES *Il Barbiere di Siviglia* (debut, 2006).

CAREER HIGHLIGHTS Received a 2008 Tony Award for *South Pacific*, 2009 Tony nomination for *Joe Turner's Come and Gone*, 2006 Tony nomination for *Awake and Sing!*, and 2005 Tony, Drama Desk, and Outer Critics Circle nominations for *The Light in the Piazza*, all for Lincoln Center Theater. At Seattle's Intiman Theatre (where he has been artistic director since 2000) he has directed *Richard III*, *Three Sisters*, *Our Town*, and the world premieres of Lucas's *The Singing Forest* and Holden's *Nickel and Dimed*. Has also directed *Cymbeline* at the Lucille Lortel Theatre in New York and for his Intiman Theatre debut; the staging became the first American Shakespeare production at the Royal Shakespeare Company, produced by Theatre for a New Audience. Was associate director at the Hartford Stage and company director at the Guthrie Theater, and made his operatic debut with Levy's *Mourning Becomes Electra* in a joint production of Seattle Opera and New York City Opera.

The Cast and Creative Team CONTINUED



Michael Yeargan

SET DESIGNER (DALLAS, TEXAS)

THIS SEASON New production of *Les Contes d'Hoffmann* and revivals of *Il Barbiere di Siviglia* and *Ariadne auf Naxos* (sets and costumes) at the Met.

MET APPEARANCES Set designer for *Otello*, *Don Giovanni*, and the world premiere of Harbison's *The Great Gatsby*; set and costume designer for *Ariadne auf Naxos* (debut, 1993), *Così fan tutte*, and *Susannah*.

CAREER HIGHLIGHTS World premieres include Previn's *A Streetcar Named Desire* for San Francisco Opera; *Central Park*, a triptych of one-acts, for Glimmerglass Opera and New York City Opera; Floyd's *Cold Sassy Tree* for Houston Grand Opera; and Heggie's *Dead Man Walking* for San Francisco Opera. Theater credits include *The Light in the Piazza* (Tony and Drama Desk awards), *South Pacific* (Tony and Drama Desk awards), *Joe Turner's Come and Gone*, *Awake and Sing!*, and Edward Albee's *Seascape* with Lincoln Center Theater, and Rudnick's *Regrets Only* for Manhattan Theatre Club. He has also designed sets for Wagner's *Ring* cycle for Washington National Opera and San Francisco Opera.



Catherine Zuber

COSTUME DESIGNER (LONDON, ENGLAND)

THIS SEASON New production of *Les Contes d'Hoffmann* and revival of *Il Barbiere di Siviglia* at the Met and *As You Like It* and *The Tempest* for the Bridge Project at BAM.

MET APPEARANCES *Il Barbiere di Siviglia* (debut, 2006) and *Doctor Atomic*.

CAREER HIGHLIGHTS Productions for Lincoln Center Theater include *The Coast of Utopia*, *South Pacific*, *Joe Turner's Come and Gone*, *Seascape*, *The Light in the Piazza*, *Dinner at Eight*, *Twelfth Night*, and *Ivanov*. Broadway productions include *Oleanna*, *The Royal Family*, *Impressionism*, *A Man for All Seasons*, *Little Women*, *Doubt*, *Frozen*, *Dracula*, *The Sound of Music*, *Triumph of Love*, *London Assurance*, *The Rose Tattoo*, *The Red Shoes*, and *Philadelphia, Here I Come!* Off-Broadway: *The Cherry Orchard*, *The Winter's Tale* (for the Bridge Project at BAM), *The Heart Is a Lonely Hunter*, *Far Away*, and *Intimate Apparel*. Has also designed for the Salzburg Festival, American Ballet Theatre, Canadian Opera Company, New York City Opera, Houston Grand Opera, and Los Angeles Opera.



James F. Ingalls

LIGHTING DESIGNER (HARTFORD, CONNECTICUT)

THIS SEASON *Les Contes d'Hoffmann* at the Met.

MET APPEARANCES *Orfeo ed Euridice*, *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *Les Troyens*, *War and Peace*, *The Gambler*, and *Wozzeck* (debut, 1997).

CAREER HIGHLIGHTS Recent work: *Brief Encounters* (Paul Taylor Dance Company), Jorma Elo's *Bitter Suite* (Hubbard Street Dance Company), *Giselle* (Norwegian National Ballet), *Othello* (Public Theater at the Skirball/NYU), and *A Flowering Tree* (Mostly Mozart). Other projects: world premieres of Adams's *Dr. Atomic* (San Francisco Opera, Dutch National Opera, and Lyric Opera of Chicago), *The Death of Klinghoffer* (Brussels, BAM, and San Francisco Opera), and *Nixon in China* (Houston Grand Opera, BAM, Kennedy Center, Holland Festival); world premieres of Saariaho's *Adriana Mater* (Paris Opera, Finnish National Opera, Santa Fe Opera), *L'Amour de Loin* (Salzburg Festival, Paris's Châtelet, Santa Fe Opera, Finnish National Opera); and *Idomeneo*, *The Magic Flute*, and *Theodora* (Glyndebourne Festival), all directed by Peter Sellars. He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, California.



Dou Dou Huang

CHOREOGRAPHER (ZHEJIANG, CHINA)

THIS SEASON *Les Contes d'Hoffmann* at the Met.

MET APPEARANCES Choreographer and solo dancer in *The First Emperor* (debut, 2006).

CAREER HIGHLIGHTS Appointed artistic director and principal dancer of the Shanghai Song and Dance Ensemble in 1995. Recent new choreography and featured dancer works include *Skin Drumming* for Paris's Festival d'Automne (2003); *Chinese Gong Fu*, directed by Zhang Yimou for the closing ceremonies of the 2004 Olympic Games in Athens; a music and dance film, *Butterfly Lovers*, in Finland; *Six Dance Imageries from the Zhou Dynasty*, with music by Tan Dun for Washington's Kennedy Center (2005); *Zen Shaolin*, a real-scene performance in China (2007); *Dou Dou Dance*, a full-evening work featuring his choreography for the Shanghai International Arts Festival (2008); and *Mu Gui Ying*, a new production for China's Peking Opera (2009). Upcoming projects include choreography for a new Broadway show, *Bruce Lee: Journey to the West*, directed by Bartlett Sher. He is a recent recipient of China's National Artist Award.

The Cast and Creative Team CONTINUED



Ekaterina Gubanova

MEZZO-SOPRANO (MOSCOW, RUSSIA)

THIS SEASON Giulietta in *Les Contes d'Hoffmann* at the Met, Brangäne in *Tristan und Isolde* at the Berlin State Opera (Under den Linden), the Verdi Requiem with the Los Angeles Philharmonic, and Jocasta in concert performances of *Oedipus Rex* with Esa-Pekka Salonen in London, Stockholm, and Brussels.

MET APPEARANCES Hélène Bezukhova in *War and Peace* (debut, 2007).

CAREER HIGHLIGHTS Neris in *Medée* in Brussels, Brangäne at the festivals of Baden-Baden and Rotterdam, Olga in *Eugene Onegin* and Flosshilde in *Das Rheingold* in Salzburg, Amneris in *Aida* with Munich's Bavarian State Opera and on tour with La Scala in Tel Aviv and Tokyo, and Eboli in *Don Carlo*, Lyubasha in Rimsky-Korsakov's *The Tsar's Bride*, and Marguerite in *La Damnation de Faust* at St. Petersburg's Stars of the White Nights Festival.



Kathleen Kim

SOPRANO (SEOUL, KOREA)

THIS SEASON Olympia in *Les Contes d'Hoffmann*, Zerbinetta in *Ariadne auf Naxos*, and Papagena in *Die Zauberflöte* at the Met, the Queen of the Night in *Die Zauberflöte* for her debut with the Atlanta Opera, Armida in *Rinaldo* at Central City Opera, and *Carmina Burana* with the Springfield Symphony.

MET APPEARANCES Barbarina in *Le Nozze di Figaro* (debut, 2007) and Oscar in *Un Ballo in Maschera*.

CAREER HIGHLIGHTS She has recently appeared as Blondchen in *Die Entführung aus dem Serail* for her debut with the Minnesota Opera, Marie in *La Fille du Régiment* at the Bilbao Opera, the Queen of the Night with Mexico's Xalapa Symphony Orchestra, Madame Mao Tse-tung in *Nixon in China* for Chicago Opera Theatre, and a Priestess in *Iphigénie en Tauride* with Lyric Opera of Chicago. She is a 2007 graduate of the Ryan Opera Center of the Lyric Opera of Chicago.



Kate Lindsey

MEZZO-SOPRANO (RICHMOND, VIRGINIA)

THIS SEASON Nicklausse/The Muse in *Les Contes d'Hoffmann* at the Met, Cherubino in *Le Nozze di Figaro* for her debut at Munich's Bavarian State Opera, and the title role in the

world premiere of Daron Aric Hagen's *Amelia* at the Seattle Opera.

MET APPEARANCES Cherubino, Stéphano in *Roméo et Juliette*, Musician in *Manon Lescaut*, Kitchen Boy in *Rusalka*, Wellgunde in *Das Rheingold* and *Götterdämmerung*, Javotte in *Manon* (debut, 2005), Tebaldo in *Don Carlo*, Second Lady in *The Magic Flute*, and Siébel in *Faust*.

CAREER HIGHLIGHTS Recent debuts include Zerlina in *Don Giovanni* at the Santa Fe Opera and Cherubino at the Lille Opera. She has also appeared with the New York Philharmonic, Boston Symphony Orchestra, and Cleveland Orchestra, and as Cherubino with the Boston Lyric Opera, Angelina in *La Cenerentola* at the Wolf Trap Opera, and Stéphano, Rosina in *Il Barbiere di Siviglia*, and Mercédès in *Carmen* at the Opera Theater of Saint Louis. She is a graduate of the Met's Lindemann Young Artist Development Program.



Anna Netrebko

SOPRANO (KRASNODAR, RUSSIA)

THIS SEASON Antonia and Stella in *Les Contes d'Hoffmann* and Mimì in *La Bohème* at the Met, Adina in *L'Elisir d'Amore* and Elettra in *Idomeneo* with the Paris Opera, Manon at Covent Garden, and Mimì, Manon, and Micaëla in *Carmen* with the Vienna State Opera.

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

CAREER HIGHLIGHTS Violetta in *La Traviata* at the Salzburg Festival, Vienna State Opera, and Bavarian State Opera; Susanna in *Le Nozze di Figaro* at the Salzburg Festival; Ilia in *Idomeneo*, Susanna, and Gilda with Washington National Opera; Lucia and Juliette with Los Angeles Opera; and many leading roles with St. Petersburg's Mariinsky Theatre since her debut with that company in 1994. She starred with Rolando Villazón in the 2008 movie version of *La Bohème*.



Joseph Calleja

TENOR (ATTARD, MALTA)

THIS SEASON Hoffmann in *Les Contes d'Hoffmann* at the Met, Rodolfo in *La Bohème* at the Vienna State Opera and in Hamburg, Macduff in *Macbeth* at Munich's Bavarian State Opera, Ruggero in *La Rondine* in Frankfurt, Nemorino in *L'Elisir d'Amore* at Tokyo's New National Theatre, and Gabriele Adorno in *Simon Boccanegra* at Covent Garden.

MET APPEARANCES Macduff, Nemorino, and the Duke in *Rigoletto* (debut, 2006).

CAREER HIGHLIGHTS The Duke for debuts at Covent Garden, the Bavarian State Opera, Deutsche Oper Berlin, Netherlands Opera, and Welsh National Opera; Elvino in *La Sonnambula*,

The Cast and Creative Team CONTINUED

Arturo in *I Puritani*, the title role of *Roberto Devereux*, Nemorino, and the Duke at the Vienna State Opera; Nicias in *Thaïs* at Covent Garden; Alfredo in *La Traviata* with the Los Angeles Opera and Lyric Opera of Chicago; Leicester in *Maria Stuarda* in Stockholm and Parma; and the title role of *Faust* and Arturo with the Deutsche Oper Berlin.



Alan Held

BARITONE (WASHBURN, ILLINOIS)

THIS SEASON The Four Villains in *Les Contes d'Hoffmann* at the Met, Jochanaan in *Salome* with Munich's Bavarian State Opera, and Gunther in *Götterdämmerung* with the Los Angeles Opera.

MET APPEARANCES More than 150 performances of 20 roles, including Orest in *Elektra*, Wozzeck, the Speaker in *Die Zauberflöte*, Kothner in *Die Meistersinger von Nürnberg*, Gunther, Peter in *Hansel and Gretel*, Balstrode in *Peter Grimes*, Mr. Redburn in *Billy Budd* (debut, 1989), Donner in *Das Rheingold*, Shchelkalov and Rangoni in *Boris Godunov*, Don Fernando and Don Pizarro in *Fidelio*, and Abimélech in *Samson et Dalila*.

CAREER HIGHLIGHTS He has been heard at all the world's leading opera houses, including the San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Covent Garden, La Scala, Vienna State Opera, Paris Opera, Hamburg State Opera, Barcelona's Liceu, Netherlands Opera, and Brussels's La Monnaie.



Alan Oke

TENOR (SURREY, ENGLAND)

THIS SEASON The Four Servants in *Les Contes d'Hoffmann* at the Met, Gherardo in *Gianni Schicchi* at Covent Garden, and Gandhi in *Satyagraha* at English National Opera.

MET APPEARANCES Gandhi (debut, 2008), Tchekalinsky in *The Queen of Spades*, and Monostatos in *The Magic Flute*.

CAREER HIGHLIGHTS Recent performances include Aschenbach in *Death in Venice* at the Lyon Opera and the Aldeburgh and Bregenz festivals, the Dancing Master in *Ariadne auf Naxos* at Covent Garden, Bob Boles in *Peter Grimes* for Opera North, Pinkerton in *Madama Butterfly* at London's Royal Albert Hall, and Florestan in *Fidelio* and Rodolfo in *Luisa Miller* with Opera Holland Park. Following a career as a baritone he made his debut as a tenor as Brighella in *Ariadne auf Naxos* with Garsington Opera. Since then he has appeared with companies that include the Scottish Opera, Opera North, Covent Garden, English National Opera, and Glyndebourne Festival Opera. Roles include Rodolfo in *La Bohème*, Boris in *Káťa Kabanová*, Števa in *Jenufa*, and Armored Man in *Die Zauberflöte*. He also appeared in Woody Allen's 2005 film *Match Point*.