

*Christoph Willibald Gluck*

# Iphigénie en Tauride

CONDUCTOR  
**Patrick Summers**

PRODUCTION  
**Stephen Wadsworth**

SET DESIGNER  
**Thomas Lynch**

COSTUME DESIGNER  
**Martin Pakledinaz**

LIGHTING DESIGNER  
**Neil Peter Jampolis**

CHOREOGRAPHER  
**Daniel Pelzig**

GENERAL MANAGER  
**Peter Gelb**

MUSIC DIRECTOR  
**James Levine**

## Tragedy in four acts

Libretto by Nicolas-François Guillard, after a work by Guymond de la Touche, itself based on Euripides

Saturday, February 26, 2011, 1:00–3:25 pm

The production of *Iphigénie en Tauride* was made possible by a generous gift from Mr. and Mrs. Howard Solomon.

Additional funding for this production was provided by Bertita and Guillermo L. Martinez and Barbara Augusta Teichert.

The revival of this production was made possible by a gift from Barbara Augusta Teichert.

*Iphigénie en Tauride* is a co-production with Seattle Opera.

# The Metropolitan Opera

2010–11 Season

The 17th Metropolitan Opera performance of

*Christoph Willibald Gluck's*

## Iphigénie en Tauride

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This performance is also being broadcast live on Metropolitan Opera Radio on SIRIUS channel 78 and XM channel 79.

Conductor  
**Patrick Summers**

IN ORDER OF VOCAL APPEARANCE

Iphigénie  
**Susan Graham**

First Priestess  
**Lei Xu\***

Second Priestess  
**Cecelia Hall**

Thoas  
**Gordon Hawkins**

A Scythian Minister  
**David Won\*\***

Oreste  
**Plácido Domingo**

Pylade  
**Paul Groves\*\***

Diane  
**Julie Boulianne**

Clytemnestre  
**Jacqueline Antaramian**

Agamemnon  
**Rob Besserer**

Saturday, February 26, 2011, 1:00–3:25 pm

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Susan Graham in the title role of Gluck's *Iphigénie en Tauride*

Chorus Master **Donald Palumbo**

Fight Director **Steve Rankin**

Musical Preparation **Donna Racik, Steven Eldredge, Denise Massé, Dan Saunders, and Steven White**

Assistant Stage Directors **Gina Lapinski, Sarah Ina Meyers, and Tomer Zvulun**

Met Titles **Jonathan Dean**

English Titles courtesy of **Seattle Opera**

Prompter **Donna Racik**

Assistants to the Set Designer **Charles Corcoran, Etta Lilienthal, Rick Araluze, and Timothy McMath**

Assistants to the Costume Director **Erin Murphy, Susan Denning, and Sarah Cabbage**

Scenery, properties, and electrical props constructed and painted in **Seattle Opera Scenic Studios**

Costumes executed by **Seattle Opera Costume Shop**

Wigs executed by **Metropolitan Opera Wig Department**

*Iphigénie en Tauride* is performed in an adaptation of the Paris version (1779) edited by Gerhard Croll, by arrangement with Bärenreiter, publisher and copyright owner.

This performance is made possible in part by public funds from the New York State Council on the Arts.

Before the performance begins, please switch off cell phones and other electronic devices.

\* Member of the Lindemann Young Artist Development Program

\*\* Graduate of the Lindemann Young Artist Development Program

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Latecomers will not be admitted during the performance.

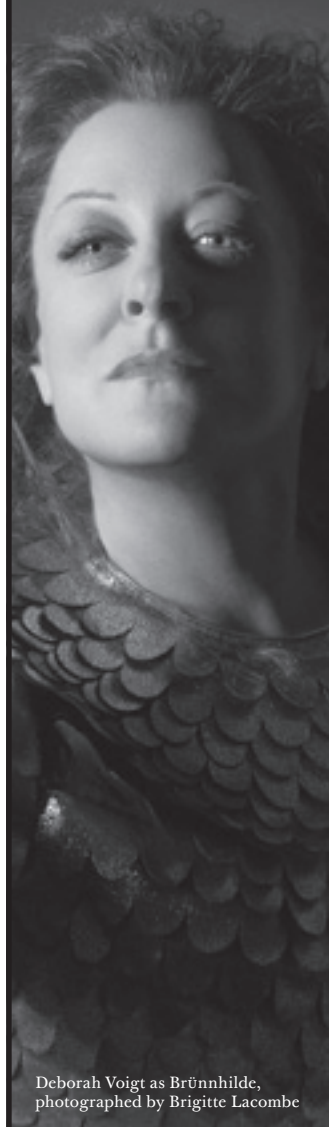
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# The Metropolitan Opera

2010-11 SEASON



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Deborah Voigt as Brünnhilde,  
photographed by Brigitte Lacombe

## Synopsis

**B**efore the Trojan War, Agamemnon gathered the Greek armies at the port of Aulis. The goddess Diane sent unfavorable winds to prevent the Greeks from sailing. Her oracle set a condition for Agamemnon: to earn the right to sail forth and destroy an innocent country, he would have to sacrifice his own daughter. Agamemnon accepted these terms and killed his young daughter Iphigénie on the altar.

In his play *Iphigenia in Tauris* Euripides imagines that Diane plucked Iphigénie from that altar and delivered her to a temple in distant Tauride, where Iphigénie began to serve the enemy Scythians as Diane's high priestess—all the while Iphigénie's family believing her dead.

### Act I

Fifteen years later, a storm batters Diane's temple at Tauride. Iphigénie and the other priestesses—all of them captives from Greece—ask the gods for safety and peace from the storms raging both outside and within their hearts. Iphigénie relates a dream: her home was destroyed; her father was killed by her mother, Clytemnestre, who gave her a dagger; her brother Oreste cried out to her for help, but she was forced to kill him. The priestesses grieve with Iphigénie and urge her not to lose hope that she will see Oreste again, but she prays to Diane to end her life (“Ô toi qui prolongeas mes jours”).

The Scythian king, Thoas, comes to Iphigénie in despair, followed everywhere by omens and voices calling for his downfall. Oracles have ordered him to sacrifice every stranger to the country to end his torment. His soldiers come with news of new captives—two Greek men—and Thoas orders Iphigénie to kill them on the altar. The Greeks are brought in: one is half-mad, haunted by past crimes, the other defies Thoas. They are imprisoned as the Scythians call for blood.

### Act II

The strangers are Oreste and his lifelong friend Pylade. Oreste, who has killed his mother and is being pursued by the Furies, lives on the edge of madness; now he feels responsible for Pylade's imminent death (“Dieux qui me poursuivez”). Pylade calms Oreste with the pledge that they will die together (“Unis dès la plus tendre enfance”). Pylade is taken away, and Oreste sinks gradually into sleep (“La calme rentre dans mon cœur”). But the Furies stalk him even in his dreams. He awakens from a nightmare to find Iphigénie standing before him. Without revealing her identity she questions him about the royal family in Mycène, and he tells her all: Clytemnestre murdered Agamemnon to avenge the death of Iphigénie, Oreste struck down Clytemnestre to avenge his father and then, he adds, Oreste killed himself. Iphigénie sends the stranger to be shackled to the

altar, and—now without country, kindred or hope—mourns the loss of her family (“Ô malheureuse Iphigénie”).

### *Intermission* (AT APPROXIMATELY 2:00 PM)

## Act III

Iphigénie feels a strong kinship for the prisoner (“D’une image, hélas!”). She resolves to save at least one of the captives and to send the survivor to Mycène with a letter for her sister, Electre. Pylade, who has been tortured, is reunited with Oreste, and Iphigénie tells them Oreste must live and carry the sealed letter (trio: “Je pourrais du tyran”). Pylade is happy to die for his friend’s life (“Ah! mon ami”). Oreste, determined that he himself should die, seizes the sacrificial knife and threatens to take his own life if Iphigénie will not spare Pylade. Iphigénie gives Pylade the letter and helps him escape.

## Act IV

Iphigénie tries repeatedly to perform the sacrifice, but she cannot bring herself to harm the stranger and cries out angrily against Diane (“Je t’implore et je tremble”). Oreste is brought in (“Que ces regrets touchant”). Touched by Iphigénie’s sadness and her concern for him, he tries to encourage her to do her duty, calling out in the final moment, “Iphigénie, beloved sister, thus also did you perish at Aulide.” Sister and brother realize the truth. Thoas bursts in: Iphigénie’s plot has been discovered. He orders the Greek killed immediately and is about to sacrifice Oreste himself when Pylade returns with Greek soldiers to save his friend. Thoas is killed in the fray, which is halted when Diane herself appears to pardon Oreste, set the Greek women free, and send prince and princess home to Mycène—and the first happiness they have known since before the Greeks set sail for Troy.

*Christoph Willibald Gluck*

# Iphigénie en Tauride

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*Premiere: Opéra, Paris, 1779*

Based on Euripides's tragedy *Iphigenia in Tauris*, this opera merges classical elegance with genuine human drama. The story focuses on two of the five children of Agamemnon, leader of the Greeks during the time of the Trojan War, from the accursed house of Atreus, who reunite in a bloodthirsty land far from home. In his mature operas, which are often referred to as "reform operas," Gluck strove to improve the relationship of words and music with the purpose of expressing emotions directly and honestly. The result was a straightforward musical drama focused on conveying the protagonists' inner lives rather than elaborate displays of vocal virtuosity. Gluck's final stage works, notably *Iphigénie*, are testaments to his creative innovation.

### *The Creators*

Christoph Willibald Gluck (1714–1787) was born in Germany, studied in Prague, Vienna, and Milan, and worked throughout Europe. He absorbed many of the best traditions of each of the countries he visited during his career, which resulted in a cosmopolitan viewpoint. He was a music tutor to the young Marie Antoinette in Vienna before she became queen of France, and she remained a great champion of his music throughout her life. Gluck's ideas for reforming opera were part of a large musical debate in his time. Nicolas-François Guillard's (1752–1814) adaptation of Euripides's drama marked his first work for the stage. Euripides (c. 480–406 B.C.E.) was the third of the three great dramatists of ancient Greece (along with Sophocles and Aeschylus). Of his numerous plays, 18 have survived.

### *The Setting*

The opera takes place in Tauris, the classical name for Crimea, the region north of the Black Sea. The protagonists are Greeks who have landed in this distinctly uncivilized place in the aftermath of the Trojan War, when a new order is painfully emerging out of the violent passing of the old. This mythically resonant era has inspired opera composers for centuries, including Monteverdi (*Il Ritorno d'Ulisse in Patria*, 1640), Mozart (*Idomeneo*, 1781), Strauss (*Elektra*, 1909; *Die Ägyptische Helena*, 1928), and Martin David Levy (*Mourning Becomes Electra*, 1967).

### *The Music*

In *Iphigénie*, as in his earlier “reform operas,” Gluck’s objective is to express character through music, whether that of individuals or groups of people. The people of Tauris, the Scythians, are instantly identified as foreign and exotic in the obvious musical terms of Gluck’s time: cymbals, triangle, and piccolo—instruments signifying “Turkish” music—accompany their choruses. (The association of ancient Scythians with contemporary Turks was not entirely random, since, in Gluck’s day, the opera’s setting was part of the Ottoman Empire.) The composer’s most original accomplishments are to be found in the solos, which are as compelling in their demands on the singers as any in 18th-century music yet remain faithful to the dramatic and psychological situation at hand. Thoas’s Act I air, with its accented rhythms and repeated low eighth notes, is an excellent depiction of a man obsessed (with blood and murder, in this case). Iphigénie’s great Act II aria, “Ô malheureuse Iphigénie,” is a genuinely moving lament, though it is written in a major key, like Gluck’s more famous “Che farò senza Euridice?” from *Orfeo ed Euridice*. Perhaps most extraordinary in this score is Gluck’s mastery of having words and music work both with and against each other: in Act II, the character of Oreste sings the aria “La calme rentre dans mon cœur,” in which he says that his heart is growing calm despite his approaching execution. The violas, however, play a repeating figure that conveys that Oreste is actually on the brink of mental collapse. It’s just one example of Gluck’s ability to express a complex and nuanced situation with precision and insight.

### *Iphigénie en Tauride at the Met*

*Iphigénie* received its United States premiere in 1916 at the Met in a German translation and a musical adaptation by Richard Strauss. The opera, which was conducted by Artur Bodanzky, was well received by critics but had only four more performances that season. It was not heard again at the Met until the premiere of the current production with Susan Graham, Plácido Domingo, and Paul Groves on November 27, 2007.



## A Note from the Director

For the Greek tragedians of the 5th century B.C.E. the Persian Wars were fresh in the memory. These writers frequently took up the rash, wasteful Trojan War as their metaphor and lashed out at the follies of war and its terrible fallout in governments, societies, and families.

Agamemnon and Menelaus, the sons of Atreus, led that war, compounding the curses already heavy on their house (three generations before them had invited the disfavor of men and gods alike) and leaving their children with a numbing legacy of violence and seemingly unresolvable anger.

In *Iphigenia in Aulis* Euripides wrote about Agamemnon bargaining away the life of his child, Iphigenia, for the favorable winds that could take the Greek ships to Troy. In that play Iphigenia goes to the sacrifice with forgiveness in her heart, while the heart of her mother, Clytemnestre, breaks. In *Iphigenia in Tauris* Euripides wrote about the siblings Iphigenia and Orestes, later in life, looking for an end to their family tragedy, looking for some resolution, some miracle of grace that would make the future possible and the past bearable.

In this play Clytemnestre has killed Agamemnon for what he did to Iphigenia; Orestes has slain his mother for her crime and is pursued like a wounded animal by the Furies; Iphigenia, saved from death by the very goddess who bargained with her father, lives in exile, completely cut off from Greece and any news of her family, forced to perform human sacrifice for an enemy king. Her suffering is great, her heart bitter. What extraordinary action or accident of fate, Euripides asks, might bring an end to the torment within a family and alleviate the pressure of its grief?

Gluck set both of Euripides's *Iphigenia* plays, and with an economy of means and stylistic sobriety revolutionary in 18th-century theater. It isn't possible to know what drew him to these stories, but he retells them so vividly, he writes the inner life of each character with such aching sensitivity and acuity, that it's impossible not to imagine that his own inner life was dire and complex.

An ethnic Czech born in German territories, Gluck worked in Milan, London, and Vienna before arriving in Paris, where his former pupil, the Austrian Marie Antoinette, had become queen. Gluck had mastered—and wearied of—the opera seria form. Eager to wipe the slate clean, he studied the scores of Lully and Rameau, absorbed the plays of Racine, and ultimately wrote a series of operas, all on subjects from classical antiquity, in which he changed the rules of engagement for audience and performers alike.

Gluck imagined a music drama stripped bare of decorative excess—no vocal exhibitionism, no unnecessary musical flourishes, no dramatic digressions, no theatricality for its own sake. In *Iphigénie en Tauride* the storytelling is lean and mean, musical numbers are compact and spare and flow into one another with few seams showing. Everything serves the play.

Composers throughout operatic history have conceived and reconceived opera in the image of Greek theater, which they imagined as an ideal synthesis of troubled protagonists, choral action, and elements of dance and musical declamation. In fact we can't know how Greek theater worked—exactly what role music played, which elements dominated, how much of a synthesis it really achieved—but it inspired composers to delicious feats of reform. Gluck yearned for a plainer, more direct, urgent relationship between characters and audience, and his late, great “Greek” operas broke the operatic mold to rewrite that contract. *Iphigénie en Tauride* is a seminal work that distills through a newly trim 18th-century aesthetic sensibility the raw, elemental cry for grace we think of as Greek. It inspired Mozart to *Idomeneo*, Berlioz to *Les Troyens*, David, Géricault, Wagner—the list goes on. —Stephen Wadsworth



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### Ask Maestro Levine!

Each issue of *Playbill* this season has featured an interview with James Levine to celebrate the maestro's 40th anniversary with the company. And in the season's final issue, you get to ask the questions.

Send an email with your question for Maestro Levine to [askmaestrolevine@metopera.org](mailto:askmaestrolevine@metopera.org) by March 1 and he may respond in the April/May *Playbill*.

(Because of space limitations, we will not be able to include all submissions.)

## Program Note

Christoph Willibald Gluck's *Iphigénie en Tauride*, first performed at the Opéra in Paris in 1779, is usually hailed as the composer's masterpiece. It is "often considered Gluck's finest work, and the greatest *tragédie lyrique* of the period," writes Julian Rushton in the *New Grove Dictionary of Music and Musicians*, and Jeremy Hayes in *Grove's Dictionary of Opera* calls it "the crowning achievement of Gluck's career." I agree. It was the first opera I ever saw, as a schoolboy, more than six decades ago, but I've not forgotten the effect it made. It was a university production, as was the second I encountered, as an undergraduate. Then came professional performances, with Patricia Neway, Rita Gorr, Régine Crespin, Sena Jurinac, and most recently Susan Graham among the heroines. (I missed Callas at La Scala in 1957.) Again and again, the greatness of this heroic, passionate, totally enthralling music drama was confirmed.

It's true that over the centuries, Gluck's *Orfeo ed Euridice* has been played more often. It's the earliest opera with an unbroken, international performance history from its premiere in 1762 to the present day, and it's easy to see why. Another Gluck masterpiece, it's an opera in which the power of music is made manifest, as in Monteverdi's *Orfeo*, Mozart's *Die Zauberflöte*, and Wagner's *Tannhäuser*. In post-castrato and pre-countertenor days, *Orfeo* provided a protagonist role for a great mezzo-soprano. It has a man-woman love interest. The emotions in *Iphigénie* run deep, but the characters involved are sister and brother and two friends. And while the work was a triumph at its premiere, it didn't always travel well. When it reached London 17 years later (in an Italian translation by Lorenzo Da Ponte), the *Morning Chronicle* admired the "sublime and elevated music" but thought it "perhaps too *recherché* to be popular." Covent Garden ignored the opera—apart from a single 1842 performance by a visiting German troupe—until 1961. Following its first Met performance, in Richard Strauss's adaptation, in 1916, Richard Aldrich, the *Times* critic of the day, was warm in his praise: "Few lyric dramas present such a series of profoundly moving situations and so clear and forcible a dramatic structure.... [*Iphigénie*] lacks something of the warmth and charm that are present in *Orfeo*...but it has far more vigor and dramatic strength, also far more variety.... There are power of melody in pure and strong lines; expressiveness of declamation; and in numerous places remarkably successful passages of orchestral characterization." And yet, after five performances that season, *Iphigénie en Tauride* disappeared from the Met until the 2007 premiere of this production.

Gluck's first "reform" opera, *Orfeo ed Euridice*, premiered in Vienna in 1762. It was followed five years later by *Alceste*, with its famous manifesto preface declaring the aim of "a beautiful simplicity." In both cases, the composer's collaborators were the impresario Giacomo Durazzo and the poet Ranieri di Calzabigi, two "reforming" Italians who had worked in Paris and who, like Gluck, sought to rescue opera, "the most splendid and beautiful of spectacles,"

from the conventionality it had fallen into with the countless settings of Pietro Metastasio's libretti during the preceding decades. For his first Paris opera, Gluck chose the matter that Francesco Algarotti, in his famous and influential *Essay on Opera* (1755), had proposed as the ideal serious subject: Agamemnon's sacrifice of his daughter Iphigenia at Aulis. It is a story free of amorous intrigues, with choruses, dances, and spectacle integrated into the drama. *Iphigénie en Aulide* (1774) was followed by French reworkings of *Orfeo* and *Alceste*, and then a new setting of Lully's 1686 *Armide* libretto (which Toscanini conducted at the Met in 1910).

After that, Gluck gathered his resources for what would become his final masterpiece. *Iphigénie en Tauride* was not his last opera; that distinction belongs to *Echo et Narcisse*, which is in a lighter, pastoral vein. ("No theatre," the composer said, "could be too large for *Iphigénie en Tauride*—and none too small for *Echo et Narcisse*.") But *Iphigénie* crowns the series of Gluck's heroic operas. His very last effort for the stage, after *Echo et Narcisse*, was a German version of it, performed in Vienna in 1781. In *Iphigénie* the composer "gathered his resources" in more than one way: it is the most integrated of all his operas. An early critic declared that "one cannot pick out this or that beautiful number, since from beginning to end it is one beautiful number."

Even though Gluck built portions of his score on music that he had composed earlier—for his Italian operas *Demofonte*, *La Clemenza di Tito*, *Antigono*, and *Telemaco*; his opéra comique *L'Isle de Merlin*; and his ballet *Sémiramis*—there is no effect of pastiche. One might think, rather, of a creator who had at hand the materials, long amassed, from which to fashion the great work he had envisaged. The Iphigenia story had been with Gluck for a long time. Back in 1765, he had composed *Ifigenia in Aulide*, a ballet tragique now lost. Two years later, in Florence, he had conducted Tommaso Traetta's Gluck-influenced reform opera *Ifigenia in Tauride*. While *Iphigénie* took shape, Gluck told his librettist, Nicolas-François Guillard, that his "head was burning with music." In a long letter he set out careful indications of the structure he wanted, scene by scene, reducing Guillard's proposed five acts to four and adding details of particular meters, the stressing of particular lines, the "tone" required in particular situations, the ways soloists and chorus should be integrated. It is evident that the "vision" of his great work was already formed. It was realized with incomparable passion, directness, and power.

There is no overture: "The drama begins with the orchestra's first note." After 28 measures, ironically labelled "calme," a storm is heard in the distance. It swiftly approaches and then breaks overhead, reflecting a storm in Iphigenia's heart. Her cry strikes into it, followed by those of her fellow priestesses. The dramatic tension is sustained throughout the whole score. Recitative, arioso, airs, a duet, a trio, choruses, dances that are no mere divertissements (the fierce

Scythians, a “pantomime de terreur” as the Eumenides gather round Orestes) are knit in unbroken progress. The skillful master of theater, knowing the need for contrasts, and the unflinching upholder of dramatic truth unite.

In 1781 the enlightened emperor Joseph II instructed his impresario that the visit of Grand Duke Paul of Russia to Vienna should be marked not by a new Italian opera but by what amounted to a veritable Gluck festival: the Vienna premiere of *Iphigénie en Tauride*, translated into German, and revivals of *Alceste* and *Orfeo*. The same principals, three international stars, appeared in them: the soprano Antonia Bernasconi; the tenor Valentin Adamberger; and the bass Ludwig Fischer (who didn't sing in *Orfeo*, which has no big bass role). Mozartian connections leap to mind. Antonia Bernasconi, Gluck's first *Alceste*, had been Mozart's *Aspasia* in *Mitridate* (1770). Adamberger was Mozart's original Belmonte, and Fischer his Osmin in *Die Entführung aus dem Serail*, a year after the Vienna *Iphigenia*. For Adamberger, a tenor Oreste (in Paris, the role had been sung by a high baritone), Gluck raised pitches; for the deep-voiced Vienna Thoas, he lowered them. The composer's changes are taken into account in this performance at the Met, in which Oreste is performed by tenor Plácido Domingo—his role is lifted, Thoas's deepened and darkened. —Andrew Porter

## The Cast



### Patrick Summers

CONDUCTOR (WASHINGTON, INDIANA)

**THIS SEASON** *Iphigénie en Tauride*, *Lucia di Lammermoor*, and the Grand Finals Concert at the Met; *Capriccio* and Floyd's *Of Mice and Men* at Opera Australia; and *Madama Butterfly*, *Peter Grimes*, *Ariadne auf Naxos*, and Heggie's *Dead Man Walking* at Houston Grand Opera.

**MET APPEARANCES** *Salome*, *Madama Butterfly*, *I Puritani*, *Die Fledermaus* (debut, 1998), *Così fan tutte*, *Rodelinda*, and *La Traviata*.

**CAREER HIGHLIGHTS** He is the music director of Houston Grand Opera, where he has led more than 30 different operas, including the world premieres of Heggie's *The End of the Affair*, Machover's *Resurrection*, Floyd's *Cold Sassy Tree*, and Portman's *The Little Prince*. He also conducted the world premiere of Paul Moravec's *The Letter* with Santa Fe Opera. Formerly principal guest conductor of the San Francisco Opera, he has conducted numerous operas there, including Monteverdi's *L'Incoronazione di Poppea* and the world premiere of *Dead Man Walking*. Recent European engagements include work with Barcelona's Liceu, Welsh National Opera, the Bregenz Festival, Lisbon Opera, Opéra de Bordeaux, and Strasbourg's Opéra National du Rhin.



### Susan Graham

MEZZO-SOPRANO (ROSWELL, NEW MEXICO)

**THIS SEASON** *Iphigénie* in *Iphigénie en Tauride* at the Met and Madrid's Teatro Real, the Composer in *Ariadne auf Naxos* with Houston Grand Opera, Marguerite in *La Damnation de Faust* with the Philadelphia Orchestra, and Chausson's *Poème de l'Amour et de la Mer* with the Orchestre de Paris.

**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* at the Salzburg Festival and in London, Chicago, San Francisco, and Paris; the title role of Handel's *Xerxes* with 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 in Monteverdi's *L'Incoronazione di Poppea* and Hanna Glawari in *The Merry Widow* with the Los Angeles Opera.



## Plácido Domingo

TENOR (MADRID, SPAIN)

**THIS SEASON** Oreste in *Iphigénie en Tauride* at the Met, Washington National Opera, and Madrid's Teatro Real; Pablo Neruda in the world premiere of Daniel Catán's *Il Postino* with the Los Angeles Opera, followed by performances at Vienna's Theater an der Wien and Paris's Théâtre du Châtelet; and Bajazet in Handel's *Tamerlano* at Barcelona's Liceu. He also conducts *Roméo et Juliette* at the Met, *Le Nozze di Figaro* with the Los Angeles Opera, and *Madama Butterfly* and *Don Pasquale* with Washington National Opera.

**MET APPEARANCES** He has performed 46 roles at the Met since his debut as Maurizio in *Adriana Lecouvreur* in 1968 and has conducted nine operas since his conducting debut leading *La Bohème* in 1984.

**CAREER HIGHLIGHTS** Being chosen as general director of Washington National Opera and the Los Angeles Opera; singing Wagner at Bayreuth; Verdi's *Otello* at La Scala; opening the Met season a record 21 times; conducting the Berlin Philharmonic and Chicago Symphony Orchestra; and creating leading roles in six world premieres.



## Paul Groves

TENOR (LAKE CHARLES, LOUISIANA)

**THIS SEASON** Pylade in *Iphigénie en Tauride* at the Met and in Madrid, Alwa in *Lulu* at Barcelona's Liceu, and Gualtiero in Vivaldi's *Griselda* at the Santa Fe Opera.

**MET APPEARANCES** More than 150 performances and 21 roles, including Gao Jianli in the world premiere of Tan Dun's *The First Emperor*, Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni*, Tamino in *Die Zauberflöte*, Camille de Rosillon in *The Merry Widow*, Belmonte in *Die Entführung aus dem Serail*, Tom Rakewell in *The Rake's Progress*, Arturo in *Lucia di Lammermoor*, and the Steuermann in *Der Fliegende Holländer* (debut, 1992).

**CAREER HIGHLIGHTS** Pylade with Lyric Opera of Chicago, San Francisco Opera, and at the Salzburg Festival; Fenton in *Falstaff* and Julien in Charpentier's *Louise* with the Paris Opera; Nemorino in *L'Elisir d'Amore* and Tamino at La Scala; and Tamino, Nemorino, and Don Ottavio, among many other roles, with the Vienna State Opera. He is a graduate of the Met's Lindemann Young Artist Development Program.



## Gordon Hawkins

BARITONE (WASHINGTON, D.C.)

**THIS SEASON** Thoas in *Iphigénie en Tauride* at the Met, Alberich in Wagner's *Ring* cycle with the San Francisco Opera, and Alberich in *Das Rheingold* in Seville.

**MET APPEARANCES** Jake in *Porgy and Bess* (debut, 1989), Silvano in *Un Ballo in Maschera*, Marcello in *La Bohème*, Marullo in *Rigoletto*, and Donald in *Billy Budd*.

**CAREER HIGHLIGHTS** Recent performances include Alberich in *Siegfried*, Rigoletto, and Alfio in *Cavalleria Rusticana* with Washington National Opera; Tonio in *Pagliacci*, Count di Luna in *Il Trovatore*, and Alberich in the *Ring* cycle with the Seattle Opera; Alberich in *Das Rheingold* with the Los Angeles Opera; Rigoletto with Arizona Opera; Porgy in *Porgy and Bess* with Lyric Opera of Chicago and Dallas Opera; and Renato in *Un Ballo in Maschera* in Montreal. He has also sung Amonasro in *Aida* in Houston, Macbeth with the Seattle Opera, and the Four Villains in *Les Contes d'Hoffmann* in Tokyo.