

JULES MASSENET

# CENDRILLON

CONDUCTOR

Bertrand de Billy

PRODUCTION

Laurent Pelly

SET DESIGNER

Barbara de Limburg

COSTUME DESIGNER

Laurent Pelly

LIGHTING DESIGNER

Duane Schuler

CHOREOGRAPHER

Laura Scozzi

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR DESIGNATE

Yannick Nézet-Séguin

Opera in four acts

Libretto by Henri Cain, based on  
the fairy tale by Charles Perrault

Saturday, April 28, 2018

1:00–3:50PM

New Production

The production of *Cendrillon* was  
made possible by a generous gift from  
**The Sybil B. Harrington Endowment Fund**

Additional funding for this production was received  
from Elizabeth M. and Jean-Marie R. Eveillard

*Cendrillon* is produced in association with the  
Royal Opera House, Covent Garden, London;  
Gran Teatre del Liceu, Barcelona; Théâtre Royal  
de la Monnaie, Brussels; and Opéra de Lille.

Original production by The Santa Fe Opera

# The Metropolitan Opera

2017-18 SEASON

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JULES MASSENET'S

## CENDRILLON

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CONDUCTOR  
Bertrand de Billy

IN ORDER OF VOCAL APPEARANCE

PANDOLFE  
Laurent Naouri

THE FAIRY GODMOTHER  
Kathleen Kim

MADAME DE LA HALTIÈRE  
Stephanie Blythe\*

THE MASTER OF CEREMONIES  
David Leigh\*\*

NOÉMIE  
Ying Fang\*

THE DEAN OF THE FACULTY  
Petr Nekoranec\*\*

DOROTHÉE  
Maya Lahyani

THE PRIME MINISTER  
Jeongcheol Cha

LUCETTE, KNOWN AS CENDRILLON  
Joyce DiDonato

PRINCE CHARMING  
Alice Coote

SPIRITS  
Lianne Coble-Dispensa  
Sara Heaton  
Anne Nonnemacher  
Elizabeth Brooks  
Christina Thomson  
Anderson  
Rosalie Sullivan

THE KING  
Bradley Garvin

A HERALD  
Yohan Belmin

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Assistant Choreographer **Karine Girard**  
Musical Preparation **Howard Watkins\***, **Joel Revzen**,  
**Jonathan C. Kelly**, and **Dimitri Dover\***  
Assistant Stage Directors **Peter McClintock**,  
**Christian R ath**, and **J. Knighten Smit**  
Stage Band Conductor **Gregory Buchalter**  
Prompter **Jonathan C. Kelly**  
French Coach **Denise Mass **  
Met Titles **J. D. McClatchy**  
Assistant Costume Designer **Jean-Jacques Delmotte**  
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2017-18 SEASON

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# Synopsis

*A storybook kingdom.* Pandolfe, a country gentleman, has married Madame de la Haltière, an imperious countess. She and her daughters, Noémie and Dorothee, bully Pandolfe's daughter from his first marriage, Lucette—known as Cendrillon.

## Act I

The household prepares for a ball to be given at the royal court that evening. Pandolfe bemoans his lot: married to a nagging wife who ill-treats his daughter. Madame de la Haltière enters and instructs her daughters on how to behave at the ball. She refuses to let Cendrillon attend the festivities or to let her father say goodbye to her. After her family has left, Cendrillon dreams of the ball, before falling asleep. Cendrillon's fairy godmother appears and conjures her a coach, horses, a beautiful gown, and glass slippers. She tells Cendrillon that she can go to the ball but must leave before midnight and that the glass slippers will prevent Cendrillon's family from recognizing her.

## Act II

The royal ballroom is full of guests enjoying themselves, but Prince Charming is in a melancholy mood. The king orders his son to find a wife, and several princesses dance for the prince. An unknown beauty, Cendrillon in all her finery, enters the room to general surprise. The whole court—except Madame de la Haltière and her daughters—are charmed by the stranger, and the prince immediately falls in love with her. Left alone with Cendrillon, he tells her of his feelings. Cendrillon is equally taken with the prince, but at the first stroke of midnight, she hurries away, remembering the fairy godmother's words.

## *Intermission* (AT APPROXIMATELY 2:15PM)

## Act III

Cendrillon has returned home, crestfallen at having had to leave the prince behind. She remembers her frightening journey from the royal palace and how she lost one of her glass slippers as she left the ball. Madame de la Haltière and her daughters enter, abusing Pandolfe. Madame de la Haltière then describes to Cendrillon the "unknown stranger" who appeared at the king's ball, telling her that the prince spoke contemptuously of the girl and that the court regarded her with disdain. When Pandolfe tells his wife to be quiet, she turns on him again. Pandolfe has finally had enough and sends Madame de la Haltière, Noémie, and Dorothee out of the room. He suggests to Cendrillon that they leave town and return together to his country estate. Cendrillon agrees, and Pandolfe goes to prepare for their journey. Alone, Cendrillon decides that she is too sad to continue living. She bids farewell to her home and leaves, determined to go off and die in the forest.

Prince Charming and Cendrillon are searching for each other. They pray to the fairy godmother to ease their pain. Hearing each other's voices, they reaffirm their love, and Cendrillon tells the prince her true name, Lucette. The fairy godmother allows the pair to see each other. They embrace and fall into an enchanted sleep.

### Act IV

Months have passed. Pandolfe has been caring for Cendrillon at home after finding her asleep. He tells her that she had been talking during her illness of her adventures at the ball and of Prince Charming. Cendrillon begins to believe that the whole episode was a dream. Trying to be brave, she greets the spring with her father. Madame de la Haltière, Noémie, and Dorothée enter excitedly. They tell Cendrillon and Pandolfe that the king has summoned maidens from all over the land in the hope that one of them is the unknown beauty whom the prince met at the ball. Madame de la Haltière is sure that the prince must mean one of her daughters and is determined to go to the palace. A herald announces that the prince is insisting that each woman who appears at court must try on the glass slipper left behind by the unknown beauty, for it will only fit perfectly upon her foot. Cendrillon resolves to go to the palace as well.

The prince is desperately searching for his beloved among the young women summoned to the palace. Having not found her, he despairs, until Cendrillon and the fairy godmother arrive. The prince immediately recognizes Cendrillon, and the pair declare their love to the court. Pandolfe and the rest of Cendrillon's family enter. Everyone rejoices and hails Cendrillon as their future queen.

*Synopsis reproduced by kind permission of the Royal Opera House, Covent Garden.*

*Jules Massenet*

# Cendrillon

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*Premiere: Opéra-Comique, Paris, 1899*

Charles Perrault's 1697 fairy tale, the classic telling of the Cinderella story, is an excellent source for an opera—providing color, romance, and relatable themes for audiences of all ages. When, at the height of his fame in the 1890s, Jules Massenet approached the fable, the choice was a superb marriage of composer and subject: Massenet's orchestral colors and his musical finesse were excellent vehicles for depicting the process of transformation—whether intellectual (*Werther* in 1892), sensual (*Manon* in 1884), or spiritual (*Thaïs* 1894). In *Cendrillon*, the dream-like dimension of transformation lies at the heart of the universally appealing score. The opera includes many moments in which Massenet is at his best and most widely accessible, from the pageantry and glowing musical nostalgia for the French baroque in the court scenes to the otherworldliness of the love music to the wit and humor that permeate the work as a whole.

### *The Creators*

Jules Massenet (1842–1912), a French composer wildly popular in his day, was noted for his operas, songs, and oratorios. His somewhat sentimental style lost popularity in the early 20th century, with only his romantic treasure *Manon* maintaining a steady place in the repertory. Many of his other operas, especially *Werther* and *Thaïs*, have found places for themselves in the repertory in the last few decades. The libretto for *Cendrillon* was fashioned by Henri Cain (1857–1937), a dramatist known for providing libretti for operas, including several by Massenet. The Cinderella story was written by the French author Charles Perrault (1628–1703). Beyond crafting a number of famous fairy tales, a genre for which he is often credited as a founder, Perrault was a noted academic of his time whose influence was felt in such diverse fields as contemporary opera, architecture, and designs for the famous gardens of Versailles.

### *The Setting*

Perrault's original story was published at the end of the 17th century, and the opera and its music preserve references to that era of lavish court entertainments and clear-cut distinctions of social hierarchies. It is, however, a fairy tale, and as such, it takes place in an indeterminate past in which magic, whimsy, and love at first sight are features of everyday life.

### *The Music*

Massenet's score includes a preponderance of the lower female voices—including a mezzo-soprano as the object of Cendrillon's affection—that were so favored by French composers in the 19th century. The result is an otherworldly yet sensual tonal palette that serves as a rich background for this familiar tale. As befits a lighthearted fantasy, Massenet sprinkles in moments of charming comedy—for instance, the bass-baritone Pandolfe's first number, in which he complains of his hen-pecked life in phrases ranging from the mock-Wagnerian to bouncing syncopations that recall music hall entertainments. Madame de la Haltière, the archetypal evil stepmother, receives music appropriate for the most formidable contraltos, and her daughters, a soprano and a mezzo-soprano, complete the family soundscape with chirping relentlessness. Cendrillon's fairy godmother expresses the loftiest possibilities of the soprano voice with coloratura and melismas that evoke her enchanted aura. Massenet conjures the different worlds of the tale—domestic life, royal court, mystical forest—with diverse orchestral colors. Counteracting the initial levity, there is superbly dreamy and faux-Baroque "courtly" music in Acts II and IV (with such nostalgic touches as a viola d'amore and lute in the pit) and then gossamer instrumentations for the atmospheric dance music in the magic landscape of Act III, Scene 2. Against all the fairy-tale wonder of the score, the title character and her love interest are recognizably human. Cendrillon is introduced with her touching aria "Reste au foyer, petit grillon," with its folk idiom and hints of a loftier nature about to emerge. The Act II love duet between Cendrillon and Prince Charming is a masterful moment emblematic of Massenet's elegant style: The prince is lyrically effusive, while all of Cendrillon's gushing emotion is expressed in a single refined yet poignant phrase as she says "You are my Prince Charming," recalled at other points throughout the score.

### *Met History*

Laurent Pelly's new production, which opened on April 12, 2018, and stars Joyce DiDonato, Alice Coote, Stephanie Blythe, Kathleen Kim, and Laurent Naouri, conducted by Bertrand de Billy, marks *Cendrillon's* Met premiere.

## Program Note

**C***endrillon*, Massenet's retelling of Charles Perrault's classic 17th-century fairytale *Cinderella*, is perhaps the composer's most magical, elegant, and subtle opera. However, like most of his works other than the firmly established *Manon*, *Werther*, and *Thaïs*, it largely fell out of the international repertoire until the latter half of the 20th century. But then, its exquisite title role, designed for a plangent lyrical voice lying at the boundary between mezzo-soprano and soprano, attracted first Frederica von Stade and now Joyce DiDonato, who have championed the opera and revealed its enchanting appeal.

Part of the reason why Massenet's operas temporarily fell out of favor was that he so perfectly represented the time and place in which he flourished: Paris in the last two decades of the 19th century and the first decade of the 20th. Interested in all the musical currents swirling around Parisian opera—from the lyrical legacy of Gounod to the radical ideas of Wagner and even, at times, the abrasive edge of verismo—he was able to graft them into his own personal style while winning virtually universal acclaim. His melodies were addictive, his theatrical sense always keen, and his orchestration colorful, inventive, and alert to the nuances of the voice and the drama. In many ways, Massenet was France's Puccini, and like Puccini, he set his fascinating, vulnerable heroines at the center of his operas.

Massenet's personal traits can be readily sensed in his music. He was charming, witty, sociable, and eager to please. He was also a phenomenally hard and disciplined worker, rising nearly every morning at 4AM to compose for hours before moving on to his many other professional duties. For 30 years, he taught composition at the Paris Conservatoire, and he was a sensitive and gifted teacher, encouraging each of his many pupils—including Reynaldo Hahn, Charles Koechlin, and Gustav Charpentier—to find his own unique style. He urged them: "Save all your mornings for composing or orchestrating, without waiting for inspiration, which, otherwise never comes!"

Before the ink was dry on a new opera score, Massenet was always looking for a new libretto to set. In 1894, while in London attending the Covent Garden premiere of his verismo opera *La Navarraise*—with a blood-soaked plot about as different from *Cendrillon* as one could conceive—he met with one of his favorite librettists, Henri Cain (1857–1937), and they quickly settled on Perrault's *Cinderella*, published in 1697. From an artistic family and a painter himself, Cain collaborated on several extremely varied libretti for Massenet—*La Navarraise*, *Sapho*, *Chérubin*, and the late masterpiece for Chaliapin, *Don Quichotte*—as well as Franco Alfano's *Cyrano de Bergerac*.

Describing the score as being "inscribed upon a pearl from that casket of jewels *Les Contes de Perrault*," Massenet wrote *Cendrillon* with speed and enthusiasm mostly during the summer of 1895 at his country estate at Pont-de-l'Arche outside Rouen. Old and picturesque, Le Vieux Manoir was a perfect setting for working on *Cendrillon*. "There was a huge white salon with delicately carved woodwork, which was lighted by three windows overlooking the terrace.

It was a perfectly preserved masterpiece of the 17th century," he recalled. To bring his guests from the railroad station, Massenet hired an ideal Cinderella vehicle—an old landau upholstered in blue satin and drawn by two white horses.

*Cendrillon's* premiere at Paris's Opéra-Comique was delayed until May 24, 1899, first by another Massenet opera taking precedence, then by the death of the theater's famous chief Léon Carvalho. However, his successor, Albert Carré, ultimately assembled all the company's best resources, including stage effects specially invented for *Cendrillon's* magical transformations. Carré remembered how Massenet laughed and clapped his hands like a happy child when he saw them. Not surprisingly, *Cendrillon's* premiere was one of Massenet's greatest Parisian successes.

Musically and dramatically, *Cendrillon* is very different from an even more famous operatic adaptation of the story, Rossini's *La Cenerentola*. Rossini was not exactly a man interested in fairies or otherworldly magic, so his opera turned the miracle worker into the basso philosopher Alidoro and emphasized broad humor throughout.

Massenet, too, possessed a lively comical sense, which makes his portrait of the wicked stepmother, Madame de la Haltière, a delicious sendup both of Parisian social climbers and grandiose mezzo-soprano divas. But it is his evocation of the fairy world that produces *Cendrillon's* most unforgettable and original music. Massenet always demonstrated a wonderful ear for color, but in this score he outdid himself. The orchestra is filled with some very unusual instruments—lute, crystal flute, viola d'amore, fifes, and gongs—in order to create a fairy-tale fantasy.

Though the role of Prince Charming is sometimes sung by a tenor, Massenet and Cain chose a mezzo-soprano instead to add to the delicacy of the vocal sounds and de-emphasize the erotic element in the love between him and Cendrillon. Cain also stressed the theme of dreaming in a sophisticated fashion throughout the text. In the Act III, Scene 2 encounter in the forest, it is left ambiguous whether Cendrillon and the Prince have actually physically wandered there or only met each other in their dreams through the power of mutual yearning.

Though the music moves regularly in and out of aria-like sequences, *Cendrillon* is not a score from which discrete arias can be extracted. Instead, Massenet uses a flexible vocal style, varying between recitative, lyrical song, and sometimes simply the spoken word. Always the attention is focused on the perfect expression of the words, a prized virtue for French composers.

### Act I

The orchestra's opening Introduction is like a child's vision of royalty and splendor: a grand march in C major, glittering with fanfares and trills. It also suggests something of the Sun King's Baroque culture—edged with considerable irony.

Act I is divided into three worlds: the aggressively proud and comical one of Madame de la Haltière and her two less-than-attractive daughters, alongside Cendrillon's more sympathetic, henpecked father, Pandolfe; Cendrillon's melancholy prison of drudgery; and the magical world of the fairies. We are introduced to the beleaguered servants and Pandolfe with music of frantic speed and feather-light textures. Only when the name of Madame is mentioned does the music assume solemn weight and a hint of danger.

Announcing to her daughters that they are going to a ball at the king's palace, Madame de la Haltière reveals her governing philosophy with the words "Le bal est un champ de bataille" ("The ball is a field of battle"). The three rehearse their ballroom maneuvers in a quicksilver minuet.

Next we meet Cendrillon herself. Massenet portrays her melancholy and the simplicity and goodness of her nature in a lovely aria built around a haunting minor-mode refrain, "Reste au foyer, petit grillon." And he surrounds her with the fragile, poignant instrumental colors of flutes, other high woodwinds, and muted violins.

As Cendrillon drops off to sleep by the hearth, we encounter the opera's third world with the appearance of the fairy godmother. Her silvery high soprano sparkles in coloratura roulades as she summons her attending spirits; the orchestra trembles eerily with muted scales in the violins. Particularly enchanting is a gossamer waltz during which her helpers weave a beautiful ballgown for Cendrillon out of material no couturier knows about.

## Act II

At the king's palace, we enter a fourth distinct musical world, that of the lonely prince, who seems to have everything in life but what he needs most: the woman of his dreams to love. Massenet chooses an ingenious ensemble to paint his idealistic but depressive character—shimmering crystal flute, romantically warm viola d'amore, and the delicate plucking of a lute. These instruments join to create the unique atmosphere of his opening scene, interrupted by the king's anxious advisors and a nattering bassoon. After they leave, the orchestra's chromatic tones let out a heavy sigh, and two mournful cellos accompany his plaintive aria "Allez, laissez-moi seul."

Splendid dance music then ushers in the court and the opportunity for the corps de ballet to shine—almost an imperative for French opera. Massenet creates a brilliant suite of contrasting dances for them as the candidates for the prince's love present themselves. The sudden entrance of Cendrillon elicits a grand ensemble of different reactions from the onlookers, Madame de la Haltière and her daughters among them. Looking at her with both wonder and recognition, the prince launches an ardent duet, "Toi qui m'es apparue," in which he begs her to tell him who she is. She, however, insists that she will remain "l'Inconnue" ("the Unknown"). She adds that she is only a dream and will

disappear without a trace. When she admits that he is her Prince Charming and she will love him forever, her words are echoed beautifully by a solo oboe, her signature instrument. Their voices join together in passionate rapture, broken eventually by the insistent chiming of the clock signaling midnight.

### Act III

Arriving home, Cendrillon relives the horror of her midnight journey from the palace, during which ghostly statues and even her own shadow terrified her. An episode in which pealing bells interrupted her course brings a dramatic climax until she realized they were actually comforting. (Massenet slyly plants the tune of the well-loved French nursery rhyme “Ah! vous dirais-je maman”—which shares its melody with “Twinkle, Twinkle, Little Star”—among them). In a heartbreaking coda, she realizes that the ball was all a dream and she must return to her ash-filled hearth.

Madame de la Haltière, her daughters, and Pandolfe arrive home quarreling, the women disparaging the mysterious woman at the ball. Massenet now gives his wicked stepmother full opportunity to display her formidable personality and her dramatic mezzo arsenal in the deliciously over-the-top aria “Lorsqu’on a plus de vingt quartiers.”

Pandolfe has had enough, and he finally throws the three bickering ladies out. Alone with Cendrillon, he expresses his regret over his new marriage and what it has done to his beloved daughter. They sing a tenderly nostalgic duet, “Tous les deux,” caressed by bucolic woodwinds, as they promise to return to his farm and enjoy its simple pleasures together.

Alone, Cendrillon has second thoughts: She does not want to burden her father with her sorrow. She decides to leave home and die under the Fairy Oak on the heath. In her most extended and self-revealing aria, “Seule, je partirai,” she voices the great loneliness and despair that make her the prince’s feminine counterpart.

The high drama, reminiscent of *Werther*, with which the scene closes then merges into perhaps the opera’s most beautiful and original sequence. Here Massenet perhaps outdoes even Mendelssohn’s *A Midsummer Night’s Dream* at creating the wondrously uncanny world of the fairies. The fairy godmother’s high coloratura shimmers over a chorus of spirits singing a song of lullaby sweetness, backed by an ensemble of flutes, harmonium, and celesta. The fairies see two sorrowing young people approaching, and the godmother conjures a fragrant hedge between them so they can hear but not see each other. Imploring her aid, Cendrillon and the prince demonstrate the unity of their hearts in an earnest unison. Now begins their great love duet, “A deux genoux”—as passionate and soaring as those given to *Werther* and *Charlotte* or *Manon* and *des Grieux*. In an exquisitely lovely coda, the fairy godmother’s voice soars above them as she lulls them to sleep under the oak.

## Act IV

Having found Cendrillon unconscious in the forest, Pandolfe has brought his daughter home and now watches over her. She has been talking in her sleep about the prince and the ball, but when she awakens, Pandolfe assures her it was only a dream, and she sadly agrees.

Still searching for his beloved, the owner of the glass slipper, the prince has summoned all the princesses of the world to find her. In the "March of the Princesses," Massenet's marvelous ear for color is again on full display with fifes and exotic percussion added to the orchestra; the middle section unfurls a superb Romantic melody for the cello section.

Having left his heart at the Fairy Oak, the prince is now fading away. The voice of the fairy godmother suddenly shimmers above as Cendrillon appears in all her loveliness. Her avowal of love is once again echoed by the oboe, as it was in Act II. Even Madame de la Haltière embraces her as the opera joyously achieves its fairy-tale ending.

—Janet E. Bedell

*Janet E. Bedell is a frequent program annotator for Carnegie Hall, specializing in vocal repertoire, and for the Baltimore Symphony Orchestra and many other institutions.*



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# The Cast and Creative Team



## Bertrand de Billy

CONDUCTOR (NEUILLY SUR SEINE, FRANCE)

**THIS SEASON** *Cendrillon*, *Luisa Miller*, *Tosca*, and the National Council Grand Finals Concert at the Met; *Simon Boccanegra* and *Der Fliegende Holländer* at the Bavarian State Opera; *Un Ballo in Maschera* at the Paris Opera; and *Samson et Dalila* in concert in Paris.

**MET APPEARANCES** *La Gioconda*, *Faust*, *Roméo et Juliette* (debut, 1998), *Samson et Dalila*, *Turandot*, *La Traviata*, and *Carmen*.

**CAREER HIGHLIGHTS** He has served as principal guest conductor of the Dresden Philharmonic since 2014, was principal guest conductor of the Orchestre de Chambre de Lausanne between 2013 and 2016, and was principal guest conductor of the Frankfurter Opern- und Museumsorchester until 2015. Between 2002 and 2010, he was music director of the Vienna Radio Symphony Orchestra, and he was music director of Barcelona's Gran Teatre del Liceu between 1999 and 2004. His recent operatic credits include *L'Elisir d'Amore*, *Don Carlo*, and *Carmen* at Covent Garden; *Carmen* and *Iphigénie en Tauride* at the Paris Opera; *Macbeth* and *Capriccio* in Vienna; Halévy's *La Juive* and *Dialogues des Carmélites* at the Bavarian State Opera; *Der Fliegende Holländer* and *Parsifal* in Frankfurt; *Il Trovatore* in Orange; *Die Fledermaus* at the Vienna State Opera; and *Tannhäuser* in Hamburg.



## Laurent Pelly

DIRECTOR AND COSTUME DESIGNER (FONTENAY-SOUS-BOIS, FRANCE)

**THIS SEASON** *Cendrillon* at the Met, *Il Barbiere di Siviglia* in Paris and Marseille, *L'Heure Espagnole* and *Gianni Schicchi* at the Paris Opera, *Candide* at the Santa Fe Opera, and Gozzi's *L'Oiseau Vert* at Paris's Théâtre de la Porte Saint-Martin.

**MET PRODUCTIONS** *Manon* and *La Fille du Régiment* (debut, 2008).

**CAREER HIGHLIGHTS** He was director of Grenoble's Centre Dramatique National des Alpes from 1997 to 2007 and co-director of the Théâtre National de Toulouse between 2008 and 2018, where he created productions of Prévert's *Sur la Tête*, Hugo's *Mille Cents Francs de Récompense* and *Mangeront-ils?*, Levin's *Funérailles d'Hiver*, Shakespeare's *Macbeth* and *A Midsummer Night's Dream*, *L'Oiseau Vert*, Ionesco's *La Cantatrice Chauve*, and Aristophanes's *The Birds*. His operatic credits include *Cendrillon* at the Santa Fe Opera, Covent Garden, and in Barcelona, Brussels, and Lille; Donizetti's *Viva la Mamma* in Lyon; Rimsky-Korsakov's *The Golden Cockerel* in Brussels, Madrid, and Lorraine; *Béatrice et Bénédict* at the Glyndebourne Festival; Offenbach's *Le Roi Carotte* in Lyon and Lille; *L'Enfant et les Sortilèges* and *L'Heure Espagnole* at the Glyndebourne Festival, Japan's Saito Kinen Festival, and La Scala; Rameau's *Platée* and *L'Elisir d'Amore* at the Paris Opera; *Don Pasquale* at the Santa Fe Opera, San Francisco Opera, and in Barcelona; and *Le Comte Ory* in Lyon and at La Scala.



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## The Cast and Creative Team CONTINUED



### Barbara de Limburg

SET DESIGNER (BRUSSELS, BELGIUM)

**THIS SEASON** *Cendrillon* for her debut at the Met, *Hänsel und Gretel* in Lorraine, and Agathe Mélinand's adaptation of Marcel Proust *Enfance et Adolescence de Jean Santeuil* in Toulouse.

**CAREER HIGHLIGHTS** Operatic credits include Rimsky-Korsakov's *The Golden Cockerel* in Brussels, Madrid, and Lorraine; Berlioz's *Béatrice et Bénédicte* at the Glyndebourne Festival; *Idomeno* in Strasbourg; *Hänsel und Gretel* and *La Traviata* in Nantes; *L'Enfant et les Sortilèges* at the Glyndebourne Festival, Japan's Saito Kinen Festival, La Scala, and in Rome; *Cendrillon* at the Santa Fe Opera, Covent Garden, and in Barcelona, Brussels, and Lille; *Hänsel und Gretel* at the Glyndebourne Festival and in Lyon, Madrid, and at Seattle Opera; Rossini's *Il Viaggio a Reims* and Berlioz's *Benvenuto Cellini* in Nuremberg; Weill's *The Rise and Fall of the City of Mahagonny* in Toulouse; Massenet's *Don Quichotte* in Brussels and Palermo; *The Cunning Little Vixen* at the Saito Kinen Festival and in Florence; and Mozart's *La Finta Semplice* in Vienna. For the theater, she has designed productions of Satie's *Mémoires d'un Amnésique* and Tennessee Williams's *Short Stories* in Toulouse, and *Sous la Ceinture* in Brussels and Bordeaux.



### Duane Schuler

LIGHTING DESIGNER (ELKHART LAKE, WISCONSIN)

**THIS SEASON** *Cendrillon* at the Met, *Faust* at Lyric Opera of Chicago, *Candide* at the Santa Fe Opera, and *Rigoletto* at the Canadian Opera Company

**MET PRODUCTIONS** Since his 1994 debut with *Otello*, he has designed for 26 productions, including *La Donna del Lago*, *Boris Godunov*, *La Rondine*, *Thaïs*, *Don Pasquale*, *Faust*, William Bolcom's *A View from the Bridge*, Bellini's *Il Pirata*, Wolf-Ferrari's *Sly*, *Luisa Miller*, *La Traviata*, and *Così fan tutte*, as well as the world premieres of Tan Dun's *The First Emperor* and John Harbison's *The Great Gatsby*.

**CAREER HIGHLIGHTS** Recent productions include *Die Fledermaus* at the Santa Fe Opera; the world premiere of Jimmy López's *Bel Canto* at Lyric Opera of Chicago, *Don Pasquale* in Barcelona, and *Turandot* at La Scala. He has designed at many of the world's leading opera companies, including the Salzburg Festival, Covent Garden, Deutsche Oper Berlin, English National Opera, Staatsoper Berlin, Dutch National Opera, Canadian Opera Company, San Francisco Opera, Houston Grand Opera, Dallas Opera, LA Opera, Seattle Opera, and in Baden-Baden, Lyon, and Dresden. He is also a founding partner of the theater planning and architectural lighting design firm Schuler Shook.



Roberto Alagna and Elina Garanča as Samson and Dalila, photographed by Vincent Peters

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## The Cast and Creative Team CONTINUED



### Laura Scozzi

CHOREOGRAPHER (MILAN, ITALY)

**THIS SEASON** She choreographs *Cendrillon* at the Met and directs *L'Italiana in Algeri* in Nuremberg, Philip Glass's *Akhnaton* in Bonn, and Handel's *Semele* in Berlin.

**MET PRODUCTIONS** *La Fille du Régiment* (debut, 2008).

**CAREER HIGHLIGHTS** In 1994, she founded *Opinioni in Movimento*, with whom she created several productions that incorporated contemporary dance, acting, and singing. She regularly collaborates on productions by Laurent Pelly, including Rameau's *Platée* and Offenbach's *La Belle Hélène* and *La Grande-Duchesse de Gérolstein*, and works regularly with Coline Serreau, Jean-Louis Grinda, and Emmanuelle Bastet. She directed and choreographed productions of *Die Zauberflöte* and Rameau's *Les Indes Galantes* in Nuremberg, Berlioz's *Benvenuto Cellini* in Bonn, and Offenbach's *Orphée aux Enfers* in Marseille; directed *L'Italiana in Algeri* in Toulouse; and choreographed *La Fille du Régiment* at the Vienna State Opera and in Barcelona and Madrid, Prokofiev's *The Love for Three Oranges* in Essen, *Cendrillon* in Barcelona and at the Santa Fe Opera and Covent Garden, *La Dolce Vita* in Geneva, and *The Seven Deadly Sins* in Paris.



### Stephanie Blythe

MEZZO-SOPRANO (MONGAUP VALLEY, NEW YORK)

**THIS SEASON** Madame de la Haltière in *Cendrillon* at the Met, Cornelia in *Giulio Cesare* at Houston Grand Opera, and the Marquise of Berkenfield in *La Fille du Régiment* at Atlanta Opera.

**MET APPEARANCES** Since her 1995 debut as the Alto Soloist in *Parsifal*, she has sung more than 200 performances of 26 roles, including Baba the Turk in *The Rake's Progress*, Mistress Quickly in *Falstaff*, Fricka in *Das Rheingold* and *Die Walküre*, Ulrica in *Un Ballo in Maschera*, Amneris in *Aida*, Eduige in *Rodelinda*, La Principessa in *Suor Angelica*, Ježibaba in *Rusalka*, and Orfeo in *Orfeo ed Euridice*.

**CAREER HIGHLIGHTS** Recent performances include Ruth in *The Pirates of Penzance* at Palm Beach Opera, Dido and the Sorceress in *Dido and Aeneas* with the Mark Morris Dance Group at Brooklyn Academy of Music, the title role of Rossini's *Tancredi* at Opera Philadelphia, and Nettie Fowler in *Carousel* at Houston Grand Opera. She has also appeared at Covent Garden, the Paris Opera, Deutsche Oper Berlin, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, and the Santa Fe Opera, among many others. She is a graduate of the Met's Lindemann Young Artist Development Program.



Christopher Maltman and  
Isabel Leonard in *Marnie*

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## The Cast and Creative Team CONTINUED



### Alice Coote

MEZZO-SOPRANO (FRODSHAM, ENGLAND)

**THIS SEASON** Prince Charming in *Cendrillon* and Leonora Palma in Thomas Adès's *The Exterminating Angel* at the Met and Sara in *Roberto Devereux* in Frankfurt.

**MET APPEARANCES** Idamante in *Idomeneo*, Octavian in *Der Rosenkavalier*, Anne Strawson in Nico Muhly's *Two Boys*, Sesto in *Giulio Cesare*, Hansel in *Hansel and Gretel*, and Cherubino in *Le Nozze di Figaro* (debut, 2006).

**CAREER HIGHLIGHTS** Recent performances include Vitellia in *La Clemenza di Tito* at the Glyndebourne Festival, the title role of *Ariodante* at the Canadian Opera Company and in concert in Vienna, Octavian at Covent Garden and Lyric Opera of Chicago, the Composer in *Ariadne auf Naxos* at the Bavarian State Opera and in Paris, and Dejanira in Handel's *Hercules* on tour with The English Concert. She has also sung Prince Charming in Barcelona and at Covent Garden; Hänsel in *Hänsel und Gretel* in Madrid; Ruggiero in *Alcina* on tour with The English Concert; the title role of *Xerxes* at English National Opera; Dejanira at the Canadian Opera Company; Nicklausse in *Les Contes d'Hofmann*, Idamante, and Charlotte in *Werther* at San Francisco Opera; and Octavian at the Bavarian State Opera, Vienna State Opera, LA Opera, Seattle Opera, and in Geneva.



### Joyce DiDonato

MEZZO-SOPRANO (KANSAS CITY, KANSAS)

**THIS SEASON** The title role of *Cendrillon* and Adalgisa in *Norma* at the Met, the title role of *Semiramide* at Covent Garden, Sister Helen Prejean in Jake Heggie's *Dead Man Walking* in Madrid and with the BBC Symphony Orchestra, and concert appearances in Rotterdam, Berlin, London, and Kansas City.

**MET APPEARANCES** Elena in *La Donna del Lago*, the title roles of *La Cenerentola* and *Maria Stuarda*, Sycorax in *The Enchanted Island*, the Composer in *Ariadne auf Naxos*, Isolier in *Le Comte Ory*, Rosina in *Il Barbiere di Siviglia*, Stéphanie in *Roméo et Juliette*, and Cherubino in *Le Nozze di Figaro* (debut, 2005).

**CAREER HIGHLIGHTS** Recent performances include *Semiramide* at the Bavarian State Opera, Sesto in *La Clemenza di Tito* and Marguerite in *La Damnation de Faust* in concert in Baden-Baden, Charlotte in *Werther* at Covent Garden, Romeo in *I Capuleti e i Montecchi* at Deutsche Oper Berlin and in Zurich, Arden Scott in the world premiere of Jake Heggie's *Great Scott* at the Dallas Opera, and *Cendrillon* at Covent Garden, the Santa Fe Opera, and in Barcelona. She was the 2007 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



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## The Cast and Creative Team CONTINUED



### Kathleen Kim

SOPRANO (SEOUL, SOUTH KOREA)

**THIS SEASON** The Fairy Godmother in *Cendrillon* at the Met, Gilda in *Rigoletto* at Korea National Opera, Blondchen in *Die Entführung aus dem Serail* at the Bavarian State Opera, and Josephine Young in the world premiere of Huang Ruo's *An American Soldier* at Opera Theatre of Saint Louis.

**MET APPEARANCES** Sophie in *Der Rosenkavalier*, Blondchen, Tytania in *A Midsummer Night's Dream*, Oscar in *Un Ballo in Maschera*, Zerbinetta in *Ariadne auf Naxos*, Chiang Ch'ing in John Adams's *Nixon in China*, Olympia in *Les Contes d'Hoffmann*, Papagena in *Die Zauberflöte*, the First Wood Nymph in *Rusalka*, and Barbarina in *Le Nozze di Figaro* (debut, 2007).

**CAREER HIGHLIGHTS** Recent performances include Chiang Ch'ing with the Los Angeles Philharmonic, Tytania at the Glyndebourne Festival, Zerbinetta at Palm Beach Opera, and Oscar in Brussels. She has also sung Chiang Ch'ing and Oscar at San Diego Opera, Zerbinetta in Frankfurt, the Fire/the Princess/the Nightingale in *L'Enfant et les Sortilèges* in Rome and at the Glyndebourne Festival, the title role of *Lucia di Lammermoor* at Opera North, the Queen of the Night in *Die Zauberflöte* at the Bavarian State and Lyric Opera of Chicago, and the Fairy Godmother in Lille.



### Laurent Naouri

BASS-BARITONE (PARIS, FRANCE)

**THIS SEASON** Pandolfe in *Cendrillon*, Capulet in *Roméo et Juliette*, and the Four Villains in *Les Contes d'Hoffmann* at the Met; the High Priest in *Samson et Dalila* in concert in Paris; and Don Gaspar in Donizetti's *L'Ange de Nisida* in concert in London.

**MET APPEARANCES** Sharpless in *Madama Butterfly* (debut, 2012).

**CAREER HIGHLIGHTS** Recent performances include Méphistophélès in *La Damnation de Faust* in concert at Festival Berlioz and the BBC Proms, Agata in Donizetti's *Le Convenienze ed Inconvenienze Teatrali* and Ruprecht in Prokofiev's *The Fiery Angel* in Lyon, Don Alfonso in *Così fan tutte* in Geneva, Marquis de Grenvil in the world premiere of Luca Francesconi's *Trompe-la-Mort* at the Paris Opera, Golaud in *Pelléas et Mélisande* in Aix-en-Provence, and the Marquis de la Force in *Dialogues des Carmélites* at the Bavarian State Opera. He has also sung the Four Villains in Zurich and at the Bavarian State Opera, Pandolfe in Barcelona, Méphistophélès in Lyon, Fieramosca in Berlioz's *Benvenuto Cellini* at Dutch National Opera, Albert in *Werther* at La Scala, Roland Cassard in Michel Legrand's *The Umbrellas of Cherbourg* in Paris, Iago in *Otello* in Bordeaux, and Polifemo in Handel's *Acis, Galatea e Polifemo* in Paris.

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