

RICHARD STRAUSS

DER ROSENKAVALIER

CONDUCTOR
Sebastian Weigle

PRODUCTION
Robert Carsen

SET DESIGNER
Paul Steinberg

COSTUME DESIGNER
Brigitte Reiffenstuel

LIGHTING DESIGNERS
Robert Carsen
Peter Van Praet

CHOREOGRAPHER
Philippe Giraudeau

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by Hugo von Hofmannsthal

Saturday, May 13, 2017
12:30–4:50PM

New Production
Last time this season

The production of *Der Rosenkavalier* was made possible by a generous gift from **Howard Solomon and Sarah Billinghamurst Solomon**

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The Metropolitan Opera

2016-17 SEASON

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The 393rd Metropolitan Opera performance of
RICHARD STRAUSS'S

DER ROSENKAVALIER

CONDUCTOR
Sebastian Weigle

IN ORDER OF APPEARANCE

OCTAVIAN, COUNT ROFRANO, A YOUNG GENTLEMAN
Elina Garanča

THE MARSCHALLIN, WIFE OF THE FIELD MARSHAL
PRINCE WERDENBERG
Renée Fleming

MOHAMMED, ATTENDANT TO THE MARSCHALLIN
Billy Conahan

BARON OCHS AUF LERCHENAU
Günther Groissböck

THE MARSCHALLIN'S MAJOR-DOMO
Scott Scully

LACKEYS
Marco Jordão
Ross Benoliel
Daniel Clark Smith
Edward Hanlon

A NOBLE WIDOW
Sidney Fortner

THREE NOBLE ORPHANS
Maria D'Amato
Christina Thomson Anderson
Rosalie Sullivan

Saturday, May 13, 2017, 12:30–4:50PM

A MILLINER
Anne Nonnemacher

AN ANIMAL VENDOR
Dustin Lucas

A NOTARY
James Courtney

VALZACCHI, AN INTRIGUER
Alan Oke

ANNINA, HIS ACCOMPLICE
Helene Schneiderman

HAIRDRESSER
Tom Watson

AN ITALIAN SINGER
Matthew Polenzani

LEOPOLD, OCHS'S BASTARD SON
Patrick Stoffer

HERR VON FANINAL, A RECENTLY ENNOBLED,
WEALTHY BUSINESSMAN
Markus Brück

SOPHIE, FANINAL'S DAUGHTER
Erin Morley*

MARIANNE LEITMETZERIN, SOPHIE'S DUENNA
Susan Neves

FANINAL'S MAJOR-DOMO
Mark Schowalter

A DOCTOR
Frank Colardo

AN INNKEEPER
Tony Stevenson*

WAITERS
Brian Frutiger
Bradley Garvin
Brian Kontes
Christopher Job

A POLICE COMMISSIONER
Scott Conner

* Graduate of the
Lindemann Young Artist
Development Program

Saturday, May 13, 2017, 12:30–4:50PM

The Met
ropolitan
Opera

2016-17 SEASON



Elena Garanča as Octavian and
Renée Fleming as the Marschallin
in Strauss's *Der Rosenkavalier*

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Assistant Set Designer **Blake Palmer**
Assistant Set Designer, Properties **Ellie Bye**
Musical Preparation **Linda Hall, Robert Morrison,**
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Assistant Stage Directors **Eric Einhorn,**
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Synopsis

Act I

Vienna, 1911. The Marschallin, Princess Marie-Therese von Werdenberg, has spent the night with her young lover, Octavian, Count Rofrano. As they are sharing breakfast, they hear voices in the anteroom, and Octavian quickly hides. The unexpected visitor turns out not to be Marie-Therese's husband, the Feldmarschall, but her country cousin, Baron Ochs auf Lerchenau. After bragging about his latest amorous adventures, Ochs turns to the subject of his upcoming marriage to Sophie, the young daughter of the recently ennobled and extremely wealthy arms dealer, Herr von Faninal. Ochs has come to ask the Marschallin's advice as to which young aristocrat should be chosen to present his fiancée with the traditional silver engagement rose. On a playful whim, the Marschallin suggests Octavian, who suddenly emerges from his hiding place disguised as a chambermaid and called "Mariandel." Ochs instantly starts making advances toward her, but she escapes from him as the room fills with the daily crowd of petitioners for the Marschallin's morning *levée*. Among them is a pair of Italian intriguers, Annina and Valzacchi, whom Ochs hires to track down the pretty servant girl. When the room is cleared, the Marschallin, appalled by the thought of Ochs being married to an innocent young girl, reflects on her own unhappy marriage and former youth. Octavian returns and passionately declares his love, but he is surprised to find Marie-Therese in a distant and melancholic mood. She can only think about the passing of time and tells him that the day will come when he will leave her for a younger woman. Hurt by her words, Octavian rushes off. The Marschallin summons her page Mohammed and sends him after Octavian with the silver rose.

Intermission (AT APPROXIMATELY 1:45 PM)

Act II

On the morning of her engagement, Sophie excitedly awaits the arrival of the Knight of the Rose. Octavian enters with great ceremony and presents her with the silver rose on behalf of Baron Ochs. The two young people feel an instant attraction to each other. Ochs, whom Sophie has never met, now arrives, and both Sophie and Octavian are shocked by his crude manners. When Ochs leaves to discuss the wedding contract with Faninal, Sophie desperately asks Octavian to help her. Overcome by their feelings, they kiss. Annina and Valzacchi have been spying on them and immediately summon Ochs, who takes in the situation with good humor. This infuriates Octavian even more: he draws his sword, and in so doing, slightly grazes Ochs, who melodramatically calls for a doctor. In the ensuing confusion, Sophie tells her father that she will never marry the Baron, while Octavian enlists Annina and Valzacchi's help to devise a plan to prevent Ochs from marrying Sophie. Left

alone with his entourage, Ochs nurses his wounded pride with a glass of wine. Annina appears with a letter from Mariandel asking for a rendezvous the next evening. The delighted Ochs rejoices in his latest conquest.

Intermission (AT APPROXIMATELY 3:15 PM)

Act III

At a house of ill repute, Annina and Valzacchi prepare a private room for the Baron's rendezvous with Mariandel. Ochs arrives and begins his seduction of the young girl over a private supper. Mariandel coyly leads him on, when grotesque apparitions suddenly appear from secret panels. The Baron's confusion turns to alarm when Annina, disguised as a poverty-stricken mother, appears with a group of children in tow and claims that Ochs is their father. A police commissioner enters and attempts to restore order. When he interrogates Ochs regarding his intentions with Mariandel, Ochs declares that she is his fiancée. Faninal, summoned anonymously by Octavian, arrives with Sophie, but Ochs pretends not to know either of them. This so upsets Faninal that he takes ill and must be carried off. At the height of the confusion, the Marschallin appears unexpectedly. Ochs is astonished to discover that Mariandel is in fact Octavian in disguise, but his astonishment turns to thoughts of blackmail when he realizes the true nature of the Marschallin and Octavian's relationship. The Marschallin, losing all patience, informs her cousin that his marriage plans are finished and that he had better leave. Ochs finally admits defeat and makes a swift exit, pursued by the innkeeper and numerous other creditors. Octavian, Sophie, and the Marschallin are left alone, each one reflecting on what has brought them to this moment. The Marschallin observes the loss of her lover to the younger woman, as she had predicted, and quietly leaves the room. The young lovers are left alone, wondering whether their future together is merely a dream.

—Robert Carsen

Richard Strauss

Der Rosenkavalier

Premiere: Court Opera, Dresden, 1911

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

The Creators

Richard Strauss (1864–1949) composed an impressive body of orchestral works and songs before turning to opera. After two early failures, Strauss caused a theatrical sensation with *Salome* (1905), and from then on, the balance of his long career was largely dedicated to the stage. His next opera, *Elektra* (1909), was his first collaboration with librettist Hugo von Hofmannsthal (1874–1929), a partnership that became one of the most remarkable in theater history. Hofmannsthal emerged as an author and poet within the fervent intellectual atmosphere of Vienna at the turn of the 20th century. Their personalities were very different—Hofmannsthal enjoyed the world of abstract ideas, while Strauss was famously simple in his tastes—which makes their collaboration all the more extraordinary.

The Setting

The opera was originally set in Vienna in the 1740s. Genuine historical references (to the Empress Maria Theresa, the wars in the Low Countries, and the Imperial "Morals Police") are merged with fictitious inventions (like the "noble custom" of the presentation of the silver rose to a fiancée) and anachronisms (such as the Viennese Waltz, which did not yet exist). It's a mixture that creates a seductive

mythical landscape, a ceremonious and impossibly beautiful Vienna-that-never-was. The Met's new production moves the timeframe to 1911, the year of the opera's premiere, amidst a declining Habsburg Empire.

The Music

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

Met History

Alfred Hertz conducted the 1913 U.S. premiere of *Der Rosenkavalier* at the Met, starring Frieda Hempel as the Marschallin. Maria Jeritzka, a favorite soprano of both Strauss and Puccini, was a dazzling Octavian in the 1920s, and Lotte Lehmann, with whom Strauss had worked extensively in Europe, was the reigning Marschallin from 1935 to 1945. The 1949 Opening Night broadcast of *Der Rosenkavalier* in the then-new medium of television featured Risë Stevens as Octavian, Eleanor Steber as the Marschallin, and the debut of Erna Berger as Sophie. Régine Crespin made her Met debut as the Marschallin in 1962 in a revival directed by Lotte Lehmann, and in 1964, Elisabeth Schwarzkopf made her only Met appearances as the Marschallin. A new production by Nathaniel Merrill had its premiere in 1969 with Karl Böhm conducting Leonie Rysanek, Walter Berry, Reri Grist, and Christa Ludwig. Its 1976 run marked the Met debut of Tatiana Troyanos as Octavian, with Luciano Pavarotti singing his first of 15 appearances as the Italian Singer and with James Levine conducting the opera for the first time at the Met. Carlos Kleiber led seven notable performances during the 1990–91 season. This season's new production, directed by Robert Carsen, stars Renée Fleming as the Marschallin and Elina Garanča as Octavian, alongside Erin Morley and Günther Groissböck, and conducted by Sebastian Weigle.

Program Note

Before January 26, 1911, Richard Strauss was renowned as the leader of Germany's musical avant-garde. His remarkable tone poems had extended orchestral writing to new levels, and his most recent operas, *Salome* (1905) and *Elektra* (1909), shocked audiences by seeming to push musical harmony, as well as subject matter, almost to the limit. But after the premiere of his new opera, all that changed. As he himself explained when Allied soldiers knocked on his door in April 1945, "I am Richard Strauss, composer of *Der Rosenkavalier*."

It all began in early February 1909 with a chance remark by the poet Hugo von Hofmannsthal to his erudite friend Count Harry Kessler. Hofmannsthal's play *Elektra* had been the basis of Strauss's opera, and he was looking for a new, preferably light, subject with which he could tempt Strauss to continue their collaboration. Did Kessler have any ideas? Kessler mentioned a new *opéra bouffe* he had just seen in Paris by Claude Terrasse, based on *Les Aventures du Chevalier de Faublas*, an erotic 18th-century novel. Hofmannsthal was intrigued, read the novel (Kessler's library was extensive), and the next day pondered mixing its characters with those of Molière's play *Monsieur de Pourceaugnac* to create a new drama.

Kessler's diary charts the fascinating creation of a scenario for *Der Rosenkavalier*, with the two men firing suggestions and alterations at each other over the course of the next few days as they refined the action, revised the characters, borrowed ideas from other sources (mostly French, though Hogarth's series of paintings, *Marriage à la mode*, also contributed), and occasionally even reordered the acts. On February 11, Hofmannsthal wrote to Strauss, "I have spent three quiet afternoons drafting the full and entirely original scenario for an opera, full of burlesque situations and characters, with lively action, pellucid almost like a pantomime. There are opportunities in it for lyrical passages, for fun and humor, even for a small ballet ... It contains two big parts, one for baritone and another for a graceful girl dressed up as a man à la [Geraldine] Farrar or Mary Garden. Period: the old Vienna under the Empress Maria Theresa."

The ballet disappeared, and the baritone became the comic bass role of Baron Ochs auf Lerchenau. The graceful girl dressed up as a man turned into Octavian, the young nobleman who, almost by accident, becomes the Knight of the Rose after which the opera is titled. (*Der Rosenkavalier* replaced *Ochs auf Lerchenau* as the title a few months before the premiere.) Operagoers will notice something important missing from Hofmannsthal's initial description—the Marschallin, Princess Werdenberg, who only gradually evolved into the central figure of the drama, and who has become one of the most beloved characters in all of opera.

By the middle of April, Hofmannsthal had sent Strauss the libretto of the opening scene. "Am impatiently waiting for the next installment," Strauss wrote back. "The opening scene is delightful: it'll set itself to music like oil and melted butter: I'm hatching it out already. You're Da Ponte and Scribe rolled into one."

Hofmannsthal was gratified by the composer's reaction and promised the rest of the first act within a few days, but he warned, "Not all passages, of course, will be as 'good' to set to music as this first, purely lyrical one. There are bound to be sticky patches, too." Then he added in a P.S.: "Do try and think of an old-fashioned Viennese waltz, sweet and yet saucy, which must pervade the whole of the last act." There were, indeed, "sticky patches" to come. Strauss, ever the experienced man of the theater, was polite, but firm, in asking for some major revisions, for instance to the structure of Act II.

For *Der Rosenkavalier*, Hofmannsthal created a world that never existed, but seems entirely true, because of the libretto's astonishing level of detail. "Every relationship between two people is unique; it is a highly individual and delicate, yet substantial thing. Understanding this and using it as the raw material of my creations is perhaps my thing," he wrote to a friend. Elsewhere he observed, "Manners are walls, disguised with mirrors ... manners are based on a profound conception of the necessity of isolation, while upholding—deliberately upholding—the illusion of contact."

To this end, Hofmannsthal created a society that owes some of its elements to history but most to the poet's fertile imagination. He developed a specific "speech costume" for each of his characters that instantly conveys not only their place within *Rosenkavalier's* society, but how they view those with whom they interact. The nuances of this unique amalgam of German (with its polite and familiar verb forms), Viennese dialects, borrowed French terms, and occasional slang is largely lost on non-German speakers, but it inspired Strauss to create a score that matches the libretto in its attention to detail, while gloriously sweeping the audience into the enchanting world of the opera.

Sometimes the musical specifics are obvious: the bird songs at the beginning of the first scene or the flames appearing as the candles are lit at the beginning of Act III. Others reflect Strauss's sense of humor: In Act I, when the Marschallin tells Baron Ochs she had a migraine that morning, the oboe very softly (and slyly) plays a motif associated with the lovemaking that had gone on before the curtain was raised, leaving no doubt about exactly what that "migraine" was—and is instantly followed by the flutes and piccolo giggling at the oboe's impishness. Later in the act, when the Animal Vendor announces that his lapdogs are house-trained, two flutes and the first violins play a staccato, descending chromatic scale of 16th notes, letting us know that's not true.

But more important are the numerous occasions Strauss adds details to the characters through his music, such as when the Marschallin tells Octavian that one day he'll meet a woman who is younger and prettier than she is. With his unerring sense of characterization, Strauss inserted a slight hesitation, two eighth-note rests, between "younger" and "and prettier," deftly letting us know it's a little more difficult for the Marschallin to admit a woman is prettier than to admit she's younger.

It was Strauss himself who added the two most famous words in the opera. Hofmannsthal's libretto for the end of Act III moves directly from Faninal's words, "That's how young people are" to the second part of Sophie and Octavian's duet. But Strauss understood it would be impossible for the opera's most important figure to make her last appearance as a mere walk-on, so he added her response to Faninal's observation, her beloved—and utterly perfect—"Ja, ja."

Bringing this new level of detail in words and music to life on stage was quite beyond the skill of the resident stage director of the Dresden Court Opera, and the first rehearsal was a disaster. Strauss—without asking the permission of the theater—begged Max Reinhardt to come and save the day, something the head of the theater only discovered when he read it in the newspaper. Initially Reinhardt was forbidden to set foot on stage, but there was such an obvious improvement after his first day in Dresden that he was given free rein. But even so, his name did not appear in the program. In gratitude for saving their opera, Strauss and Hofmannsthal wrote *Ariadne auf Naxos* for Reinhardt.

The first performance of *Der Rosenkavalier* was the most successful of Strauss's career. At first, critics didn't understand the new work, but the public adored it. Dresden gave it more than 50 times that first year and had to install a post office in the theater to handle ticket requests. The German railway put on special trains from Berlin to Dresden: round trip fare and an orchestra seat for 16 and a half marks. Ten days after that first performance, the *New York Times* devoted an entire page to the new opera under the headline "Richard Strauss Enters the Field of Comic Opera." Readers were treated to photos of Alfred Roller's costume designs and of characters on stage, three excerpts from the score (!), and several hundred words on the opera itself, as well as the furor it had created. This was on February 5, 1911, almost three years before the Met first presented the new work in the United States.

The morning of the premiere, Strauss was going over some last-minute details of the score with the conductor when suddenly they were interrupted by his wife, Pauline, who had arrived in town the evening before. "You've talked enough, Ricky, come along with me to Prager Strasse," she ordered. "I have to buy something to put on my head." Strauss obediently went along to Dresden's most fashionable shopping district to shop for a hat. That evening Pauline took her place in her box wearing a spectacular gold turban. As one writer observed, it was "a victor's crown, in every sense."

—Paul Thomason

Paul Thomason, who writes for numerous opera companies and symphony orchestras in the U.S. and abroad, has contributed to the Met's program books since 1999.



Joyce DiDonato
as Cendrillon

PHOTO: PAOLA KUDACKI/MET OPERA

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Sebastian Weigle
CONDUCTOR (BERLIN, GERMANY)

THIS SEASON *Der Rosenkavalier* and *Fidelio* at the Met; *Martha*, *Eugene Onegin*, *Die Zauberflöte*, *The Gambler*, *Arabella*, and *Der Fliegende Holländer* in Frankfurt; *Rienzi* at Budapest's Wagner Festival; and *Der Rosenkavalier* in Tokyo.

MET APPEARANCES *Die Zauberflöte* (debut, 2000).

CAREER HIGHLIGHTS Since 2008, he has served as the music director of Oper Frankfurt, where he has conducted *Der Ring des Nibelungen*, *Wozzeck*, *Der Rosenkavalier*, *Die tote Stadt*, *Die Frau ohne Schatten*, *Don Giovanni*, and *Rusalka*, among others. He has led Strauss's *Die Liebe der Danae* at Deutsche Oper Berlin; *Die Meistersinger von Nürnberg* in Bayreuth, Zurich, and Tokyo; *Der Freischütz* and *Die Zauberflöte* at Staatsoper Berlin; *Die Frau ohne Schatten* at the Bavarian State Opera; *Salome* in Hamburg; and *Lohengrin* and *Der Fliegende Holländer*, among others, at the Gran Teatre del Liceu in Barcelona, where was music director between 2004 and 2009. He also served as music director of Staatsoper Berlin between 1997 and 2002.



Robert Carsen
DIRECTOR/LIGHTING DESIGNER (TORONTO, CANADA)

THIS SEASON *Der Rosenkavalier* at the Met and Covent Garden; *L'Orfeo* in Lausanne, Switzerland; *Don Carlo* in Strasbourg; and *My Fair Lady* at Lyric Opera of Chicago.

MET PRODUCTIONS *Falstaff*, *Mefistofele*, and *Eugene Onegin* (debut, 1997).

CAREER HIGHLIGHTS He has directed at all of the world's leading opera houses, creating productions that have included Campra's *Les Fêtes Véniennes* in Paris and at the Brooklyn Academy of Music, *La Fanciulla del West* (also set designer) and *Don Giovanni* at La Scala, *The Turn of the Screw* in Vienna (also set and costume designer), Rameau's *Platée* in Vienna and Paris, *The Queen of Spades* in Zurich, *Rigoletto* at the Aix-en-Provence Festival, and *The Love for Three Oranges* at Deutsche Oper Berlin. Additional credits include *Candide*, *My Fair Lady*, and *Singin' in the Rain* in Paris; *Rinaldo* and *L'Incoronazione di Poppea* at the Glyndebourne Festival; *Die Zauberflöte*, *Elektra*, *Tannhäuser*, *Capriccio*, and *Rusalka*, among others, at the Paris Opera; *A Midsummer Night's Dream* at the Aix-en-Provence Festival, English National Opera, La Scala, and in Barcelona and Beijing; Wagner's *Ring* cycle in Cologne, Venice, Shanghai, and Barcelona; and *Dialogues des Carmélites* in Amsterdam, Madrid, and at La Scala and Covent Garden.

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Sondra Radvanovsky as Norma
PHOTO: PAOLA KUDACKI/MET OPERA



Paul Steinberg

SET DESIGNER (NEW YORK, NEW YORK)

THIS SEASON *Der Rosenkavalier* at the Met and Covent Garden, *Don Giovanni* at English National Opera and in Basel, *Semiramide* at the Bavarian State Opera, and *Billy Budd* at Moscow's Bolshoi Theatre.

MET PRODUCTIONS *Falstaff* and *Un Ballo in Maschera* (debut, 2012).

CAREER HIGHLIGHTS Recent productions include the world premiere of Giorgio Battistelli's *CO2* at La Scala; *Khovanshchina* at the Flemish National Opera; *Die Meistersinger von Nürnberg* at English National Opera; *The Love for Three Oranges*, *Billy Budd*, and *Peter Grimes* at Deutsche Oper Berlin; *Tristan und Isolde* in Karlsruhe; and *Falstaff*, Handel's *Deidamia*, and Cavalli's *Ercole Amante* in Amsterdam. Additional credits include *Il Trovatore* at the Bregenz Festival; *Lulu* with English National Opera; *Wozzeck* at Komische Oper Berlin; *Der Rosenkavalier* at the Glyndebourne Festival; *L'Incoronazione di Poppea*, *Rinaldo*, *Rodelinda*, Cavalli's *La Calisto*, and *The Queen of Spades* at the Bavarian State Opera; *Turandot* at Welsh National Opera; and *La Périchole*, *The Rape Of Lucretia*, Britten's *Paul Bunyan*, *Acis and Galatea*, *Don Giovanni*, and Stewart Wallace's *Harvey Milk* at New York City Opera. He teaches in the graduate theater design department at New York University's Tisch School of the Arts.



Brigitte Reiffenstuel

COSTUME DESIGNER (MUNICH, GERMANY)

THIS SEASON *Der Rosenkavalier* at the Met and Covent Garden, *Kiss Me Kate* in Luxembourg, *Lucia di Lammermoor* in Bonn, *Faust* in Florence, and *La Rondine* in Graz.

MET PRODUCTIONS *Falstaff*, *Un Ballo in Maschera*, *Giulio Cesare*, and *Il Trovatore* (debut, 2009).

CAREER HIGHLIGHTS She has designed costumes for Covent Garden, including *Falstaff* (also at La Scala and the Canadian Opera Company), *Adriana Lecouvreur* (also at the Paris Opera, Vienna State Opera, and in Barcelona), *Faust* (also in Lille, Monte Carlo, Trieste, and Valencia), and *Elektra*; English National Opera, including *Lucrezia Borgia*, *Peter Grimes* (also in Oviedo, Antwerp, and at Deutsche Oper Berlin), *Tosca*, *La Damnation de Faust*, *Lucia di Lammermoor* (also at Washington National Opera and the Canadian Opera Company), and *Boris Godunov*; and Lyric Opera of Chicago, including *Giulio Cesare* (also at the Glyndebourne Festival and in Lille), *Il Trovatore* (also at San Francisco Opera), *Billy Budd*, and *The Makropulos Case*. Additional work includes *Kiss Me Kate* in Paris; *Don Giovanni* at La Scala; *Madama Butterfly* (also at LA Opera) and *Les Pêcheurs de Perles* at the Santa Fe Opera; *Lulu* at the Bavarian State Opera; and for Kate Bush's 2014 concert tour.



CLOCKWISE FROM LEFT: LEONTYNE PRICE AS CLEOPATRA IN BARBER'S *ANTONY AND CLEOPATRA*, 1966
PHOTO: METROPOLITAN OPERA ARCHIVES

LEONIE RYSANEK AND BIRGIT NILSSON IN *ELEKTRA*, 1966
PHOTO: FRANK DUNAND/METROPOLITAN OPERA GUILD

TESTING OF THE NEW MET'S STAGE LIFTS, 1966
PHOTO: METROPOLITAN OPERA ARCHIVES

THE NEW MET

This season, Founders Hall (on the Concourse level) is home to *The New Met*, a pair of exhibitions celebrating the Metropolitan Opera's 50th anniversary in its current home at Lincoln Center. The north hall features imagery of the nine new productions that premiered in the new Met's inaugural 1966–67 season, including breathtaking photos of Leontyne Price as the title heroine of *Antony and Cleopatra* (which opened the new house), Cecil Beaton's extraordinary costumes for *La Traviata*, starring Anna Moffo, and dazzling designs by Marc Chagall for *Die Zauberflöte*. The south hall focuses on the architecture and construction of the new house, as well as offering a gripping video of the behind-the-scenes preparations for opening night in 1966.

The New Met runs in Founders Hall all season. For more 50th-anniversary content, visit metopera.org/met50.

The Cast and Creative Team CONTINUED



Peter Van Praet

LIGHTING DESIGNER (ANTWERP, BELGIUM)

THIS SEASON *Der Rosenkavalier* at the Met and Covent Garden, and *Carmen* in Rome.

MET PRODUCTIONS *Falstaff* (debut, 2013).

CAREER HIGHLIGHTS Recent productions include Campra's *Les Fêtes Véniennes* in Vienna, Paris, and at the Brooklyn Academy of Music; *Die Zauberflöte* in Paris and Trieste; *The Turn of the Screw* in Lyon; and Wagner's *Ring* cycle at Houston Grand Opera. He has worked on a number of productions directed by Robert Carsen, including *Don Giovanni*, *La Fanciulla del West*, and the world premiere of Giorgio Battistelli's *CO₂* at La Scala; *Falstaff* at Covent Garden and La Scala; *Platée* in Vienna and Paris; *Don Carlo*, *The Makropulos Case*, and *The Cunning Little Vixen* in Strasbourg; and *The Love for Three Oranges* at Deutsche Oper Berlin. Additional credits include productions of *Les Troyens* in Amsterdam, Sofia, and Valencia; Handel's *Alcina* and Rameau's *Zoroastre* in Drottningholm and Amsterdam; Wagner's *Ring* cycle in Valencia and Florence, Ligeti's *Le Grand Macabre* in Brussels, Rome, Adelaide, Barcelona, and Buenos Aires; and Enescu's *Oedipe* in Brussels, Buenos Aires, and at Covent Garden.



Philippe Giraudeau

CHOREOGRAPHER (LA ROCHELLE, FRANCE)

THIS SEASON *Der Rosenkavalier* at the Met and Covent Garden.

MET PRODUCTIONS *A Midsummer Night's Dream* (debut, 1996) and *The Merry Widow*.

CAREER HIGHLIGHTS He has worked on a number of productions directed by Robert Carsen, including *Les Contes d'Hoffman*, *Alcina*, and *Rusalka* at the Paris Opera; *Don Giovanni* and *Dialogues des Carmélites* at La Scala; *The Love for Three Oranges* at Deutsche Oper Berlin; *Rigoletto* at the Aix-en-Provence Festival; *Rinaldo* at the Glyndebourne Festival; and *La Traviata* in Venice, among others. Additional credits include *From the House of the Dead* and *Boris Godunov* at English National Opera with Tim Albery; Offenbach's *La Vie Parisienne* in Lausanne, Switzerland, with Waut Koeken; *The Cunning Little Vixen* in Amsterdam, *Les Troyens* at English National Opera, and *Un Ballo in Maschera* and *La Bohème* at the Bregenz Festival with Richard Jones; *Aida* and *Samson et Dalila* at Scottish Opera, and *Lohengrin* at Welsh National Opera with Antony McDonald; *La Damnation de Faust* at Lyric Opera of Chicago, Handel's *Theodora* in Paris, *Otello* at the Salzburg Festival, and Harrison Birtwistle's *The Minotaur* at Covent Garden with Stephen Langridge; and *La Traviata* in Baden-Baden with Rolando Villazón.

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Renée Fleming

SOPRANO (ROCHESTER, NEW YORK)

THIS SEASON The Marschallin in *Der Rosenkavalier*, the 50th Anniversary Gala, and the National Council Grand Finals Concert at the Met; the Marschallin at Covent Garden and with the Boston Symphony Orchestra; and concert and recital appearances in Athens, Chicago, Hong Kong, London, Los Angeles, Madrid, New York, Paris, and Vienna.

MET APPEARANCES Nearly 250 performances in 22 roles including the title roles in *Rusalka*, *Rodelinda*, *Armida*, *Thais*, *Manon*, *Arabella*, and *Susannah*; Hanna Glawari in *The Merry Widow*; Desdemona in *Otello*; Violetta in *La Traviata*; Tatiana in *Eugene Onegin*; the Countess in *Le Nozze di Figaro* (debut, 1991) and *Capriccio*; Donna Anna in *Don Giovanni*; Rosina in John Corigliano's *The Ghosts of Versailles*; Imogene in *Il Pirata*; and Ellen Orford in *Peter Grimes*, among others.

CAREER HIGHLIGHTS She has appeared in all the world's leading opera houses, is a recipient of the National Medal of Arts and four Grammy Awards, and was awarded the titles of Chevalier de la Légion d'Honneur and Commandeur de l'Ordre des Arts et des Lettres by the French government. She was a 1988 winner of the Met's National Council Auditions and is currently Creative Consultant for Lyric Opera of Chicago and Artistic Advisor-at-Large at the Kennedy Center for the Performing Arts.



Elina Garanča

MEZZO-SOPRANO (RIGA, LATVIA)

THIS SEASON Octavian in *Der Rosenkavalier* and the 50th Anniversary Gala at the Met, Léonor de Guzman in *La Favorite* at the Bavarian State Opera, and Santuzza in *Cavalleria Rusticana* and the title role of *Carmen* at the Paris Opera.

MET APPEARANCES Sara in *Roberto Devereux*, Carmen, Sesto in *La Clemenza di Tito*, Angelina in *La Cenerentola*, and Rosina in *Il Barbiere di Siviglia* (debut, 2008).

CAREER HIGHLIGHTS Recent performances include Romeo in *I Capuleti e i Montecchi* in Barcelona; Charlotte in *Werther* at the Paris Opera, Vienna State Opera, and Salzburg Festival; Léonor de Guzman at Deutsche Oper Berlin; and Carmen at La Scala. She has also sung Octavian at Deutsche Oper Berlin and the Vienna State Opera; Carmen at Covent Garden, the Vienna State Opera, the Bavarian State Opera, and in Valencia; Giovanna Seymour in *Anna Bolena*, Adalgisa in *Norma*, Dorabella in *Così fan tutte*, and Cherubino in *Le Nozze di Figaro* at the Vienna State Opera; Romeo at the Bavarian State Opera, Covent Garden, and in Geneva and Baden-Baden; Charlotte, Léonor de Guzman, and Dorabella at the Salzburg Festival; and Didon in *Les Troyens* and Romeo at Deutsche Oper Berlin.

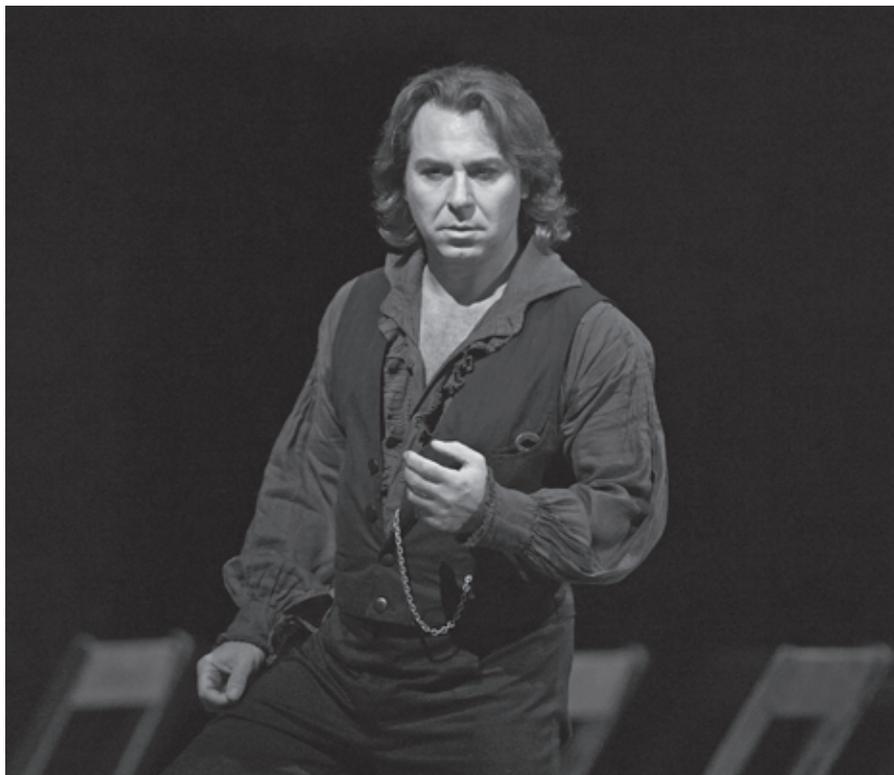


PHOTO: MARTY SOHL/MET OPERA

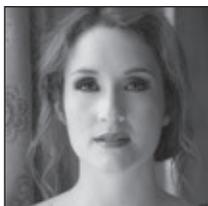
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Erin Morley

SOPRANO (SALT LAKE CITY, UTAH)

THIS SEASON Sophie in *Der Rosenkavalier* at the Met and with the Boston Symphony Orchestra, the title role of *Lucia di Lammermoor* at the Bavarian State Opera, Zerbinetta in *Ariadne auf Naxos* at the Glyndebourne Festival, and Angelica in Handel's *Orlando* in Ferrara.

MET APPEARANCES Olympia in *Les Contes d'Hoffmann*, Sister Constance in *Dialogues des Carmélites*, Woglinde in *Das Rheingold* and *Götterdämmerung*, the Forest Bird in *Siegfried*, Madame Podtochina's Daughter in *The Nose*, Echo in *Ariadne auf Naxos*, the Dew Fairy in *Hansel and Gretel*, Masha in *The Queen of Spades*, Second Niece in *Peter Grimes*, and First Madrigal Singer in *Manon Lescaut* (debut, 2008).

CAREER HIGHLIGHTS She has sung Lucia in Nancy, France; Sophie at the Paris Opera and Vienna State Opera; Angelica in London and Vienna; Fiakermilli in *Arabella* at the Bavarian State Opera; Zerbinetta with Minnesota Opera; Marie in *La Fille du Régiment* with Palm Beach Opera; Konstanze in *Die Entführung aus dem Serail* at the Paris Opera; and Madame Silberklang in Mozart's *The Impresario* and the title role of Stravinsky's *The Nightingale* at the Santa Fe Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



Markus Brück

BARITONE (SPEYER, GERMANY)

THIS SEASON Faninal in *Der Rosenkavalier* for his debut at the Met and Renato in *Un Ballo in Maschera*, Don Alfonso in *Così fan tutte*, the title role of *Rigoletto*, Peter in *Hänsel und Gretel*, Marcello in *La Bohème*, Wolfram von Eschenbach in *Tannhäuser*, various roles in Andrea Lorenzo Scartazzini's *Edward II*, and Shchelkalov in *Boris Godunov* at Deutsche Oper Berlin.

CAREER HIGHLIGHTS In 2011, he received the honorary title of Kammersänger of the Deutsche Oper Berlin, where his roles have included Germont in *La Traviata*, Amonasro in *Aida*, Valentin in *Faust*, Leandro in *The Love for Three Oranges*, and the title roles of *Falstaff*, *Don Giovanni*, and *Rigoletto*, among others. Recent performances include the title role of *Macbeth* in Zurich, the title role of Mozart's *Der Schauspieldirektor* at the Bregenz Festival, Ottokar in *Der Freischütz* and Enrico in *Lucia di Lammermoor* in Cologne, and Brahms's *Ein Deutsches Requiem* with the Latvian Symphony Orchestra. He has also sung Lescaut in *Manon Lescaut* in Muscat, Papageno in *Die Zauberflöte* and the Emperor in Stravinsky's *The Nightingale* at the Bregenz Festival, Gunther in *Götterdämmerung* and Donner in *Das Rheingold* with Seattle Opera, and Germont in Frankfurt.

The Cast and Creative Team CONTINUED



Günther Groissböck

BASS (WAIDHOFEN, AUSTRIA)

THIS SEASON Baron Ochs in *Der Rosenkavalier*, Don Fernando in *Fidelio*, and the 50th Anniversary Gala at the Met; King Henry in *Lohengrin* at the Vienna State Opera; Sarastro in *Die Zauberflöte* in Wiesbaden; Rocco in *Fidelio* in Rome; Gurnemanz in *Parsifal* in Amsterdam; Rocco, the Grand Inquisitor in *Don Carlo*, Vodník in *Rusalka*, and Baron Ochs at the Bavarian State Opera; and Pogner in *Die Meistersinger von Nürnberg* at the Bayreuth Festival.

MET APPEARANCES Landgraf Hermann in *Tannhäuser*, Lodovico in *Otello*, Banquo in *Macbeth*, and Colline in *La Bohème* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Zaccaria in *Nabucco* at Deutsche Oper Berlin, Baron Ochs at La Scala, Pogner at the Paris Opera, and King Henry at the Bavarian State Opera. He has also sung Baron Ochs at the Salzburg Festival, Fasolt in *Das Rheingold* and Landgraf Hermann at the Bayreuth Festival, Fafner in *Das Rheingold* and Hunding in *Die Walküre* at the Paris Opera, the title role of *Boris Godunov* in Madrid, Sarastro at Lyric Opera of Chicago, King Henry at the Vienna State Opera, and numerous roles at the Bavarian State Opera, including Gremin in *Eugene Onegin*, Orest in *Elektra*, and Hunding.



Matthew Polenzani

TENOR (EVANSTON, ILLINOIS)

THIS SEASON The Italian Singer in *Der Rosenkavalier*, the title role of *Idomeneo*, Don Ottavio in *Don Giovanni*, and the 50th Anniversary Gala at the Met; Fernando in *La Favorite*, Rodolfo in *La Bohème*, and Tamino in *Die Zauberflöte* at the Bavarian State Opera; and Tamino at Lyric Opera of Chicago.

MET APPEARANCES More than 300 performances in 36 roles, including the title role in *Roberto Devereux*, Nadir in *Les Pêcheurs de Perles*, Hoffmann in *Les Contes d'Hoffmann*, Ferrando in *Così fan tutte*, the Duke in *Rigoletto*, Nemorino in *L'Elisir d'Amore*, Roberto in *Maria Stuarda*, Alfredo in *La Traviata*, Ernesto in *Don Pasquale*, and Boyar Khrushchov in *Boris Godunov* (debut, 1997).

CAREER HIGHLIGHTS Recent performances include Don Ottavio at the Paris Opera, the title role of *Werther* at the Vienna State Opera and Bavarian State Opera, and Rodolfo in Barcelona. He has sung Des Grieux in *Manon* and *Idomeneo* at Covent Garden, Alfredo in Zurich, Tito in *La Clemenza di Tito* at Lyric Opera of Chicago, and Nemorino at the Bavarian State Opera. He was the recipient of the Met's 2008 Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.