

Peter Ilyich Tchaikovsky

Eugene Onegin

CONDUCTOR
Valery Gergiev

PRODUCTION
Deborah Warner

DIRECTOR
Fiona Shaw

SET DESIGNER
Tom Pye

COSTUME DESIGNER
Chloe Obolensky

LIGHTING DESIGNER
Jean Kalman

VIDEO DESIGNERS
Ian William Galloway
Finn Ross

CHOREOGRAPHER
Kim Brandstrup

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Lyric scenes in three acts

Libretto by Konstantin Shilovsky and the
composer, based on the novel in verse
by Alexander Pushkin

Saturday, October 5, 2013, 1:00–4:45 pm

New Production

The production of *Eugene Onegin* was
made possible by a generous gift from
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A co-production of the Metropolitan Opera and
English National Opera

The Metropolitan Opera
2013–14 Season

The 139th Metropolitan Opera performance of

Peter Ilyich Tchaikovsky's

Eugene Onegin

Conductor
Valery Gergiev

IN ORDER OF VOCAL APPEARANCE

Tatiana
Anna Netrebko

Eugene Onegin
Mariusz Kwiecien*

Olga, her sister
Oksana Volkova

A captain
David Crawford

Madame Larina,
their mother
Elena Zarembo

Triquet
John Graham-Hall

Filippievna,
Tatiana's nurse
Larissa Diadkova

Zaretski
Richard Bernstein

Lenski, Olga's fiancé
Piotr Beczala

Prince Gremin
Alexei Tanovitski

Saturday, October 5, 2013, 1:00–4:45 pm

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A scene from Tchaikovsky's *Eugene Onegin* with Anna Netrebko as Tatiana and Mariusz Kwiecien in the title role

Chorus Master **Donald Palumbo**

Assistant to the Costume Designer **Luca Costigliolo**

Musical Preparation **Robert Morrison, J. David Jackson, Joshua Greene, and Irina Soboleva**

Assistant Stage Directors **Anneleen Jacobs, Yefim Maizel, Peter McClintock, and Paula Williams**

Met Titles **Cori Ellison**

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Wigs and Makeup Executed by **Metropolitan Opera Wig and Makeup Department**

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*A new production and
three returning favorites!*

TCHAIKOVSKY

Eugene Onegin

SEP 23, 26 **OCT** 1, 5 mat, 9, 12 eve, 16, 19 eve

The Met's 2013-14 season opens with the premiere of Deborah Warner's new production of Tchaikovsky's fateful romance, starring Anna Netrebko, Mariusz Kwiecien, and Piotr Beczala. Valery Gergiev conducts.

MOZART

Così fan tutte

SEP 24, 28 eve **OCT** 2, 5 eve

Music Director James Levine makes his long-awaited return to the Met podium to conduct Mozart's beloved opera about testing the ties of love.

SHOSTAKOVICH

The Nose

SEP 28 mat **OCT** 3, 8, 12 mat, 17, 22, 26 mat

William Kentridge's inventive production of Shostakovich's satirical opera, which stormed the Met in 2010, returns to the stage starring Paulo Szot, conducted by Valery Gergiev.

BELLINI

Norma

SEP 30 **OCT** 4, 7, 10, 14, 18, 24, 28 **NOV** 1

Sondra Radvanovsky and Angela Meade take on the title role in Bellini's crowd-pleaser of bel canto fireworks, opposite Aleksandrs Antonenko and Kate Aldrich.

Visit metopera.org for full casting information and ticket availability.

Synopsis

Russia, 19th century

- Act I** Autumn in the country
SCENE 1 Afternoon, on the Larin estate
SCENE 2 That night
SCENE 3 Some days later

Intermission (AT APPROXIMATELY 2:25 PM)

- Act II** January
SCENE 1 Madame Larina's house
SCENE 2 The duel

Intermission (AT APPROXIMATELY 3:10 PM)

- Act III** St. Petersburg
SCENE 1 A ball
SCENE 2 The palace of Prince and Princess Gremin
-

Act I

Madame Larina reflects upon the days before she married, when she was courted by her husband but loved another. She is now a widow with two daughters: Tatiana and Olga. While Tatiana spends her time reading novels, with whose heroines she closely identifies, Olga is being courted by their neighbor, the poet Lenski. He arrives unexpectedly, bringing with him a new visitor, Eugene Onegin, with whom Tatiana falls in love.

Tatiana asks her nurse Filippyevna to tell her of her first love and marriage. Tatiana stays up all night writing a passionate letter to Onegin and persuades Filippyevna to have her grandson deliver it in the morning.

Tatiana waits for Onegin's response in the garden. He admits that he was touched by her declaration but explains that he cannot accept it and can only offer her friendship. He advises her to control her emotions, lest another man take advantage of her innocence.

Act II

The local community has been invited to the Larin estate to celebrate Tatiana's name day. Onegin has reluctantly agreed to accompany Lenski to what he mistakenly believes will be an intimate family celebration. Annoyed to find himself



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Mariusz Kwiecien as Onegin
and Anna Netrebko as Tatiana

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trapped at an enormous party and bored by the occasion, Onegin takes his revenge on Lenski by flirting and dancing with Olga. Lenski's jealousy is aroused to such a height that he challenges Onegin to a duel. The party breaks up.

Before the duel, Lenski meditates upon his poetry, upon his love for Olga, and upon death. Lenski's second finds Onegin's late arrival and his choice of a second insulting. Although both Lenski and Onegin are full of remorse, neither stops the duel. Lenski is killed.

Act III

Having travelled abroad for several years since the duel, Onegin has returned to the capital. At a ball, Prince Gremin introduces his young wife. Onegin is astonished to recognize her as Tatiana and to realize that he is in love with her.

Onegin has sent a letter to Tatiana. He arrives at the Gremin palace and begs her to run away with him. Tatiana admits that she still loves him, but that she has made her decision and will not leave her husband. Onegin is left desperate.

—*Reprinted courtesy of English National Opera*

Peter Ilyich Tchaikovsky

Eugene Onegin

Premiere: Maly Theater, Moscow, 1879, with students from the Moscow Conservatory. Professional premiere: Bolshoi Theater, 1881

Tchaikovsky's many moods—tender, grand, melancholy—are all given free rein in *Eugene Onegin*, the composer's lush adaptation of Alexander Pushkin's iconic text of Russian literature. The great poet re-imagined the Byronic model of the restless romantic anti-hero as the definitive bored Russian aristocrat caught between convention and ennui; Tchaikovsky, similarly, took Western European operatic forms and transformed them into an authentic and undeniably Russian work. At the core of the opera is the young girl Tatiana, who grows from a sentimental adolescent into a complete woman in one of the operatic stage's most convincing character developments. Always popular in Russia, *Eugene Onegin* stands at the heart of the international repertory and commands as much admiration among experts as affection among newcomers.

The Creators

Peter Ilyich Tchaikovsky (1840–1893) enjoyed tremendous fame during his lifetime as a composer of symphonic music and ballets. His operas have achieved a steadily growing popularity outside of Russia. The libretto for *Eugene Onegin* was largely put together by the composer himself, with help from his brother Modest (1850–1916) and others. The source of the libretto is the mock-epic verse novel of the same name by Pushkin (1799–1837), whose position in Russian literature can be compared only to that of Shakespeare in English. Pushkin's body of work is marked by a wide range of tone and style, and his writings have been the source of many other Russian operas of note (such as Mussorgsky's *Boris Godunov*, Rimsky-Korsakov's *Le Coq d'Or*, and Tchaikovsky's own *The Queen of Spades*). Tchaikovsky specifically chose the most emotional and dramatic moments from Pushkin's poem and called his work "lyric scenes," emphasizing the episodic, rather than the strictly narrative, nature of his libretto.

The Setting

Pushkin presents a vast overview of old Russian society around 1820, which Tchaikovsky's original score neatly divides into each of its three acts: from the timeless rituals of country life to the rural gentry with its troubles and pleasures

and, finally, the glittering imperial aristocracy of St. Petersburg. Deborah Warner's production places the action in the later 19th century, around the time of the opera's premiere.

The Music

Tchaikovsky's universally beloved lyric gifts are at their most powerful and multilayered in this opera. Rich ensembles punctuate the work, including a quartet for women near the beginning, an elaborate choral ensemble that concludes the first scene of Act II, and a haunting fugue for tenor and baritone in Act II, Scene 2. The vocal solos are among the most striking in the repertory: anyone who can remember the first stirrings of love will be moved by Tatiana's 12-minute "Letter Scene" in Act I, in which she rhapsodically composes a letter to Onegin in an outpouring of gorgeous melody. This is rivaled in popularity by the tenor's moving farewell to his young life in Act II, while the title role's Act III narrative on the pointlessness of life borders on the Wagnerian. Interspersed among these great solos are finely honed character pieces, such as the French tutor's charming birthday serenade to Tatiana (in French) and the bass Prince Gremin's moving ode to the surprise of finding love late in life. Throughout the opera, Tchaikovsky's unique mastery of dance music provides episodes of ballet that reflect and augment the drama.

Eugene Onegin at the Met

Eugene Onegin premiered at the Met in 1920, sung in Italian by a cast headed by baritone Giuseppe DeLuca and soprano Claudia Muzio. After a total of eight performances in two consecutive seasons, the opera disappeared from the Met until 1957, when it was presented in English with George London, Lucine Amara, and Richard Tucker with Peter Brook directing. *Onegin* appeared in Russian in 1977 with Sherrill Milnes in the title role, conducted by James Levine. Robert Carsen directed a new production in 1997 that featured Vladimir Chernov, Galina Gorchakova, and Neil Shicoff, with Antonio Pappano conducting in his Met debut. Other notable stars to have appeared in the opera include Mirella Freni, Raina Kabaivanska, Leontyne Price, Nicolai Gedda, Marcello Giordani, Thomas Hampson, Dmitri Hvorostovsky, Leo Nucci, Nicolai Ghiaurov, and Giorgio Tozzi. This season's new production is by Deborah Warner and directed by Fiona Shaw, both in their company debuts, and had its premiere on September 23, 2013, the opening night of the 2013–14 season.

Nico Muhly's new opera is
"a work of dark beauty...
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- THE NEW YORK TIMES

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BY NICO MUHLY
LIBRETTO BY CRAIG LUCAS

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Program Note

Like Tatiana Larina, we can all lose ourselves in books. During the first half of the 19th century in Russia, most of the country's literate population lost itself in *Eugene Onegin*, Alexander Pushkin's novel in verse. It was as totemic a work as Goethe's *Werther* was within the German-speaking world and as popular as *Pride and Prejudice* proved in England. Its success was no doubt due to the immediacy of Pushkin's tale and his ability to draw the reader in to the emotional trials and tribulations of its characters. That was certainly what enticed Tchaikovsky to the text in May 1877. Finding great affinity with Tatiana, Tchaikovsky composed a series of lyric scenes that are full of reflections and parallels, both inward and outward, prompting one of the most heartrending works in the repertoire.

The initial idea for the adaptation was not Tchaikovsky's own. He had been keen to work on a new opera after the deflating experience of *Swan Lake* in Moscow—only after his death would this ballet prove a hit—and the notion of adapting Pushkin's novel was presented to him during a conversation with friends.

The idea seemed wild to me and I did not say anything, but later, while eating *alone* in a pub I remembered about *Onegin* and started thinking. I thought the idea...possible, then became captivated and by the end of my meal I had decided. I ran at once to track down a copy of Pushkin, found the book with difficulty, went home, read the poem over again with rapture and passed a sleepless night, of which the result was a charming plot with words from Pushkin.

Echoing the bookish energies of his heroine, as well as her late-night letter scene, Tchaikovsky began work on his radical retake immediately, fashioning a libretto with the help of Konstantin Shilovsky, before moving on to the score. It was a bold choice and Tchaikovsky proved a radical adapter, breaking up the original story, discarding *Onegin's* early exploits in St. Petersburg and focusing instead on Tatiana's tale. He was so engrossed in his work that life soon began to reflect art.

Around the time that he started work on *Eugene Onegin*, Tchaikovsky entered into a correspondence with a woman called Antonina Milyukova. Although he was romantically uninterested in her, she nonetheless offered a necessary lifeline to the composer, who was struggling with what he called his "true nature," his homosexuality. The relationship between Tchaikovsky and Milyukova was a disaster, due of course to Tchaikovsky's sexuality, but also because of ongoing preoccupations with his new opera.

I began writing the letter scene, driven to the work by an irresistible emotional need, in the heat of which I not only forgot about Antonina Milyukova, but even lost her letter or hid it so successfully that I couldn't find it. I remembered about it only when a little later I received the second one. I was completely buried in my composition and had grown so close to the character of Tatiana that she and all around her started to seem real to me.

The letter scene, Tatiana's nocturnal outburst in which we see her gradually transformed from hesitant young girl to headstrong woman, is the dramatic, emotional, and musical crucible of the entire score, and Tchaikovsky's use of highly expressive motifs throughout the opera builds on it. When in the final scene Tatiana rejects Onegin in the same manner that he rejected her, so too does the music. Onegin's futile declaration in Act III reproduces themes from Tatiana's impetuous midnight reverie, with even more forceful results.

Affective memories of that crucial scene emerge elsewhere too. Although we immediately associate Tatiana with Onegin and her sister Olga with Onegin's friend Lenski, Tchaikovsky equally invites us to draw parallels between Tatiana and Lenski. So, just as the first act ends with Tatiana, Lenski dominates the final scene of the second act, with a farewell that is filled with motifs from Tatiana's letter scene. The lachrymose descending melody that runs through his aria "Kuda, kuda, kuda vy udalilis" had first appeared toward the end of her extended, frenzied solo, albeit now with added harmonic potency. In her bedroom, it places a question mark over the whole scene. But as Lenski faces his dawn duel, we know by experience that the answer to his questions can only be bleak.

Even something as light as Monsieur Triquet's turn at Tatiana's name-day ball, during the scene that precedes the duel, can be read as a major thematic hinge in the drama. It seems like a light, even camp moment within an otherwise heartrending tale, but in praising Tatiana's charms and beauty, the song palpably reverses Onegin's arrogant dismissal and prepares for Tatiana's arrival on Prince Gremin's arm in Act III. The Prince, like Triquet, will worship Tatiana, singing his own aria in praise of her to Onegin. What had been affected formality in the countryside becomes husbandly affection in the city and, of course, Gremin's admiration unsuspectingly crushes Onegin.

The various dances in the opera likewise mark the shift in time and society. The high-spirited waltz at Tatiana's party becomes the dignified Polonaise of the St. Petersburg ball. Both celebrations are in turn eminently more sophisticated versions of the estate staff's chorus in the opera's opening moments, caught in the autumnal light of the Larin house. But by the time we get to the Act

III Polonaise, those bucolic ditties have become infinitely more stifling, a change that surprises Onegin more than anyone else. Having sneered at the Larin family's ways, Onegin is flabbergasted to learn that Tatiana has made a home within more elevated surroundings (and thus vaulted his own station). The tables have turned, as Onegin, standing lonely on the sidelines, emulates Tatiana's formerly dreamy character. Although the return of the motifs from the letter scene emphasizes this transfer of power, more potent still is Tatiana's dismissal of Onegin to strains from Gremin's sycophantic aria.

The potency of Tchaikovsky's adaptation of *Eugene Onegin*, from motivic minutiae to lyrical sweep, derives from his innate understanding of the characters' emotional lot. Like his characters, Tchaikovsky was never to know lasting love, given the incompatibility of his true nature and the society in which he existed. Yet regardless of such personal circumstances and experiences, Tchaikovsky provides both the structure and the sentiment for all to appreciate this truly affecting drama. He relies on the universal power of recollection, triggered by pithy but persuasive musical ideas, drawing affecting parallels between situations and characters in a musico-dramatic structure that brilliantly anticipates the actor and director Konstantin Stanislavsky's system of affective memory. In doing so Tchaikovsky created an opera in which life is truly reflected in art, emotions tell, and everything does indeed "seem real to me."

—Gavin Plumley



Scene from *The Enchanted Island*
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The Cast and Creative Team



Valery Gergiev

CONDUCTOR (MOSCOW, RUSSIA)

THIS SEASON *Eugene Onegin* and *The Nose* at the Met; *Lohengrin*, *Macbeth*, and the world premiere of Shchedrin's *The Lefthander* for St. Petersburg's Mariinsky Opera; and a double bill of *Iolanta* and *Bluebeard's Castle* in Warsaw. He also conducts the Munich Philharmonic and Rotterdam Philharmonic, and tours with the Mariinsky Orchestra, Stradivarius Ensemble, and London Symphony Orchestra.

MET APPEARANCES *Otello* (debut, 1994), *Parsifal*, *Die Walküre*, *Salome*, *The Queen of Spades*, *The Gambler*, *Don Carlo*, *La Traviata*, *War and Peace*, *Khovanshchina*, *Lady Macbeth of Mtsensk*, *Boris Godunov*, *Mazeppa*, *Eugene Onegin*, and the Stravinsky triple bill (*Le Sacre du Printemps*, *Le Rossignol*, and *Oedipus Rex*).

CAREER HIGHLIGHTS He is music director of St. Petersburg's Mariinsky Theatre (where he oversees the orchestra, ballet, and opera), principal conductor of the London Symphony Orchestra, and Artistic Director of the Stars of the White Nights Festival and the Moscow Easter Festival. The Ossetian conductor is also principal conductor of the World Orchestra for Peace, founder and artistic director of St. Petersburg's New Horizons Festival, Rotterdam's Gergiev Festival, the Mikkeli International Festival, and Israel's Red Sea Festival.



Deborah Warner

PRODUCTION/DIRECTOR (OXFORD, ENGLAND)

THIS SEASON The production of *Eugene Onegin* for her debut at the Met.

CAREER HIGHLIGHTS Opera credits include *Wozzeck* and *La Voix Humaine* for Opera North; *Don Giovanni* and *Fidelio* for the Glyndebourne Festival; *The Turn of the Screw* for Covent Garden; *The Diary of One Who Vanished* for English National Opera (and also seen at the Dublin Festival, Holland Festival, Lincoln Center Festival, and Royal National Theatre); *Death in Venice* for English National Opera, Brussels's La Monnaie, and La Scala; *The Rape of Lucretia* for Munich's Bavarian State Opera; *La Traviata* for the Vienna Festival; and *Dido and Aeneas* for Paris's Opéra Comique, Netherlands Opera, and Vienna Festival. Film credits include T.S. Eliot's *The Waste Land* (with Fiona Shaw) and *The Last September*, and television credits include *Hedda Gabler*, *Richard II*, and *St. John Passion* for the BBC. She has also staged a number of plays for the Royal Shakespeare Company, won the Olivier Award for *Hedda Gabler*, and recently directed *The Testament of Mary* on Broadway.

The Cast and Creative Team CONTINUED



Fiona Shaw

DIRECTOR (CORK, IRELAND)

THIS SEASON *Eugene Onegin* for her debut at the Met and *The Rape of Lucretia* for the Glyndebourne Festival.

CAREER HIGHLIGHTS Among her opera credits are *Le Nozze di Figaro*, Henze's *Elegy for Young Lovers*, and Vaughan Williams's *Riders to the Sea* for English National Opera. As an actress she has appeared in *The Testament of Mary* on Broadway; *John Gabriel Borkman* at the Abbey Theatre and Brooklyn Academy of Music; *London Assurance*, *Mother Courage and her Children*, and *Scenes from an Execution* at London's National Theatre; *Happy Days* in London, Epidaurus, Paris, New York, and Dublin; *The Waste Land* in Dublin and New York; and *Julius Caesar*, *Electra*, *The Merchant of Venice*, *The Taming of the Shrew*, *Mephisto*, *Philistines*, *Les Liaisons Dangereuses*, *Much Ado about Nothing*, and *As You Like It* for the Royal Shakespeare Company. Film credits include *The Tree of Life*, *The Black Dahlia*, *Close Your Eyes*, *Fracture*, *Harry Potter* (full series), *Three Men and a Little Lady*, and *The Last September*. Television includes *True Blood*, *Trial and Retribution*, *Persuasion*, and *Richard II*.



Tom Pye

SET DESIGNER (LINCOLN, ENGLAND)

THIS SEASON *Eugene Onegin* for his debut at the Met.

CAREER HIGHLIGHTS Work on Broadway includes *The Testament of Mary* and *Medea*, both directed by Deborah Warner and starring Fiona Shaw, *All My Sons*, *Top Girls*, *Cyrano de Bergerac*, *The Glass Menagerie*, and *Fiddler on the Roof* (Tony Award nomination). Opera credits include Judith Weir's *Miss Fortune* (Bregenz Festival and Covent Garden); *Eugene Onegin*, Henze's *Elegy for Young Lovers*, Monteverdi's *L'Orfeo*, *Death in Venice*, and *The Death of Klinghoffer* (English National Opera); *Death in Venice* (La Scala); *The Cunning Little Vixen* (Glyndebourne); and *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni* (Lyon Opera). Other recent credits include *John Gabriel Borkman* (Abbey Theatre/BAM); *The Low Road*, *NSFW*, and *Fewer Emergencies* (Royal Court); *Sinatra* (West End); *Juliet and her Romeo* (Bristol Old Vic); *Shoes* (Sadler Wells); and *Mother Courage*, *Major Barbara*, and *Measure for Measure* (Royal National). With director Deborah Warner he has also designed sets for *Happy Days* (Royal National, BAM, world tour), *Julius Caesar* (Barbican Centre, Paris, Madrid), *Powerbook* (London, Paris, Rome), and *The Angel Project* (London, Australia, and Lincoln Center Festival).



Chloe Obolensky

COSTUME DESIGNER (ATHENS, GREECE)

THIS SEASON Costumes for *Eugene Onegin* for her debut at the Met and sets and costumes for *The Rime of the Ancient Mariner* at Brooklyn Academy of Music.

CAREER HIGHLIGHTS Educated in England and France, she began her career in the theater as assistant to Lila de Nobili and Yannis Tsarouchis before designing for the stage. She began a long collaboration with Peter Brook in 1980 with *The Cherry Orchard*, followed by *Carmen* and *The Mahabharata* (stage and film). Other notable collaborations include projects with Deborah Warner and Ermanno Olmi (Salzburg Festival), Lev Dodin (Paris Opera and St. Petersburg's Maly Theatre), Alfredo Arias, and Giancarlo Menotti and Mauro Bolognini (La Scala). Recent productions include *Eugene Onegin* (English National Opera), *Dido and Aeneas* (set and costumes, Paris's Opéra Comique), *Julius Caesar* (Paris and Barbican Centre), and *Death in Venice* (English National Opera, La Scala, and Brussels), all directed by Deborah Warner, and *Antigone* at the ancient theater at Epidauros.



Jean Kalman

LIGHTING DESIGNER (PARIS, FRANCE)

THIS SEASON *Eugene Onegin* at the Met and *The Magic Flute* at English National Opera.

MET PRODUCTIONS *Attila*, *Macbeth*, *Eugene Onegin* (debut, 1997), and *Don Giovanni*.

CAREER HIGHLIGHTS *Guillaume Tell*, *Die Zauberflöte*, and *Parsifal* in Amsterdam; *The Death of Klinghoffer* at the English National Opera; *Iphigénie en Aulide* and *Iphigénie en Tauride* in Brussels; *Pelléas et Mélisande* in Rome; *La Traviata* at the Vienna Festival; *Les Contes d'Hoffmann* at La Scala; *Don Giovanni* in Lyon; *Médée* at the Théâtre de Champs-Élysées; *Carmen* for Paris's Opéra Comique; *Faust* in Naples; *Alcina* at La Scala; *Death in Venice* in Brussels; and *La Juive* for the Paris Opera. His work in the theater includes *Festen* for London's Almeida Theatre, *Cabaret* in London's West End, *The Year of Magical Thinking* in Los Angeles and at London's National Theatre, and Peter Brook's productions of *The Cherry Orchard*, *The Mahabharata*, *The Tempest*, *Macbeth*, and *King Lear* for the National Theatre. He has also lit numerous works for the Royal Court Theatre including, most recently, *The Low Road*. He received an Olivier Award in 1991 for *Richard III* and *White Chameleon* and the 2004 Evening Standard Award for *Festen* and is an Associate Artist at the Royal Shakespeare Company.



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Ian William Galloway

VIDEO DESIGNER (LONDON, ENGLAND)

THIS SEASON *Eugene Onegin* for his debut at the Met.

CAREER HIGHLIGHTS He is a designer and director, working extensively with live performance—creating film and visuals for theater, opera, and dance as well as fashion and arts events. As a video and projection designer for the stage, he has designed shows in the West End and on Broadway for groups including the Royal Shakespeare Company, National Theatre of Scotland, Complicite, Frantic Assembly, Improbable, and Headlong. His work in opera includes video for productions with the English National Opera, Scottish Opera, English Touring Opera, Opera Group, Bremen Opera, Lyon Opera, Nationale Reisopera, and the Mariinsky Theatre. He has also created visuals for pop stars, bands, and fashion projects, and has directed music videos, video shorts, and fashion and dance films. He is an associate of Mesmer, a collective of video and projection designers, and a director at Cut Chorus, a film/performance crossover production company.



Finn Ross

VIDEO DESIGNER (LONDON, ENGLAND)

THIS SEASON *Eugene Onegin* for his debut at the Met.

CAREER HIGHLIGHTS He designs video for live performance internationally, with a special interest in opera and devised work. He recently shared the Olivier Award for Best Set Design with Bunny Christie for their work on *Curious Dog*. Additional recent work includes *American Lulu* and *Das Portrait* (Bregenz Festival); *Chimerica* (Almeida); *The Death of Klinghoffer*, *Death in Venice*, *Eugene Onegin*, *Simon Boccanegra*, *The Damnation of Faust*, and *Don Giovanni* (English National Opera); *A Dog's Heart* and *The Magic Flute* (Netherlands Opera); *The Master and Margarita*, *All My Sons*, and *Shunkin* (Complicite); *La Clemenza di Tito* and *The Adventures of Mr. Brouček* (Opera North); *Béatrice et Bénédicte* and *Turn of the Screw* (Vienna's Theater an der Wien); *Imago*, *Rinaldo*, and *Knight Crew* (Glyndebourne), *Damned By Despair*, *The Curious Incident of the Dog in the Night-Time*, and *Green Land* (National Theatre); and *The Lady from the Sea* (Scottish Opera).



Kim Brandstrup

CHOREOGRAPHER (COPENHAGEN, DENMARK)

THIS SEASON *Eugene Onegin* at the Met.

MET PRODUCTION *Death in Venice* (debut, 1994).

CAREER HIGHLIGHTS He won the 2010 Olivier Award for Best New Dance Piece for *Goldberg*—*The Brandstrup-Rojo Project* and has previously worked with Fiona Shaw on *Le Nozze di Figaro* for English National Opera and with Deborah Warner on *Messiah* for English National Opera and Lyon Opera and *Death in Venice* for English National Opera, La Scala, and Brussels' La Monnaie. Upcoming and recent work includes a new full-length ballet for the Royal Danish Ballet in 2015; *Ceremony of Innocence* for the Royal Ballet in a co-production with the 2013 Aldeburgh Festival and Dance East (set to Britten's *Frank Bridge Variations*); *Metamorphosis: Titan 2012—Machina*, co-choreographed with Wayne McGregor for London's Royal Ballet; *Eldion* and *Ghosts* for the Royal Danish Ballet; and *Invitus Invitam* and *Rushes—Fragments of a Lost Story* for London's Royal Ballet.



Larissa Diadkova

MEZZO-SOPRANO (TATARSTAN, RUSSIA)

THIS SEASON Filippyevna in *Eugene Onegin* at the Met and with Munich's Bavarian State Opera.

MET APPEARANCES Madelon in *Andrea Chénier* (debut, 1996), Ulrica in *Un Ballo in Maschera*, Fricka in *Die Walküre*, Herodias in *Salome*, Amneris in *Aida*, Azucena in *Il Trovatore*, Marfa in *Khovanshchina*, Lyubov in *Mazeppa*, and Grammy in *The Gambler*.

CAREER HIGHLIGHTS She frequently appears with St. Petersburg's Mariinsky Theatre, when her roles include Konchakovna in *Prince Igor*, the Duenna in *Betrothal in a Monastery*, Ratmir in *Ruslan and Lyudmila*, and Lyubov. Among her recent engagements are Marfa and Ježibaba in *Rusalka* with the Paris Opera, the Countess in *The Queen of Spades* at the Bavarian State Opera, Mistress Quickly in *Falstaff* at the Hamburg State Opera, and Ježibaba in the Netherlands. She has also sung the Countess and Ježibaba at Covent Garden, Fricka and Ulrica with Lyric Opera of Chicago, Ježibaba with Paris's Bastille Opera, Amneris with the San Francisco Opera, and Mistress Quickly at the Salzburg Easter Festival.



Anna Netrebko

SOPRANO (KRASNODAR, RUSSIA)

THIS SEASON Tatiana in *Eugene Onegin* and Adina in *L'Elisir d'Amore* at the Met, Leonora in *Il Trovatore* at the Deutsche Staatsoper Berlin, Lady Macbeth in *Macbeth* at Munich's Bavarian State Opera, and Marguerite in *Faust* at Covent Garden, the Vienna State Opera, and the Baden-Baden Festival.

MET APPEARANCES The title roles of *Anna Bolena*, *Manon*, and *Lucia di Lammermoor*, Norina in *Don Pasquale*, Antonia in *Les Contes d'Hoffmann*, Juliette in *Roméo et Juliette*, Natasha in *War and Peace* (debut, 2002), Donna Anna and Zerlina in *Don Giovanni*, Mimi and Musetta in *La Bohème*, Gilda in *Rigoletto*, and Elvira in *I Puritani*.

CAREER HIGHLIGHTS Violetta in *La Traviata* and Mimi at the Salzburg Festival, Vienna State Opera, Bavarian State Opera, and Covent Garden; Susanna in *Le Nozze di Figaro* at the Salzburg Festival and Covent Garden; the title role of *Giovanna d'Arco* at the Salzburg Festival; Ilia in *Idomeneo* and *Gilda* with Washington National Opera; Manon at Covent Garden; Lucia and Juliette with Los Angeles Opera; Anna Bolena, Mimi, Manon, and Micaëla in *Carmen* with the Vienna State Opera; and numerous roles with St. Petersburg's Mariinsky Theatre.



Oksana Volkova

MEZZO-SOPRANO (MINSK, BELARUS)

THIS SEASON Olga in *Eugene Onegin* and Maddalena in *Rigoletto* at the Met, Maddalena at Munich's Bavarian State Opera, the title role of *Carmen* on tour in Japan with the Maribor National Theater, and Fenena in *Nabucco*, Lyubasha in Rimsky-Korsakov's *The Tsar's Bride*, and *Carmen* at Moscow's Bolshoi Theatre.

MET APPEARANCES Maddalena (debut, 2013).

CAREER HIGHLIGHTS She has recently sung *Carmen* at St. Petersburg's Mariinsky Theatre, Buenos Aires's Teatro Colón, and the Latvian National Opera, Laura in *La Gioconda* at Palermo's Teatro Massimo, Marguerite in *La Damnation de Faust* in Nice, and Santuzza in *Cavalleria Rusticana* at Naples's Teatro San Carlo. She is currently a member of the Bolshoi Theatre.

The Cast and Creative Team CONTINUED



Piotr Beczala

TENOR (CZECHOWICE-DZIEDZICE, POLAND)

THIS SEASON Lenski in *Eugene Onegin* and the Prince in *Rusalka* at the Met, Alfredo in *La Traviata* at La Scala, Rodolfo in *La Bohème* in Paris, Riccardo in *Un Ballo in Maschera* for the San Diego Opera, and the title roles of *Faust* and *Les Contes d'Hoffmann* at the Vienna State Opera.

MET APPEARANCES The Duke in *Rigoletto* (debut, 2006), the title role of *Faust*, des Grieux in *Manon*, Rodolfo, and Roméo in *Roméo et Juliette*.

CAREER HIGHLIGHTS Don Ottavio in *Don Giovanni*, the Italian Tenor in *Der Rosenkavalier*, Vaudémont in Tchaikovsky's *Iolanta*, and the Prince at the Salzburg Festival, the Duke at Covent Garden and La Scala, Alfredo in Munich and Berlin, and the title role of *Werther* in Frankfurt and Munich. He has also sung Tamino in *Die Zauberflöte* and Roméo in Vienna, Berlin, and Paris, Jeník in *The Bartered Bride* with the Paris Opera and in Zurich, Rodolfo in Amsterdam, Vaudémont in Vienna and Moscow, and Lenski at Paris's Bastille Opera and for his 2004 U.S. debut with the San Francisco Opera.



Mariusz Kwiecien

BARITONE (KRAKÓW, POLAND)

THIS SEASON The title role of *Eugene Onegin* and Riccardo in *I Puritani* at the Met, Riccardo with the Paris Opera, Don Giovanni at Covent Garden, and Eugene Onegin at the Vienna State Opera and Warsaw Opera.

MET APPEARANCES Belcore in *L'Elisir d'Amore*, Don Giovanni, Dr. Malatesta in *Don Pasquale*, Enrico in *Lucia di Lammermoor*, Guglielmo in *Così fan tutte*, Escamillo in *Carmen*, Kuligin in *Kát'a Kabanová* (debut, 1999), Silvio in *Pagliacci*, Haly in *L'Italiana in Algeri*, and Count Almaviva in *Le Nozze di Figaro*.

CAREER HIGHLIGHTS Zurga in *Les Pêcheurs de Perles* in Madrid; Rodrigo in *Don Carlo* at Covent Garden; Don Giovanni at the Vienna State Opera, Covent Garden, Bavarian State Opera, San Francisco Opera, Seattle Opera, and Santa Fe Opera; Eugene Onegin with Munich's Bavarian State Opera, Bolshoi Theatre, Lyric Opera of Chicago, and in Warsaw; Count Almaviva at Covent Garden, the Bavarian State Opera, Glyndebourne Opera, and in Chicago and Madrid; and title role of Szymanowski's *King Roger* with the Paris Opera, Santa Fe Opera, and in Madrid and Bilbao.



Alexei Tanovitski

BASS (MINSK, BELARUS)

THIS SEASON Gremin in *Eugene Onegin* at the Met and King René in Tchaikovsky's *Iolanta* in Warsaw.

MET APPEARANCES Friar in *Don Carlo* (debut, 2010).

CAREER HIGHLIGHTS He is a graduate of St. Petersburg's Mariinsky Academy of Young Singers and has been a member of the Mariinsky Theatre since 1999, where he has sung Raimondo in *Lucia di Lammermoor*, Tsar Dodon in Rimsky-Korsakov's *Le Coq d'Or*, and King René. His tours with the Mariinsky have included residencies at Covent Garden, the Vienna State Opera, Milan's La Scala, and the Met. He has also sung at Paris's Bastille Opera, Lisbon's Teatro Nacional de São Carlos, Moscow's Bolshoi Theatre, and Tokyo's Bunka Kaikan Theatre. Other performances include the King of Clubs in Prokofiev's *The Love for Three Oranges* at the Aix-en-Provence Festival, the Verdi Requiem at Moscow's Tchaikovsky Philharmonic Hall, Cardinal Brugni in *La Juive* in Budapest, and Galitsky in *Prince Igor* and the title role of *Boris Godunov* at the Bolshoi Theatre.

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Ben Finane, Editor-in-Chief of *Listen: Life with Classical Music*, shares excerpts from *Listen* magazine's interviews with distinguished artists. Visit ListenMusicMag.com.

MARCO BORGREVE/DECCA



Valery Gergiev is principal conductor of the London Symphony Orchestra, artistic director of St. Petersburg's White Nights Festival and former principal guest conductor of the Metropolitan Opera. But the Russian's heart lies in the Mariinsky Theatre, where he has been the artistic director of the opera company since 1988 and general and artistic director since 1996.

Ben Finane: How has the life of a Russian musician changed in the past 20, 30 years?

Valery Gergiev: Many, many Russian musicians and singers are traveling around the world. But what I'm interested in myself is to work with Russians who are not only Russian by name or birth, but those Russians who are of course gifted, brilliant artists, who also really belong to this tradition, and who do not try to artificially break with the tradition and who understand and respect the fact that in their genes they have all the vitamins, the right elements, all the juices of what we think is a very good tradition, important for the world.

BF: Which of your musical accomplishments are you most proud of?

VG: Basically my best achievement is altogether 20 years of enriching the repertoire of the Mariinsky and becoming more and more confident, not only as a leader and artistic director but simply a more confident artistic family. I think Mariinsky is destined to continue and do big and important things. There were seventy performances in St. Petersburg only in January, half of them for people who can't buy expensive tickets: operas, some ballet performances—of course *Nutcrackers*, but also *Magic Flute*. But it's amazing to consider the fact that *Magic Flute* was performed 60 times in one season. And I'm not pushing, saying, 'Oh, we have to set a world record! Let's push for a hundred performances of one opera!' It's not a musical. We perform 40 operas every given season—on stage, not in concert. But the demand was there—families, schools, grandmothers, grandfathers. This is the big social power. Not social like party and champagne and caviar, but social importance because society—the community—respects the Theater as a cultural institution. When I was a child it was important for my mother, now it is important for me—what my children will hear, what they will see. Instead of watching some really terrible movies, where people go in and kill each other for two hours, I much prefer my daughter or my sons to see another *Nutcracker*.