Richard Wagner

Tristan und Isolde

CONDUCTOR
James Levine

PRODUCTION
Dieter Dorn

SET AND COSTUME DESIGNER
Jürgen Rose

LIGHTING DESIGNER
Max Keller

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

Opera in three acts
Libretto by the composer

Saturday, March 22, 2008, 12:30–5:30pm

The production of *Tristan und Isolde* was made possible by a generous gift from **Mr. and Mrs. Henry R. Kravis**.

Additional funding for this production was generously provided by Mr. and Mrs. Sid R. Bass, Raffaella and Alberto Cribiore, The Eleanor Naylor Dana Charitable Trust, Gilbert S. Kahn and John J. Noffo Kahn, Mr. and Mrs. Paul M. Montrone, Mr. and Mrs. Ezra K. Zilkha, and one anonymous donor.

The revival of this production is made possible by a generous gift from The Gilbert S. Kahn and John J. Noffo Kahn Foundation.

The Metropolitan Opera

2007-08 Season

The 447th Metropolitan Opera performance of

Richard Wagner's

Tristan und Isolde

Conductor
James Levine

IN ORDER OF VOCAL APPEARANCE

A Sailor's Voice
Matthew Plenk

Isolde
Deborah Voigt

Brangäne
Michelle DeYoung

Kurwenal
Eike Wilm Schulte

Tristan
Robert Dean Smith
DEBUT

Melot
Stephen Gaertner

King Marke
Matti Salminen

A Shepherd
Mark Schowalter

A Steersman
James Courtney

English horn solo
Pedro R. Díaz

Deborah Voigt's performance is underwritten by the **Annenberg Principal Artist Fund**.

This afternoon's performance is being broadcast live on Metropolitan Opera Radio, on Sirius Satellite Radio channel 85.

Saturday, March 22, 2008, 12:30–5:30pm

This afternoon's performance is being transmitted live in high definition to movie theaters worldwide.
The Met: Live in HD is generously supported by the **Neubauer Family Foundation**.

A scene from Act II of Wagner's *Tristan und Isolde*

Dramaturg **Hans-Joachim Ruckhäberle**
Chorus Master **Donald Palumbo**
Musical Preparation **Jane Klaviter**, **Robert Morrison**, **Gareth Morrell**, and **Bradley Moore**
Assistant to Mr. Rose **Astrid Behrens**
Assistant Stage Directors **Gregory Keller**, **Gina Lapinski**, and **Stephen Pickover**
Stage Band Conductor **Gregory Buchalter**
Prompter **Jane Klaviter**
Met Titles **Christopher Bergen**
German Coach **Irene Spiegelman**
Scenery, properties, and electrical props constructed and painted in **Metropolitan Opera Shops**
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Wigs by **Metropolitan Opera Wig Department**

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Synopsis

Act I
At sea, on the deck of Tristan's ship during the crossing from Ireland to Cornwall

Intermission

Act II
King Marke's castle in Cornwall

Intermission

Act III
Outside Kareol, Tristan's castle in Brittany

Act I
Isolde, an Irish princess, is being taken by ship from Ireland to Cornwall by Tristan, whose uncle, King Marke, plans to marry her. She becomes enraged by a sailor's song about an Irish girl, and her maid, Brangäne, tries to calm her. Isolde interrogates Tristan, but he replies evasively. His companion Kurwenal loudly ridicules the Irish women and sings a mocking verse about Morold, Isolde's fiancé, who was killed by Tristan when he came to Cornwall to exact tribute for Ireland. Isolde, barely able to control her anger, tells Brangäne how the wounded Tristan came to her in disguise after his fight with Morold so that he could be healed by Isolde's knowledge of herbs and magic, which she learned from her mother ("Wie lachend sie mir Lieder singen"). Isolde explains to Brangäne that she recognized Tristan, but her determination to take revenge for Morold's death dissolved when he pleadingly looked her in the eyes. She now bitterly regrets her reluctance to kill him and wishes death for him and herself. Brangäne reminds her that to marry a king is no dishonor and that Tristan is simply performing his duty. Isolde maintains that his behavior shows his lack of love for her, and asks Brangäne to prepare her mother's death potion. Kurwenal tells the women to prepare to leave the ship, as shouts from the deck announce the sighting of land. Isolde insists that she will not accompany Tristan until he apologizes for his offenses. He appears and greets her with cool courtesy ("Herr Tristan trete nah"). When she tells him she wants satisfaction for Morold's death, Tristan offers her his sword, but she will not kill him. Instead, Isolde suggests that she and Tristan make peace with a drink of friendship. He understands that she means to poison them both, but still drinks, and she does the same. Expecting death, they exchange a long look of love, then fall into each other's arms. Brangäne admits that she has in fact mixed a love potion, as sailors' voices announce the ship's arrival in Cornwall.

Act II

In a garden outside Marke's castle. Distant horns signal the king's departure on a hunting party. Isolde waits impatiently for a rendezvous with Tristan, believing that the party is far off, but Brangäne warns her about spies, particularly Melot, a jealous knight whom she has noticed watching Tristan. Isolde replies that Melot is Tristan's friend. She sends Brangäne off to stand watch and puts out the warning torch. When Tristan appears, she welcomes him passionately. They praise the darkness that shuts out the light of conventionality and false appearances and agree that they feel secure in the night's embrace ("O sink hernieder, Nacht der Liebe"). Brangäne's distant voice warns that it will be daylight soon ("Einsam wachend in der Nacht"), but the lovers are oblivious to any danger and compare the night to death, which will ultimately unite them. Kurwenal rushes in with a warning: the king and his followers have returned, led by Melot, who denounces the lovers. Moved and disturbed, Marke declares that it was Tristan himself who urged him to marry and choose the bride. He does not understand how someone so dear to him could dishonor him in such a way ("Tatest Du's wirklich?"). Tristan cannot answer. He asks Isolde if she will follow him into the realm of death. When she accepts, Melot attacks Tristan, who falls wounded into Kurwenal's arms.

Act III

Tristan lies mortally ill outside Kareol, his castle in Brittany, where he is tended by Kurwenal. A shepherd inquires about his master, and Kurwenal explains that only Isolde, with her magic arts, could save him. The shepherd agrees to play a cheerful tune on his pipe as soon as he sees a ship approaching. Hallucinating, Tristan imagines the realm of night where he will return with Isolde. He thanks Kurwenal for his devotion, then envisions Isolde's ship approaching, but the shepherd's mournful tune signals that the sea is still empty. Tristan recalls the melody, which he heard as a child. It reminds him of the duel with Morold, and he wishes Isolde's medicine had killed him then instead of making him suffer now. The shepherd's tune finally turns cheerful. Tristan gets up from his sickbed in growing agitation and tears off his bandages, letting his wounds bleed. Isolde rushes in, and he falls, dying, in her arms. When the shepherd announces the arrival of another ship, Kurwenal assumes it carries Marke and Melot, and barricades the gate. Brangäne's voice is heard from outside, trying to calm Kurwenal, but he will not listen and stabs Melot before he is killed himself by the king's soldiers. Marke is overwhelmed with grief at the sight of the dead Tristan, while Brangäne explains to Isolde that the king has come to pardon the lovers. Isolde, transfigured, does not hear her, and with a vision of Tristan beckoning her to the world beyond ("Mild und leise"), she sinks dying upon his body.

Richard Wagner

Tristan und Isolde

Premiere: Munich Court Theater, 1865

Wagner's breathtaking meditation on love and death holds a unique place in the opera world. The opera is based on an ancient myth, extremely popular in various forms throughout medieval Europe, about the illicit love of a knight and the wife of his king. A love potion triggers a passion too great to be bound by the rules of conventional society and ultimately stronger than death itself. To explore this well-trod territory, Wagner created a drama in which daily reality is dismissed as an illusion, while truths about life, love, and death are revealed as if in a fever dream. The music for this journey has astounded, amazed, infuriated, and inspired audiences since it was first heard, and the title roles are acknowledged as among the most extraordinarily demanding in opera. The vocal challenges, the sumptuous symphonic scale of the orchestral writing, and the mystical nature of the story, with its opportunities for creative visual design, make this awe-inspiring work a phenomenon of the repertory.

The Creator

The Leipzig-born Richard Wagner (1813–1883) was the complex, controversial creator of music–drama masterpieces that stand at the center of today's operatic repertory. An artistic revolutionary, he reimagined every supposition about music and theater. Wagner wrote his own librettos and insisted that his words, as much as the music, were at the core of his works. This holistic approach led to the idea of the Gesamtkunstwerk, or "total work of art," a notion that has had an impact on creative fields far beyond opera.

The Setting

The three acts of the opera are set, respectively, aboard ship on the Irish Sea, in Cornwall (southwestern Britain), and in Brittany (northwestern France). The many versions of this story, from various corners of Europe, all pay homage to the Celtic ambience and probable origin of the tale. Wagner's preservation of this context is more than a splash of exotic color. The drama utilizes several key themes associated with ancient Celtic culture: mysticism, knowledge of the magic arts, an evolved warrior code, and a distinctly non-Christian vision of the possibilities of the afterlife.

The Music

Volumes have been written about the influential score of *Tristan*. The music is built on the idea of a great yearning, irresistible and self-perpetuating, that

cannot be fulfilled. This is first expressed in the orchestra, by a single chord in the third measure, and conveyed using chromatic modulations, which build without resolving. The famed "Tristan chord" tells us that many of the opera's ideas will be presented by the orchestra, which plays a unique role in this work. (Not only are the lead vocal roles challenging: some of the finest orchestral musicians in the world once dismissed this work as unplayable.) The prelude sweeps the listener into an ecstatic yet tortuous world of longing. The vocal parts are of unique stature. The soprano immediately establishes her presence in a grueling Act I narrative, full of pride, anger, and repressed love. The second act is dominated by the extended encounter of the two leads. Starting off in a frenzy (two high Cs for the soprano), it transforms into an otherworldly atmosphere that seems suspended in time. The pace builds in growing waves of distinctly erotic music, only to be stopped short by the arrival of Isolde's husband. In Act III the tenor and soprano have huge solo moments: the tenor's punishing narratives at the beginning of the act require exceptional musicianship and sheer stamina. Isolde's is the last voice we hear: her famous "Liebestod" ("Love death") of mounting sound ends with a final octave leap that concludes this unique musical–dramatic journey.

Tristan und Isolde *at the Met*

The Met presented the American premiere of *Tristan* in 1886, with Anton Seidl conducting Albert Niemann and Lilli Lehmann in the leading roles. Seidl also led a new production in 1895 featuring the foremost Wagnerian stars of the day: the brothers Edouard and Jean de Reszke and the American sensation Lillian Nordica. In the early years of the 20th century, Gustav Mahler and Arturo Toscanini each conducted new productions, with Mahler making his Met debut on New Year's Day, 1909. Joseph Urban designed a 1920 production, which lasted until 1959 and was the setting for many memorable Met performances: the dream team of Lauritz Melchior (128 performances as Tristan from 1929 to 1950) and Kirsten Flagstad (73 Isoldes from 1935 to 1951) dominated this opera in their time. Helen Traubel made 44 appearances as Isolde from 1942 to 1953. The 1959 production, conducted by Karl Böhm, featured the Met debut of Birgit Nilsson, the preeminent Isolde of her time. Erich Leinsdorf led Nilsson and Jess Thomas in the title roles in the next new production in 1971, which remained in the Met repertory until the current production by Dieter Dorn was unveiled in 1999, with James Levine conducting Ben Heppner and Jane Eaglen as the leads.

Program Note

In June of 1857 Richard Wagner reached a crucial point in his titanic *Der Ring des Nibelungen* tetralogy. Midway through its third opera, *Siegfried*, the saga's adolescent hero was beginning to discover his sexuality. A love-scene finale for Siegfried and Brünnhilde loomed only an act away, with another love scene to come in the prologue to *Götterdämmerung*. Perched on this threshold, Wagner—so it seems—panicked. In a letter dated June 28, he informed Franz Liszt, "I have finally determined to give up my headstrong design of completing the *Nibelungen*."

Wagner claimed that this decision was pragmatic. His publisher, he continued, was "quite right, no doubt, in believing the performance of the [*Ring*] impossible. [Instead], I have resolved to finish *Tristan und Isolde* at once on a moderate scale. [A] thoroughly practical work such as *Tristan* will quickly bring me a good income." To be sure, Wagner had reason to worry about money. Since fleeing the German states in 1849 to avoid imprisonment for his recent revolutionary activities he had never held a salaried post, subsisting largely on the bounty of patrons. Yet deeper artistic imperatives lay behind Wagner's intuition that he needed to compose *Tristan*—which then existed only in fragmentary prose outlines and a few epoch-making musical sketches—before dealing with the love life of Siegfried.

The idea for *Tristan* first occurred to Wagner in late 1854 as he grappled with the doomed love of Siegfried's parents Siegmund and Sieglinde in *Die Walküre*. "As I have never in life felt the real bliss of love," he wrote to Liszt, "I must erect a monument … in which, from beginning to end, that love shall be thoroughly satiated. I have in my head *Tristan und Isolde*, the simplest but most full-blooded musical conception." On December 19, 1856, in the midst of his work on *Siegfried*, Wagner unexpectedly found himself sketching *Tristan* instead: "music without words, for the present," he noted. A theme from the great love duet was already formed, as was the chromatic "love motif " whose erotic omnipresence in the opera would generate revolutionary harmonies.

Clearly, this "full-blooded conception" clamored to be realized. On a different note, *Tristan* offered the compulsive autobiographer in Wagner the scope he had enjoyed in *Die Walküre* (and missed in *Siegfried*). The earlier opera had allowed him to identify not only with Siegmund, the divinely chosen outcast, but also with Brünnhilde, the voice of conscience in the epic story, doomed to political exile. By 1857 he faced more immediate personal troubles, now embroiled in a self-destructive, *Tristan*-like love affair with Mathilde Wesendonck, the wife of his greatest benefactor.

It was, in fact, in an idyllic Swiss cottage provided by Otto Wesendonck near his own estate that Wagner wrote the *Tristan* libretto in August and September of 1857. Wagner had studied Gottfried von Strassburg's classic, early 13th-century *Tristan* epic, as well as consulted medieval English, French, Welsh, and Spanish versions of the story. As with the *Ring*, he concocted a

new language, understandable to German speakers yet meant to give the impression that they were listening to ultra-courtly Middle High German. This linguistic strategy (rather like Hollywood's use of German-accented English to suggest that German is being spoken) has prompted just criticism. To most listeners, however, it does not seriously compromise the dramatic value of the text, which remains perhaps the one Wagner libretto that can claim real importance as literature.

Beginning his vocal sketch of *Tristan und Isolde* on October 1, 1857, Wagner planned on a "practical" orchestra considerably smaller than the *Ring*'s quadruple-wind ensemble. *Tristan* employs triple-wind and only four French horns (half the *Ring*'s complement) in the pit, although offstage effects call for at least 12 extra brass players. Despite the smaller forces, Wagner followed the new, more laborious method of preparation he had adopted for *Siegfried*, that of supplementing the vocal sketch with a detailed orchestral draft. While composing Act I of *Tristan*, he also set several of Mathilde Wesendonck's poems to music, and motifs from these songs would find their way into the opera's later pages. The sketch of Act II poured out at impressive speed within four weeks in the early summer of 1858, but then a domestic crisis forced the composer to put the music aside. Wagner's wife Minna had intercepted one of his letters to Mathilde and carried it to Otto. The Wagner household broke up in August. Minna took herself off to Dresden; Wagner fled to Venice, not to resume work until October, and only in March of 1859 did he finish the score of Act II. *Tristan und Isolde* was completed in August and reached print the following year. Emphasizing his modernistic aims, Wagner withheld the designation "opera" from the work, terming it a *Handlung*, or "Action."

Wagner believed that *Tristan* would quickly make the operatic rounds. Karlsruhe seemed ready to premiere it in 1861 and Vienna wanted the piece later that year. Better yet, Wagner was scheduled to conduct concerts in Paris that might provide entrée to the Opéra—the world's premier musical theater. When Wagner rehearsed *Tristan*'s prelude in Paris, however, he discovered to his surprise that the music presented great practical difficulties. "This little prelude," he wrote in January of 1860, "was so new to the players that I had to lead them directly from note to note, as though hunting for jewels in a mine." So distinguished a colleague as Hector Berlioz confessed that he could not make head or tail of the piece.

From Berlioz's day to ours, rivers of analytic ink have attempted to reconcile *Tristan*'s harmonies with classical practice. Wagner's revolutionary feat, which confused listeners and analysts, was that the "home" chord of so many passages is not a stable tonic triad. Instead, he treats a "gateway" chord as an intermediate point of arrival, and then pulls back from the expected resolution, moving from instability to instability. A more potent musical metaphor for erotic longing can scarcely be imagined.

The resounding failure of his *Tannhäuser* at the Opéra in the spring of 1861—partly engineered by anti-Wagner factions—ended Wagner's hopes of bringing *Tristan* to Paris. Prospects for Karlsruhe had also evaporated, and when rehearsals began in Vienna that fall, another unexpected obstacle arose: the strain that the role of Tristan put upon the voice. In his struggles with the part, the tenor Alois Ander developed recurrent throat trouble that caused postponement after postponement.

By 1864, with *Tristan* still unperformed and his debts mounting, Wagner was near despair when a savior appeared in the person of King Ludwig II of Bavaria. Suddenly the composer was a pampered court favorite, free to present his works under near-ideal conditions at Munich's Hoftheater. Rehearsals for *Tristan* began in April of 1865. For the male title role, Wagner engaged the 29-year-old Ludwig Schnorr von Carolsfeld, renowned for a voice of enormous size and brilliance. The tenor's wife, Malvina, took the role of Isolde and Hans von Bülow conducted, willfully oblivious to well-founded rumors that his wife was already Wagner's mistress.

The initial run of three performances began on June 10, 1865. Wagner was thrilled with the results; a minor blot on the general rejoicing was that Schnorr had developed a heavy cold. The cast had already disbanded when King Ludwig decided he wanted to hear *Tristan* again. A still-ailing Schnorr interrupted his vacation to sing the fourth *Tristan* in early July. Three weeks later, he died of a heart attack.

Conscience-stricken, Wagner believed that his music for *Tristan*—so saturated with longing for death—had insidiously undermined Schnorr's will to live. We may smile at Wagner's failure to acknowledge other factors; however, the composer did devise some of the most psychologically harrowing music ever imagined for the tenor's Act III outbursts of despair and ecstasy, suffused with wrenching harmonies, jarring rhythmic quirks, and long, increasingly distraught crescendos of unprecedented emotional force.

As Tristan is the ultimate Wagner tenor role, so Isolde stands supreme among the composer's soprano heroines—although, fortunately, it suits a wider range of voices than does Tristan. While endurance is indispensable for Isolde, sheer power matters less than warmth of vocal color and emotion. Isolde displays an enormous emotional range: from the fury of the Act I narrative and curse to the highest raptures and most serenely contented endearments of the Act II love music to the shell-shocked exaltation of the final Liebestod.

In the inspired Act II love scene Wagner has his theoretical cake and eats it too, providing long swatches of naturalistic discourse that merge effortlessly into one of the most erotically charged love duets ever penned, all this amid magical nocturnal atmosphere. Along with the heights of eros, he also sounds the depths: the sorrowful atmosphere of post-coitum let-down has never been

more beautifully conveyed than in King Marke's long monologue of reproach to the wife and nephew who have betrayed him.

It is no wonder that a fanatic international cult of sensuality grew up around *Tristan und Isolde*, coloring a generation of Western thought, even while a late-Victorian society was clinging to sexual repression in hopes of preserving an order that the new spirit of liberation was ripping apart. With *Tristan*, the world turned a corner that brought the future into direct view: the psychology of Freud, the French slide from hyper-realism into surrealism, the sex-driven women of Ibsen and Strindberg, and the atonality of Schoenberg. Nothing has been quite the same since. —*Benjamin Folkman*

James Levine

MUSIC DIRECTOR AND CONDUCTOR

BIRTHPLACE Cincinnati, Ohio

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

THIS SEASON Thirty-three performances at the Met, including the opening night and new production premiere of *Lucia di Lammermoor*, a new production of *Macbeth*, and revivals of *Manon Lescaut* and *Tristan und Isolde*. He also appears at Carnegie Hall with the MET Orchestra and Boston Symphony Orchestra, and at Carnegie's Zankel Hall with the MET Chamber Ensemble. Maestro Levine returns to the Boston Symphony Orchestra for his fourth season as music director, including season-ending performances of *Les Troyens*; in February he conducts the Juilliard Orchestra in the New York premiere of Elliott Carter's *Symphonia* and accompanies Thomas Quasthoff in Schubert's *Winterreise* in Boston.

Michelle DeYoung

MEZZO-SOPRANO

BIRTHPLACE Grand Rapids, Michigan

THIS SEASON Fricka in *Die Walküre* and Brangäne in *Tristan und Isolde* at the Met, Brangäne for her La Scala debut, Judith in *Bluebeard's Castle* with the London Symphony Orchestra and Cleveland Orchestra, and concert appearances with the St. Louis Symphony Orchestra and in Rome at Santa Cecilia.

MET APPEARANCES Shaman in the world premiere of *The First Emperor*, Dido in *Les Troyens*, Fricka in *Das Rheingold*, Venus in *Tannhäuser*, and the German Mother in *Death in Venice* (debut, 1994).

CAREER HIGHLIGHTS Wagner's *Ring* cycle (Sieglinde in *Die Walküre* and Waltraute in *Götterdämmerung*) and Brangäne with Lyric Opera of Chicago; Venus with Houston Grand Opera; Brangäne with Seattle Opera and the Berlin State Opera; Kundry in *Parsifal* at the Bayreuth Festival; Marguerite in *La Damnation de Faust* with the Paris Opera; and Jocasta in *Oedipus Rex* and Gertrude in *Hamlet* at Paris's Châtelet. A graduate of the Met's Lindemann Young Artist Development Program.

Deborah Voigt

SOPRANO

BIRTHPLACE Chicago, Illinois

THIS SEASON Maddalena in *Andrea Chénier* in Barcelona, The Empress in *Die Frau ohne Schatten* with Lyric Opera of Chicago, Sieglinde in *Die Walküre* and Isolde in *Tristan und Isolde* at the Met, her first performances as Brünnhilde in *Siegfried* with the Vienna State Opera, the title role of *Ariadne auf Naxos* at Covent Garden, and in concert with the San Francisco Symphony.

MET APPEARANCES Helena in *Die Ägyptische Helena*, Amelia in *Un Ballo in Maschera* (debut, 1991), Cassandra in *Les Troyens*, Elsa in *Lohengrin*, Leonora in *Il Trovatore* and *La Forza del Destino*, Chrysothemis in *Elektra*, Elisabeth in *Tannhäuser*, the Empress, Ariadne, Tosca, and Aida.

CAREER HIGHLIGHTS Is noted for her interpretations of the dramatic opera roles of Richard Strauss and Richard Wagner. Has appeared in all the world's leading opera houses and was a winner of the Met's 1985 National Council Auditions.

Matti Salminen

BASS

BIRTHPLACE Turku, Finland

THIS SEASON King Marke in *Tristan und Isolde* at the Met and La Scala, Fafner in *Siegfried* in Valencia, Boris Godunov with the Zurich Opera, Hagen in *Götterdämmerung* in Dresden and Berlin, Rocco in *Fidelio* in Los Angeles, and Hunding in *Die Walküre* and Fasolt in *Das Rheingold* in Dresden.

MET APPEARANCES More than 125 performances, including King Marke (debut, 1981), Osmin in *Die Entführung aus dem Serail*, Rocco, Daland in *Der Fliegende Holländer*, Hagen, Fafner in *Das Rheingold* and *Siegfried*, Hunding, and Sarastro in *Die Zauberflöte*.

CAREER HIGHLIGHTS Has appeared at all of the world's major opera houses including the Paris Opera, La Scala, Covent Garden, Barcelona's Liceu, the Vienna State Opera, Hamburg State Opera, and Zurich Opera.

Eike Wilm Schulte
BARITONE

BIRTHPLACE Plettenberg, Germany
THIS SEASON Kurwenal in *Tristan und Isolde* and the Speaker in *Die Zauberflöte* at the Met, Faninal in *Der Rosenkavalier* in Toulouse and at Munich's Bavarian State Opera, and Don Pizarro in *Fidelio* with Los Angeles Opera.
MET APPEARANCES Speaker (debut, 1991), Faninal, the Herald in *Lohengrin,* Beckmesser in *Die Meistersinger von Nürnberg*, and the Messenger in *Die Frau ohne Schatten.*
CAREER HIGHLIGHTS Appearances at La Scala, Covent Garden, Lyric Opera of Chicago, San Francisco Opera, Barcelona's Liceu, Dresden's Semperoper, Madrid's Teatro Real, Leipzig Opera, and in Geneva, Naples, and Marseille. Has sung Wolfram in *Tannhäuser*, Gunther in *Götterdämmerung,* and the Herald at the Bayreuth Festival, and Klingsor in *Parsifal* at the Edinburgh Festival.

Robert Dean Smith
TENOR

HOMETOWN Pittsburg, Kansas
THIS SEASON Tristan in *Tristan und Isolde* for his Met debut and this summer at the Bayreuth Festival, Tannhäuser with the Berlin State Opera, Erik in *Der Fliegende Holländer* with Munich's Bavarian State Opera, and Bacchus/The Tenor in *Ariadne auf Naxos* at Covent Garden.
CAREER HIGHLIGHTS Made his debut at the Bayreuth Festival in 1997 as Walther von Stolzing in *Die Meistersinger von Nürnberg*, returning as Tristan, Lohengrin, and Siegmund in *Die Walküre*. Additional engagements include performances with Munich's Bavarian State Opera (Florestan in *Fidelio* and Cavaradossi in *Tosca*), the Vienna State Opera (Tristan, Des Grieux in *Manon Lescaut*, and Walther), La Scala (Lohengrin and Florestan), Deutsche Oper Berlin (Walther, Lohengrin, and Parsifal), Dresden State Opera (Walther, Don José in *Carmen*, and Lohengrin), Covent Garden (Lohengrin and Walther), Los Angeles Opera (Emperor in *Die Frau ohne Schatten*), San Francisco Opera (Walther), Madrid's Teatro Real (Tristan and Parsifal), and Barcelona's Liceu (Parsifal and Bacchus/The Tenor).

LIVE BROADCASTS

MARCH

Thursday, March 27 8:00PM
Prokofiev: *The Gambler*

Saturday, March 29 1:30PM
Verdi: *Ernani*

Monday, March 31 8:00PM
Prokofiev: *The Gambler*

APRIL

Tuesday, April 1 7:30PM
Puccini: *La Bohème*

Wednesday, April 2 7:30PM
Verdi: *Ernani*

Saturday, April 5 1:30PM
Puccini: *La Bohème*

Wednesday, April 9 7:30PM
Puccini: *La Bohème*

Thursday, April 10 7:30PM
Verdi: *Ernani*

Friday, April 11 8:00PM
Glass: *Satyagraha*

Saturday, April 12 1:30PM
Prokofiev: *The Gambler*

Monday, April 14 8:00PM
Glass: *Satyagraha*

Tuesday, April 15 7:30PM
Puccini: *La Bohème*

Wednesday, April 16 8:00PM
Verdi: *Un Ballo in Maschera*

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