

RICHARD WAGNER

DER FLIEGENDE HOLLÄNDER

CONDUCTOR
Valery Gergiev

PRODUCTION
François Girard

SET DESIGNER
John Macfarlane

COSTUME DESIGNER
Moritz Junge

LIGHTING DESIGNER
David Finn

PROJECTION DESIGNER
Peter Flaherty

CHOREOGRAPHER
Carolyn Choa

DRAMATURG
Serge Lamothe

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in three acts

Libretto by the composer, based on the
novel *Aus den Memoiren des Herren von
Schnabelewopski* by Heinrich Heine

Tuesday, March 10, 2020
8:00–10:25PM

New Production

The production of *Der Fliegende Holländer*
was made possible by a generous gift
from **Veronica Atkins**

A co-production of the Metropolitan Opera;
Dutch National Opera, Amsterdam; The Abu Dhabi
Festival; and Opéra de Québec

The Metropolitan Opera
2019-20 SEASON

The 162nd Metropolitan Opera performance of
RICHARD WAGNER'S

**DER FLIEGENDE
HOLLÄNDER**

CONDUCTOR
Valery Gergiev

IN ORDER OF VOCAL APPEARANCE

DALAND
Franz-Josef Selig

STEERSMAN
David Portillo

DUTCHMAN
Evgeny Nikitin

MARY
Mihoko Fujimura

SENTA
Anja Kampe

ERIK
Sergey Skorokhodov

SENTA DANCER
Alison Clancy

Der Fliegende Holländer is performed without intermission.

Tuesday, March 10, 2020, 8:00-10:25PM



KEN HOWARD/MET OPERA

A scene
from Wagner's
*Der Fliegende
Holländer*

Chorus Master **Donald Palumbo**
Interactive Video Development **Jesse Garrison /
Nightlight Labs**
Associate Video Producer **Terry Gilmore**
Musical Preparation **John Keenan, Dan Saunders,
Bradley Moore***, and **Carol Isaac**
Assistant Stage Directors **Gina Lapinski, Stephen Pickover,
and Paula Williams**
Met Titles **Sonya Friedman**
Assistant Choreographer **Anita Griffin**
Assistant Costume Designer **Dana Radmacher**
Stage Band Conductor **Bradley Moore***
German Coach **Marianne Barrett**
Prompter **Carol Isaac**
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Wig and Makeup Department**

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

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Lindemann Young Artist
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Met Titles

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press the red button once again. If you have questions, please ask an
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Synopsis

Act I

The Norwegian coast, 19th century. A storm has driven Daland's ship several miles from his home. Sending his crew off to rest, he leaves the watch in charge of a young steersman, who falls asleep as he sings about his beloved. A ghostly figure appears and, with increasing despair, reflects on his fate: Once every seven years he may leave his ship to find a wife. If she is faithful, she will redeem him from his deathless wandering. If not, he is condemned to sail the ocean until Judgment Day. Daland discovers the stranger, who introduces himself as "a Dutchman" and tells him of his plight. The Dutchman offers gold and jewels for a night's lodging, and when he learns that Daland has a daughter, he asks for her hand in marriage. Happy to have found a rich son-in-law, Daland agrees and sets sail for home.

Act II

Daland's daughter, Senta, is captivated by the portrait of a pale man in black—the Flying Dutchman. Her friends, working under the watchful eye of Mary, Senta's nurse, tease Senta about her suitor, Erik, who is a hunter, not a sailor. When the superstitious Mary refuses to sing a ballad about the Dutchman, Senta sings it herself. The song reveals that the Dutchman received his curse after delivering a blasphemous oath. To everyone's horror, Senta suddenly declares that she will be the woman to save him. Erik enters with news of the sailors' return. Alone with Senta, he offers her his love, but she remains distant. Realizing how much the Dutchman's picture means to her, he tells her of a frightening dream he had in which he saw her embrace the Dutchman and sail away on his ship. Senta declares that this is what she must do, and Erik rushes off in despair. A moment later, the Dutchman enters. Senta stands transfixed. Daland follows and asks his daughter to welcome the stranger, whom he has brought to be her husband. Daland leaves, and the Dutchman, who is equally moved by the meeting, asks Senta if she will accept him. Unaware that she realizes who he is, he warns her of making a rash decision, but she vows to be faithful to him unto death. Daland is overjoyed to learn that his daughter has accepted the suitor.

Act III

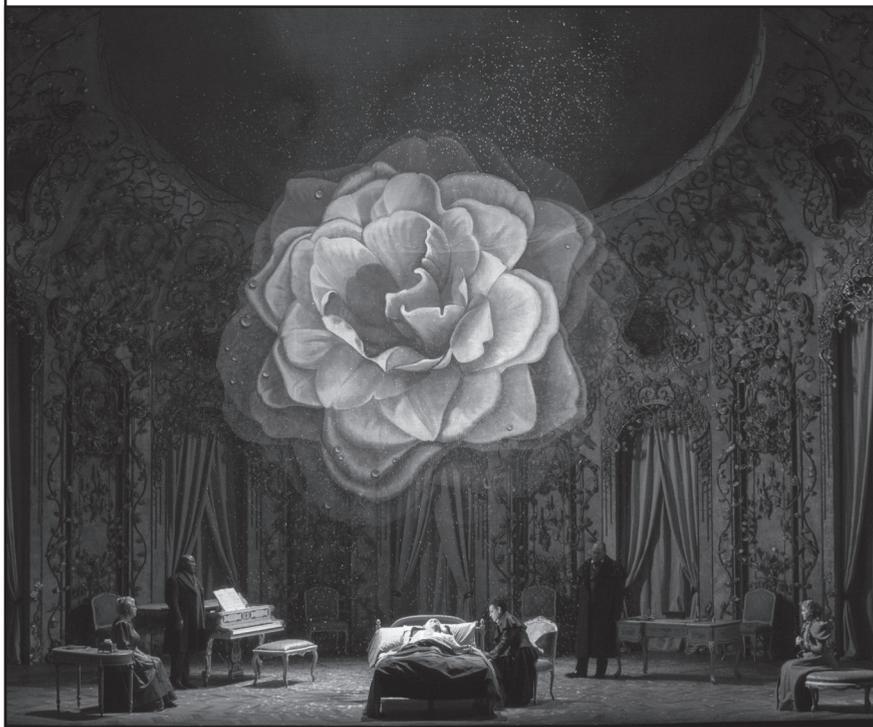
At the harbor, the villagers celebrate the sailors' return. Suddenly, otherworldly apparitions appear. The villagers flee in terror. Quiet returns, and Senta appears, followed by the distressed Erik. He pleads with her not to marry the Dutchman since she has already pledged her love to him. The Dutchman, who has overheard them, lets go of all hope and prepares to return to sea. When Senta tries to stop him, he explains that she will escape damnation—the fate of those who betray him—only because she has not yet proclaimed her vows before God. He reveals his identity, and Senta ecstatically replies that she knows who he is. As he departs, she throws herself into the sea, faithful unto death.



Wagner on Demand

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ALSO ON STAGE



MARTY SOHL/MET OPERA

GIUSEPPE VERDI

LA TRAVIATA

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Richard Wagner

Der Fliegende Holländer

Premiere: Königliches Hoftheater, Dresden, 1843

Although Wagner had already scored a public success with his epic *Rienzi* (1840), *Der Fliegende Holländer* (*The Flying Dutchman*) is the earliest of his operatic creations to remain in the standard repertory. In fact, Wagner stated that his remarkable career as an innovative and revolutionary composer truly hit its stride with this opera, and the public has generally agreed with his assessment. The two lead roles represent archetypes to which the composer would return, in one form or another, in most of his later works: the otherworldly stranger and the woman who sacrifices herself for his salvation. In this opera, the mysterious sea captain, named the Flying Dutchman (which is also the name of his ship), is cursed to sail forever unless he attains a woman's faithful love. Senta, a young girl in a small coastal village, is obsessed with this ghostly legend and determined to end the Dutchman's suffering. The work's unearthly ambience is impressive but is only one of its many facets: The score evokes both the world of nature and of the supernatural, and the core of the drama lies in the conflict between the two.

The Creators

Richard Wagner (1813–1883) was the complex, controversial creator of music-drama masterpieces that stand at the center of today's operatic repertory. Born in Leipzig, Germany, he started composing in the tradition of German Romantic opera but became an artistic revolutionary who reimagined every supposition about music and theater. Wagner wrote his own libretti and insisted that words and music were equals in his works. This approach led to his conception of *Gesamtkunstwerk*, or "total work of art," combining music, poetry, architecture, painting, and other disciplines—a notion that has had an impact on creative fields far beyond opera.

The Setting

The opera is set on the Norwegian coast, amidst the country's famously imposing fjords and difficult to traverse waterways.

The Music

The score of *Der Fliegende Holländer* is an extraordinary combination of operatic lyricism, dramatic insight, and magnificent effects. At the time that the opera was written, Wagner had not yet developed his theories of music-drama, which would form the basis for his later works. Many of the features of

conventional opera (recitatives, arias, ensembles), therefore, can still be found, but the way that Wagner integrates them into the fabric of the score clearly foreshadows his later technique of a continuous musical flow. Daland's Act II aria is reminiscent of the great German Romantic composers and recalls the works of Weber or even Beethoven. Dramatically, this connects the character (Senta's very earthbound father) with the world of the familiar. The same can be said of Senta's fiancé, Erik, whose romance in Act III displays a conventional lyricism that wouldn't seem out of place in any number of other composers' operas, even in the Italian repertoire. Conversely, the music for the two lead characters is highly unusual and dramatically descriptive: The Dutchman's long narrative in the first act is a set of alternately stentorian and hushed vocal phrases declaimed over a violently undulating orchestral base. It is a perfect musical encapsulation of "man versus sea." Senta's Act II ballad has elements of both external intensity and inner turmoil, as fits a woman at odds with the physical world around her. When these characters meet, the near-silence, punctuated by murmurs in the kettledrums like disembodied heartbeats, forms one of the most unusual and haunting lovers' encounters in opera. The clash of the two musical worlds is nowhere more dramatically realized than in the thrilling double chorus in Act III, when the human sailors try to drown out the infernal singing from the Dutchman's ghost ship.

Met History

Anton Seidl, a former assistant to Wagner in Bayreuth, conducted the opera's Met premiere in 1889. A new production first seen in 1907 lasted for almost half a century. The great Bayreuth star Friedrich Schorr commanded the title role in 18 legendary performances at the Met throughout the 1930s. Six of these co-starred Norwegian soprano Kirsten Flagstad as Senta. In 1950, a new production by Herbert Graf marked the sensational Met debut of Hans Hotter as the Dutchman, opposite Astrid Varnay as Senta. George London and Leonie Rysanek earned some of the longest ovations heard at the Met in memorable performances beginning in 1960, eight of which were led by Karl Böhm. James Levine conducted the premiere of a new production by Jean-Pierre Ponnelle in 1979, with José van Dam alongside Carol Neblett in her Met debut as Senta. Levine also led the 1989 premiere of a new staging by August Everding, starring James Morris, who went on to sing the title role another 29 times through 2000. Notable Sentas in recent years have included Hildegard Behrens (1992–94), Nina Stemme (2000), and Deborah Voigt (2010). Music Director Yannick Nézet-Séguin conducted the 2017 revival of Everding's production, with Michael Volle as the Dutchman and Amber Wagner as Senta. During the 2019–20 season, Valery Gergiev conducts a new production by François Girard, starring Evgeny Nikitin in the title role, alongside Anja Kampe, Mihoko Fujimura, Sergey Skorokhodov, David Portillo, and Franz-Josef Selig.

Program Note

In the summer of 1839, Richard Wagner and his wife, Minna, slipped out of Riga (in present-day Latvia) in the middle of the night, desperate to escape their creditors. Their passports had been seized, so they had to find a sea captain who would allow them to stow away on his boat as fugitives. They were headed to Paris, the operatic capital of the world, where Wagner, with his usual self-confidence, was convinced he would find fame and fortune writing for the Opéra. He was utterly undaunted by the fact that he was 26 years old, had written only two unperformed operas, and his entire career consisted of a few years conducting in very provincial cities. He had completed the first two acts of an opera called *Rienzi*, and he was sure that the Opéra would seize the opportunity to produce it.

It ultimately took Wagner three months to reach Paris, but in a stop along the way at Boulogne on the northern coast of France, he met the composer Giacomo Meyerbeer, one of the most powerful figures in the operatic world. Wagner read him the libretto to the first three acts of *Rienzi*, and Meyerbeer saw its dramatic potential and promised to look at the music of the first two acts. But once Wagner got to Paris, he soon discovered that even with letters of introduction from Meyerbeer, no one was interested in his music. The next three years were desperate ones. He managed to eke out a bare existence writing occasional articles, doing a bit of hackwork for music publishers, and borrowing money from friends. Realizing that he might have a better chance getting a short work accepted at the Opéra as a curtain raiser for a ballet evening, he wrote a prose sketch of a one-act piece based on the legend of the Flying Dutchman.

In the summer of 1840, Meyerbeer took Wagner to meet the new director of the Opéra, Léon Pillet. Wagner was not pleased when it was suggested that he might think about collaborating with another composer on a ballet, but at the end of the meeting, he left his prose sketch for *Der Fliegende Holländer* with Pillet. When Wagner later inquired about writing the work, he was told that this was utterly impossible, but that Pillet liked his sketch enough that he offered to buy it and have other people turn it into an opera. Wagner, naturally, refused. But when friends pointed that the legend of the Flying Dutchman was so well known that anyone could turn it into an opera, Wagner realized that the proposition would at least allow him to get some money from the Opéra, and he accepted Pillet's 500 francs. As it turned out, Paul Foucher and Bénédict-Henry Révoil used very little of Wagner's sketch in their libretto for *Le Vaisseau Fantôme*, then set to music by a composer named Pierre-Louis Dietsch. The opera lasted only 11 performances before sinking into oblivion.

Wagner finished *Rienzi* by the end of 1840 and promptly began working on his own *Der Fliegende Holländer*, which he composed in seven weeks during July and August 1841. Later in life, Wagner reflected that "so far as my knowledge goes, I can find in the life of no artist so striking a transformation, in

so short a time, as is evident between *Rienzi* and *Der Fliegende Holländer*, the former of which was hardly finished when the latter was begun." He is right—if he does say so himself.

Hans von Bülow, who conducted the premieres of Wagner's *Tristan und Isolde* and *Die Meistersinger von Nürnberg*, once quipped that *Rienzi* was "the best opera Meyerbeer ever wrote"—a colorful five-act spectacle in the tradition of French grand opera, full of processions, fervent arias and ensembles, and even an extended ballet. When it premiered in Dresden on October 20, 1842, it was such an enormous success (despite its extreme length) that it was soon taken up by other German cities and made Wagner famous. Two and a half months later, January 2, 1843, the same theater gave the first performance of *Der Fliegende Holländer*—with quite a different response. *Rienzi* was written to please a fickle audience; *Dutchman* was Wagner's first attempt at writing a music drama which, as he wrote to a friend a few months later, "abandoned the modern arrangement of dividing the work into arias, duets, finales, etc., and instead relates the legend in a single breath, just as a good poem should." In fact, Wagner did write some arias and other individual musical numbers in *Dutchman*, but they are written more to convey the psychological aspects of the characters than to give singers a chance for vocal display—something the opera's early audiences simply did not understand.

While Wagner was music director of the opera in Riga, he had read Heinrich Heine's *The Memoirs of Herr von Schnabelewopski*, the seventh chapter of which concerns the legend of the Flying Dutchman. As he later put it, Heine's novel "made an indelible impression on my mind; yet at the time, it did not gather enough force to compel me into using it creatively." What Wagner did not take from the novel was Heine's delicious sense of humor and irony: "The devil, in his stupidity, has no faith in female constancy, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board."

Instead, like almost all later Wagner operas, *Der Fliegende Holländer* relates a legend in which a tortured man finds redemption through the love of a woman (who almost always dies). This is the first of his operas in which Wagner uses leitmotifs in the music to convey the drama. In later works, his use of leitmotifs would become much more subtle and sophisticated, but right at the beginning of the *Dutchman* overture, we hear the vigorous 11-note motif of the Dutchman himself, first played by horns and bassoons, then by trombones and tuba. The second major leitmotif is announced at the beginning of the quiet section of the overture. The lyrical 16-note phrase, played ("sweetly," the score instructs) first by the English horn, then by the oboe, is associated with Senta and the idea of redemption.

Dutchman is also the first of Wagner's operas in which the music depicts the forces of nature as a character. In Munich in 1864, conductor Franz Lachner complained about "the wind that blew out at you whenever you opened the score." The overture depicts the sea perfectly with its billowing and crashing waves, and in the third act, when the Dutchman's crew stirs to life after being taunted by the Norwegian sailors, the orchestra vividly conveys the stage directions of a violent storm raging around the Dutchman's ship and a ferocious wind whistling through the ship's rigging. During Wagner's flight from Riga, a voyage that should have taken eight days took three and a half weeks thanks to storms and rough seas that more than once threatened to sink the boat. At one point, the captain took refuge in a Norwegian fjord. In *My Life*, Wagner recounted the scene:

A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer and shaped itself presently into the theme of the seamen's song in my *Fliegende Holländer*. The idea of this opera was, even at that time, ever present in my mind, and it now took on a definite poetic and musical color under the influence of my recent impressions. Well, our next move was to go on shore. I learned that the little fishing village at which we landed was called Sandwike [which later became the setting for his opera].

The first part of *Der Fliegende Holländer* to be composed was Senta's ballad in Act II, the psychological core of the work. Wagner was adamant in his view of the role: "Let not the dreamy side of her nature be conceived in the sense of a modern, sickly sentimentality! Senta, on the contrary, is an altogether robust Northern maid, and even in her apparent sentimentality she is thoroughly naive. Only in the heart of an entirely naive girl . . . could the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed."

Dutchman was the first of Wagner's operas to carry on—and expand upon—the brooding world of German Romanticism. Writers like E. T. A. Hoffmann and Ludwig Tieck, painters like Caspar David Friedrich, and composers like Carl Maria von Weber, especially in his seminal opera *Der Freischütz*, explored the intersection of simple village life and the supernatural, often conveyed by the wild forces of nature. Each of the three acts of *Der Fliegende Holländer* begins in the mundane world of the here and now, then moves into the realm of the fantastical—the spirit realm, where unseen forces rule. The Steersman's song that begins Act I is like a folk song; so is the beginning of Senta's ballad. In fact, in the diary of Wagner's second wife, Cosima, she noted on October 17, 1878, that "[Wagner] is also thinking of revising Senta's ballad, the beginning of which he finds is quite properly like a folk song but not characteristic of *Der Holländer*." (He later lost the new version of the ballad and never did get around

to revising the opera as he had planned.) Act III begins with the festive chorus of the Norwegian crew and their sweethearts teasing each other. But in each of the acts, the arrival of the Dutchman or his crew introduces the supernatural, with—eventually—tragic consequences for the “normal” characters.

Wagner was firm that these everyday characters not be caricatures. Erik “must not be a sentimental whiner: On the contrary, he is stormy, impulsive, and somber. Whoever should give a sugary rendering to his cavatina in the third act would do me a sorry service, for it ought instead to breathe distress and heartache.” Nor did he want the role of Daland to be comic: “He is a rough-hewn figure from the life of everyday, a sailor who scoffs at storm and danger for the sake of gain.”

Bestriding it all is the mystical figure of the Dutchman himself. Wagner goes into great detail—literally phrase by phrase—on what he wants from the singer at his entry in Act I and during his first aria, both musically and physically. “If this monologue, in keeping with its aim, has thoroughly attuned and touched the hearer,” he explained, “the further success of the whole work is for the major part ensured—whereas nothing that comes after could possibly make up for anything neglected here.”

It is no wonder that the roles of the Dutchman and Senta have always attracted some of the greatest singing actors of their time. Wagner gave them a marvelous opportunity to draw the audience into the very heart of their riveting characters and to explore a world that mirrors parts of the human psyche. It was the first step on a journey that would change opera forever. *Rienzi* made Wagner famous in his day; *Der Fliegende Holländer* put him on the road to immortality.

—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.

The Cast and Creative Team



Valery Gergiev
CONDUCTOR (MOSCOW, RUSSIA)

THIS SEASON *Der Fliegende Holländer* at the Met, *La Damnation de Faust* with the Rotterdam Philharmonic Orchestra, *Iolanta* and *Parsifal* in concert in Paris, *Lucia di Lammermoor* at Russia's Buryat Opera and Ballet Theatre, *The Queen of Spades* and *Mazeppa* in concert in Tokyo, *Lohengrin* at the Vienna State Opera, Verdi's Requiem in Barcelona, *Attila* and *Il Trovatore* in concert in Baden-Baden, and numerous performances at St. Petersburg's Mariinsky Theatre.

MET APPEARANCES *Iolanta*, *Bluebeard's Castle*, *Eugene Onegin*, *The Nose*, *Boris Godunov*, *The Gambler*, *War and Peace*, *Mazeppa*, *Die Walküre*, *Salome*, *La Traviata*, *The Rite of Spring*, *The Nightingale*, *Oedipus Rex*, *Parsifal*, *Otello* (debut, 1994), *Don Carlo*, *Der Fliegende Holländer*, *Lady Macbeth of Mtsensk*, *The Queen of Spades*, and *Khovanshchina*.

CAREER HIGHLIGHTS Between 1997 and 2008, he was the Met's principal guest conductor. He is artistic and general director of St. Petersburg's Mariinsky Theatre, music director of the Munich Philharmonic, and artistic director of the Stars of the White Nights Festival and Moscow Easter Festival. From 1995 to 2008, he was principal conductor of the Rotterdam Philharmonic Orchestra, and from 2007 to 2015, he was principal conductor of the London Symphony Orchestra.



François Girard
DIRECTOR (QUEBEC, CANADA)

THIS SEASON *Der Fliegende Holländer* at the Met.

MET PRODUCTIONS *Parsifal* (debut, 2013).

CAREER HIGHLIGHTS His work in opera includes a double bill of Weill and Brecht's *The Lindbergh Flight* and *The Seven Deadly Sins* in Lyon and later at the Edinburgh Festival and in Wellington, *Parsifal* and Kaija Saariaho's *Émilie* in Lyon, *Siegfried* and a double bill of Stravinsky's *Oedipus Rex* and *Symphony of Psalms* for the Canadian Opera Company, the oratorio *Lost Objects* for Brooklyn Academy of Music's Bang on a Can Festival, and *Der Fliegende Holländer* in Quebec. He directed Serge Lamothe's adaptation of Kafka's *The Trial* at Ottawa's National Arts Centre. His films include the feature-length biopic *Thirty-Two Short Films About Glenn Gould* (1993), *The Red Violin* (1998, Academy Award for Best Original Score), *Silk* (2007), *Boychoir* (2014), *Hochelega*, *Land of Souls* (2017), and *The Song of Names* (2019). He was writer and director of Cirque du Soleil's *Zarkana* (New York, Madrid, Moscow, and Las Vegas) and director of *Zed*, Cirque du Soleil's permanent show in Tokyo.

ALSO ON STAGE



KEN HOWARD/MET OPERA

GIOACHINO ROSSINI

LA CENERENTOLA

Rising-star mezzo-soprano Tara Erraught and tenor sensation Javier Camarena team up for the first time at the Met, as Cinderella and Prince Charming in Rossini's effervescent fairy-tale opera. James Gaffigan conducts this classic bel canto comedy.

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John Macfarlane

SET DESIGNER (GLASGOW, SCOTLAND)

THIS SEASON *Der Fliegende Holländer* and sets and costumes for *Agrippina* at the Met.
MET PRODUCTIONS *Tosca*, *Maria Stuarda*, and *Hansel and Gretel* (debut, 2007).

CAREER HIGHLIGHTS His recent operatic credits include *Der Fliegende Holländer* in Quebec; *Erwartung* and *Bluebeard's Castle*, *Peter Grimes*, *Die Zauberflöte*, and *Lady Macbeth of Mtsensk* at Covent Garden; *Elektra* and *Rusalka* at Lyric Opera of Chicago; *The Rake's Progress* at Scottish Opera and in Turin; *Agrippina* and *Don Giovanni* in Brussels; *Hansel and Gretel* and *The Queen of Spades* at Welsh National Opera; *Idomeneo* at the Vienna State Opera; von Weber's *Euryanthe* at the Glyndebourne Festival; *War and Peace* and *La Clemenza di Tito* at the Paris Opera; *Boris Godunov* at Dutch National Opera; and *Les Troyens* at English National Opera; among others. He has collaborated with choreographers Glen Tetley and Jiří Kylián, and his designs have also appeared at the Netherlands Dance Theatre, Danish Royal Ballet, London's Royal Ballet, Canadian Royal Ballet, Birmingham Royal Ballet, Australian National Ballet, and Dance Theatre of Harlem. He exhibits regularly as a painter and printmaker in Europe and the United States.



Moritz Junge

COSTUME DESIGNER (LONDON, ENGLAND)

THIS SEASON *Der Fliegende Holländer* at the Met and *Wozzeck* in Aix-en-Provence.

MET PRODUCTIONS *Norma*, *Roberto Devereux*, and *Cavalleria Rusticana* and *Pagliacci* (debut, 2015).

CAREER HIGHLIGHTS He has designed sets and costumes for *The Love for Three Oranges* (Staatstheater Mainz), *Così fan tutte* (Opera Australia), and Thomas Adès's *Powder Her Face* (Theater Aachen); and costumes for *Les Troyens* (Covent Garden, San Francisco Opera, and La Scala); Charles Wuorinen's *Brokeback Mountain* (Theater Aachen); *Anna Bolena* (Badisches Staatstheater Karlsruhe); *Aida* and Thomas Adès's *The Tempest* (Covent Garden); *Don Carlo* (Bolshoi Theatre); *Rusalka* (Lyric Opera of Chicago); *L'Anatomie de la Sensation* (Paris Opera Ballet); numerous works for the Royal Ballet, including *Wolf Works*, *Live Fire Exercise*, *Limen*, *Infra* (also for the Joffrey Ballet and Mariinsky Ballet), and *Chroma* (also for Alvin Ailey, Royal Danish Ballet, and Bolshoi Ballet); *Outlier* (New York City Ballet); *The Messiah* (English National Opera and Opera de Lyon); *Dyad 1929* (Australian Ballet); *Renature* (Nederlands Dans Theater); *La Cenerentola* (Glyndebourne Festival); *In the Republic of Happiness* (Royal Court); *The Kitchen*, *Dido*, *Queen of Carthage*, and *The Hour We Knew Nothing of Each Other* (National Theatre); *Judgment Day* (Almeida); and *All About My Mother* (Old Vic).

ALSO ON STAGE



MARTY SOHL/MET OPERA

JULES MASSENET

WERTHER

Music Director Yannick Nézet-Séguin conducts Massenet's passionate adaptation of Goethe, with Piotr Beczala starring as the melancholic title character. Fresh off her triumphant appearance in *Agrippina*, Joyce DiDonato is Charlotte.

MAR 16, 20, 23, 28mat, 31 **APR** 4mat

Tickets from \$25 | metopera.org

The Cast and Creative Team CONTINUED



David Finn

LIGHTING DESIGNER (SAINT PAUL, MINNESOTA)

THIS SEASON *Der Fliegende Holländer* at the Met and *Le Nozze di Figaro* at Opera Australia.

MET PRODUCTIONS *Tosca* and *Parsifal* (debut, 2013).

CAREER HIGHLIGHTS At the age of 16, he began working for puppeteer Burr Tillstrom and the famed television program *Kukla, Fran and Ollie*. His extensive operatic credits include productions at Covent Garden, Staatsoper Berlin, Dutch National Opera, San Francisco Opera, the Salzburg Festival, Scottish Opera, Lyric Opera of Chicago, Opera Australia, the Santa Fe Opera, the Canadian Opera Company, and in Turin, Paris, Brussels, Florence, and Stuttgart. He has collaborated on dance works by Twyla Tharp, Paul Taylor, Merce Cunningham, Sasha Waltz, José Limón, James Kudelka, Helgi Tomasson, and Dana Reitz and was resident designer for Mikhail Baryshnikov's White Oak Dance Project between 1993 and 2000. He has designed for the Paris Opera Ballet, London's Royal Ballet, La Scala Ballet, Royal Danish Ballet, Scottish Ballet, Birmingham Royal Ballet, Bavarian State Ballet, and Atlanta Ballet, as well as Martin Scorsese's *The Age of Innocence* and *ZED* and *Michael Jackson ONE* with Cirque du Soleil. In 1999, he directed *The Green Monster* for PBS's *POV* series.



Peter Flaherty

VIDEO DESIGNER (BOSTON, MASSACHUSETTS)

THIS SEASON *Der Fliegende Holländer* at the Met.

MET PRODUCTIONS *Parsifal* (debut, 2013).

CAREER HIGHLIGHTS His work as a director and interactive artist has shown in more than a hundred international venues, including theaters, galleries, and museums. He recently conceived and directed *The Dial*, an interactive narrative combining augmented reality and projection mapping, which premiered at Sundance in 2019. He created and directed *The Surrogate*, which was a SXSW Interactive Innovation Award finalist. He is now in production for *Empire at Sea*, an augmented-reality drama about a group of climate-change researchers on an isolated oil rig that must confront the fallout from the Big One, with Intel Studios. On Broadway, he created the video and projection design for Roundabout Theatre's *Sondheim on Sondheim*, which was later adapted for HBO's documentary film *Six by Sondheim*. His large-scale video installation *Pass Back a Revolver* premiered at the Institute of Contemporary Art in Philadelphia. He has received grants from the Rockefeller MAP Fund, New York State Council on the Arts, Doris Duke Foundation, and Jerome Foundation, among others. He is a Professor and Head of the Interactive Media for Performance MFA Program at CalArts.



Peter Mattei and Isabel Leonard star in
a new production of *Don Giovanni*.

PAOLA KUDACKI/MET OPERA

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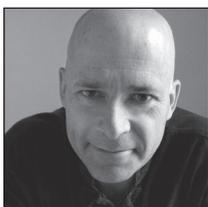
Carolyn Choa

CHOREOGRAPHER (HONG KONG, CHINA)

THIS SEASON *Der Fliegende Holländer* at the Met.

MET PRODUCTIONS *Parsifal* and *Madama Butterfly* (debut, 2006).

CAREER HIGHLIGHTS In March 2019, she conceived, directed, and choreographed *Beauty and Sadness*, Elena Langer and David Pountney's operatic adaptation of Yasunari Kawabata's last published novel, in Hong Kong. Her choreography credits include *The Bartered Bride* (Belfast Opera), *Eugene Onegin* and *Lakmé* (Royal College of Music), *The Land of Smiles* (Royal Academy of Music), *Kommilitonen* (Juilliard), *Pilgrim's Progress* (English National Opera), and the films *The English Patient* and *The Talented Mr. Ripley*. She has directed and choreographed *Madama Butterfly* at English National Opera and the Lithuanian National Opera and *Die Fledermaus* at the Hong Kong Academy of Performing Arts. She was nominated for an Asian Women of Achievement Award and shared an Olivier Award for Outstanding Contribution to Opera with Anthony Minghella. She is co-editor and translator of *The Vintage Book of Contemporary Chinese Fiction* and created a number of art installations, including the opening of the Shangri-La Hotel at the Shard in London and a filmed solo for the Brontës Parsonage Museum in Yorkshire.



Serge Lamothe

DRAMATURG (QUEBEC, CANADA)

THIS SEASON *Der Fliegende Holländer* at the Met.

MET PRODUCTIONS *Parsifal* (debut, 2013).

CAREER HIGHLIGHTS A novelist, poet, and dramatist, he has worked with director François Girard on a number of projects including *Der Fliegende Holländer* at Opéra de Québec (2019); Cirque du Soleil's *Zed* (Tokyo, 2008) and *Zarkana* (Radio City Music Hall, Moscow, and Madrid in 2011 and Las Vegas beginning in 2012); and Lyon Opera's *The Lindbergh Flight* and *The Seven Deadly Sins* (Brecht/Weil, 2006), *Émilie* (Saariaho, 2010), and *Parsifal* (2012). His theatrical adaptations include Kafka's *The Trial* (Théâtre du Nouveau Monde, Montreal, 2004), Yasushi Inoue's *Hunting gun* (Usine C, Montreal, 2010; Parco Theater, Tokyo, 2011—Kinokuniya and Yomiuri Awards), and Yukio Mishima's *The Temple of the Golden Pavilion* (directed by Amon Miyamoto, Kanagawa Arts Theater and Lincoln Center Festival, 2011). His original play, *The Prince of Miguasha*, was granted the Yves Thériault Award by Radio Canada in 2003, and his independent works include the books *Oshima* (2019), *Mektoub* (2016), *Ma Terre est un Fond d'Océan* (2016), *Les Enfants Lumière* (2012), *Les Urbanishads* (2010), and *Metarevers* (2009).

The Cast and Creative Team CONTINUED



Mihoko Fujimura

MEZZO-SOPRANO (GIFU-KEN, JAPAN)

THIS SEASON Mary in *Der Fliegende Holländer* for her debut at the Met, the Nurse in *Die Frau ohne Schatten* at the Vienna State Opera, and Fricka in *Die Walküre* in Tokyo.

CAREER HIGHLIGHTS Her recent performances include Charlotte in *Werther* and Fricka in *Das Rheingold* in Tokyo, Fricka in *Die Walküre* and Haruko in the world premiere of Toshio Hosokawa's *Stilles Meer* in Hamburg, Fricka in *Die Walküre* in Beijing, and Fricka in the *Ring* cycle at the Vienna State Opera. She made her debut at the Bayreuth Festival in 2002 as Fricka in the *Ring* cycle, and at Bayreuth, she has also appeared as Waltraute and Erda in the *Ring* cycle, Brangäne in *Tristan und Isolde*, and Kundry in *Parsifal*. She has sung at many of the world's leading opera houses, including Covent Garden, La Scala, the Bavarian State Opera, Deutsche Oper Berlin, the Salzburg Festival, and in Florence, Paris, Dresden, Genoa, Buenos Aires, and Madrid. On the concert stage, she has appeared with the Vienna Philharmonic Orchestra, Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Orchestra Filarmonica della Scala, London Symphony Orchestra, London Philharmonic Orchestra, Boston Symphony Orchestra, and Philadelphia Orchestra, among others.



Anja Kampe

SOPRANO (ZELLA-MEHLIS, GERMANY)

THIS SEASON Senta in *Der Fliegende Holländer* for her debut at the Met, Sieglinde in *Die Walküre* at Staatsoper Berlin, Katerina Ismailova in *Lady Macbeth of Mtsensk* in Frankfurt, Leonore in *Fidelio* in Zurich, Kundry in *Parsifal* and Minnie in *La Fanciulla del West* at the Bavarian State Opera, Marie in *Wozzeck* at Aix-en-Provence, and concerts with the Berlin Philharmonic.

CAREER HIGHLIGHTS In 2018, she was named a Kammersängerin at the Bavarian State Opera, where her roles have included Senta, Leonore, Sieglinde, and Katerina Ismailova, among others. Recent performances include Isolde in *Tristan und Isolde* at Staatsoper Berlin and in Buenos Aires, Minnie in Hamburg, Senta in Dresden and at the Dallas Opera, Sieglinde at the Bayreuth Festival, Kundry at the Paris Opera and Vienna State Opera, and Leonore in concert in Naples. She has also sung Senta at La Scala, the Vienna State Opera, Covent Garden, and in Barcelona, Hamburg, Zurich, Madrid, Brussels, and Tokyo; Sieglinde in Budapest; Brünnhilde in *Die Walküre* in concert at the Salzburg Festival; Leonore at La Scala; the title role of *Tosca* and Kundry at Staatsoper Berlin; and Kundry in Madrid.



Evgeny Nikitin

BASS-BARITONE (MURMANSK, RUSSIA)

THIS SEASON The title role of *Der Fliegende Holländer* and the New Year's Eve Gala at the Met, Klingsor in *Parsifal* in concert in Paris, the title roles of *Attila* and *Prince Igor* at St. Petersburg's Mariinsky Theatre, Wotan in *Siegfried* in concert with the London Philharmonic Orchestra, and Varlaam in *Boris Godunov* at the Paris Opera.

MET APPEARANCES Gunther in *Götterdämmerung*, Klingsor, Kurwenal in *Tristan und Isolde*, Rangoni and the title role in *Boris Godunov*, Orest in *Elektra*, Pogner in *Die Meistersinger von Nürnberg*, Colline in *La Bohème*, Fasolt in *Das Rheingold*, Creon / The Messenger in Stravinsky's *Oedipus Rex*, and Dolokhov in *War and Peace* (debut, 2002).

CAREER HIGHLIGHTS He appears regularly at the Mariinsky Theatre, where his roles have included Scarpia in *Tosca*, Klingsor, Jochanaan in *Salome*, Philip II in *Don Carlo*, the title roles of *Don Giovanni* and *Der Fliegende Holländer*, Gunther, Ruslan in Glinka's *Ruslan and Lyudmila*, Boris Godunov, Rangoni, Wotan in the *Ring* cycle, Kurwenal, and Orest, among many others. He has also appeared at the Vienna State Opera, Bavarian State Opera, Lyric Opera of Chicago, Dutch National Opera, Switzerland's Verbier Festival, Canadian Opera Company, and in Baden-Baden, Madrid, Rome, Naples, Florence, Zurich, Valencia, Barcelona, and Tokyo.



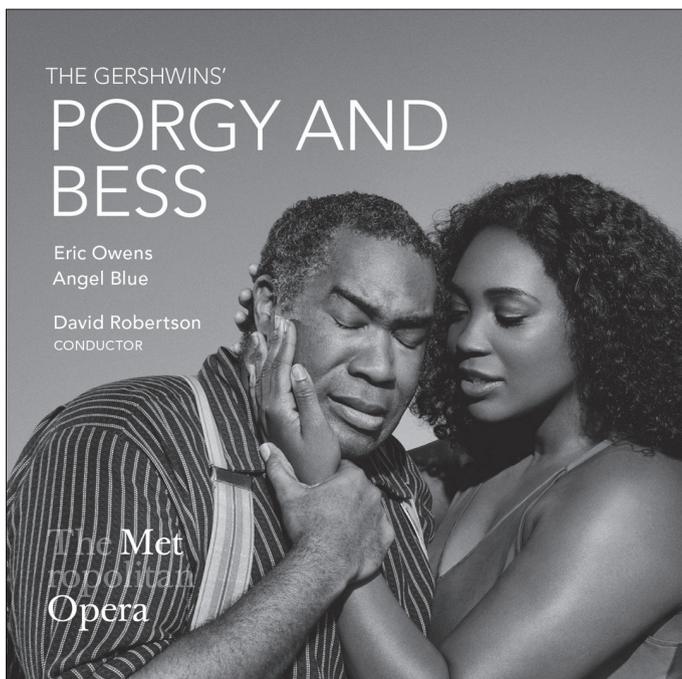
David Portillo

TENOR (SAN ANTONIO, TEXAS)

THIS SEASON The Steersman in *Der Fliegende Holländer* and Tamino in *The Magic Flute* at the Met, Tamino in *Die Zauberflöte* at Washington National Opera, Mr. Rodriguez in the world premiere of Tobias Picker's *Awakenings* at Opera Theatre of Saint Louis, and Pasquale in Haydn's *Orlando Paladino* at the Bavarian State Opera.

MET APPEARANCES Chevalier de la Force in *Dialogues des Carmélites*, Camille de Rosillon in *The Merry Widow*, Eduardo in Thomas Adès's *The Exterminating Angel*, Jaquino in *Fidelio*, and Count Almaviva in *The Barber of Seville* (debut, 2015).

CAREER HIGHLIGHTS Recent performances include Tamino in *Die Zauberflöte* at the Glyndebourne Festival and in Frankfurt, Idamante in *Idomeneo* in Madrid, Arbace in *Idomeneo* at Lyric Opera of Chicago, Alfredo in *La Traviata* at Opera San Antonio, the Count of Libenskof in Rossini's *Il Viaggio a Reims* at Deutsche Oper Berlin, Don Ottavio in *Don Giovanni* at the Dallas Opera, and Count Almaviva in *Il Barbiere di Siviglia* at Houston Grand Opera. He has also sung Lurcanio in Handel's *Ariodante* with the English Concert, Pedrillo in *Die Entführung aus dem Serail* at Dutch National Opera, and Don Ramiro in *La Cenerentola* at San Diego Opera.



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—WALL STREET JOURNAL

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The Cast and Creative Team CONTINUED



Franz-Josef Selig
BASS (MAYEN, GERMANY)

THIS SEASON Daland in *Der Fliegende Holländer* at the Met, the Chief Priest in Spontini's *La Vestale* in Vienna, King Marke in *Tristan und Isolde* at Covent Garden, and Beethoven's *Missa Solemnis* at Germany's Kissinger Sommer.

MET APPEARANCES Daland, Fasolt in *Das Rheingold*, and Sarastro in *Die Zauberflöte* (debut, 1998).

CAREER HIGHLIGHTS Recent performances include King Marke in Brussels, the Marquis of Calatrava / Padre Guardiano in *La Forza del Destino* in Frankfurt, Seneca in *L'Incoronazione di Poppea* at Staatsoper Berlin, Sarastro in concert and Gurnemanz in *Parsifal* in Baden-Baden, Daland at the Bavarian State Opera, and Arkel in *Pelléas et Mélisande* at the Paris Opera and Germany's Ruhrtriennale. He has also sung Arkel at the Vienna State Opera and in Aix-en-Provence and London, Osmin in *Die Entführung aus dem Serail* in Toulouse and Aix-en-Provence, Rocco in *Fidelio* and Gurnemanz in Madrid, Rocco and Osmin at the Bavarian State Opera, Seneca in Vienna, the Hermit in *Der Freischütz* in Paris, Gurnemanz in Frankfurt, Hunding in *Die Walküre* and Daland at the Bayreuth Festival, and King Marke at the Paris Opera, Canadian Opera Company, and in Madrid.



Sergey Skorokhodov
TENOR (ST. PETERSBURG, RUSSIA)

THIS SEASON Erik in *Der Fliegende Holländer* at the Met; the Duke in *Rigoletto*, Cavaradossi in *Tosca*, Andrei Khovansky in *Khovanshchina*, Lenski in *Eugene Onegin*, Vaudémont in *Iolanta*, Erik, the title role of *Don Carlo*, Macduff in *Macbeth*, Edgardo in *Lucia di Lammermoor*, and Yaromir in Rimsky-Korsakov's *Mlada* at St. Petersburg's Mariinsky Theatre; Calaf in *Turandot* at the Canadian Opera Company; Andrei Khovansky at Staatsoper Berlin; and Foresto in *Attila* in concert in Baden-Baden.

MET APPEARANCES Ensemble in *The Nose* (debut, 2010)

CAREER HIGHLIGHTS Since 2007, he has been a soloist at the Mariinsky Theatre, where his roles have included the title roles of *Tannhäuser* and *Lohengrin*, Alfredo in *La Traviata*, Ismaele in *Nabucco*, Grigori in *Boris Godunov*, and Zinoviy in *Lady Macbeth of Mtsensk*, among many others. Recent performances include Andrei Khovansky at La Scala; Pollione in *Norma* in St. Gallen, Switzerland; Lohengrin in Essen, Germany; Erik in Bergen, Norway; Vaudémont in Mannheim; Boris in *Lady Macbeth of Mtsensk* at the Bavarian State Opera; Tsarevich Gvidon in Rimsky-Korsakov's *The Golden Cockerel* in Madrid; and Vaudémont at Moscow's Bolshoi Theatre.

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