Richard Wagner

Der Ring des Nibelungen

CONDUCTOR
John Keenan

PRODUCTION
Robert Lepage

ASSOCIATE DIRECTOR
Neilson Vignola

SET DESIGNER
Carl Fillion

COSTUME DESIGNER
François St-Aubin

LIGHTING DESIGNER
Etienne Boucher

VIDEO IMAGE ARTIST
Lionel Arnould

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Götterdämmerung
Libretto by the composer

Saturday, May 12, 2012, 11:00 am–4:45 pm

New Production
Last time this season

The production of Götterdämmerung was made possible by a generous gift from Ann Ziff and the Ziff Family, in memory of William Ziff.

In collaboration with Ex Machina
The Metropolitan Opera
2011–12 Season

The 232nd Metropolitan Opera performance of
Richard Wagner’s
Götterdämmerung

CONDUCTOR
John Keenan

IN ORDER OF VOCAL APPEARANCE

First Norn
Maria Radner

Second Norn
Elizabeth Bishop

Third Norn
Heidi Melton

Brünnhilde
Deborah Voigt

Siegfried
Stephen Gould

Gunther
Iain Paterson

Hagen
Hans-Peter König

Gutrune
Wendy Bryn Harmer *

Waltraute
Karen Cargill

Alberich
Richard Paul Fink

Woglinde
Erin Morley *

Wellgunde
Jennifer Johnson Cano *

Flosshilde
Tamara Mumford *

STAGE HORN SOLO
Erik Ralske

The 232nd Metropolitan Opera performance of Richard Wagner’s Götterdämmerung

Saturday, May 12, 2012, 11:00 am–4:45 pm
Chorus Master  Donald Palumbo  
Stage Band Conductor  Gregory Buchalter  
Musical Preparation  Linda Hall, John Keenan, Howard Watkins, Carrie-Ann Matheson, Jonathan Kelly, and John Fisher  
Assistant Stage Directors  Gina Lapinski, Stephen Pickover, J. Knighten Smit, and Paula Williams  
German Coach  Irene Spiegelman  
Prompter  Carrie-Ann Matheson  
Scenery, properties, and electrical props constructed and painted by Scène Éthique (Varennes, Québec) and Metropolitan Opera Shops  
Costumes executed by Metropolitan Opera Costume Department  
Wigs executed by Metropolitan Opera Wig Department  

EX MACHINA PRODUCTION STAFF  
Artistic Consultant  Rebecca Blankenship  
Production Manager  Bernard Gilbert, Assistant  Viviane Paradis  
Technical Director  Michel Gosselin, Assistant  Éric Gautron  
Automation Designer  Tobie Horswill, Assistant  Stanislas Élie  
Video Project Manager  Catherine Guay  
Initial Interactive Video Designer  Holger Förterer  
Properties Project Manager  Stéphane Longpré  
Rig & Safety Adviser  Guy St-Amour  
Costume Project Manager  Charline Boulerice  
Puppeteering Consultant  Martin Vaillancourt  
Musical Consultant  Georges Nicholson  
Rehearsal Stage Manager  Félix Dagenais  
Interactive Content Designers  Réalisations.net  
Production Coordinators  Vanessa Landry-Claverie and Nadia Bellefeuille  
Producer  Michel Bernatchez  

Projectors provided by  Panasonic  
Projection technology consultants  Scharff Weisberg  
Additional projection equipment  Christie Digital  

* Graduate of the Lindemann Young Artist Development Program  

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

Before the performance begins, please switch off cell phones and other electronic devices. Latecomers will not be admitted during the performance.
Prologue

SCENE 1 A high mountain plateau
SCENE 2 Brünnhilde’s mountaintop

Act I

SCENE 1 The hall of the Gibichungs on the Rhine
SCENE 2 Brünnhilde’s mountaintop

Intermission (AT APPROXIMATELY 1:00 PM)

Act II

The hall of the Gibichungs

Intermission (AT APPROXIMATELY 2:50 PM)

Act III

SCENE 1 A forest clearing by the Rhine
SCENE 2 The hall of the Gibichungs

Synopsis

Prologue

At night in the mountains, the three Norns, daughters of Erda, weave the rope of destiny. They tell how Wotan ordered the world ash tree, from which his spear was once cut, to be felled and its wood piled around Valhalla. The burning of the pyre will mark the end of the old order. Suddenly the rope breaks. Their wisdom ended, the Norns descend into the earth.

Dawn breaks on the Valkyries’ rock, and Siegfried and Brünnhilde emerge. Having cast protective spells on Siegfried, Brünnhilde sends him into the world to do heroic deeds. As a pledge of his love, Siegfried gives her the ring he took from the dragon Fafner, and she offers her horse, Grane, in return. Siegfried sets off on his travels.

Act I

In the hall of the Gibichungs on the banks of the Rhine, Hagen advises his half-siblings, Gunther and Gutrune, to strengthen their rule through marriage. He suggests Brünnhilde as Gunther’s bride and Siegfried as Gutrune’s husband. Since only the strongest hero can pass through the fire on Brünnhilde’s rock, Hagen proposes a plan: a potion will make Siegfried forget Brünnhilde and fall in love with Gutrune. To win her, he will claim Brünnhilde for Gunther. When Siegfried’s horn is heard from the river, Hagen calls him ashore. Gutrune offers him the potion. Siegfried drinks and immediately confesses his love for her. When Gunther describes the perils of winning his chosen bride, Siegfried offers to use the Tarnhelm to transform himself into Gunther. The two men take an oath of blood brotherhood and set out on their quest.
Waltraute, horrified by the impending destruction of Valhalla, comes to Brünnhilde’s rock, pleading with her sister to return the ring to the Rhinemaidens, its rightful owners, to save the gods. Brünnhilde refuses, declaring she could never part with Siegfried’s gift. Waltraute leaves in despair. Hearing Siegfried’s horn in the distance, Brünnhilde is overjoyed but becomes terrified when a stranger appears before her, claiming her as Gunther’s bride and tearing the ring from her hand.

**Act II**

Outside the Gibichungs’ hall at night, Hagen’s father, Alberich, appears to his son as if in a dream and reminds him to win back the ring. Dawn breaks and Siegfried arrives. Hagen summons the Gibichungs to welcome Gunther, who enters with the humiliated Brünnhilde. When she sees Siegfried, she furiously denounces him, but he, still under the spell of the potion, doesn’t understand her anger. Noticing the ring on Siegfried’s finger, Brünnhilde demands to know who gave it to him, since it was taken from her, supposedly by Gunther, just the night before. She accuses Siegfried of having stolen the ring and declares that he has done no wrong. Brünnhilde now only wants vengeance. Hagen offers to kill Siegfried, but she explains that she has protected his body with magic—except for his back, which she knows he would never turn to an enemy. Gunther hesitatingly joins the conspiracy of murder.

**Act III**

Siegfried, separated from his hunting party, meets the three Rhinemaidens by the banks of the river. They ask him to return the ring to them, but he refuses in order to prove he doesn’t fear its curse. The Rhinemaidens predict his imminent death and disappear as Hagen, Gunther, and the other hunters arrive. Encouraged by Hagen, Siegfried tells of his youth and his life with Mime, the forging of the sword Nothung, and his fight with the dragon. While he is talking, Hagen makes him drink an antidote to the potion. His memory restored, Siegfried describes how he walked through the fire and woke Brünnhilde. At this, Hagen stabs him in the back with the spear on which Siegfried had sworn. When Gunther expresses his shock, Hagen claims that he avenged a false oath. Siegfried remembers Brünnhilde with his last words and dies.

Back at the hall, Gutrune wonders what has happened to Siegfried. When his body is brought in, she accuses Gunther of murder, who replies that Hagen is to blame. The two men fight about the ring and Gunther is killed. As Hagen reaches for the ring, the dead Siegfried threateningly raises his arm. Brünnhilde enters and calmly orders a funeral pyre to be built on the banks of the Rhine. She denounces the gods for their guilt in Siegfried’s death, takes the ring from his hand, and promises it to the Rhinemaidens. Then she lights the pyre and leaps into the flames. The river overflows its banks and destroys the hall. Hagen, trying to get to the ring, is dragged into the water by the Rhinemaidens, who joyfully reclaim their gold. In the distance, Valhalla and the gods are seen engulfed in flames.
The Ring is a four-day saga depicting the passing of the Old Age of gods, giants, dwarves, dragons, and nature spirits, and the dawning of the Age of Man. Wagner, who wrote his own librettos, created a new musical-dramatic vocabulary to tell this story: characters, things, and ideas are represented by leitmotifs, or “leading motives,” musical themes that are continually developed and transformed over the course of the cycle. The Ring’s artistic scope is vast and the musical and aesthetic implications are endless and varied. At its core, however, it is a drama driven by the actions of a handful of memorable characters. Chief among these are Wotan, lord of the gods, whose ideals are loftier than his methods; the magnificently evil dwarf Alberich, the Nibelung of the title; the loving twins Siegmund and Sieglinde; their savage child Siegfried; and, perhaps above all, the Valkyrie Brünnhilde, who encompasses both humanity and divinity.

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 was an artistic revolutionary who reimagined every supposition about music and theater. Wagner insisted that words and music were equals in his works. This approach led to the idea of the 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 drama of the Ring unfolds in a mythical world, at the center of which is the Rhine river as the embodiment of nature. In the first part of the cycle, Das Rheingold, the settings are remote and otherworldly: ethereal mountaintops and caves deep under the earth. Throughout the subsequent operas, the locations gradually become more familiar as parts of the human world, with only nature (the Rhine) continuing seamlessly over time.

Götterdämmerung: The Music
The musical ideas set forth in the first three parts of the Ring find their full expression in this opera. Götterdämmerung contains several of the one-on-one confrontations typical of the Ring, but a considerable amount of the vocal writing departs from the forms established in the previous operas. The first
appearance of true ensemble singing in the trio at the end of Act II and the use of a chorus signify a shift from the rarified world of the gods to an entirely human perspective. Wagner famously interrupted work on the Ring for more than a decade, while in the midst of writing Siegfried, to compose Tristan und Isolde and Die Meistersinger von Nürnberg. When he returned to complete the cycle, his creative abilities had evolved. Perhaps the most striking orchestral passage of the entire Ring is Siegfried’s Funeral Music in Act III, which is built around a succession of leitmotifs from all parts of the cycle that represent the hero’s life story, interspersed with the repetition of two thunderous chords that encapsulate the finality of death. Götterdämmerung presents unique challenges for the lead tenor and soprano, culminating in a cathartic 15-minute narrative by Brünnhilde that is among the longest and most powerful unbroken vocal solos in the operatic repertory.

The Ring at the Met
Die Walküre was the first segment of the Ring to be heard at the Met, in 1885, during the company’s second season. Leopold Damrosch conducted a cast that included two veterans of the Bayreuth Festival, Amalie Materna and Marianne Brandt. After Damrosch’s death, the remaining Ring operas received their American premieres at the Met between 1887 and 1889, conducted by Wagner’s former assistant at Bayreuth, Anton Seidl. The complete cycle was presented eight times in the spring of 1889, including tour performances in Philadelphia, Boston, Milwaukee, Chicago, and St. Louis. The uncut cycles conducted by Franz Schalk in 1898–99 began a sequence of 19 consecutive seasons with Ring cycles. Performances resumed after World War I in 1924–25, conducted by Artur Bodanzky, and continued without interruption until 1945. A production designed by Lee Simonson, first seen in 1947–48, had a short life and was succeeded, beginning in 1967, by a new staging directed and conducted by Herbert von Karajan, with sets by Günther Schneider-Siemssen, that originated at the Salzburg Easter Festival. It was not completed until 1974–75, without Karajan, and then had only three cycle performances. Otto Schenk’s production, with new designs by Schneider-Siemssen, was introduced over three seasons beginning with Die Walküre on Opening Night 1986. The complete cycle was first seen in the spring of 1989 and made its final appearance in the 2008–09 season. All 21 cycles of the Schenk production were conducted by James Levine. The current staging by Robert Lepage, the eighth in the history of the Met, was unveiled with the premiere of Das Rheingold, again conducted by Maestro Levine, on Opening Night of the 2010–11 season. This spring’s performances, conducted by Fabio Luisi, are the first complete cycles of this production.
The most astounding fact in all Wagner’s career was probably the writing of the text of Siegfried’s Death in 1848,” says Ernest Newman in Wagner as Man and Artist. “We can only stand amazed at the audacity of the conception, the imaginative power the work displays, the artistic growth it reveals since Lohengrin was written, and the total breach it indicates with the whole of the operatic art of his time. But Siegfried’s Death was impossible in the musical idiom of Lohengrin; and Wagner must have known this intuitively.”

Even so, it is unlikely that in November of 1848 Wagner understood that his new opera would not be completed for decades, or that it would—under the title Götterdämmerung—be the culmination of one of the greatest masterpieces in all of Western civilization, Der Ring des Nibelungen. Earlier that year Wagner had finished orchestrating Lohengrin. He was becoming increasingly active in the political turmoil sweeping Dresden (as well as much of Europe). He also made sketches for operas based on the lives of Friedrich Barbarossa and Jesus of Nazareth. That summer he had written the essay “The Wibelungen: World-history from the Saga,” and later he would write “The Nibelung Myth: As Sketch for a Drama.” But there is no indication that at this time Wagner was actively planning on mining the Nibelung saga for more than Siegfried’s Death.

In May of 1849 the uprisings in Dresden were put down. Wanted by the police for his political activity, Wagner fled, eventually settling in Switzerland. He produced a number of prose works over the next few years, including the important Opera and Drama, written during the winter of 1850–51, and planned an opera called Wieland the Smith. In 1850 he also revisited his libretto for Siegfried’s Death, making some musical sketches.

The more Wagner thought about it, the more he realized that for the story of the hero’s end to be truly understood by the audience, they needed to know more about what had gone before. So in 1851 he wrote the libretto to Young Siegfried, which was then followed (in reverse order) by Die Walküre and Das Rheingold, spelling out in greater detail why the events of Siegfried’s Death occurred. It was not until October of 1869—after composing the music for the first three works in the Ring, as well as Tristan und Iseult and Die Meistersinger von Nürnberg—that Wagner again took up the task of creating the music of the drama now known as Götterdämmerung. The name change reflected a significant shift in the opera itself, from the death of its hero to the downfall of the gods themselves.

In the earliest version of the story, Brünnhilde took the body of Siegfried to Valhalla, where his death redeemed the gods. Before igniting Siegfried’s funeral pyre, she announced, “Hear then, ye mighty Gods; your wrong-doing is annulled; thank him, the hero who took your guilt upon him…. One only shall rule, All-Father, Glorious One, Thou [Wotan]. This man [Siegfried] I bring you as pledge of thy eternal might: good welcome give him, as is his desert!”

There has been much speculation about why Wagner changed the ending of the Ring from this optimistic one, in which Wotan and the gods continued
to rule, to the ending we know today, in which the gods perish. Sometimes this shift is attributed to Wagner’s discovery of Schopenhauer’s *The World as Will and Representation*, but that did not occur until the end of 1854, at which point Wagner had completed the text for the *Ring*. Wagner’s optimism about a new social order for Europe began crumbling as the revolts of 1848 and 1849 were crushed, and by the time he began making a prose sketch for *Young Siegfried* in May of 1851, he noted: “Guilt of the Gods, and their necessary downfall. Siegfried’s mission. Self-annihilation of the Gods.”

Wagner’s Dresden friend August Röckel, who had only read the libretto of the *Ring*, asked the composer a question that has puzzled audiences at *Götterdämmerung* from the beginning: “Why, seeing that the gold is returned to the Rhine, is it necessary for the gods to perish?”

“I believe that, at a good performance, even the most naïve spectator will be left in no doubt on this point,” Wagner replied. “It must be said, however, that the gods’ downfall is not the result of points in a contract…. No, the necessity of this downfall arises from our innermost feelings. Thus it was important to justify this sense of necessity emotionally…. I have once again realized how much of the work’s meaning (given the nature of my poetic intent) is only made clear by the music. I can now no longer bear to look at the poem [the libretto] without music.” Or, as he put it in a letter to Franz Liszt, “The thing shall sound [the italics are Wagner’s] in such a fashion that people shall hear what they cannot see.”

Thomas Mann brilliantly summed up the relationship between Wagner’s words and music in the speech he gave on the 50th anniversary of the composer’s death: “The texts around which it [the music] is woven, which it thereby makes into drama, are not literature—but the music is. It seems to shoot up like a geyser from the pre-civilized bedrock depths of myth (and not only ‘seems’; it really does); but in fact—and at the same time—it is carefully considered, calculated, supremely intelligent, full of shrewdness and cunning, and as literary in its conception as the texts are musical in theirs.”

Which is why Wagner knew he could not compose the music of *Götterdämmerung* until he had achieved absolute mastery of his compositional technique, which, he explained to Röckel, had “become a close-knit unity: there is scarcely a bar in the orchestra that does not develop out of the preceding unit.” As he composed the *Ring*, Wagner greatly expanded his use of leitmotifs—bits of melody, harmony, rhythm, even tonality—far beyond merely representing a character or an object. They became infinitely malleable, and Wagner put them together in ways that became not only increasingly subtle, but also superbly expressive, adding layers of drama and emotion to the events taking place on stage. Even if listeners have no knowledge of the leitmotifs, Wagner’s music is still enormously potent and can be a life-changing experience.

“Music drama should be about the insides of the characters,” Wagner said. “The object of music drama is the presentation of archetypal situations as experienced by the participants [Wagner’s italics], and to this dramatic end music is a means, albeit a uniquely expressive one.”

At first glance, after the uninterrupted flow of drama in the three preceding parts of the *Ring*, the libretto of *Götterdämmerung* might seem a throwback. It has
recognizable, easily excerptable arias, a marvelous love duet, a thrilling swearing-of-blood-brotherhood duet, a chilling vengeance trio, and rousing choruses. But when Wagner finally began to compose the music for *Götterdämmerung* he did not rewrite the libretto, other than to make some changes in the wording of the final scene. He knew the libretto worked exactly as it should, providing him with precisely the words and dramatic situations he needed to write some of the greatest orchestral music ever conceived. And it is through the music that Wagner can make dramatic points much more vividly than could be made through words.

One of the most shattering parts of *Götterdämmerung* is Siegfried’s Funeral Music. Even played in the concert hall, shorn of the rest of the opera, it makes a tremendous effect. In its proper place during a performance of the full drama, it is overwhelming. A bit of insight into why this is so comes from the diary of Wagner’s second wife, Cosima. The entry for September 29, 1871 reads:

‘I have composed a Greek chorus,’ R[ichard] exclaims to me in the morning, ‘but a chorus which will be sung, so to speak, by the orchestra; after Siegfried’s death, while the scene is being changed, the Siegmund theme will be played, as if the chorus were saying: ‘This was his father’; then the sword motive; and finally his own theme; then the curtain goes up and Gutrune enters, thinking she had heard his horn. How could words ever make the impression that these solemn themes, in their new form, will evoke?’

Cosima does not mention the concept of a Greek chorus in connection with the Immolation Scene or the great orchestral outpouring that follows Brünnhilde’s words. But it is impossible not to think of these moments as a magnificent musical threnody for everything that has gone before. Such a profound summing up of complex lives, situations, and emotions must be expressed by the orchestra, because mere words could not do them justice or provide the catharsis that allows for a true transformation and a new beginning—all of which Wagner’s music does, perfectly, at the end of *Götterdämmerung*.

Several years after the *Ring* had been given at Bayreuth in 1876, Cosima noted in her diary: “In the evening, before supper, [Richard]…glances through the conclusion of *Götterdämmerung*, and says that never again will he write anything as complicated as that.” For many Wagnerians, he never wrote anything better. —Paul Thomason

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Robert Lepage
DIRECTOR (QUEBEC CITY, CANADA)

**This Season** Wagner’s Ring cycle at the Met.

**Met Production** La Damnation de Faust (debut, 2008).

**Career Highlights** He is a director, scenic artist, playwright, actor, and film director. In 1984 his play Circulations toured Canada, which was followed by The Dragon’s Trilogy, Vinci, Polygraph, and Tectonic Plates. He founded his production company, Ex Machina, in 1994 and has produced plays including The Seven Streams of the River Ota and A Midsummer Night’s Dream. He wrote and directed his first feature film, Le Confessional, in 1994 and went on to direct the films The Polygraph, Nô, Possible Worlds, and an adaptation of his play The Far Side of the Moon. In 1997 he opened The Caserne, a multidisciplinary production center in Quebec City where he and his team have since created and produced opera productions, film projects, and theatrical and visual works including The Andersen Project (2005), Lipsynch (2007), The Blue Dragon (2008), Eonnagata (2009), and The Image Mill™ (the largest architectural projection ever achieved). He is the creator and director of Cirque du Soleil’s KÀ (a permanent show in residence in Las Vegas) and Totem, and directed Peter Gabriel’s Secret World Tour (1993) and his Growing Up Tour (2002). Operatic directorial projects include The Rake’s Progress at La Monnaie (2007), Lorin Maazel’s 1984 for Covent Garden (2005), Bluebeard’s Castle and Erwartung for the Canadian Opera Company (1992), La Damnation de Faust (which was seen in Japan in 1999 and in Paris in 2001, 2004, and 2006), and The Nightingale and Other Short Fables, which has been seen in Toronto, Aix-en-Provence, Lyon, New York, and Quebec.
Neilson Vignola
ASSOCIATE DIRECTOR (MONTREAL, CANADA)

THIS SEASON Wagner’s Ring cycle at the Met.
MET PRODUCTION La Damnation de Faust (debut, 2008).

CAREER HIGHLIGHTS He has been the director of productions for several festivals in Quebec, including the International Festival of New Dance and the Festival de Théâtre des Amériques. Since 1981 he has worked on numerous productions with the Quebec Opera, and he was the director of productions for the Montreal Opera from 1990 to 1993. He has collaborated with Robert Lepage and Ex Machina on La Damnation de Faust (Japan’s Saito Kinen Festival and Paris’s Bastille Opera), Maazel’s 1984 (Covent Garden), and The Rake’s Progress (La Monnaie in Brussels). He has also been the technical director and tour manager for Cirque du Soleil’s Saltimbanco, worked with Lepage on Cirque du Soleil’s permanent show KÀ, now in residence in Las Vegas, and was the director of creation for the company’s permanent show Zaia in Macao. He worked again with Lepage on Cirque du Soleil’s latest touring show, Totem, which opened last May in Montreal.

Carl Fillion
SET DESIGNER (QUEBEC CITY, CANADA)

THIS SEASON Wagner’s Ring cycle at the Met.
MET PRODUCTION La Damnation de Faust (debut, 2008).

CAREER HIGHLIGHTS Since creating the set designs for Robert Lepage’s play The Seven Streams of the River Ota in 1993, he has worked with the director and Ex Machina on 15 productions, including Elsinore, A Midsummer Night’s Dream, The Geometry of Miracles, La Celestina, Jean-Sans-Nom, and the operas La Damnation de Faust, 1984, The Rake’s Progress, and The Nightingale and Other Short Fables. In addition to working with Lepage, he has worked on various productions in Quebec and Europe, including Simon Boccanegra for Barcelona’s Liceu, The Burial at Thebes for Dublin’s Abbey Theatre, and Totem (directed by Lepage) for Cirque du Soleil.

François St-Aubin
COSTUME DESIGNER (MONTREAL, CANADA)

THIS SEASON Wagner’s Ring cycle at the Met.
MET PRODUCTIONS Das Rheingold (debut, 2010).

CAREER HIGHLIGHTS He has worked with Robert Lepage since 20007, when he designed costumes for The Blue Dragon. Since graduating from Canada’s National Theatre School he has designed costumes for more than 80 theater productions, a dozen operas, and several contemporary dance companies. Work with Canada’s Stratford Festival includes costumes for The Count of Monte Cristo, An Ideal Husband, and Don Juan. He has also
designed costumes for *Carmen* for Montreal Opera, the Canadian Opera Company, and San Diego Opera, and *Macbeth* in Sydney, Melbourne, and Montreal.

**Etienne Boucher**  
**LIGHTING DESIGNER (MONTREAL, CANADA)**

**THIS SEASON** Wagner’s *Ring* cycle at the Met.  
**MET PRODUCTIONS** *Das Rheingold* (debut, 2010).  
**CAREER HIGHLIGHTS** He has worked on over 100 productions for theater, dance, musical comedy, and opera since 1999. He has worked with Ex Machina and Robert Lepage since 2004, developing their work together on shows including *Totem* (currently touring with Cirque du Soleil), *La Celestina*, *Lipsynch*, *The Rake’s Progress*, and *The Nightingale and Other Short Fables*. In 2011 he was awarded the Redden Award for Excellence in Lighting Design.

**Lionel Arnould**  
**VIDEO IMAGE ARTIST (QUEBEC CITY, CANADA)**

**THIS SEASON** *Götterdämmerung* for his debut at the Met.  
**CAREER HIGHLIGHTS** He studied at the École des Beaux Arts in Épinal, France, and was introduced to the world of computer graphics in 1991. After moving to Canada in 1995, he discovered the artistic aspects of multimedia while working on several projects for Ex Machina (*The Dragon’s Trilogy*, *Busker’s Opera*, and *1984*). Since that time he has specialized in video projection design and has worked on numerous contemporary music projects (including Gryphon Trio’s *Constantinople* and John Oswald’s *Radiant*), contemporary theatre (Théâtre Péril and Théâtre Blanc), and museum installations (Quebec’s Museum of Civilization).

**Karen Cargill**  
**MEZZO-SOPRANO (ARBROATH, SCOTLAND)**

**THIS SEASON** Waltraute in *Götterdämmerung* at the Deutsche Oper Berlin and for her U.S. debut at the Met.  
**CAREER HIGHLIGHTS** Recent performances include Rosina in *Il Barbiere di Siviglia* and Isabella in *L’Italiana in Algeri* with the Scottish Opera and Suzuki in *Madama Butterfly* with English National Opera. She appears regularly in concerts with the BBC Symphony and London Philharmonic Orchestras, Hallé Philharmonic, Royal Liverpool Philharmonic, London Symphony Orchestra, and Scottish Chamber Orchestra. In past seasons she has sung with the Berlin Philharmonic, Swedish Radio Symphony Orchestra, Boston Symphony, Rotterdam Philharmonic, and Seoul Philharmonic Orchestra. She has also appeared at the Tanglewood Festival with the London Symphony Orchestra, the Edinburgh Festival with the BBC Scottish Symphony Orchestra, and in recital at London’s Wigmore Hall.
Deborah Voigt
SOPRANO (CHICAGO, ILLINOIS)

THIS SEASON  Brünnhilde in Die Walküre, Siegfried, and Götterdämmerung at the Met and concerts with the New York Philharmonic, Montreal Symphony, Minnesota Orchestra, and Melbourne Symphony Orchestra.


CAREER HIGHLIGHTS  Minnie with the San Francisco Opera and Lyric Opera of Chicago, the title role of Annie Get Your Gun at the Glimmerglass Festival, Salome at Lyric Opera of Chicago, her first Isolde in Vienna followed by a 23-minute standing ovation, President Clinton’s visit to her Met performances as Aida, and a breakthrough Ariadne in Boston.
Richard Paul Fink  
**BASS-BARITONE (MASSILLON, OHIO)**

**THIS SEASON**  
Alberich in *Das Rheingold*, *Siegfried*, and *Götterdämmerung* at the Met, and Henry Kissinger in *Nixon in China* with the Lyric Opera of Kansas City.

**MET APPEARANCES**  

**CAREER HIGHLIGHTS**  
Recent performances include Noah in Britten’s *Noyes Fludde* with the Los Angeles Opera and the title role of *Wozzeck* with the Santa Fe Opera. He has also sung the Water Gnome in *Rusalka* with the Canadian Opera Company; Amonasro in *Aida* and Alberich with the Seattle Opera; Alberich in Dallas, Toronto, and Berlin; Edward Teller in the world premiere of *Doctor Atomic* at the San Francisco Opera as well as with the Netherlands Opera and Lyric Opera of Chicago; Klingsor in Berlin, Salzburg, Paris, and Houston; and Kurwenal in *Tristan und Isolde* with the Welsh National Opera.

Stephen Gould  
** TENOR (ROANOKE, VIRGINIA)**

**THIS SEASON**  
Siegfried in *Siegfried* and *Götterdämmerung* at the Met, Munich’s Bavarian State Opera, and Vienna State Opera, and the title role of *Tannhäuser* with the Vienna State Opera.

**MET APPEARANCES**  
Erik in *Der Fliegende Holländer* (debut, 2010).

**CAREER HIGHLIGHTS**  
He has sung Tannhäuser in Paris, Erik with Munich’s Bavarian State Opera, Siegfried in *Ring* cycles and Tannhäuser at the Bayreuth Festival, Bacchus in *Ariadne auf Naxos* and Parsifal in Graz, Florestan in *Fidelio* in Rome, and Parsifal at the Vienna State Opera. Concert engagements include Beethoven's *Missa Solemnis* with the Chicago Symphony Orchestra; Beethoven's Symphony No. 9 with the Atlantic Symphony Orchestra in Berlin and Munich; Schoenberg’s *Gurrelieder* in Montreal, Berlin, Brussels, Amsterdam, and Helsinki; and Mahler’s Symphony No. 8 at the Bergen Festival, Carnegie Hall, and in Paris, Vienna, and Budapest.
Hans-Peter König  
BASS (DÜSSELDORF, GERMANY)

This season: Gunther in Götterdämmerung at the Met, Osmin in Die Entführung aus dem Serail in Duisburg, Hunding in Düsseldorf, and Hagen in Munich.

MET APPEARANCES: Fafner, Hunding, Sarastro in Die Zauberflöte (debut, 2010), and Daland in Der Fliegende Holländer.

Career highlights: A member of Düsseldorf’s Deutsche Oper am Rhein, he was awarded the title of Kammersänger there for his outstanding contributions to music. His wide-ranging repertoire encompasses leading bass roles of Wagner, Verdi, Mozart, Tchaikovsky, and Strauss, among others, which he has sung with many of the world’s leading opera companies. He has appeared as a guest artist at opera houses and festivals including Covent Garden, the Bayreuth Festival, the Baden-Baden Festival, La Scala, Deutsche Oper Berlin, Barcelona’s Liceu, Florence’s Maggio Musicale, and Munich’s Bavarian State Opera, as well as in Dresden, Tokyo, Hamburg, and São Paulo.

Iain Paterson  
BASS-BARITONE (GLASGOW, SCOTLAND)

This season: Gunther in Götterdämmerung at the Met and Munich’s Bavarian State Opera, Figaro in Le Nozze di Figaro with English National Opera, and Fasolt in Das Rheingold with the Detsuche Staatsoper Berlin. He also appears in concert with the Cleveland Orchestra and Royal Liverpool Philharmonic.

MET APPEARANCES: Gunther (debut, 2009).

Career highlights: Jochanann in Salome and Fasolt for the Salzburg Easter Festival, Gunther with the Paris Opera, Amfortas in Parsifal, Méphistophélès in Faust and Mozart’s Figaro with English National Opera, the title role of Don Giovanni with English National Opera and Chicago Opera Theater, and Mr. Redburn in Billy Budd at the Glyndebourne Festival. He has also appeared in concert with the Los Angeles Philharmonic, Melbourne Symphony Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, BBC Philharmonic Orchestra, Hallé Orchestra, and Bournemouth Symphony Orchestra.

ADDITIONAL EX MACHINA PRODUCTION STAFF
Costume assistant Valérie Deschênes; Costume prototypes Atelier de couture Sonya B.; Properties production Atelier Sylvain Racine, Christian Hamel, Décors 3D, Général Flight, Productions Yves Nicol; Lighting assistants Valy Tremblay, Julien Blais-Savoie; Set designer assistants Anna Tusell Sanchez, Santiago Martos Gonzalez

WORKSHOP PERFORMERS: Geneviève Bérubé, Jacinthe Pauzé Boisvert, Daniel Desparois, François Isabelle, Éric Robidoux, Martin Vaillancourt

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Yamaha is the official piano of the Metropolitan Opera.