Richard Wagner

Der Ring des Nibelungen

CONDUCTOR
Fabio Luisi

PRODUCTION
Robert Lepage

ASSOCIATE DIRECTOR
Neilson Vignola

SET DESIGNER
Carl Fillion

COSTUME DESIGNER
François St-Aubin

LIGHTING DESIGNER
Etienne Boucher

VIDEO IMAGE ARTIST
Boris Firquet

Last time this season

Das Rheingold
Libretto by the composer

Saturday, May 5, 2012, 8:30–11:05 pm

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

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

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

The 164th Metropolitan Opera performance of

Richard Wagner’s

Das Rheingold

CONDUCTOR
Fabio Luisi

IN ORDER OF VOCAL APPEARANCE

Woglinde
Erin Morley*

Wellgunde
Jennifer Johnson Cano*

Flosshilde
Tamara Mumford*

Alberich
Richard Paul Fink

Fricka
Stephanie Blythe*

Wotan
Bryn Terfel

Freia
Wendy Bryn Harmer*

Fasolt
Franz-Josef Selig

Fafner
Hans-Peter König

Froh
Adam Diegel

Donner
Dwayne Croft*

Loge
Adam Klein

Mime
Robert Brubaker

Erda
Patricia Bardon

Saturday, May 5, 2012, 8:30–11:05 pm
Musical Preparation  John Keenan, Robert Morrison, Howard Watkins, Carol Isaac, and John Fisher
Assistant Stage Directors  David Kneuss, J. Knighten Smit, and Paula Williams
German Coach  Irene Spiegelman
Prompter  Carol Isaac
Scenery, properties, and electrical props constructed and painted by Scène Éthique (Varennes, Québec) and Metropolitan Opera Shops
Costumes executed by Atelier de couture Sonya B. (Montréal, Québec) and Metropolitan Opera Costume Department
Wigs executed by Metropolitan Opera Wig Department

EX MACHINA PRODUCTION STAFF
Artistic Consultant  Rebecca Blankenship
Interactive Content Designers  Réalisations.net
Production Manager  Bernard Gilbert, Assistant Viviane Paradis
Technical Director  Michel Gosselin, Assistant Eric Gautron
Automation Designer  Tobie Horswill
Video Project Manager  Catherine Guay
Special Effects Integrator  Philippe Jean
Initial Interactive Video Designer  Holger Förterer
Properties Project Manager  Stéphane Longpré
Rig & Safety Adviser  Guy St-Amour
Costume Project Manager  Charline Boulerice, Assistant Jessica Poirier-Chang
Rehearsal Stage Manager  Félix Dagenais
Production Coordinators  Vanessa Landry-Claverie, Nadia Bellefeuille
Producer  Michel Bernatchez

This production uses flash effects.

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

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.

* Graduate of the Lindemann Young Artist Development Program
Synopsis

In mythical times. In the depths of the Rhine, the Rhinemaidens Woglinde, Floshilde, and Wellgunde laugh and play as they swim. Their singing attracts the dwarf Alberich, who clumsily tries to catch them, to their amusement. Suddenly a beam of sunlight falls into the water, creating a golden glow. The Rhinemaidens joyfully swim around it while Alberich, dazzled by the sight, asks them what it is. The girls tell him about the Rhinegold, a treasure of immeasurable value, and explain that whoever wins it will gain power over the world, but to do so he must renounce love. Frustrated by his unsuccessful attempts to catch one of the girls, the ugly dwarf curses love and steals the gold.

High on a mountain, Fricka, the goddess of marriage, wakes her husband, Wotan, lord of the gods. Delighted, he looks at their newly built castle visible in the distance, but Fricka reproaches him: Wotan has promised her sister Freia, goddess of youth, to the giants Fasolt and Fafner in return for building the fortress. Suddenly Freia runs in, pursued by the giants, who demand payment. Wotan manages to hold them back with the help of the gods Donner and Froh, Freia’s brothers, who rush in to help. Finally Loge, the demigod of fire, appears. He cleverly suggests an alternative payment: the ring that Alberich has forged from the Rhinegold and all the other treasures he has accumulated. The giants agree, dragging Freia off as hostage. With the youth goddess gone, the gods suddenly begin to age. Wotan and Loge hurry down through the earth to find Alberich.

In Nibelheim, the underground home of the Nibelungs, Alberich forces his timid brother Mime to give him the Tarnhelm, a magic helmet Mime has made that transforms its wearer into any shape and that can carry him anywhere in a second. Alberich tries it on, turns invisible and torments Mime before going off to terrorize the other dwarfs he has enslaved to work for him. Wotan and Loge arrive, and Mime tells them about Alberich’s cruel dictatorship. Reappearing, Alberich mocks the gods and threatens to conquer the world and enslave them. Loge asks for a demonstration of the Tarnhelm and Alberich obliges, turning himself first into a serpent, then into a toad, which the gods capture easily. Loge snatches the Tarnhelm, and as Alberich is transformed back into his real self the gods bind him and drag him off.

Back on the mountain, Alberich is forced to summon the Nibelungs to heap up the gold for Freia’s ransom. Loge keeps the Tarnhelm—and Wotan wants the ring. Alberich says he would rather die than give it up, but Wotan wrests it from his finger, suddenly overcome with lust for its power. Alberich is shattered. Freed and powerless, he curses the ring: ceaseless worry and death shall be the destiny of all who possess it. After the dwarf has left, Fricka, Donner, and Froh
welcome back Wotan and Loge, who show them the pile of gold. The giants return with Freia. Fasolt, who loves the girl, agrees to accept the gold only if it completely hides her from his view. Froh and Loge pile up the treasure and even give up the Tarnhelm, but Fasolt can still see Freia’s eye through a crack. Fafner demands the ring to close it. When Wotan refuses, the giants start to carry Freia off. They are stopped by the sudden appearance of Erda, goddess of the earth, who warns Wotan that possession of the ring will bring about the end of the gods. Wotan tries to learn more and questions her, but she vanishes. He decides to follow her advice and throws the ring on the hoard. Alberich’s curse immediately claims its first victim as Fafner kills his brother in a dispute over the treasure. The gods are horrified. Donner clears the air with thunder and lightning and a rainbow appears, forming a bridge to the castle that Wotan names Valhalla. As the voices of the Rhinemaidens echo from the valley below, lamenting the loss of the Rhinegold, the gods walk toward their new home. Only Loge stays behind, mocking their pride.
**Premiere: Bayreuth Festival House, 1876**
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.

**The Creator**
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 Setting**
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.

**Das Rheingold: The Music**
The score of *Das Rheingold* may be the least familiar of the four *Ring* operas—there are no set pieces appropriate for concert performance, such as the Ride of the Valkyries from *Die Walküre* or Siegfried’s Rhine Journey from *Götterdämmerung*. Yet it contains some of the most striking music in Wagner’s vast output. The uniqueness of this score is apparent from the opening bars—an
exploration of an E-flat major chord that evolves for almost four minutes before finally bursting into melody. Dramatically, this is a concise musical depiction of creation, from undifferentiated primordial matter to evolution and diversification and finally, with the appearance of the Rhinemaidens, speech. A number of deft touches keep recognizably human elements at the center of the Ring’s philosophy, among them the bright and delightful music for the Rhinemaidens, which describes the primal innocence of nature, and the doltish giant Fasolt’s lyrical music as he longs for the love of the beautiful goddess Freia. Among the highly unusual effects in the score are the cacophonously rhythmic anvils in the dramatic “descent into Nibelheim” interlude that separates Scenes 2 and 3, and the six harps depicting the churning waves of the Rhine in the monumental finale.

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.
In all of Western culture there is nothing quite like Richard Wagner’s *Der Ring des Nibelungen* (“The Ring of the Nibelung”). Based on Wagner’s own retelling of stories from ancient German and Icelandic mythology, it consists of four separate but intimately related operas—some of them among the longest ever written—usually performed over the space of a week.

*Das Rheingold* is the first chapter in this epic tale, and it is—quite unfairly—sometimes not given the respect accorded other parts of the *Ring*. For one thing, it is by far the shortest. At two and a half hours it is one of Wagner’s shortest operas, about the same length as *Der Fliegende Holländer*. The composer himself inadvertently contributed to this slighting of *Rheingold* by calling it a “preliminary evening” to the rest of the *Ring*.

After finishing *Lohengrin* in 1848, Wagner wrote the libretto—or, as he liked to say, poem—to a new opera, *Siegfried’s Death* (known today as *Götterdämmerung*). Realizing that he needed to explain how the events of that opera had come to be, he added *Young Siegfried* (the opera we now know as *Siegfried*) in 1851. The following year, feeling further explanation was needed, he finished the libretto of *Die Walküre*.

“In order to give everything completely, these three dramas must be preceded by a grand introductory play: *The Rape of the Rheingold,*” Wagner wrote to Franz Liszt. “The object is the complete representation of everything in regard to this rape: the origin of the Nibelung treasure, the possession of this treasure by Wotan, and the curse of Alberich…. [By writing this separate drama] I gain sufficient space to intensify the wealth of relationship, while in the previous mode of treatment I was compelled to cut down and enfeeble this.”

While Wagner was creating the libretto to his stupendous new work, he was also writing books and pamphlets—on theatrical reform, on opera and drama, and the artwork of the future. As his ideas on the nature of opera changed, so did the nature of his libretti. *Götterdämmerung* has marvelous monologues, a thrilling love duet, a sensational vengeance trio—all of which can be excerpted and performed on their own (as can some of the orchestral passages). By the time Wagner had arrived at *Das Rheingold* in 1852, he had come to the conclusion that the drama should not be interrupted by musical set pieces but ought to unfold seamlessly.

The vocal writing therefore had to be different from the way singers had been treated in operas before. At the same time, the orchestra would become as much an integral part of conveying the drama as the soloists onstage. “The music shall sound in such a fashion that people shall hear what they cannot see,” Wagner wrote to Liszt. In fact, sketches show that as Wagner was in the preliminary stages of composition he was not only thinking of the words, but of the stage directions as well, writing music that reflected the movement of the scene.
In order to realize his new conception of music drama, Wagner developed the system of leitmotifs—short segments of melody, rhythm, or harmony that are associated with a character, a dramatic event, an object, or an emotion. Beginning with *Rheingold*, Wagner's music springs almost entirely from these building blocks, which he molds or combines to reflect shifts in the drama on stage. But his leitmotifs are much more than mere musical “sign posts.” They can let the audience know what a character is thinking or why an event is taking place. Musical motifs relating to specific characters or situations were nothing new in opera at the time, but the degree to which Wagner employed this idea had no precedent. “I am spinning my cocoon like a silkworm,” he wrote to Liszt as he was working on *Rheingold*, “but I spin it out of myself.” (Though the libretti to the *Ring* operas were written in reverse order, the music was composed from the beginning of the cycle to the end.)

One of the most difficult tasks Wagner faced was how to begin *Das Rheingold*. What kind of music could possibly launch not just this opera, but the entire *Ring* cycle? He later related the events that inspired the creation of the prelude (as always with Wagner, his reminiscences are to be taken with a grain of salt). He had gone for a long walk, then returned to take a nap. Falling into a state of half-sleep, he suddenly felt as if he were sinking into a flood of water: “The rush and roar soon took musical shape within my brain as the chord of E-flat major, surging incessantly in broken chords: these declared themselves as melodic figurations of increasing motion, yet the pure triad of E-flat major never changed…. I awoke from my half-sleep in terror, feeling as though the waves were now rushing high above my head. I at once recognized that the orchestral prelude to the *Rheingold*, which for a long time I must have carried about within me, yet had never been able to fix definitely, had at last come into being in me: and I quickly understood the very essence of my own nature: the stream of life was not to flow to me from without, but from within.”

There is nothing in all of opera like this miraculous beginning: a low E flat softly played by the doubles basses, then, four measures later, a B flat added by the bassoons. Another 12 measure later a single French horn (“very sweetly” says the score) intones the notes of the E-flat major triad up the scale for over two octaves, followed by a second horn, then another, until all eight horns are playing waves of arpeggios, all on the three notes of the E-flat major triad. Then the cellos and eventually the entire orchestra join in. It’s a musical depiction of the creation of life, growing from a single cell. At the climax, the Rhinemaidens suddenly break into song—representing joyous, unspoiled nature itself.

In addition to writing music unlike anything heard before, with the *Ring* Wagner was making demands on the physical stage that went beyond what seemed even possible at the time: the opening scene of the Rhinemaidens swimming around as if in mid-air; the shift from the depths of the Rhine to the
airy mountaintops of the gods, with Valhalla seen in the distance; the descent to Nibelheim and the journey back; Donner, the god of thunder, summoning the swirling mists, then dissipating them on cue with his hammer, conjuring up a rainbow bridge over which the gods would walk to their new home…

Wagner eventually overcame all the musical, scenic, and dramatic challenges he had created. The fact that he not only managed to do so, but that the whole of the Ring cycle seems to flow effortlessly from Das Rheingold, raises its stature from a mere prologue to a theatrical masterpiece all on its own.

Wagner did not wish for any part of the Ring to be staged until the cycle could be presented as a whole. He realized this would require a “great festival, to be arranged perhaps especially for the purpose of this performance,” as he had already mentioned to Liszt before a note of the music had been written. But against Wagner’s wishes, Das Rheingold had its premiere in Munich on September 22, 1869, on the express orders of the composer’s ardent admirer and patron, King Ludwig II. Another seven years would pass before Wagner was able to present the Ring in its entirety, in the theater at Bayreuth that was built specifically for it (and that still serves as the home of the annual Wagner festival).

Das Rheingold was first heard at the Met on January 4, 1889. The program carried a note stating that, “For this opera the scenery has been ordered from Germany and the costumes and armor are from the designs of Prof. Doepier, who made the original drawings for Richard Wagner.” The one-act opera was presented with an intermission between the second and third scenes. “This is the practice of the Imperial Opera House in Vienna, and though open to objection on artistic grounds will doubtless prove a welcome relief,” noted one New York newspaper the day before the premiere. In fact, Wagner himself had raised no objections to a break when Rheingold was given in Berlin in 1881. The Met presented the work both with and without intermission well into the 20th century. In Robert Lepage’s production, the drama unfolds in one uninterrupted act, as the composer conceived it. —Paul Thomason
The Metropolitan Opera
2012–13 Season

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DER RING DES NIBELUNGEN
Das Rheingold
Die Walküre
Siegfried
Götterdämmerung

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Jonas Kaufmann as Parsifal, photographed by Micaela Rossato
The Cast

Fabio Luisi

CONDUCTOR (GENOA, ITALY)

This Season: New productions of Don Giovanni, Siegfried, Götterdämmerung, and Manon, complete Ring cycles, and a revival of La Traviata at the Met, concerts with the MET Orchestra at Carnegie Hall, Manon for his debut at La Scala, and concert engagements with the Cleveland Orchestra, Filarmonica della Scala, Vienna Symphony, and Oslo Philharmonic.

MET Appearances: Le Nozze di Figaro, Elektra, Hansel and Gretel, Tosca, Lulu, Simon Boccanegra, Die Ägyptische Helena, Turandot, Ariadne auf Naxos, Rigoletto, Das Rheingold, and Don Carlo (debut, 2005).

Career Highlights: He is principal conductor of the Met and a frequent guest of the Vienna State Opera, Munich's Bavarian State Opera, and Berlin's Deutsche Oper and Staatsoper. He made his Salzburg Festival debut in 2003 leading Strauss’s Die Liebe der Danae (returning the following season for Die Ägyptische Helena) and his American debut with the Lyric Opera of Chicago leading Rigoletto. He also appears regularly with the Orchestre de Paris, Bavarian Radio Symphony, Munich Philharmonic, and Rome’s Santa Cecilia Orchestra. He was music director of the Dresden Staatskapelle and Semperoper from 2007 to 2010 and is chief conductor of the Vienna Symphony and music director of Japan’s Pacific Music Festival.

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 KÂ (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.
Francois St-Aubin  
Costume Designer (Montreal, Canada)

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

Boris Firquet  
Video Image Artist (Quebec City, Canada)

This Season  Das Rheingold and Die Walküre at the Met.  
Met Production  La Damnation de Faust (debut, 2008).  
Career Highlights  He has been making experimental videos since 1988 and since 1996 has been interested in live stage video. He creates almost all of his own custom software and his video works have been presented at numerous venues, including Quebec City’s Mois Multi Festival, the Victoriaville Festival of Contemporary Music, Toronto’s Images Festival, Montreal’s FCMM, Tokyo Video Festival, Berlin’s Transmediale, Marseille’s Vidéochroniques, and the Liège International Video Festival. In opera he has collaborated with Robert Lepage on The Rake’s Progress for La Monnaie in Brussels, with subsequent performances in Lyon, San Francisco, London, and Madrid.
Patricia Bardon  
MEZZO-SOPRANO (DUBLIN, IRELAND)

THIS SEASON  Erda in Das Rheingold and Siegfried at the Met, Calbo in Rossini’s Maometto II for Santa Fe Opera, Marina in Vicente Martin y Soler’s Il Burbero di Buon Cuore in Barcelona, and Irene in Handel’s Theodora at Paris’s Théâtre des Champs-Élysées, Brussels’s La Monnaie, and Vienna’s Theater an der Wien.

MET APPEARANCES  Cornelia in Giulio Cesare (debut, 2007).

CAREER HIGHLIGHTS  Saariaho’s Adriana Mater and the title role of Orlando for the Paris Opera; the Nurse in Ariane et Barbe-Bleue and Giulio Cesare in Barcelona; Andronico in Tamerlano in Madrid, Los Angeles, and with the Washington National Opera; Maria in Mosè in Egitto, Edwige in Guillaume Tell and Baba the Turk in The Rake’s Progress (Olivier Award nomination) for Covent Garden; and Azucena in Il Trovatore and Carmen for Welsh National Opera. She has also sung Rosmira in Partenope for the Lyric Opera of Chicago, English National Opera, and Theater an der Wien; the title role of Rinaldo in Cologne; Penelope in Il Ritorno d’Ulisse in Patria in Florence, Amsterdam, and with the Berlin State Opera; Angelina in La Cenerentola in Brussels and Lausanne; and Arsace in Semiramide and Tancredi in Venice.

Stephanie Blythe  
MEZZO-SOPRANO (MONGAUP VALLEY, NEW YORK)

THIS SEASON  Eduige in Rodelinda, Amneris in Aida, and Fricka in Das Rheingold and Die Walküre at the Met, Azucena in concert performances of Il Trovatore for her debut with the Deutsche Oper Berlin, and concert appearances with the New York Philharmonic and Philharmonia Baroque Orchestra.

MET APPEARANCES  More than 150 performances of 25 roles, including Orfeo in Orfeo ed Euridice, Ježibaba in Rusalka, Ulrica in Un Ballo in Maschera, Cornelia in Giulio Cesare, Jocasta in Oedipus Rex, Mistress Quickly in Falstaff, Baba the Turk in The Rake’s Progress, and the Alto Solo in Parsifal (debut, 1995).

CAREER HIGHLIGHTS  Azucena for her debut at the San Francisco Opera, Baba the Turk at Covent Garden, Orlofsky in Die Fledermaus at the Arizona Opera, Dalila in Samson et Dalila at the Pittsburgh Opera, Isabella in L’Italiana in Algeri and Carmen in Seattle, Azucena and Mistress Quickly at Covent Garden, Isabella in Philadelphia and Santa Fe, and Cornelia and Mistress Quickly at the Paris Opera. She is a graduate of the Met’s Lindemann Young Artist Development Program.
Wendy Bryn Harmer
SOPRANO (ROSEVILLE, CALIFORNIA)

THIS SEASON Freia in Das Rheingold, Ortlinde in Die Walküre, Gutrune in Götterdämmerung, and Emma in Khovanshchina at the Met and a concert with the Boston Conservatory.

MET APPEARANCES The First Lady in The Magic Flute, Chloë in The Queen of Spades, the Third Norn in Götterdämmerung, First Bridesmaid in Le Nozze di Figaro (debut, 2005), a Flower Maiden in Parsifal, Barena in Jenůfa, a Servant in Die Ägyptische Helena, and Dunyasha in War and Peace.

CAREER HIGHLIGHTS Recent performances include Glauce in Cherubini’s Medea for her debut at the Glimmerglass Opera, Wanda in Offenbach’s La Grande-Duchesse de Gérolstein and Vitellia in La Clemenza di Tito with Opera Boston, Adalgisa in Norma at the Palm Beach Opera, Mimi in La Bohème at the Utah Opera Festival, and Gerhilde in Die Walküre for her debut with the San Francisco Opera. She is a graduate of the Met’s Lindemann Young Artist Development Program.

Robert Brubaker
TENOR (MANNHEIM, PENNSYLVANIA)

THIS SEASON The Witch in Hansel and Gretel and Mime in Das Rheingold and Siegfried at the Met.


CAREER HIGHLIGHTS Recent performances include the Captain in Wozzeck with the Santa Fe Opera, Don Ygnacio in Eötvös’s Love and Other Demons in Strasbourg, the Emperor in Die Frau ohne Schatten with the Deutsche Oper Berlin, Laca in Jenůfa with English National Opera, and Boris in Kaťa Kabanová at Vienna’s Theater an der Wien. He has also sung the title role of Zemlinsky’s Der König Kandaules at the Salzburg Festival, Count Pierre Bezukhov in War and Peace with the Paris Opera, Bacchus in Ariadne auf Naxos at Covent Garden, and Aegisth in Elektra and Herod in Salome at La Scala.
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.


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.

Adam Klein
TENOR (SETAUKET, NEW YORK)

THIS SEASON  Loge in Das Rheingold at the Met.


CAREER HIGHLIGHTS  Recent performances include Tristan in Tristan und Isolde with the Seattle Opera, the title role of Faust with Opera Memphis, Loge with Indianapolis Opera, and Herod in Salome with Toledo Opera. He has also sung Don José in Carmen in Toledo and Atlanta, Erik in Der Fliegende Holländer in Atlanta and at Charleston's Spoleto Festival (where he has also sung Bacchus in Ariadne auf Naxos and Sly in the American premiere of Pascal Dusapin's Faustus, The Last Night), and Canio in Pagliacci, Sam in Floyd's Susannah, the Duke in Rigoletto, and the title role of Werther with Colorado's Central City Opera.
**Hans-Peter König**  
**BASS (DÜSSELDORF, GERMANY)**

**THIS SEASON**  Fafner in *Das Rheingold* and Siegfried, Hunding in *Die Walküre*, and Hagen 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.

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**Franz-Josef Selig**  
**BASS (MAYEN, GERMANY)**

**THIS SEASON**  Fasolt in *Das Rheingold* at the Met, Arkel in *Pelléas et Mélisande* in Madrid and at Paris’s Bastille Opera, and Daland in *Der Fliegende Holländer* for his debut at the Bayreuth Festival.

**MET APPEARANCES**  Sarastro in *Die Zauberflöte* (debut, 1998).

**CAREER HIGHLIGHTS**  Recent performances include Sarastro at Covent Garden, Gurnemanz in *Parsifal* with the Vienna State Opera, Rocco in *Fidelio* and Sarastro with Munich’s Bavarian State Opera, and the Commendatore in *Don Giovanni* at the Salzburg Festival. He has also sung Bartolo in *Le Nozze di Figaro* at the Salzburg Festival, Osmin in *Die Entführung aus dem Serail* in Barcelona, and King Marke in *Tristan und Isolde* in Vienna. He appears regularly at Covent Garden, La Scala, the Lyric Opera of Chicago, Munich’s Bavarian State Opera, Brussels’s La Monnaie, Deutsche Oper Berlin, Paris’s Châtelet, and the Salzburg Easter Festival.
Bryn Terfel
BASS-BARITONE (Pwllheli, Wales)

This season Wotan in Das Rheingold and Die Walküre and the Wanderer in Siegfried at the Met and Leporello in Don Giovanni at La Scala.

Met Appearances Scarpia in Tosca, Figaro in Le Nozze di Figaro (debut, 1994), Leporello and Don Giovanni in Don Giovanni, Wolfram in Tannhäuser, the Four Villains in Les Contes d’Hoffmann, the title role of Falstaff, and Jochanaan in Salome.

Career Highlights Hans Sachs in Die Meistersinger von Nürnberg with Welsh National Opera, Scarpia and Wotan at Covent Garden, the title role of Der Fliegende Holländer at Covent Garden and with Welsh National Opera, Don Giovanni and Falstaff in Vienna, and the title role of Sondheim’s Sweeney Todd at London’s Royal Festival Hall. He has also sung Méphistophélès in Faust and the title role of Gianni Schicchi at Covent Garden; the Four Villains at Paris’s Bastille Opera; Sweeney Todd at the Lyric Opera of Chicago; Nick Shadow in The Rake’s Progress with the San Francisco Opera; Figaro at La Scala; Falstaff in Houston, Los Angeles, London, and at the Salzburg Festival; and Jochanaan at the Salzburg Festival and in London, Vienna, and Munich.

Additional Ex Machina Production Staff Costume and Properties Production Richard Provost, Valérie Deschênes; Wig and make up research Florence Cornet; Properties Production Atelier Sylvain Racine, Paul Duval, Boscus, Théâtre de la Dame de Coeur, Créations Fillion, Tridim; Lighting Assistants Valy Tremblay, David Lavallée; Set Designer Assistants Anna Tusell Sanchez, Santiago Martos Gonzalez

Workshop Performers Anne Barry, Geneviève Bérubé, Guillaume Chouinard, Michael Duffy, Andrea Legg, Guy Lessard, Jacinthe Pauzé Boisvert, Jenny Ritchie, Francis Roberge, Éric Robidoux, Martin Vaillancourt

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Milka Ternina as Brünnhilde in Der Walküre, 1899
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Deborah Voigt as Brünnhilde in Die Walküre, 2011
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