

Jules Massenet

Werther

CONDUCTOR
Alain Altinoglu

PRODUCTION
Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Peter Mumford

VIDEO DESIGNER
Wendall K. Harrington

CHOREOGRAPHER
Sara Erde

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in four acts

Libretto by Édouard Blau, Paul Milliet, and
Georges Hartmann, based on the novel
Die Leiden des jungen Werther by
Johann Wolfgang von Goethe

Saturday, March 15, 2014, 1:00–3:40 pm

New Production

Last time this season

The production of *Werther* was made
possible by a generous gift from
Elizabeth M. and Jean-Marie R. Eveillard

Major funding was received from **Rolex**

Additional funding was received from The Fan Fox and
Leslie R. Samuels Foundation, Inc.; the Gamma Fisher
Foundation, Marshalltown, Iowa; and The Gilbert S.
Kahn & John J. Noffo Kahn Foundation

The Metropolitan Opera

2013–14 Season

The 81th Metropolitan Opera performance of

Jules Massenet's

Werther

This performance is being broadcast live over The Toll Brothers–Metropolitan Opera International Radio Network, sponsored by Toll Brothers, America's luxury homebuilder®, with generous long-term support from The Annenberg Foundation, The Neubauer Family Foundation, the Vincent A. Stabile Endowment for Broadcast Media, and contributions from listeners worldwide.

This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74.

Conductor
Alain Altinoglu

IN ORDER OF APPEARANCE

Charlotte
Sophie Koch

Johann
Philip Cokorinos

Sophie
Lisette Oropesa*

Schmidt
Tony Stevenson*

The Bailiff
Jonathan Summers

Werther
Jonas Kaufmann

CHILDREN
Hans
Richard Hausman
Gretel
Helena Abbott
Karl
Seth Ewing-Crystal
Clara
Kiki Porter
Fritz
Daniel Katzman
Max
Thomas White

Brühlmann
Christopher Job

Käthchen
Maya Lahyani

Albert
David Bižić

Saturday, March 15, 2014, 1:00–3:40 pm

This afternoon's performance is being transmitted live in high definition to movie theaters worldwide.

The Met: Live in HD series is made possible by a generous grant from its founding sponsor, **The Neubauer Family Foundation**.

Bloomberg is the global corporate sponsor of *The Met: Live in HD*.

KEN HOWARD/METROPOLITAN OPERA



Sophie Koch as Charlotte and Jonas Kaufmann in the title role of Massenet's *Werther*

Musical Preparation **Dennis Giauque, Jane Klaviter, Denise Massé, J. David Jackson, and Carrie-Ann Matheson**
Assistant Stage Directors **Jonathon Loy, J. Knighten Smit, and Paula Williams**

Assistant to the Costume Designer **Irene Bohan**

Met Titles **Sonya Friedman**

Children's Chorus Director **Anthony Piccolo**

Scenery, properties, and electrical props constructed and painted in **Metropolitan Opera Shops**

Costumes constructed by **Metropolitan Opera Costume**

Department; Seams Unlimited, Racine, Wisconsin;

Das Gewand GmbH, Düsseldorf, Germany;

Saint Laurie Merchant Tailors, New York;

Scafati Theatrical Tailor, New York

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

Projection Programmer **Paul Vershbow**

Projection Photography **Ruppert Bohle**

Projection Design Associates **Bo Eriksson and Sage Carter**

Projection Research **Anya Klepikov and Mary Recine**

Animation **Maureen Selwood with Manuel Barenboim**

Stock photography **Samuel Orr**

This production uses gunshot effects.

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.

* Graduate of the Lindemann Young Artist Development Program

Yamaha. Celebrating 25 Years as the Official Piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

Visit metopera.org

Met Titles

To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions please ask an usher at intermission.



2013-14

NEW PRODUCTIONS

Eugene Onegin
Falstaff
Die Fledermaus
Prince Igor
Two Boys MET PREMIERE
Werther

REPERTORY

Andrea Chénier
Arabella
La Bohème
La Cenerentola
Cosi fan tutte
L'Elisir d'Amore
The Enchanted Island
Die Frau ohne Schatten
Madama Butterfly
The Magic Flute
A Midsummer Night's Dream
Norma
The Nose
I Puritani
Rigoletto
Der Rosenkavalier
Rusalka
La Sonnambula
Tosca
Wozzeck

The Met
ropolitan
Opera

metopera.org
212.362.6000

Mariusz Kwiecien as Onegin
and Anna Netrebko as Tatiana

LEE BROOMFIELD / METROPOLITAN OPERA

Synopsis

Prelude

A mother dies. The family mourns. The seasons pass.

Act I *The Home of the Bailiff*

Wetzlar, Germany, early July. The newly widowed Bailiff is, oddly, rehearsing a Christmas carol with his young children on a warm summer evening. Since the death of his wife, his eldest daughter, Charlotte, has been looking after the family. Two of his drinking friends stop by and discuss the young poet Werther, who is to escort Charlotte to a ball that evening. They also ask about Charlotte's absent fiancé, Albert. After they have gone into the house, Werther appears and reflects on the beauty of nature. Charlotte returns, dressed for the ball, and Werther watches as she gives the children a treat and then leaves them in the care of Sophie, her 15-year-old sister. Deeply touched by the idyllic scene, Werther departs with Charlotte. The Bailiff sets off to join his friends at the inn and Sophie remains alone as night falls. She is surprised by the arrival of Albert, who has returned after a long absence. They talk happily of his impending marriage to Charlotte and go off into the house.

Charlotte and Werther dance at the ball, entranced by each other.

In the moonlight, they return from the ball. Werther praises Charlotte's beauty and devotion to her family; she remembers her mother. Werther passionately declares his love for her and they are about to kiss when the Bailiff calls out from the house that Albert is back. The spell is broken. Charlotte admits that he is the man she promised her dying mother to marry. Werther is devastated.

Pause

Act II *The Linden Trees*

It is late September and the 50th anniversary of the Pastor's marriage is being celebrated in the village. Charlotte and Albert have been married for three months. Werther has maintained a friendship with them but is tormented by the idea that Charlotte belongs to another man. Albert tells him that he understands why Werther is so depressed: he knows all too well what it would mean to lose her. Werther assures him that he only feels friendship for them both. Sophie enters and happily invites Werther for a dance but he evades her. When Charlotte appears he cannot prevent himself from speaking of his love and recalls their first meeting. Charlotte reminds him of her duties as a wife. For both of their sakes, she says, he must leave town and not return until Christmas. Alone, Werther gives in to his despair, musing on the idea of suicide. Sophie

returns to invite him to the festivities but he brusquely replies that he is departing forever and rushes off, leaving her in tears. When Sophie passes on the news, Albert realizes that Werther is still in love with Charlotte. The celebration for the wedding anniversary begins.

Intermission (AT APPROXIMATELY 2:20 PM)

Act III Albert's House

Christmas Eve. Charlotte obsessively re-reads Werther's letters, admitting to herself that she still loves him as much as he loves her. Sophie arrives and tries to cheer her up, but Charlotte gives in to her despair. Suddenly Werther appears, utterly desolate. Together they evoke tender memories of playing the piano and reading poetry together. Werther tells her that he's still in love with her and that she must admit that she loves him. He becomes increasingly wild and she becomes fearful, torn between giving in to him and escaping from him. He struggles with her, then kisses her. She panics and runs from the room, telling him they will never meet again. Left without hope, Werther declares she has delivered a sentence of death and leaves. Albert returns, knowing that Werther has come back. He questions Charlotte as a servant hands him a note from Werther: he is going on a long journey and asks to borrow Albert's pistols. Albert orders his wife to hand them over. As soon as Albert leaves the room, Charlotte rushes off to save Werther.

Interlude Christmas Eve

Charlotte runs through the snow to Werther's room. Werther contemplates suicide, writes a letter and abandons it. He uses one of Albert's pistols to shoot himself.

Act IV The Death of Werther

Charlotte finds Werther mortally wounded in his study. He asks her not to call for help, happy to finally be united with her. She admits that she has loved him since they first met. Werther dies in her arms as the children's Christmas carol is heard outside.

Jules Massenet

Werther

Premiere: Vienna Court Opera, 1892

One of opera's greatest depictions of impossible love, *Werther* is based on one of the most influential masterpieces of European literature. Goethe's novel, *The Sorrows of Young Werther*, was a sensation when it appeared in 1774. Composed as a series of letters and partly inspired by the author's own experiences, it tells the story of a melancholy poet whose love for a married woman and general disaffection with the world lead to his suicide. The archetype of the artistic, brilliant, and doomed young man rebelling against the political and social establishment has resonated through the ages in literature, theater, film, and music. Massenet's idea to set Goethe's story as an opera a century after the book appeared must have struck audiences as a curious choice. *Werther* was no longer incendiary or even controversial. Yet the composer saw its operatic potential, particularly in the psyche of the title hero and the unspoken emotional undercurrents of his character. It's a tour-de-force role, with unique musical and dramatic challenges that have made it a prized challenge for many great tenors for more than a century.

The Creators

Jules Massenet (1842–1912), a French composer wildly popular in his day, was noted for his operas, songs, and oratorios. His somewhat sentimental style lost popularity in the early 20th century, with only *Manon* (1884) maintaining a steady place in the repertory. Several of his other operas, including *Werther* and *Thaïs* (1894), have been performed more frequently in the last few decades. Three writers collaborated on the *Werther* libretto: Édouard Blau (1836–1906), a dramatist and librettist who also worked with Bizet and Offenbach; Paul Milliet (1855–1924), a dramatist active in Paris; and Georges Hartmann (1843–1900), a librettist and music publisher who sometimes used the pen name Henri Grémont. Johann Wolfgang von Goethe (1749–1832) is the preeminent figure of German literature and the author of *Faust*. He was also a well-regarded authority on philosophy, art, and especially music.

The Setting

The novel and opera are set in a small town near Frankfurt, Germany, in the late 18th century. The Met's new production moves the action to Massenet's time.

The Music

The conflict between expression and repression that forms the essence of the novel is depicted brilliantly in Massenet's score. The composer's gift for elegant melody is

immediately apparent, but it's the deployment and placement of these melodies that raise the opera to its impressive dramatic level. Werther's invocation of nature at the beginning of Act I sounds like a love aria: the character's transference of sensual longings onto the cosmos will prove unsustainable and ultimately fatal. Surprisingly, there's no actual love duet for Werther and Charlotte. Instead, her measured description of her mother's death in Act I prompts Werther's great declaration of love, the juxtaposition of these two solos revealing his burgeoning fascination with death. Charlotte's solo scene in Act III evolves from a chilling depiction of her wrestling the desire to re-read Werther's letters to the release of emotion in the aria "Va! Laisse couler mes larmes" (featuring an unusual and evocative saxophone solo). Werther's subsequent aria, the famous "Pourquoi me réveiller," encapsulates Charlotte's dilemma in even more direct musical terms: it's a recitation of his poetic translations that allows him to state covertly what he is forbidden to say plainly. The opera includes no chorus, concentrating all attention on the solo roles. The children's Christmas carol frames the action: at the beginning, as they are practicing the music in the summer, the song is out of alignment with the season and feels vaguely disturbing. It only becomes "correct" at the end, as Werther dies on Christmas Eve, fulfilling his destiny. Massenet's use of the orchestra is often light and spare, but with a wide palette of color. Much of the tone remains dark, with the emphasis on low instruments, especially woodwinds. The cascade of sound in the brief orchestral passages, most notably the opening bars of the prelude and the intermezzo between Acts III and IV, are gripping depictions of emotion.

Werther at the Met

Werther was first produced by the Met on tour, in Chicago in 1894, starring Jean de Reszke and Emma Eames. Another production, with Geraldine Farrar as Charlotte, premiered at the New Theatre in New York in 1909 and arrived at the Met the following year—as an opener for the ballet *Coppélia*, featuring the company debut of ballerina Anna Pavlova. *Werther* was not seen again until 1971, when Alain Lombard conducted a production by Paul-Emile Deiber that starred Enrico Di Giuseppe (replacing an ailing Franco Corelli) and Christa Ludwig. Corelli took the title role in the remaining 16 performances that season. Other notable performers to appear in that staging include Elena Obraztsova, Régine Crespin, Tatiana Troyanos, Frederica von Stade, Vesselina Kasarova, Plácido Domingo, Alfredo Kraus, Neil Shicoff, and Roberto Alagna. In 1999, Thomas Hampson sang the title part in an alternate version of the score (prepared by Massenet in 1902) that recasts the role for baritone, opposite Susan Graham as Charlotte. Richard Eyre's new production premiered on February 18, 2014, starring Jonas Kaufmann and Sophie Koch.

Program Note

Johann Wolfgang von Goethe was only 24 years old when his novel *Die Leiden des jungen Werther* ("The Sorrows of Young Werther") was published in 1774. Within a few months it had swept through Europe, creating a furor and making Goethe an international celebrity. Its young hero seemed to be everywhere. There were Werther scarves, Werther plates and teacups, Werther fireworks, Werther wallpaper, Werther parasols. Young men wore blue dress coats, yellow waistcoats, and jackboots to emulate him and carried crystal vials of their own tears to show they felt deeply.

The book is a series of letters from Werther to his friend Wilhelm detailing his overwhelming passion for a young woman named Charlotte, who is engaged to another man, and the deepening despair that eventually leads to his suicide. (A narrator appears only at the very end to tell the story of Werther's last days.) It has been called the first great tragic novel and is a marvelous example of the artistic movement known as Sturm und Drang ("Storm and Drive," or "Urge"). It was banned in some areas because authorities were afraid it condoned—or even glorified—suicide. (While there were a few copycat suicides, the stories of "waves" of suicides seem to be exaggerated.) Religious authorities were also not pleased with the book's unabashed pantheism.

Werther was written in six weeks between January and March 1774. One of the reasons the book rings so true is because it is more than slightly autobiographical. Shortly after Goethe arrived in Wetzlar in 1772 he met Charlotte Buff at a country dance and fell in love with her. She was already engaged to Johann Christian Kestner and was not pleased when Goethe once kissed her, immediately informing her fiancé, and treating Goethe coolly for several days. A few weeks later Goethe left Wetzlar. That same year their mutual friend Karl Wilhelm Jerusalem, in despair after falling in love with a married woman, committed suicide with pistols he borrowed from Charlotte's fiancé. Goethe poured it all into *Werther*, later admitting he shot his hero to save himself.

But what sets the book apart from being just a tawdry tale is the voice it gave a generation in rebelling against what it saw as the overly rational intellectualism of the Enlightenment. "I am so happy, dear friend, so completely sunk in the sensation of sheer being," Werther writes in one of the first letters. In him the younger generation found a champion who reveled in emotion, who believed in the supreme importance of an individual's feelings. Rather than the established aristocracy of birth, he valued a democratic aristocracy of spirit that could be found in anyone, regardless of social status. Not everyone was charmed. W.H. Auden derided Werther as "a complete egoist, a spoiled brat, incapable of love because he cares for nobody and nothing but himself and having his way at whatever cost to others." Still, there is something admirable about Werther's ability to be so attuned to the beauties of nature, to take enormous delight in

the simple things like watching children at play. And there's genuine tragedy in the loss of a life that often brings so much pleasure to people around him.

Jules Massenet (1842–1912) was not the first composer to turn Goethe's novel into an opera, but his is the only one to hold a place in the repertoire. In his autobiography, he spins a wonderful story about visiting Wetzlar on his way back from seeing *Parsifal* at Bayreuth. His companion (his publisher Georges Hartmann) slipped him "a book with a binding yellow with age. It was the French translation of Goethe's romance." The two men went into a beer hall where Massenet was disgusted by "the thick, foul air laden with the bitter odor of beer. But I could not stop reading those burning letters." After reading the scene "where keen anguish threw Werther and Charlotte into each other's arms after the thrilling reading of Ossian's verses," Massenet declares, "Such delirious, ecstatic passion brought tears to my eyes. What a moving scene, what a passionate picture that ought to make! It was *Werther*, my third act."

In fact, by the time Massenet saw *Parsifal* in 1886, he had already been at work on *Werther* for several years, albeit with interruptions for other projects like *Manon*. Four years earlier on a trip to La Scala to see Massenet's opera *Hérodiade*, the composer, Hartmann, and Paul Milliet decided on an opera based on Goethe's novella for which Milliet would write the libretto. (On the score's title page the libretto is credited to Milliet, Hartmann, and Édouard Blau.) Massenet finished the piece in 1887 and offered it to Léon Carvalho for the Opéra Comique. Carvalho promptly turned it down, saying it was too gloomy for Paris. In fact, it took another five years before *Werther* finally reached the stage—and then it was given in German. Following the huge success of *Manon* in Vienna, the management of the Court Opera asked Massenet for a new work and he suggested the still-unperformed *Werther*. At the premiere on February 16, 1892, Werther was the famous tenor Ernest Van Dyck (acclaimed for the title roles of Wagner's *Lohengrin* and *Parsifal*) and Charlotte was Marie Renard, Vienna's Manon. When *Werther* was finally presented in Paris two years later it was not very successful. Not until the revival at the Opéra Comique in 1903 did it get the acclaim it deserves. (In 1902 Massenet rewrote the title role for the famous baritone Mattia Battistini, a version given at the Met in 1999 with Thomas Hampson as Werther.)

There are several significant differences between the novel and the opera, all of which increase the opera's dramatic and emotional tension. The novel takes place over the course of 18 months, but the opera compresses this time to six months, from July to December, which allows the story to begin in the bright sunshine of summer and to end in the dark of winter. In the novel Werther knows that Charlotte is engaged before ever seeing her, while in the opera the two meet, Werther declares his love, and Charlotte is clearly attracted, all before he

learns she has a fiancé. (Werther's reaction to realizing she is already promised is the honorable "Remain true to that vow.") In the novel Charlotte's mother clearly hopes her daughter will marry Albert, but the deathbed vow to do so is a creation of the opera's librettists, as is Albert's obvious knowledge that Werther plans to kill himself with the borrowed pistols.

Charlotte's younger sister Sophie is a much bigger presence in the opera than in the novel. By making her 15 years old, rather than 11, the librettists elevate her to being a viable foil for both Werther (with whom she's in love in the opera) as well as her sister. Sophie's sparkling music deftly describes her personality, but she's no shallow Pollyanna. She sees very clearly what's going on and does all she can to help avoid the final tragedy.

In the 1890s George Bernard Shaw was a music critic in London and a fierce partisan of Wagner's music. But he admired the "frank naturalness" of Massenet's *Werther* with its "engaging force and charm of expression." He pointed out that though Massenet "is not exactly a creator in harmony or orchestration, yet in both he has a lively individual style. At all events, he has succeeded in keeping up the interest of a libretto consisting of four acts of a lovelorn tenor who has only two active moments, one when he tries to ravish a kiss from the fair [Charlotte], and the other when he shoots himself behind the scenes."

Massenet accomplishes this by writing a score that is never less than interesting, and is often riveting. Though there are excerptable arias, the drama flows so smoothly, and the orchestral fabric is so seamless, that some early critics labeled it Wagnerian. Massenet unites the opera in several ways. It begins and ends with the children singing their Christmas carol. As the drama progresses he occasionally repeats—but always slightly changes—music heard earlier. For instance, the gossamer music (known as "Clair de lune") that accompanies the return of Werther and Charlotte to her home in Act I when Werther first declares his love, returns in Act III when he reminds her of that magical moment. And, most devastatingly, it reappears in the final scene when Charlotte finally admits her love to the dying Werther.

Given the sometimes overwhelming emotions inherent in the drama, it would have been easy for Massenet to descend into bathos. But he never pushes things too far, so the emotions, no matter how intense, always ring true. Yes, *Werther* is known for his melancholy and, ultimately, his despair, but Massenet also gives him amply opportunity to show his delight in nature and with simple ordinary life. Charlotte, too, is a multi-dimensional character torn between the romantic passion she shares with Werther and the stable married life Albert offers. How many other operas actively celebrate *both* middle-class domestic contentedness and explosive illicit romantic passion? No wonder some critics see *Werther* as Massenet's masterpiece.

—Paul Thomason

The Cast and Creative Team



Alain Altinoglu

CONDUCTOR (PARIS, FRANCE)

THIS SEASON *Werther* at the Met, *Salome* in Zurich, and *Simon Boccanegra*, *Le Nozze di Figaro*, and *Don Giovanni* at the Vienna State Opera.

MET APPEARANCES *Otello*, *Faust*, and *Carmen* (debut, 2010).

CAREER HIGHLIGHTS His recent opera projects include *Der Fliegende Holländer* at the Zurich Opera and in concert at London's Royal Albert Hall, Henri Rabaud's *Mârrouf, Savetier du Caire* at Paris's Opéra Comique, and *Un Ballo in Maschera* at the Orange Festival. He has also led *Faust* at the Paris Opera and Vienna State Opera, *Falstaff* at the Vienna State Opera, Massenet's *Cendrillon* at Brussels's La Monnaie, *Rigoletto* in Cologne, Prokofiev's *The Love for Three Oranges* at the Paris Opera, *Don Giovanni* at Covent Garden and the Paris Opera, *Faust* at the Berlin State Opera, and *Falstaff* at Paris's Théâtre des Champs-Élysées. Additional engagements include appearances with the Berlin Staatskapelle, Orchestre National d'Île de France, and Orchestre National de Lyon, and at the San Francisco Opera, Salzburg Festival, and Buenos Aires's Teatro Colón.



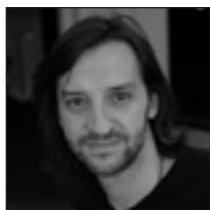
Richard Eyre

DIRECTOR (DEVON, ENGLAND)

THIS SEASON *Werther* at the Met and *The Pajama Game* in London's West End.

MET PRODUCTION *Carmen* (debut, 2009).

CAREER HIGHLIGHTS His productions include *Mary Poppins* and *Private Lives* in London's West End and on Broadway and *Racing Demon*, *Vincent in Brixton*, *Amy's View*, and *The Crucible* on Broadway. He has also directed *La Traviata* at Covent Garden, *Le Nozze di Figaro* at the Aix-en-Provence Festival, *The Observer* for London's National Theatre, *The Last of the Duchess* for Hamstead Theatre, *Quartermaine's Terms* in the West End, *A Flea in Her Ear* at the Old Vic, and *Les Mains Sales*, *Hedda Gabler*, and *The Dark Earth and the Light Sky* at the Almeida Theater. He was director of London's National Theatre from 1988 to 1997 and has received numerous awards for his work in theater, television, and film. He was knighted in 1997 and made a Fellow of the Royal Society of Literature in 2011.



Rob Howell

SET AND COSTUME DESIGNER (LONDON, ENGLAND)

THIS SEASON *Werther* at the Met and *Matilda the Musical* on Broadway.
MET PRODUCTION *Carmen* (debut, 2009).

CAREER HIGHLIGHTS He has worked extensively for London's National Theatre, the Royal Shakespeare Company, and for theatres in London's West End and on Broadway. Opera credits include *The Turn of the Screw* for Welsh National Opera and *Sophie's Choice* for Covent Garden. He has received numerous Olivier Award and Tony Award nominations and has been awarded Olivier Awards for best set design in 2000 (*Troilus and Cressida*, *Vassa*, and *Richard III*) and 2006 (*Hedda Gabler*). In 2013 he won Drama Desk, Outer Critics Circle, Olivier, and Tony Awards for *Matilda the Musical*. Additional Broadway credits include *Ghost the Musical*, *The Norman Conquests*, and *Boeing-Boeing*. Productions with director Richard Eyre include *The Observer*, *The Last Cigarette*, *The Reporter*, and *Hedda Gabler*.



Peter Mumford

LIGHTING DESIGNER (LONDON, ENGLAND)

THIS SEASON *Werther* and *Madama Butterfly* at the Met.
MET PRODUCTIONS *Carmen*, *Peter Grimes*, *Madama Butterfly* (debut, 2006), and the 125th Anniversary Gala.

CAREER HIGHLIGHTS Recent opera work includes *The Soldier's Tale* for Chicago Symphony, *Eugene Onegin* for Los Angeles Opera and Covent Garden, and *The Midsummer Marriage* for Lyric Opera of Chicago. Recent work in theater includes *Love and Information* for New York Theatre Workshop, *King Lear* for BAM, *King Kong* for Global Creatures/Australia, *The Seagull* on Broadway, *Cock* at New York's Duke Theater, *Drunk Enough to Say I Love You* for the Public Theater, and *Stephen Ward*, *Ghosts*, *Old Times*, *Top Hat*, *Absent Friends*, *Much Ado about Nothing*, *The Misanthrope*, *Carousel*, and *Fiddler on the Roof* on London's West End. He is currently directing and designing a concert version of Wagner's *Ring* cycle for Opera North. He has received Olivier Awards for outstanding achievement in dance (1995) and best lighting (*Bacchae*, National Theatre, 2003), the 2010 Knight of Illumination Award, and the 2013 Helpmann Award for best lighting for *King Kong*.



Wendall K. Harrington

VIDEO DESIGNER (NEW YORK, NEW YORK)

THIS SEASON *Cinderella* for Australian Ballet and *Opera* for La Scala Ballet, both with choreographer Alexei Ratmansky, *Mourning Becomes Electra* for Florida Grand Opera, *Lucia di Lammermoor* for Los Angeles Opera, and *All the Way* on Broadway.

The Cast and Creative Team CONTINUED

MET PRODUCTION Bolcom's *A View from the Bridge* (Projection Designer, debut, 2002).

CAREER HIGHLIGHTS *Othello* and *The Firebird* for American Ballet Theatre, the world premiere production of Ricky Ian Gordon's *The Grapes of Wrath* for Minnesota Opera, and Philip Glass's *The Photographer* at BAM. Work on Broadway includes *The Who's Tommy*, *Ragtime*, *Grey Gardens*, *Driving Miss Daisy*, John Leguizamo's *Freaky Company*, Paul Simon's *Capeman*, and both *Amy's View* and *Racing Demon* with director Richard Eyre. Off-Broadway work includes *Angels in America*, *Hapgood*, and *Merrily We Roll Along*. Concert work includes Bolcom's *Songs of Innocence and Experience*, Pete Townshend, Simon and Garfunkel, Chris Rock, The Talking Heads, and the upcoming *Guys and Dolls* at Carnegie Hall.



Sara Erde

CHOREOGRAPHER (NEW YORK, NEW YORK)

THIS SEASON *Werther* for her choreographic debut and *Madama Butterfly* as assistant stage director at the Met, *Manon Lescaut* (directed by Richard Eyre) in Baden-Baden, and *La Forza del Destino* as associate director for a production by Francesca

Zambello at Washington National Opera.

CAREER HIGHLIGHTS She trained at New York's Ballet Hispanico with Tina Ramirez and has worked at the Met since 1996 in various capacities including dancer, movement coach, and assistant stage director. Her Met productions include *Carmen* (in which she assisted choreographer Christopher Wheeldon), *Les Troyens*, *Don Carlo*, *Il Barbiere di Siviglia*, and *La Traviata*. At Washington National Opera she has worked on stagings of numerous productions including *Don Giovanni*, *La Traviata*, *Carmen*, *Manon Lescaut*, and *Democracy—an American Comedy*, and often in collaboration with Plácido Domingo and director/designer John Pascoe. Elsewhere, she has worked on productions of *Zorro* (The Alliance Theatre), *Carmen* (Opera Fairbanks), *Don Giovanni* (Florida Grand Opera), Vivaldi's *Ercole su'l Termodonte* (Italy's Spoleto Festival), *Turandot* (Quebec Opera), and the ballad opera *Flora, an Opera* (Spoleto Festival USA).



Sophie Koch

MEZZO-SOPRANO (VERSAILLES, FRANCE)

THIS SEASON Charlotte in *Werther* for her debut at the Met, the title role of Gluck's *Alceste* at the Paris Opera, Octavian in *Der Rosenkavalier* at the Vienna State Opera and Salzburg Festival, Mère Marie in *Dialogues des Carmélites* at Paris's Théâtre des Champs-Élysées and Covent Garden, and the Composer in *Ariadne auf Naxos* at the Vienna State Opera.

CAREER HIGHLIGHTS She has sung Charlotte at the Paris Opera, Vienna State Opera, Madrid's Teatro Real, Covent Garden, and Lyric Opera of Chicago. She has also sung Cherubino in

Le Nozze di Figaro for her debut at the Vienna State Opera, Rosina in *Il Barbiere di Siviglia* and Dorabella in *Così fan tutte* at Covent Garden, the Composer at the Semperoper Dresden, Concepcion in Ravel's *L'Heure Espagnole* at the Paris Opera, and Zerlina in *Don Giovanni* and Fricka in Wagner's *Ring* cycle at Munich's Bavarian State Opera.



Lisette Oropesa

SOPRANO (NEW ORLEANS, LOUISIANA)

THIS SEASON Nannetta in *Falstaff* and Sophie in *Werther* at the Met, Amalia in Verdi's *I Masnadieri* with Washington Concert Opera, and *Carmina Burana* with the Pittsburgh Symphony.

MET APPEARANCES She has sung more than 100 performances of 14 roles including Gilda in *Rigoletto*, Miranda in *The Enchanted Island*, Susanna in *Le Nozze di Figaro*, Amore in *Orfeo ed Euridice*, Lisette in *La Rondine*, Woglinde in *Das Rheingold* and *Götterdämmerung*, Dew Fairy in *Hansel and Gretel*, and Cretan Woman in *Idomeneo* (debut, 2006).

CAREER HIGHLIGHTS The title role of *Lucia di Lammermoor* with the Deutsche Oper am Rhein and Arizona Opera, Ismene in *Mitridate* with Munich's Bavarian State Opera, Cleopatra in *Giulio Cesare* with Michigan Opera Theatre, Susanna at the Ravinia Festival and Santa Fe Opera, Nannetta in Bilbao and with the San Francisco Opera, and Konstanze in *Die Entführung aus dem Serail* at the Tanglewood Festival, Welsh National Opera, and Pittsburgh Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.

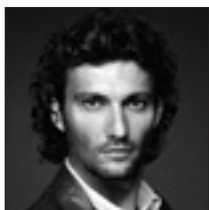


David Bižić

BASS (BELGRADE, SERBIA)

THIS SEASON Albert in *Werther* for his debut at the Met, Figaro in *Le Nozze di Figaro* in Geneva, Guglielmo in *Così fan tutte* with the Paris Opera, Leporello in *Don Giovanni* at the Vienna State Opera, and Count Almaviva in *Le Nozze di Figaro* in St. Étienne.

CAREER HIGHLIGHTS In recent seasons he has sung Schaunard in *La Bohème* for his debut at Covent Garden, Leporello at Moscow's Bolshoi Opera and for his U.S. debut with the Los Angeles Opera, Leporello in Valencia and at Paris's Bastille Opera, and Escamillo in *Carmen* in Stockholm. He has also sung Publio in *La Clemenza di Tito* in Avignon, Mathieu in *Andrea Chénier* with the Bastille Opera, the High Priest in *Samson et Dalila* in Stockholm, and the Chamberlain in *Le Rossignol* in Strasbourg.



Jonas Kaufmann

TENOR (MUNICH, GERMANY)

THIS SEASON The title role of *Werther* at the Met, Dick Johnson in *La Fanciulla del West* at the Vienna State Opera, Manrico in *Il Trovatore* and Don Alvaro in *La Forza del Destino* at Munich's Bavarian State Opera, des Grieux in *Manon Lescaut* at Covent Garden, and concerts and recitals throughout Europe and in Great Britain, Russia, Australia, and the U.S., including his first Carnegie Hall recital.

MET APPEARANCES The title roles of *Faust* and *Parsifal*, Siegmund in *Die Walküre*, Cavaradossi in *Tosca*, Don José in *Carmen*, Alfredo in *La Traviata* (debut, 2006), and Tamino in *Die Zauberflöte*.

CAREER HIGHLIGHTS Recent performances include *Parsifal* at the Vienna State Opera, *Lohengrin* at La Scala, the title role of *Don Carlo* at Covent Garden and the Salzburg Festival, *Faust* in Vienna, Maurizio in *Adriana Lecouvreur* at Covent Garden, and Bacchus in *Ariadne auf Naxos*, Rodolfo in *La Bohème*, and Don José at the Salzburg Festival. He has also sung Florestan in *Fidelio* in Munich and Paris, *Werther* in Vienna and Paris, des Grieux in *Manon* in Chicago and Vienna, the Prince in Humperdinck's *Königskinder* in Zurich, and Alfredo at the Paris Opera and La Scala. His first performances as *Lohengrin* in Munich in 2010 were followed by his debut at the Bayreuth Festival in the same role.



Jonathan Summers

BARITONE (MELBOURNE, AUSTRALIA)

THIS SEASON The Bailiff in *Werther* at the Met, Carlo in *La Forza del Destino* with Opera Australia, and Spencer Coyle in Britten's *Owen Wingrave* at the Aldeburgh and Edinburgh Festivals.

MET APPEARANCES Marcello in *La Bohème* (debut, 1988).

CAREER HIGHLIGHTS He has recently sung Tomsy in *The Queen of Spades* with Opera North, Mr. Redburn in *Billy Budd* at English National Opera, Germont in *La Traviata* with Opera Australia, the Forester in *The Cunning Little Vixen* with Welsh National Opera, and Balstrode in *Peter Grimes* in Japan. He has also sung Ford in *Falstaff*, Figaro in *Le Nozze di Figaro*, Papageno in *Die Zauberflöte*, Sharpless in *Madama Butterfly*, and Balstrode at Covent Garden, Gunther in *Götterdämmerung* at the Adelaide Festival, the title role of Adams's *The Death of Klinghoffer* at the Edinburgh Festival, and Alfio in *Cavalleria Rusticana* and Tonio in *Pagliacci* in Hamburg.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be readmitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Please be sure to turn off all devices before entering the auditorium.