

LUDWIG VAN BEETHOVEN

FIDELIO

CONDUCTOR
Susanna Mälkki

PRODUCTION
Jürgen Flimm

SET DESIGNER
Robert Israel

COSTUME DESIGNER
Florence von Gerkan

LIGHTING DESIGNER
Duane Schuler

REVIVAL STAGE DIRECTOR
Gina Lapinski

C. GRAHAM BERWIND, III
CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts

Libretto by Joseph von Sonnleithner,
with revisions by Stephan von Breuning
and Georg Friedrich Treitschke, based on
Jean-Nicolas Bouilly's libretto *Léonore, ou
l'Amour Conjugal*

Saturday, March 15, 2025
1:00–3:50PM

Final performance this season

The production of *Fidelio* was made possible
by a generous gift from **Alberto Vilar**

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The Metropolitan Opera

2024–25 SEASON

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The 242nd Metropolitan Opera performance of
LUDWIG VAN BEETHOVEN'S

FIDELIO

CONDUCTOR
Susanna Mälkki

IN ORDER OF VOCAL APPEARANCE

JAQUINO
Magnus Dietrich

TRUMPET SOLO
David Krauss

MARZELLINE
Ying Fang*

ROCCO
René Pape

LEONORE
Lise Davidsen

DON PIZARRO
Tomasz Konieczny

FIRST PRISONER
Jonghyun Park**

SECOND PRISONER
Jeongcheol Cha

FLORESTAN
David Butt Philip

DON FERNANDO
Stephen Milling

Saturday, March 15, 2025, 1:00–3:50PM

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in high definition to movie theaters worldwide.

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Musical Preparation **John Keenan, Howard Watkins,***
Carol Isaac, and Jonathan C. Kelly
Assistant Stage Directors **Dylan Evans and Colter Schoenfish**
Assistant to the Set Designer **Marsha Ginsberg**
Assistant to the Costume Designer **Doey Lüthi**
Stage Band Conductor **Joseph Lawson**
German Diction Coach **Marianne Barrett**
Prompter **Carol Isaac**
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Synopsis

Act I

Marzeline, daughter of the prison warden Rocco, rejects the attentions of her father's assistant, Jaquino, who wants to marry her. She has fallen in love with Rocco's hardworking new assistant, Fidelio. Rocco approves of the match and tells her that he will seek permission for the marriage from Don Pizarro, the governor of the prison. But Fidelio is in fact Leonore. Desperately searching for her husband, Florestan, who has been held as a political prisoner for two years, she has disguised herself as a man. When Rocco mentions a prisoner lying near death in a subterranean cell, Leonore suspects it might be Florestan and begs Rocco to take her on his rounds, even though it is forbidden. Pizarro arrives and learns that Don Fernando, minister of state, is on his way to inspect the prison. He realizes that if Fernando discovers that his friend Florestan is alive, all Pizarro's plans will be foiled. He tries to bribe Rocco to murder Florestan, but Rocco refuses. He then decides to kill him himself and orders Rocco to dig the grave. Leonore, who has overheard Pizarro, prays for the strength to save her husband. She asks for the prisoners to be given a few moments of fresh air, which Rocco grudgingly allows. Pizarro orders them back into their cells and makes it clear to Rocco that he must not disobey orders. Rocco and Leonore descend into the dungeon to dig the grave.

Intermission (AT APPROXIMATELY 2:25PM)

Act II

In his cell, Florestan hallucinates that Leonore has arrived to free him. But his vision turns to despair, and he collapses in exhaustion. Rocco and Leonore appear and begin digging the grave. Florestan awakens, not recognizing his wife, and Leonore almost loses her composure at the sound of his voice. Florestan asks for water. Rocco offers him wine and allows Leonore to give him some bread. When everything is ready, Pizarro arrives. As he is about to kill Florestan, Leonore reveals her identity and stops Pizarro with a gun. A trumpet is heard—Don Fernando has arrived. Rocco and Pizarro leave to meet him as Leonore and Florestan are reunited.

In the prison courtyard, Don Fernando proclaims justice for all. He is amazed when Rocco brings his old friend Florestan before him and relates the details of Leonore's heroism. Pizarro is arrested, and Leonore frees Florestan from his bonds. The other prisoners are freed as well, and the people hail Leonore.

Ludwig van Beethoven

Fidelio

Premiere: Theater an der Wien, Vienna, 1805 (first version);

Theater an der Wien, 1806 (second version);

Kärntnertortheater, Vienna, 1814 (final version)

Even if for nothing else, *Fidelio* would command our attention by virtue of being Beethoven's only complete opera. Beyond this, though, its unusual structure, glorious score, and life-affirming aura make it a unique theatrical experience. The opera had a long and complex gestation; it originally premiered in 1805, but Beethoven continued to make revisions over the course of the next nine years. The story belongs to the tradition of "rescue operas" that were in vogue around the time of the French Revolution and Napoleonic Wars, and the characters are straightforward portraits of good and evil. Leonore, whose husband Florestan has been taken as a political prisoner, disguises herself as a man named Fidelio and finds work at the prison where she believes Florestan is being held. She ultimately saves him from execution, and the work ends with a rousing celebration of liberty and marital love. *Fidelio's* magnificence does not depend on psychological nuance or development, but rather lies in the music's ability to overwhelm the audience with the power of genuine emotion. Its uniquely uplifting and inspirational nature made the opera the obvious choice for several important productions marking the end of World War II and the resurgence of art following postwar reconstruction.

The Creators

Ludwig van Beethoven (1770–1827) was a pivotal figure in music who enjoyed great success during his lifetime, especially for groundbreaking concerti and symphonies, as well as more intimate, but equally masterful, piano and chamber pieces. The libretto was written by Joseph von Sonnleithner (1766–1835), who, in addition to his work in theaters as a director and librettist, was an attorney (Beethoven was one of his clients) and a collector of folk and other music. For subsequent revisions, Beethoven also worked with Stephan von Breuning (1774–1827) and Georg Friedrich Treitschke (1776–1842).

The Setting

While the opera was originally set in late-17th-century Seville during a time of political upheaval, the Met's current production updates the action to a prison in an unspecified location in the mid-20th century.

The Music

The powerful and innovative use of the orchestra found throughout *Fidelio* is not surprising from Beethoven. Likewise, the chorus's evocative music, such as the moving Prisoners' Chorus toward the end of Act I, is expected from the composer of such notable choral works as the *Missa Solemnis* and the triumphant choral finale of the Ninth Symphony. Yet some of the score's greatest surprises and pleasures derive from solo and ensemble vocal writing. The domestic issues at the beginning of the opera make apt use of comic-opera conventions, while listeners will recognize a very different musical approach (and character expression) in the solos for Leonore and Florestan. In fact, Beethoven creates hierarchies among his characters, from the earthly to the exalted, which are instantly recognizable in their music, much as Mozart does in *Die Zauberflöte*. Among the most cherished moments in the score are the ensembles for multiple voices, especially the famous quartet "Mir ist so wunderbar!" early in Act I, and the trio in Act II, Scene 1, in which Rocco permits Leonore to offer Florestan bread and wine. Both of these examples, with their spiritual connotations and transcendental music, lift the action out of the realm of the ordinary and into the sublime and therefore serve as miniature analogues of the overall arc of the score.

Met History

General Manager and Music Director Leopold Damrosch introduced *Fidelio* to the Met during its second season in 1884. The opera was considered a novelty in the United States at the time and also served as the Met debut of the celebrated contralto Marianne Brandt as Leonore. *Fidelio* returned in 12 seasons through the next two decades. Gustav Mahler conducted a production in 1908 widely praised for its musical sensitivity, and another new production, designed by the great Joseph Urban, marked the centenary of Beethoven's death in 1927. Kirsten Flagstad appeared as Leonore 14 times between 1936 and 1951, and performances in a 1960 production featured the conducting of Karl Böhm and the first of 39 memorable performances by Jon Vickers as Florestan. Birgit Nilsson would sing Leonore in eight notable performances between 1960 and 1966. The production was replaced in 1970 with one by Otto Schenk—his second for the Met—also starring Vickers but this time with such stars as Leonie Rysanek, Walter Berry, and Judith Blegen in the cast. James Levine led the premiere of the current production, by Jürgen Flimm, in 2000, starring Karita Mattila, Ben Heppner, Falk Struckmann, René Pape, and Matthew Polenzani.

Program Note

Certain moments in the history of music stand out as watersheds, instances in which a composer not only charted new artistic territory but so perfectly gave voice to his cultural milieu that the impact resonated far beyond the confines of the concert hall. The inaugural presentation of Monteverdi's *L'Orfeo* in 1607, which confirmed the viability of the fledgling operatic art form, the riotous 1913 premiere of Stravinsky's *The Rite of Spring*, even Elvis Presley's gyrating 1956 performance of "Hound Dog" for American television viewers all come to mind. Another occurred on April 7, 1805, when Ludwig van Beethoven unveiled his pathbreaking Third Symphony, "Eroica," revealing previously unexplored possibilities for the symphonic form and pointing the way toward musical Romanticism. At the same time that he was finding the sounds to express the revolutionary spirit seizing Europe, Beethoven was shepherding those same ideas and ideals onto the stage in a more explicit way in what would become his first—and ultimately, only—opera.

Arriving in cosmopolitan Vienna in 1792, the Rousseau-admiring Beethoven already burned with a self-declared "revolutionary fever." His zeal had hardly cooled when, a little more than a decade later, in the wake of Napoleon Bonaparte's seizing absolute control as Emperor of France, Beethoven struck the dedication to that former champion of republican values from the title page of the Third Symphony, denouncing him as "nothing but an ordinary man," who would "tread all human rights underfoot, will gratify only his own ambition ... and become a tyrant." Fortunately, Beethoven found other models of revolutionary virtue to admire, with none looming larger than Luigi Cherubini. "I value your works above all other compositions," Beethoven confessed to his Italian counterpart, who had gained acclaim at Paris's Théâtre Feydeau with his "rescue operas"—a term coined later to describe a collection of operas that emerged after the Storming of the Bastille and depicted characters liberated from unjust imprisonment. When Emanuel Schikaneder (remembered today as the librettist for Mozart's paean to Enlightenment principles, *Die Zauberflöte*) presented Cherubini's *Lodoïska* at his Theater an der Wien in 1802, the Parisian craze for rescue operas migrated to Vienna.

It was Schikaneder who, the following year, offered Beethoven his first operatic commission, *Vestas Feuer*, about a love triangle in ancient Rome. But Beethoven's preoccupation with the "Eroica"—and Schikaneder's paltry libretto—led him to eventually abandon the project. It was then that Jean-Nicolas Bouilly's libretto *Léonore, ou l'Amour Conjugal* caught his attention. Inspired by Bouilly's time as a government official during the Reign of Terror—when he witnessed a countess save her husband from imprisonment and execution—the libretto contained all the hallmarks of the quintessential rescue opera, including a heroine who disguised herself as a man to gain access to her husband's cell. That the opera's protagonists were aristocrats mattered little to Beethoven, who found common cause with its celebration of the human spirit triumphing over the forces of tyranny.

His sights set on *Léonore*, Beethoven tasked his friend (and personal attorney) Joseph von Sonnleithner with translating Bouilly's text into a German-language

singspiel, with spoken dialogue interspersed between the musical numbers. Over the next 18 months, Beethoven labored mightily over the score—sketching the melody for the Act I quartet a dozen times and making 18 attempts at Leonore’s aria before he was satisfied. Despite his tremendous efforts, the opera’s November 1805 premiere at the Theater an der Wien—now billed as *Fidelio* to avoid confusion with three previous adaptations of Bouilly’s libretto—met with little success. The audience of occupying French soldiers was not keen on the egalitarian message, nor did it help that the fiendishly difficult score was under rehearsed.

Soon after the disappointing premiere, the composer’s friends assembled at the home of his patron Prince Lichnowsky, determined to save *Fidelio* from the scrap heap of operatic history. After six hours of fervid persuasion, Beethoven relented to revising the score, and by the following March, he and librettist Stephan von Breuning had prepared a hastily reworked version of the opera. In this new permutation, which reduced the number of acts from three down to two and rearranged some scenes, *Fidelio* met with general approval. But after just two performances, Beethoven quarreled with the theater’s intendant and indignantly withdrew the score.

The composer’s characteristic irascibility may have sealed *Fidelio*’s fate then and there, had not three members of the Court Theatre proposed a benefit performance to resurrect the opera in 1814. Then at the height of his popularity, Beethoven seized upon the opportunity to make more substantial revisions and enlisted librettist and stage manager Georg Friedrich Treitschke to aid him in his efforts. Together, they excised two entire numbers, and of those that remained, all but the March in Act I underwent cuts. Beethoven also added a new recitative for Leonore’s aria, toned down some of the most taxing vocal writing, and overhauled the finales of both acts. “I assure you, dear Treitschke, that this opera will win me a martyr’s crown,” he wrote to his third collaborator. “By your work, you have salvaged a few good bits of a ship that was wrecked and stranded.” His martyrdom paid off; it is in this compact, dramatically charged version that the opera endures.

Fidelio begins deceptively. After a suitably buoyant overture—the fourth that Beethoven wrote for the opera—the curtain rises on a domestic scene much like the chatty opening of *Le Nozze di Figaro*. But unlike in Mozart’s great comedy, only one of the participants in this duet, the harried Jaquino, is interested in marriage. The object of his advances, Marzelline, only has eyes for her father’s new assistant, Fidelio—who is, in reality, Leonore in disguise. The story has all the trappings of a standard farce, and three of the first four numbers are of a similarly lighthearted bent. Only the quartet “Mir ist so wunderbar” gives any indication of the transcendent music yet to come. Unlike in similar operatic scenes, in which the characters are given unique musical lines reflecting their individual perspectives, Beethoven casts this quartet as a strict fugue, with each participant following the same melody despite singing different text. On paper, it seems a dramatic mismatch, but heard in context, the gently lilting melody and bright woodwind accompaniment seem to stop time, weaving the character’s sentiments together to make deep emotional sense in a way only music can.

With Leonore, Marzelline, and Rocco's trio, "Gut, Söhnchen, gut,"—as Leonore convinces Rocco to let her accompany him into the prison's subterranean dungeons—the true thrust of the narrative begins to take shape. And when Don Pizarro arrives soon after, a chill settles over the scene that doesn't thaw until the opera's conclusion. The unabashed villain of the piece, he makes an instant impression with his rage-filled entrance aria, "Ha! welch' ein Augenblick," unleashing his malice against seething strings, brassy wails, and thunderous kettledrum rolls that foreshadow the tempestuous fourth movement of Beethoven's "Pastoral" Symphony.

Beethoven's brilliance as a choral composer is also on full display—and in revising the score in 1814, he further elevated the chorus's role, adding the melancholic "Leb wohl, du warmes Sonnenlicht" as the inmates return to their cells at the close of Act I. But it is the preceding Prisoners' Chorus, "O welche Lust!," that best embodies the overarching ethos of *Fidelio*. Beginning as a mere whisper, as the men get a rare taste of fresh air, the vocal lines gradually gain strength and climb upward, reaching their apex on the words "Nur hier ist Leben!" ("Only here is life!"). The innate human yearning for freedom has never been more compellingly realized in music—though even this is tempered by reality, as one prisoner steps forward to remind his fellow inmates of the guards' ever-watchful gaze.

More accustomed to writing for instruments and chorus, Beethoven often puts punishing demands on his solo vocalists. Both Leonore and Florestan face extended, three-part showpiece arias tracing shifting emotional journeys. Leonore's in Act I opens with an agitated recitative, as she denounces Pizarro and his murderous plot. Buoyed by a trio of horns, she then calls upon Hope to strengthen her resolve, before pouring out a series of florid roulades reminiscent of Mozart's Konstanze in *Die Entführung aus dem Serail* (herself, like Leonore, a model of "constancy"). Florestan must wait until the opening of the second act for his moment in the spotlight, but his is no less showy, climaxing on a series of exposed high As and B-flats. The hefty muscularity of the writing for tenor is particularly striking given the lighter, more refined treatment of the voice type in earlier operas. And given his mastery as a symphonist, it should come as no surprise that Beethoven maximizes the orchestra's involvement in the storytelling, especially in Act II: the extended introduction depicting the gloom of Florestan's cell, the descriptive underscoring of Leonore and Rocco's spoken dialogue as they arrive and see the prisoner for the first time, and even the propulsive accompaniment for the brief yet blistering quartet, in which Leonore defends her husband at gunpoint.

While the opera's subtitle may refer to "The Triumph of Marital Love," Beethoven rightfully leaves the last word to the collective, and the final scene largely belongs to the chorus. Following a celebratory opening in C major, the same key as the jubilant finale of the Fifth Symphony, Leonore loosens Florestan's shackles, and the crowd lifts up their voices in a sublime hymn of thanksgiving. With all villainy punished and all wrongs righted, the opera closes with a rousing ensemble that has few rivals for its depiction of sheer exultation. It is here that Beethoven made his only contribution to the libretto, inserting a line from Schiller's "Ode to Joy" ("He who has a loving wife,

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MAR 3, 8, 11, 15, 19, 22, 25, 29 mat

Tickets start at \$25 metopera.org

join in our rejoicing!”), to which he would return for his Ninth Symphony two decades later.

A singular work by a singular genius, *Fidelio* eludes easy categorization. Critic David Cairns described it as “an opera which begins as a singspiel, then turns into a heroic melodrama, only to end as a cantata.” Audiences and commentators have had particular trouble reconciling the seemingly frivolous opening with the musically complex, politically attuned drama that ensues. But taken as a whole—musically and dramatically—*Fidelio* is a single sustained crescendo, moving from the trivial to the exalted, from darkness to light, from captivity and ignorance to freedom and enlightenment. Mahler declared it the “opera among operas,” while Beethoven himself confided to a friend, “Of all the children of my spirit, this one is dearest to me, because it was the most difficult to bring into the world.”

For conductor Otto Klemperer, arguably the 20th century’s greatest interpreter of the score, *Fidelio*’s power lay in the fact that, in it, “Beethoven raises the story of an individual, who lives in chains and is rescued by a loving woman, to a universal level. The destiny of the individual becomes the destiny of the human race.” His is a sentiment shared by presenters through the ages, who have often turned to *Fidelio* after the fall of authoritarian regimes. It served as part of the festivities during the Congress of Vienna following the defeat of Napoleon, and in that same city little more than a century later, it marked the toppling of the Third Reich. And 220 years since its premiere, it continues to speak to a world still awaiting the day when, as Don Fernando intones in the closing moments, “The forces of tyranny have been banished. Brother stretches his hand to brother. And if he can help, he does so gladly.”

—Christopher Browner

Christopher Browner is the Met’s Senior Editor.

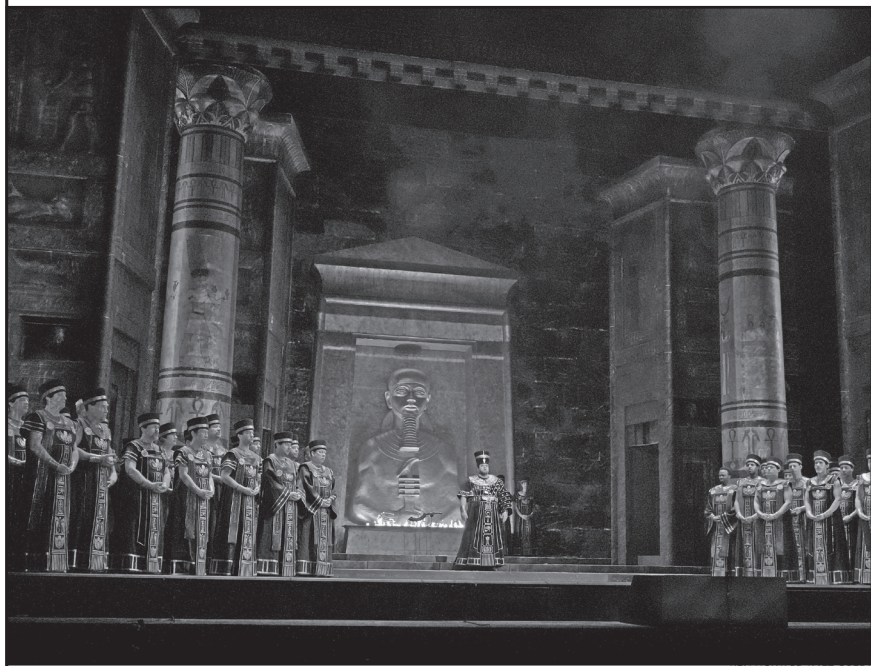


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MAR 14, 18, 22 mat, 26, 29 **APR** 27 mat **MAY** 1, 5, 9

Tickets start at \$25 [metopera.org](https://www.metopera.org)

The Cast



Susanna Mälkki

CONDUCTOR (HELSINKI, FINLAND)

THIS SEASON *Fidelio* at the Met and in concert with the Tampere Philharmonic Orchestra, Mahler's *Das Lied von der Erde* with the Staatskapelle Berlin, *The Rake's Progress* at the Paris Opera, *Le Nozze di Figaro* and Fauré's *Pénélope* at the Bavarian State Opera, and concerts with leading orchestras in Europe and the United States.

MET APPEARANCES *The Rake's Progress* and *L'Amour de Loïe* (debut, 2016).

CAREER HIGHLIGHTS She is chief conductor emeritus of the Helsinki Philharmonic Orchestra, where she served as chief conductor between 2016 and 2023. She was principal guest conductor of the Los Angeles Philharmonic from 2017 to 2022, principal guest conductor of the Gulbenkian Orchestra from 2013 to 2017, and music director of the Ensemble Intercontemporain from 2006 to 2013. She has led productions at Covent Garden, the Festival d'Aix-en-Provence, the Vienna State Opera, the Finnish National Opera, Staatsoper Hamburg, and La Scala, and she has appeared in concert with the Philadelphia Orchestra, Cleveland Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Boston Symphony Orchestra, London Symphony Orchestra, Staatskapelle Dresden, Leipzig Gewandhaus Orchestra, Bavarian Radio Symphony Orchestra, and Berlin Philharmonic, among others.



Lise Davidsen

SOPRANO (STOKKE, NORWAY)

THIS SEASON Leonore in *Fidelio* and the title role of *Tosca* at the Met; *Tosca* at Staatsoper Berlin, the Bavarian State Opera, and the Vienna State Opera; *Isolde* in Act II of *Tristan und Isolde* in concert with the Bavarian Radio Symphony Orchestra; a concert at the Gstaad New Year Music Festival; and the title role of *Ariadne auf Naxos* at the Vienna State Opera.

MET APPEARANCES Leonora in *La Forza del Destino*, the Marschallin in *Der Rosenkavalier*, Chrysothemis in *Elektra*, Ariadne, Eva in *Die Meistersinger von Nürnberg*, and Lisa in *The Queen of Spades* (debut, 2019). She has also given a solo recital.

CAREER HIGHLIGHTS Recent performances include Senta in *Der Fliegende Holländer* and Leonora in concert at the Norwegian National Opera, the title role of *Salome* at the Paris Opera, Giorgetta in *Il Tabarro* and Lisa at the Bavarian State Opera, and the title role of *Jenůfa* at Lyric Opera of Chicago. She has also appeared at the Bergen International Festival, Covent Garden, Bayreuth Festival, Deutsche Oper Berlin, Festival d'Aix-en-Provence, and Glyndebourne Festival, among others.

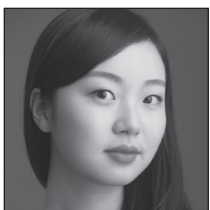


Magnus Dietrich

TENOR (MUNICH, GERMANY)

THIS SEASON Jaquino in *Fidelio* for his debut at the Met; Tamino in *Die Zauberflöte* in Dresden; Alfred in *Die Fledermaus* in concert with Les Musiciens du Louvre; Count Hohenzollern in Henze's *Der Prinz von Homburg*, Emilio in Handel's *Partenope*, Leander in Nielsen's *Maskarade*, the Innkeeper in *Der Rosenkavalier*, and Mendelssohn's *Lobgesang* in Frankfurt; Bach's *St John Passion* with the Finnish Radio Symphony Orchestra; and Schubert's *Winterreise* at Staatsoper Berlin.

CAREER HIGHLIGHTS Since 2023, he has been a member of the ensemble at Oper Frankfurt, where his roles have included Belmonte in *Die Entführung aus dem Serail*, Walther von der Vogelweide in *Tannhäuser*, Tamino, the Third Jew in *Salome*, Don Basilio in *Le Nozze di Figaro*, and Leukippos in Strauss's *Daphne*. He was previously a member of the opera studio at Staatsoper Berlin, where his roles have included Tamino, the First Jew in *Salome*, the Royal Herald in *Don Carlo*, the Steersman in *Der Fliegende Holländer*, Janek in *The Makropulos Case*, the First Philistine in *Samson et Dalila*, and Polidarte in Vivaldi's *Giustino*, among others. He has also appeared in concert with the Berlin Philharmonic, Münchener Bach-Chor, Dresden Kreuzchor, and Staatskapelle Berlin.



Ying Fang

SOPRANO (NINGBO, CHINA)

THIS SEASON Marzelline in *Fidelio* at the Met, Susanna in *Le Nozze di Figaro* at Covent Garden and Lyric Opera of Chicago, Pamina in *Die Zauberflöte* at the Bavarian State Opera, a recital at Carnegie Hall, Bach's *St John Passion* with Pygmalion, Ilia in *Idomeneo* at San Francisco Opera, Lauretta in *Gianni Schicchi* in concert and Bach's Mass in B Minor at the Verbier Festival, and concerts with the Sydney Symphony Orchestra, Boston Symphony Orchestra, Orchestre Métropolitain, NHK Symphony Orchestra, and Vienna Philharmonic.

MET APPEARANCES Since her 2013 debut as Madame Podtochina's Daughter in *The Nose*, she has sung more than 100 performances of 14 roles, including Euridice in *Orfeo ed Euridice*, Zerlina in *Don Giovanni*, Ilia, Susanna, Pamina in *The Magic Flute*, and Servilia in *La Clemenza di Tito*. **CAREER HIGHLIGHTS** Recent performances include Sophie in *Der Rosenkavalier* at the Santa Fe Opera, Poppea in *Agrippina* and Pamina in *Die Zauberflöte* at Dutch National Opera, Zerlina at the Paris Opera, and Susanna at the Vienna State Opera, Seiji Ozawa Matsumoto Festival, Santa Fe Opera, Paris Opera, and Dutch National Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



Tomasz Konieczny

BASS-BARITONE (ŁÓDŹ, POLAND)

THIS SEASON Don Pizarro in *Fidelio* at the Met and in Wiesbaden; Jochanaan in *Salome*, Don Pizarro, and a recital at the Vienna State Opera; Dvořák's Requiem with the Dresden Philharmonic; the Dutchman in *Der Fliegende Holländer* in Zurich and Hamburg; Wotan in *Die Walküre* in Dortmund; Mahler's Symphony No. 8 with the London Philharmonic Orchestra; the title role of *Boris Godunov* at Dutch National Opera; and Wotan in the *Ring* cycle at the Bayreuth Festival.

MET APPEARANCES The Dutchman, Alberich in the *Ring* cycle (debut, 2019), and Abimélech in *Samson et Dalila*.

CAREER HIGHLIGHTS In 2019, he was named a Kammersänger at the Vienna State Opera, where his roles have included Barak in *Die Frau ohne Schatten*, Wotan in the *Ring* cycle, Telramund in *Lohengrin*, the title role of Hindemith's *Cardillac*, Scarpia in *Tosca*, Mandryka in *Arabella*, Jack Rance in *La Fanciulla del West*, and Alberich, among many others. He has also appeared at the Bavarian State Opera, Staatsoper Berlin, Lyric Opera of Chicago, La Scala, Royal Danish Opera, Hungarian State Opera, Paris Opera, Theater an der Wien, Salzburg Festival, and Canadian Opera Company, among many others.



Stephen Milling

BASS (COPENHAGEN, DENMARK)

THIS SEASON Don Fernando in *Fidelio* and Sarastro in *Die Zauberflöte* at the Met, Filippo II in *Don Carlo* at Covent Garden, Hunding in *Die Walküre* and Hagen in *Götterdämmerung* in concert with the Dallas Symphony Orchestra, Daland in *Der Fliegende Holländer* in Wiesbaden, King Marke in Act II of *Tristan und Isolde* in concert with the Rotterdam Philharmonic Orchestra, and Gurnemanz in *Parsifal* in concert at Latvia's Cēsis Art Festival.

MET APPEARANCES Sarastro, the Voice of Neptune in *Idomeneo*, Hunding, and Sparafucile in *Rigoletto* (debut, 2004).

CAREER HIGHLIGHTS Recent performances include King Marke at the Royal Danish Opera, Hagen at Staatsoper Berlin, Gurnemanz at the Royal Swedish Opera, Daland at Covent Garden, Prince Gremin in *Eugene Onegin* at the Norwegian National Opera, and Fafner in *Siegfried* and Hagen in Dresden. He has also sung Sarastro in Bergen and Barcelona; King Marke in concert with the Helsinki Philharmonic Orchestra; Fasolt in *Das Rheingold* in concert with the Rotterdam Philharmonic Orchestra; Gurnemanz at the Deutsche Oper Berlin; Hagen in Madrid; Peneios in Strauss's *Daphne* in concert, Rocco in *Fidelio*, and Sarastro at the Royal Danish Opera; Hunding at Dutch National Opera; and Hermann in *Tannhäuser* at the Bayreuth Festival.



René Pape

BASS (DRESDEN, GERMANY)

THIS SEASON Rocco in *Fidelio* at the Met, Timur in *Turandot* and Gurnemanz in *Parsifal* at Staatsoper Berlin, Verdi's Requiem with the Bavarian Radio Symphony Orchestra, a concert with the Orquesta Filarmónica de Sonora, King Marke in *Tristan und Isolde* in Hamburg, Hunding in Act I of *Die Walküre* in concert at the Tyrolean Festival Erl, and King Heinrich in *Lohengrin* at the Bavarian State Opera.

MET APPEARANCES Since his 1995 debut as the Speaker in *Die Zauberflöte*, he has sung more than 200 performances of 22 roles, including the title role of *Boris Godunov*, Gurnemanz, Sarastro in *Die Zauberflöte*, King Marke, Banquo in *Macbeth*, Méphistophélès in *Faust*, and Filippo II in *Don Carlo*. He has also given a solo recital.

CAREER HIGHLIGHTS In 2018, he was named a Kammersänger at the Vienna State Opera, where his roles have included King Marke, Filippo II, Gurnemanz, Rocco, Sarastro, Orest in *Elektra*, Boris Godunov, and Leporello in *Don Giovanni*. He has also appeared at Covent Garden, the Paris Opera, the Salzburg Festival, St. Petersburg's Mariinsky Theatre, La Scala, the Bayreuth Festival, San Francisco Opera, and in Barcelona, Naples, Leipzig, Valencia, Dresden, Madrid, and Zurich, among others.



David Butt Philip

TENOR (SOMERSET, ENGLAND)

THIS SEASON Florestan in *Fidelio* at the Met and in Dresden, the title role of Zemlinsky's *Der Zwerg* and the Emperor in *Die Frau ohne Schatten* at the Deutsche Oper Berlin, Paul in *Die Tote Stadt* in concert with the Boston Symphony Orchestra, the title role of *Lohengrin* at the Vienna State Opera, the title role of *Candide* in concert in Dresden, Mahler's *Der Lied von der Erde* with the BBC Symphony Orchestra, Mahler's Symphony No. 8 with the Czech Philharmonic, Elgar's *Dream of Gerontius* with Huddersfield Choral Society, and recital at London's Wigmore Hall.

MET APPEARANCES Laertes in Brett Dean's *Hamlet* and Grigory in *Boris Godunov* (debut, 2021).

CAREER HIGHLIGHTS Recent performances include Florestan at the Bavarian State Opera, Apollo in Strauss's *Daphne* at Staatsoper Berlin and the Vienna State Opera, Don José in *Carmen* and Lohengrin at the Deutsche Oper Berlin, the Emperor at San Francisco Opera, the Prince in *Rusalka* at Covent Garden, Bacchus in *Ariadne auf Naxos* at Opera North, and Walther von Stolzing in *Die Meistersinger von Nürnberg*, Laca in *Jenůfa*, and Don José at the Vienna State Opera.