RICHARD WAGNER

TANNHÄUSER

CONDUCTOR
Donald Runnicles

PRODUCTION
Otto Schenk

SET DESIGNER
Günther Schneider-Siemssen

COSTUME DESIGNER
Patricia Zipprodt

LIGHTING DESIGNER
Gil Wechsler

CHOREOGRAPHER
Norbert Vesak

REVIVAL STAGE DIRECTOR
Stephen Pickover

Opera in three acts

Libretto by the composer

Tuesday, December 12, 2023
7:00–11:35PM

The production of *Tannhäuser* was made possible by a generous gift from **The Fan Fox and Leslie R. Samuels Foundation** and the **Metropolitan Opera Guild**

The revival of this production is made possible by a gift from the Metropolitan Opera Club

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GENERAL MANAGER
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MUSIC DIRECTOR
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The Metropolitan Opera

2023–24 SEASON

The 483rd Metropolitan Opera performance of

RICHARD WAGNER'S

TANNHÄUSER

CONDUCTOR
Donald Runnicles

IN ORDER OF VOCAL APPEARANCE

VENUS
Ekaterina Gubanova

TANNHÄUSER
Andreas Schager

YOUNG SHEPHERD
Maureen McKay

LANDGRAF HERMANN
Georg Zeppenfeld

WALTHER VON DER VOGELWEIDE
Kyle van Schoonhoven

BITEROLF
Le Bu**

WOLFRAM VON ESCHENBACH
Christian Gerhaher

HEINRICH DER SCHREIBER
Tony Stevenson*

REINMAR VON ZWETER
Harold Wilson

ELISABETH
Elza van den Heever

PAGES
Marcus Agrippa
Ariadne Chan-Miller
Davida Dayle
Mila DiPolo
Alexandra Niatsetskaya
Casey Schopflocher
Andrea Wang
Joelle Wee

THREE GRACES
Emery LeCrone
Ana Luiza Luizi
Sarah Weber-Gallo

This performance is being broadcast live on the SiriusXM app and streamed at metopera.org.

Tuesday, December 12, 2023, 7:00–11:35PM

A scene from Wagner's *Tannhäuser*

C. Graham Berwind, III Chorus Master **Donald Palumbo**
Musical Preparation **John Keenan**, **Carol Isaac**, **Jonathan C. Kelly**, **Israel Gursky**, and **Katelan Trần Terrell***
Assistant Stage Directors **Dylan Evans** and **Marcus Shields**
Stage Band Conductor **Joseph Lawson**
Children's Chorus Director **Anthony Piccolo**
German Diction Coach **Marianne Barrett**
Prompter **Carol Isaac**
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Synopsis

Act I

Thuringia, the early 13th century. The minstrel Tannhäuser, having spent a year in the magical underground realm of Venus, the goddess of love, longs to return to the human world. He pays tribute to Venus in a song but ends by asking her to release him. Surprised, Venus promises him even greater pleasures, but when he insists and repeats his pleas, she furiously dismisses him and curses his desire for salvation. Tannhäuser cries out that his hope rests with the Virgin Mary—and suddenly finds himself transported to a valley near the castle of the Wartburg.

A procession of pilgrims passes on the way to Rome. Tannhäuser is deeply moved and praises the wonders of God, as horns announce the arrival of a hunting party. It is Landgraf Hermann with his knights. Recognizing Tannhäuser as their long-lost friend, they beg him to return to the castle with them, but Tannhäuser is reluctant. Wolfram, one of the knights, reminds him that his singing once won him the love of Elisabeth, the Landgraf's niece. On hearing her name, Tannhäuser understands what he must do and joins his companions.

Intermission (AT APPROXIMATELY 8:15PM)

Act II

Elisabeth joyfully greets the Wartburg's Hall of Song, in which she hasn't set foot since Tannhäuser left. Wolfram leads Tannhäuser in, and Elisabeth, at first shy and confused, tells him how she has suffered in his absence, but then joins him in praise of love. Landgraf Hermann is delighted to find his niece in the Hall of Song, and together they welcome their guests who have come for a song contest. The Landgraf declares that it is about "love" and promises the victor to receive whatever he asks from the hand of Elisabeth. Wolfram opens the contest with a heartfelt tribute to idealized love. Tannhäuser, his thoughts still on Venus, replies with a hymn to worldly pleasures. Other singers counter his increasingly passionate declarations until Tannhäuser breaks out into his paean to Venus, to the horror of the guests. As the men are about to draw their swords, Elisabeth intervenes to protect Tannhäuser and begs the knights for mercy. The Landgraf pronounces his judgment: Tannhäuser will be forgiven if he joins the pilgrims on their way to Rome to do penance. Tannhäuser rushes from the hall.

Intermission (AT APPROXIMATELY 10:00PM)

Act III

Several months later, Wolfram comes across Elisabeth praying at a shrine in the valley. A band of pilgrims, back from Rome, passes by, but Tannhäuser is not among them. Broken with grief, Elisabeth prays to the Virgin Mary to receive her soul into heaven. Wolfram gazes after her and asks the evening star to guide her way. Night falls, and a solitary pilgrim approaches. It is Tannhäuser, ragged and weary. He tells Wolfram of his devout penitence on the way to Rome, of his joy at seeing so many others pardoned, and of his despair when the Pope proclaimed that he could no more be forgiven for his sins than the papal staff bear green leaves again. Left without hope, all he wants now is to return to Venus. He summons her, and she appears just as Wolfram once again brings Tannhäuser to his senses by invoking Elisabeth's name. At this moment, Elisabeth's funeral procession comes winding down the valley. With a cry, Venus disappears. Tannhäuser implores Elisabeth to pray for him in heaven and collapses dead. As dawn breaks, another group of pilgrims arrives, telling of a miracle: the Pope's staff, which they bear with them, has blossomed.

Richard Wagner

Tannhäuser

Premiere: Königliches Hoftheater, Dresden, 1845 (original version); Opéra, Paris, 1861 (revised version)

After the premiere of *Der Fliegende Holländer* in 1843, Wagner turned for inspiration to German medieval and Renaissance literature, a realm that would eventually provide the sources for all of his remaining works. (His final opera, *Parsifal*, in fact is based on a romance by the medieval poet Wolfram von Eschenbach, who appears as a major character in *Tannhäuser*.) History, legend, and invention are combined in *Tannhäuser*—as in all of Wagner's operas—to create a unique and powerful drama. The quasi-historical title character was a 13th-century Minnesanger, the German equivalent of a troubadour or minstrel, who wrote erotic love poetry but also a notable poem of penance. The folklore that grew around him provides the framework of the opera's story. Wagner changed little but allows the hero to die and be redeemed at the end. He also added the character of the saintly Elisabeth, the object of Tannhäuser's true affection, as a mirror image of Venus. She is based on the historical Saint Elizabeth of Hungary, wife of Ludwig IV, Landgraf of Thuringia. Wagner revised the score several times, most importantly when he extended the ballet after the overture and reworked the following first scene for the 1861 Paris premiere (which, for political reasons, ended in one of the legendary fiascos in theater history).

The Creator

Richard Wagner (1813–83) was the complex, controversial creator of music-drama masterpieces that stand at the center of today's operatic repertory. Born in Leipzig, 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 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

Tannhäuser takes place in and around the Wartburg castle, near the town of Eisenach in central Germany, and in the mythical grotto of Venus, the goddess of love. The Wartburg was the setting of a—possibly legendary—13th-century song contest as well as the home of Saint Elizabeth of Hungary (1207–31). Three hundred years later it would become associated with Martin Luther, who translated the New Testament from Greek into German there. The pagan–Christian dichotomy expressed in the twofold setting is central to the opera's dramatic core.

The Music

Much of the score of *Tannhäuser* belongs to the tradition of Romantic opera that Wagner developed and transcended over subsequent decades in his mature music dramas. Together with *Lohengrin* (1850), it forms the pathway to a new operatic aesthetic that would be fully expressed for the first time in *Das Rheingold* (completed in 1854 but not performed until 1869), the initial chapter of the *Ring* cycle. In *Tannhäuser*, Wagner's masterful command of the orchestra is immediately apparent in the famous overture and the exciting ballet music that follows—a continuous 20-minute flood of sound that perfectly captures in instrumental terms the conflict of body and spirit that is the central issue of the opera. The full range of dramatic vocalism is expressed in solos ranging from the soprano's rousing salute to the Hall of Song, "Dich, teure Halle," to her ardent prayer in Act III and, in an unforgettable passage of delicate beauty, the baritone's invocation to the evening star, "O du, mein holder Abendstern." The score evokes the art of the medieval bards with Tannhäuser's harp-accompanied odes to Venus in Act I and in the scene of the song contest in Act II. The title character's dramatic Rome Narrative in Act III abandons conventional melodic phrases in favor of a speech-based structure that directly points towards Wagner's later works and remains striking in its modernity.

Met History

Tannhäuser was first seen at the Met in 1884, as the Opening Night production of the company's second season. The performance also marked the first time an opera was performed in German at the Met (Wagner's *Lohengrin* had been given in Italian the previous season). Leopold Damrosch conducted the original Dresden version. In 1889, the Met presented the U.S. premiere of the Paris version, conducted by Anton Seidl, who had worked with Wagner at the inaugural Bayreuth Festival in 1876. Some of the legendary singers to appear in early stagings through the 1940s include Nellie Melba, Emma Eames, Johanna Gadski, Emmy Destinn, Geraldine Farrar, Maria Jeritza, Kirsten Flagstad, Helen Traubel, and Astrid Varnay (Elisabeth); Olive Fremstad (Venus and a few performances as Elisabeth); Leo Slezak (Tannhäuser); Lawrence Tibbett (Wolfram); and, most notably, Lauritz Melchior, who sang 70 performances of the title role between 1926 and 1948. A new production in 1953, directed by Herbert Graf and conducted by George Szell, featured Ramón Vinay, Margaret Harshaw, George London, and Varnay as Venus. The 1960 run saw the company debuts of conductor Georg Solti and Hermann Prey as Wolfram, and in 1966 Birgit Nilsson sang both Elisabeth and Venus in four performances. James Levine led the premiere of the current Otto Schenk production in 1977, with James McCracken, Leonie Rysanek, Bernd Weikl (in his Met debut), Grace Bumbry, and Kathleen Battle (in her Met debut as the Young Shepherd). Other notable appearances in this production have included Jess Thomas, Richard Cassilly, and Peter Seiffert in the title role; Eva Marton, Jessye Norman, and Deborah Voigt as Elisabeth; Tatiana Troyanos as Venus; and Håkan Hagegård, Bryn Terfel, Thomas Hampson, and Peter Mattei as Wolfram.

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Program Note

Richard Wagner spent the majority of his professional life dissatisfied with the presentation of his works. From the disastrous 1836 premiere of *Das Liebesverbot*, which bankrupted the Stadttheater in Magdeburg, to the unrealized inaugural production of *Tristan und Isolde*, which was prematurely canceled after the opera was deemed "unsingable," to the first performances of *Das Rheingold*, which the composer himself attempted to sabotage to keep from reaching the stage of Munich's Nationaltheater, a string of frustrations and disappointments ultimately led Wagner to establish his own festival in Bayreuth, where he could safeguard the integrity of his artistic vision. This disconnect between idealized intentions and stage reality is nowhere more evident than in the history of *Tannhäuser*, which Wagner continued to rework and revise for decades after its premiere—so much so that, just weeks before his death in 1883, he reportedly lamented to his wife Cosima, "I still owe the world my *Tannhäuser*."

By the time Wagner first began work on *Tannhäuser* (in its full title, *Tannhäuser und der Sängerkrieg auf Wartburg*, or roughly *Tannhäuser and the Singers Contest on the Wartburg*) in 1842, he had already experienced a modicum of success with *Rienzi* and *Der Fliegende Holländer*. But after failing to gain traction in Paris—then the world's great operatic capital—and longing for his homeland, he turned his attention to the popular tale of the 13th-century Minnesinger (a kind of minstrel-knight) Tannhäuser, who ruined himself amid the dissipation of the mythical Venusberg, the subterranean realm of the goddess Venus and her coterie. To bring this tale to the stage, Wagner looked to Ludwig Tieck's 1799 *Der Getreue Eckart und der Tannenhäuser* and Heinrich Heine's 1837 *Elementargeister*, both retellings of the 1515 ballad *Danhauser*. Into the mix, he added elements from E. T. A. Hoffmann's "Der Kampf der Sänger" about the Minnesinger Heinrich von Ofterdingen, who competes in a song competition at the Wartburg castle (explaining why the opera's title character is often addressed as "Heinrich" despite any historical basis). And as a foil for Venus's sensual charms, he incorporated the chaste figure of Saint Elizabeth of Hungary, who lived at the Wartburg until the death of her husband, Ludwig IV, Landgrave of Thuringia.

The veracity of the Tannhäuser legend mattered little to Wagner; the story and its purported ties to German cultural patrimony appealed to his deeply held nationalism. As he later reflected, "When I reached the sketch and working-out of the *Tannhäuser* music, it was in a state of burning exaltation, which held my blood and every nerve in fevered throbbing." This fervor is unsurprising considering the thematic parallels between *Tannhäuser* and Wagner's other works: a subject drawn from Germanic folklore; a hero redeemed through the intercession of a devoted woman (who conveniently expires without explanation at the opera's end); and a guiding spiritualism synthesizing multiple philosophical-religious traditions—in this case, both Roman mythology and medieval Christianity.

But even with its creator on the podium, the opera's 1845 premiere at the Königliches Hoftheater in Dresden fell short of expectations. The lead tenor, Josef

Tichatschek, was entirely unsuitable for the demanding title role, while soprano Wilhelmine Schröder-Devrient fared no better as Venus, with Wagner complaining, "we had not succeeded in finding a thoroughly suitable representatrix for the difficult role of Venus … Thus, the portrayal of the whole [first] scene was involved in an embarrassment that became at last a positive torture, to the actress, to the public, and most of all to myself." For their part, the audience, accustomed to the Meyerbeer-esque pomp of *Rienzi*, struggled to appreciate the novelty of the score—which, amazingly, followed Donizetti's jaunty *Don Pasquale* by just two years and predated Verdi's *Rigoletto* by nearly six.

Following the opera's lackluster debut, Wagner immediately undertook revisions, and when *Tannhäuser* returned to Dresden in 1847, he had already condensed the orchestral introduction to Act III and entirely reimagined the opera's finale. Originally, Venus herself did not intervene to lure Tannhäuser back to the Venusberg, as her presence was merely suggested by a rosy glow from behind the scenes. Similarly, Elisabeth's death was only indicated by an offstage chorus and torchlight "in the distance," but in his new version, both women resurfaced, albeit Elisabeth now as a corpse. It was the work's acceptance on the stage of Paris's famed Opéra in 1861, however, that gave Wagner the impetus to make even larger-scale modifications.

The years separating these two productions were easily the most turbulent of Wagner's career, marked by his exile from Dresden following his complicity in the 1849 May Uprising; his affair with Mathilde Wesendonck, the wife of a key patron; and unrelenting financial hardships. But this period also saw Wagner fundamentally reshape the entire musical landscape—developing yet-unthinkable systems of harmony, reimagining the relationship between music and drama, and adopting the concept of Gesamtkunstwerk, the "total work of art." By the time he turned his attention back to *Tannhäuser*, he had already set *Tristan und Isolde* and much of the *Ring* down on paper, and the radically new musical language that defines those works is evident in the revised sections of the score. To satisfy the Opéra's requirement of a substantial ballet, Wagner expanded the curtain-raising Bacchanale, which he envisioned as "nothing to do with a dance such as is usual in our operas and ballets … [rather] a wild, and yet seductive chaos of movements and groupings, of soft delight, of yearning and burning, carried to the most delirious pitch of frenzied riot." With its seething, ever-rising violin lines, piccolos and oboes pushed to their limits, and panoply of percussion—including cymbals, tambourine, and castanets—it surely is one of the most passionate (and convincing) of all erotic musical depictions. Throughout the score, he made a number of smaller alterations, but most significantly, he amplified Venus's role in the first scene, giving her two additional monologues in response to Tannhäuser's pleas for release. It was here, almost literally taking a page from *Tristan und Isolde*, that he introduced a level of chromaticism unheard in the rest of the opera, including instances of the famously tense, enigmatic "*Tristan* chord" to signal shifts in Venus's mood.

Even with these changes, and despite the composer's presence at 151 of the astounding 163 rehearsals, *Tannhäuser* nonetheless failed to win over the French public. Wagner's decision to place the ballet at the start of the opera was especially irksome for the city's aristocratic Jockey Club, who were accustomed to arriving late and still catching glimpses of the nubile ballerinas. This, combined with their patriotic distaste for Wagner's decidedly un-French patroness, the Austrian Princess Pauline von Metternich, doomed the opera. Members of the club disrupted the premiere and subsequent performances with shouts and dog whistles, ensuring that *Tannhäuser* closed after just three outings. They were not alone in their distaste for Wagner's "music of the future," with one critic slamming the score as "a sort of monotonous chant, sketched from phrases that link together without interruption, without preparation, without resolution, the tail of the preceding entering into the head of the following … accompanied by extremely complicated symphonic devilry, quite painful to hear, and all too capable of clouding an idea, if there were one."

Notwithstanding such an ignominious premiere, it was in this "Paris version" that *Tannhäuser* gradually gained popularity in the ensuing decades—arriving at the Metropolitan in 1884 as part of the nascent company's second-ever season—and in which it is largely heard nowadays. While there is some justification in referring to this as the "Paris version" (as opposed to the earlier "Dresden version"), the label is something of a misnomer, particularly given that the opera is seldom sung in the French translation used in Paris. In actuality, the version known today as the "Paris version" is most similar to a German-language production Wagner supervised in Vienna in 1875, in which, for the first time, the overture proceeded directly into the Bacchanale without a pause for applause.

Regardless of which version is performed, and even with all of Wagner's forward-looking revisions intact, *Tannhäuser* retains many of the hallmarks of a traditional Romantic opera, beginning with an overture capturing the opposing forces vying for Tannhäuser's soul—what Baudelaire described as "the struggle between the two principles that have chosen the human heart for their chief battlefield; in other words, the struggle between flesh and spirit." Once the curtain rises, the operatic conventions continue, with standalone arias, a bona fide love duet, and full-throated choruses and ensembles. Elisabeth sings a pair of particularly stunning arias—the rousing "Dich, teure Halle" to open Act II and the heartfelt third-act prayer "Allmächt'ge Jungfrau"—while Wolfram's Act III "O du, mein holder Abendstern" is both sublimely beautiful and a subtle meditation on the opera's core conflict: Its addressee, "the evening star," is in reality the planet Venus, which at dawn becomes the "stella matutina" ("morning star"), another name given the Virgin Mary by medieval Christians.

At the same time, Wagner never wanted to lose sight of dramatic truth, evidenced in his instructions that, "If the entry of the guests into the Singers' Hall be so effected that the choir and supers march … like two regiments of well-drilled troops in wait for further operatic business, then I merely beg the band

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GIACOMO PUCCINI

LA BOHÈME

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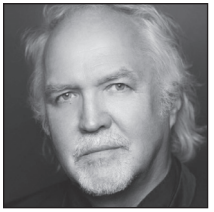
to play some march from *Norma* or *Belisario*, but not my music. … the entry of the guests must be so ordered as to thoroughly imitate real life, in its noblest, freest forms." And even in the score's original guise, the composer already foreshadowed his later system of leitmotifs, delineating individuals and ideas with unique musical themes. Though, as eminent musicologist Ernest Newman points out, they function more as "solid blocks of masonry … [that] at once recall the character in his entirety; it is very much as if a piece on a chessboard had moved into a new position."

The greatest indication of his future musical development comes in Tannhäuser's Act III Rome Narrative, which Liszt characterized as a combination of "recitative, word, shout, cry, [and] sardonic laughter," that "forms a drama within the larger drama." Here, Tannhäuser dispenses with any formal structure and relates the details of his failed pilgrimage in a series of declaimed, recitative-like fragments—as if the once-skilled minstrel can no longer bring himself to sing. The orchestra likewise follows the natural flow of the tale, illustrating Tannhäuser's anguish on the road to Rome, the peal of bells upon his arrival in the Eternal City, and the Pope's decree that Tannhäuser would no sooner be redeemed than the pontiff's wooden staff bloom in new growth—which Tannhäuser recites in sour parody of monastic chant.

It is no wonder that Wagner declared, "Indisputably, the hardest role is that of Tannhäuser himself, ... [who] is nowhere and never 'a little' anything, but each thing fully and entirely. … Nothing could make the whole drama less intelligible and more disfigure the chief character, than if Tannhäuser were displayed weak … and at most afflicted with a few reprehensible cravings. … How," he asked, "could I hold it possible for an opera-singer to fulfill it?" Fortunately, he also supplied an answer: "to Music alone could the draft of such a task be offered." And what music he provided—not only for the performer but for all those who have the pleasure to hear it.

—Christopher Browner

Christopher Browner is the Met's Senior Editor.



Donald Runnicles

CONDUCTOR (EDINBURGH, SCOTLAND)

THIS SEASON *Tannhäuser* at the Met; *Parsifal*, Mahler's Symphony No. 9, Strauss's *Intermezzo*, and the *Ring* cycle at the Deutsche Oper Berlin; and concerts with the Dresden Philharmonic, Sydney Symphony Orchestra, Cincinnati Symphony Orchestra, Utah Symphony, and Dallas Symphony Orchestra.

MET APPEARANCES *Elektra*, *Hansel and Gretel*, *Peter Grimes*, *Manon Lescaut*, *Die Walküre*, *Der Rosenkavalier*, *Le Nozze di Figaro*, *Werther*, *Salome*, *Die Zauberflöte*, *Der Fliegende Holländer*, and *Lulu* (debut, 1988).

CAREER HIGHLIGHTS He has served as general music director of the Deutsche Oper Berlin since 2009, music director of the Grand Teton Music Festival since 2005, and principal guest conductor of the Atlanta Symphony Orchestra since 2001. He is also conductor emeritus of the BBC Scottish Symphony Orchestra, having served as its chief conductor from 2009 to 2016. In 2019, he became the first-ever principal guest conductor of the Sydney Symphony Orchestra, and between 1992 and 2008, he was music director of San Francisco Opera. From 2001 to 2007, he was principal conductor of Orchestra of St. Luke's, and between 1989 and 1993, he was general music director of the Theater Freiburg and Orchestra.

Ekaterina Gubanova

MEZZO-SOPRANO (MOSCOW, RUSSIA)

THIS SEASON Venus in *Tannhäuser* at the Met, Eboli in *Don Carlo* at Staatsoper Berlin, Ortrud in *Lohengrin* and Herodias in *Salome* at the Paris Opera, Santuzza in *Cavalleria Rusticana* at the Greek National Opera and in Hamburg, Verdi's Requiem with the Atlanta Symphony Orchestra, Adalgisa in *Norma* in Madrid, Mahler's Symphony No. 2 with the New York Philharmonic, and Brangäne in *Tristan und Isolde* and Kundry in *Parsifal* at the Bayreuth Festival.

MET APPEARANCES Adalgisa, Neris in *Medea*, Amneris in *Aida*, Brangäne, Eboli, Giovanna Seymour in *Anna Bolena*, Giulietta in *Les Contes d'Hoffmann*, and Hélène Bezukhova in *War and Peace* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include Venus at the Bayreuth Festival and Covent Garden; Brangäne in Madrid; Kundry, Brangäne, and Eboli at the Vienna State Opera; Mother Marie in *Dialogues des Carmélites* in Rome; the Foreign Princess in *Rusalka* in concert with the NDR Elbphilharmonie Orchestra; Amneris in Naples; and Jocaste in Stravinsky's *Oedipus Rex* in concert in Barcelona. She has also appeared at the Deutsche Oper Berlin, St. Petersburg's Mariinsky Theatre, La Scala, Bavarian State Opera, Moscow's Bolshoi Theatre, and Salzburg Festival, among many others

Elza van den Heever

SOPRANO (JOHANNESBURG, SOUTH AFRICA)

THIS SEASON Elisabeth in *Tannhäuser* at the Met, the Empress in *Die Frau ohne Schatten* at the Vienna State Opera, Chrysothemis in *Elektra* in concert with the Berlin Philharmonic, Sieglinde in *Die Walküre* in concert with the Rotterdam Philharmonic Orchestra, and Julia in Spontini's *La Vestale* at the Paris Opera.

MET APPEARANCES Senta in *Der Fliegende Holländer*, the title role of *Rodelinda*, Marie in *Wozzeck*, Vitellia in *La Clemenza di Tito*, Chrysothemis, Elettra in *Idomeneo*, Elisabetta in *Maria Stuarda* (debut, 2012), and Donna Anna in *Don Giovanni*.

CAREER HIGHLIGHTS Recent performances include Senta at the Santa Fe Opera, the Empress in concert with the Berlin Philharmonic, the title role of *Salome* and Chrysothemis at the Paris Opera, Giorgetta in *Il Tabarro* and the title role of *Suor Angelica* in Frankfurt, Elsa in *Lohengrin* at Staatsoper Berlin, and Leonore in *Fidelio* at San Francisco Opera. She has also sung the Empress in concert with the Rotterdam Philharmonic, Julia in Vienna, the title role of *Norma* and Leonora in *Il Trovatore* in Frankfurt, and Chrysothemis at Lyric Opera of Chicago. Between 2008 and 2013, she was a member of the ensemble at Oper Frankfurt.

Christian Gerhaher

BARITONE (STRAUBING, GERMANY)

THIS SEASON Wolfram in *Tannhäuser* for his debut at the Met; Mahler's *Des Knaben Wunderhorn* with the Chicago Symphony Orchestra; Haydn's *Die Schöpfung* with the Bavarian Radio Symphony Orchestra; Brahms's *Ein Deutsches Requiem* with the Royal Concertgebouw Orchestra; Amfortas in *Parsifal*, Wolfram, and Golaud in *Pelléas et Mélisande* at the Bavarian State Opera; and concerts and recitals with the Berlin Philharmonic, Swedish Radio Symphony Orchestra, and Czech Philharmonic; in Essen, London, and Berlin; and at La Scala and the Salzburg Easter Festival.

CAREER HIGHLIGHTS Recent performances include the title role of *Wozzeck* at the Festival d'Aix-en-Provence, Covent Garden, and Vienna State Opera; Wolfram in Leipzig; Don Alfonso in *Così fan tutte*, Amfortas, the title role of Aribert Reimann's *Lear*, and Wozzeck at the Bavarian State Opera; Germont in *La Traviata* at Covent Garden; and the title role of *Simon Boccangera* and Wozzeck in Zurich. Also an accomplished concert singer, he has given recitals at Carnegie Hall, Amsterdam's Royal Concertgebouw and Muziekgebouw, Paris's Cité de la Musique, Vienna's Konzerthaus and Musikverein, Madrid's Teatro de la Zarzuela, and in Cologne, Luxembourg, Munich, Granada, Berlin, Lucerne, and Edinburgh, among many others.

Andreas Schager

TENOR (ROHRBACH AN DER GÖLSEN, AUSTRIA)

THIS SEASON The title role of *Tannhäuser* at the Met; Mahler's Symphony No. 8 with the Estonian National Symphony Orchestra and NDR Elbphilharmonie Orchestra; the Emperor in *Die Frau ohne Schatten* and the title role *Otello* at the Vienna State Opera; Florestan in *Fidelio*, Siegfried in the *Ring* cycle, and the title role of *Lohengrin* at Staatsoper Berlin; Otello and Siegfried in Wiesbaden; Schoenberg's *Gurre-Lieder* with the Royal Concertgebouw Orchestra; Tristan in *Tristan und Isolde* and the title role of *Parsifal* at the Bayreuth Festival; and concerts with the Royal Philharmonic Orchestra and Vienna Philharmonic.

MET APPEARANCES Siegfried (debut, 2019).

CAREER HIGHLIGHTS He has sung Siegfried at the Bayreuth Festival, Canadian Opera Company, St. Petersburg's Mariinsky Theatre, La Scala, and in Dresden, Leipzig, Madrid, Hamburg, and Halle. Recent performances include Tristan in Madrid, Wiesbaden, Dortmund, Baden-Baden, and at the Vienna State Opera; Bacchus in *Ariadne auf Naxos* at the Bavarian State Opera and in Frankfurt; Siegmund in *Die Walküre* in Dresden; Eisenstein in *Die Fledermaus* at the Vienna State Opera; Tannhäuser and Parsifal in Leipzig; Samson in *Samson et Dalila* at Staatsoper Berlin; and the Emperor at the Mariinsky Theatre.

Georg Zeppenfeld

BASS (ATTENDORN, GERMANY)

THIS SEASON Landgraf Hermann in *Tannhäuser* at the Met; Sarastro in *Die Zauberflöte*, Dr. Bartolo in *Le Nozze di Figaro*, Kaspar in *Der Freischütz*, Count Rodolfo in *La Sonnambula*, King Marke in *Tristan und Isolde*, and Mahler's Symphony No. 8 in Dresden; Mahler's Symphony No. 8 and Gurnemanz in *Parsifal* at the Bavarian State Opera; Verdi's Requiem with the Philharmonia Zurich; King Heinrich in *Lohengrin* and Hans Sachs in *Die Meistersinger von Nürnberg* at the Vienna State Opera; Gurnemanz, Hunding in *Die Walküre*, and Daland in *Der Fliegende Holländer* at the Bayreuth Festival; and concerts with the Berlin Philharmonic.

MET APPEARANCES Pogner in *Die Meistersinger von Nürnberg* and Sarastro (debut, 2009).

CAREER HIGHLIGHTS Since 2001, he has been a member of the Semperoper Dresden, where he was named a Kammersänger in 2015. He has also appeared at many of the world's leading opera houses and festivals, including La Scala, Covent Garden, Rome's Accademia Nazionale di Santa Cecilia, the Salzburg Festival, the Glyndebourne Festival, the Deutsche Oper Berlin, San Francisco Opera, and in Hamburg, Zurich, Geneva, Bonn, Kassel, Düsseldorf, and Mannheim, among others.