

Benjamin Britten

Peter Grimes

CONDUCTOR

Donald Runnicles

PRODUCTION

John Doyle

SET DESIGNER

Scott Pask

COSTUME DESIGNER

Ann Hould-Ward

LIGHTING DESIGNER

Peter Mumford

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

Opera in a prologue and three acts

Text by Montagu Slater, after the poem
"The Borough" by George Crabbe

Saturday, March 15, 2008, 1:30–4:45pm

New Production

The production of *Peter Grimes* was
made possible by a generous gift from
Mr. and Mrs. Wilmer J. Thomas, Jr.

The Metropolitan Opera

2007-08 Season

The 69th Metropolitan Opera performance of

Benjamin Britten's

Peter Grimes

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This afternoon's performance is also being broadcast live on Metropolitan Opera Radio, on Sirius Satellite Radio channel 85.

Conductor
Donald Runnicles

IN ORDER OF VOCAL APPEARANCE

Hobson
Dean Peterson

Swallow
John Del Carlo

Peter Grimes
Anthony Dean Griffey

Mrs. Sedley
Felicity Palmer

Ellen Orford
Patricia Racette

Auntie
Jill Grove

Bob Boles
Greg Fedderly

Captain Balstrode
Anthony Michaels-Moore

Rev. Horace Adams
Bernard Fitch

Two nieces
Leah Partridge
Erin Morley

Ned Keene
Teddy Tahu Rhodes

Boy
Logan William Erickson

Villagers
Roger Andrews, David Asch, Kenneth Floyd, David Frye, Jason Hendrix, Mary Hughes, Robert Maher, Timothy Breese Miller, Jeffrey Mosher, Richard Pearson, Mark Persing, Mitchell Sendrowitz, Daniel Clark Smith, Lynn Taylor, Joseph Turi

Saturday, March 15, 2008, 1:30–4:45pm

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

The Met: Live in HD is generously supported by the **Neubauer Family Foundation**.



Ken Howard/Metropolitan Opera

Anthony Dean Griffey
in the title role of
Britten's *Peter Grimes*

Chorus Master **Donald Palumbo**
Musical Preparation **Linda Hall, Howard Watkins,
Ransom Wilson, and Carol Isaac**
Assistant Stage Directors **Eric Einhorn, J. Knighten Smit, and
Kathleen Smith Belcher**
Stage Band Conductor **Gregory Buchalter**
English Coach **Loretta Di Franco**
Prompter **Carol Isaac**
Met Titles **Francis Rizzo**
Assistant Set Designer **Orit Jacoby Carroll**
Assistants to Scott Pask **Lauren Alvarez and Jeff Hinchee**
Associate Costume Designer **Sidney Shannon**
Scenery, properties, and electrical props constructed and
painted in **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume
Department**
Wigs by **Metropolitan Opera Wig Department**

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Synopsis

A small fishing town on the east coast of Suffolk, around 1830

Prologue

Moot Hall

Act I

SCENE 1 The Borough

SCENE 2 Inside the Boar Inn

Intermission

Act II

SCENE 1 The Borough

SCENE 2 Grimes's hut

Intermission

Act III

The Borough

Prologue

During an inquest at the town hall, the lawyer Swallow questions the fisherman Peter Grimes about the death of his apprentice during a storm at sea. Though the room is crowded with villagers hostile to Grimes, Swallow accepts the man's explanation of the event and rules that the boy died accidentally. He warns Grimes not to take on another apprentice until he lives with a woman who can care for the boy. When the hall empties, Ellen Orford, the schoolmistress, asks Grimes to have courage and promises to help him find a better life.

Act I

On the beach villagers look out to the sea. Balstrode, a retired sea captain, warns that a storm is approaching. Grimes calls for help from the harbor to land his boat. When Grimes finally gets ashore the apothecary Ned Keene tells him that he has found the fisherman a new apprentice at a workhouse. When the carrier Hobson refuses to fetch the boy, Ellen offers to go with him. The villagers make hostile comments, and she accuses them of hypocrisy ("Let her among you without fault cast the first stone"). As the storm rises and the crowd disperses, Grimes is left alone with Balstrode, who tries to convince him to leave the village. The fisherman explains that first he has to make enough money to open a store and marry Ellen.

That night, as the storm rages, the villagers gather at Auntie's tavern. Auntie's "nieces" are frightened by the wind and Bob Boles gets into a fight with Balstrode

over one of them. When Grimes enters looking for his new apprentice, there is a sudden silence, and he begins talking to himself, mystifying everyone ("Now the Great Bear and Pleiades"). The drunken Boles tries to attack Grimes. In an attempt to restore quiet, Ned Keene starts singing a sea shanty ("Old Joe has gone fishing"). Hobson and Ellen arrive with Grimes's new apprentice, John. The fisherman immediately leaves, taking the boy back into the storm and to his hut.

Act II

On Sunday morning, as Ellen and John are watching the villagers go to church ("Glitter of waves") she discovers a bruise on the young boy's neck. Grimes comes to take John fishing, and when Ellen tells him that he cannot buy peace by hard work, he hits her and drags the child off. Auntie, Ned Keene, and Bob Boles have observed the incident and the members of the congregation hear about it as they come out of church. The men decide to confront the fisherman, and despite Ellen's protests the angry mob marches off to Grimes's hut. Ellen, Auntie, and the nieces remain behind, reflecting on the childishness of men.

Grimes orders John to dress for work. He dreams of the life he had planned with Ellen, but his thoughts return to his dead apprentice. As he hears the mob approaching, he rushes John out. The boy slips and falls down the cliff. Grimes escapes. Bob Boles and the rector find the hut empty and orderly, and decide that they have misjudged Grimes. The villagers disperse, except for Balstrode, who looks over the cliff and knows better.

Act III

A dance is under way in the town hall. Outside, Mrs. Sedley tries to convince Ned Keene that Grimes has murdered his apprentice. Balstrode enters with Ellen and tells her that Grimes's boat has returned but that there is no sign of him or the boy. He has also found John's jersey, and Ellen remembers embroidering the anchor on it ("Embroidery in childhood was a luxury"). Mrs. Sedley has overheard the conversation and informs Swallow that Grimes's boat is back. Once again, the crowd sets off on a manhunt.

Grimes, deranged and raving, listens to the villagers shouting his name in the distance. He hardly notices Ellen and Balstrode, who try to comfort him. Ellen asks Grimes to come home, but Balstrode tells him to sail out. As dawn breaks, the villagers return to their daily chores.

Benjamin Britten

Peter Grimes

Premiere: Sadler's Wells, London, 1945

"The more vicious the society, the more vicious the individual," Benjamin Britten told a *Time* magazine interviewer shortly after the premiere of *Peter Grimes*. The opera subtly explores the nature of judgment, as the title character's alleged crime—child abuse—is suspected rather than proven and suggested rather than graphically portrayed. *Peter Grimes* has been popular with audiences and critics since its first performance—a rare accomplishment for an English-language, 20th-century work. Its popularity is due to several factors: an evocative score, a powerful use of chorus and orchestra, and a monumental title role of such dramatic potential that it can be explored over and over again by any tenor prepared to face its challenges.

The Creators

British-born Benjamin Britten (1913–1976) was a leading composer in a wide variety of genres, and several of his operas have proven to be among the most enduring of the 20th century. In addition to his unique musical voice, Britten had an excellent sense for source material and collaborated with many outstanding librettists. Among these was Montagu Slater (1902–1956), a writer noted for addressing political and social issues in his works. The source for *Peter Grimes* is "The Borough," a poem by poet and naturalist George Crabbe (1754–1832).

The Setting

The story is set in the Borough, a deliberately non-specific seaside village on England's east coast that bears some comparison with Crabbe's (and eventually Britten's) hometown of Aldeburgh. Britten conceived the work as set "around 1830."

The Music

One of the most appealing facets of this opera is that the score is neither strictly traditional nor self-consciously radical. It strikes a dramatically convincing balance between lyricism and dissonance. The celebrated orchestral "Sea Interludes" that connect several of the scenes are beautiful and powerful when heard on their own, but within the opera become much more than brilliant scene-painting. They are, as is the rest of the score, supreme examples of opera's ability to create a connection between external events and characters' inner lives. In addition to the magnificent symphonic orchestral writing he achieves in the work, Britten creates remarkable effects for individual instruments. Unison

horns rise and fall to represent the swelling sea; flutes depict moonlight. Like the orchestra, the large vocal ensemble sometimes functions as a unified chorus (as with the chilling cries of “Peter Grimes!” at the end of Act III, Scene 1) and as a fragmented body of individuals. The sea shanty at the end of the first act is a perfect example: the townspeople’s collective singing marks Grimes, who is unable (or unwilling) to sing along, as an outsider. The character’s compelling mad scene in the final act, though not a freestanding concert piece like many of the famous soprano mad scenes of the previous century, is a stunning portrayal of a personal breakdown.

Peter Grimes at the Met

The opera had its Met premiere in 1948 with a largely American cast: tenor Frederick Jagel in the title role, Regina Resnik as Ellen Orford, and Jerome Hines in the important supporting role of Swallow. It was repeated the following year with Lawrence Tibbett in the role of Balstrode. The work then fell out of the repertory until 1967, when an impressive new production by Tyrone Guthrie featured the great Canadian tenor Jon Vickers in what would become one of his most celebrated roles, sung 37 more times until 1984. Conductor Colin Davis made his Met debut with these performances, leading a superb cast that also included Lucine Amara, Geraint Evans, and Lili Chookasian. The Guthrie production also featured the diverse talents of such artists as James Morris (1973), Thomas Stewart (1983–84), Elisabeth Söderström (1983), Anthony Rolfe-Johnson (1994), Renée Fleming (1994), Patricia Racette (1997–98), and Philip Langridge (1997–98) in its revivals.

Note from the Director

Peter Grimes is a story of a man who is shut out by his community, a community that judges him vehemently and aggressively. Grimes is a complex character. He is by nature an outsider. He is flawed. But unlike so many operatic figures, he appears to be an ordinary man.

The community itself, oppressive and judgmental, fascinates me. I was raised in a town where everybody knew everybody else, and now I live in what was a fishing community on the English coast, where nearly everybody knows everybody else. This can make you sometimes feel part of a family and sometimes feel like an outsider.

The opportunity to explore this wonderful work in the auspicious surroundings of this great house can sometimes overwhelm and sometimes be simply liberating.

The overwhelming part involves the sheer scale and wonder of the storytelling experience under the remarkable conditions of this very special place. The liberation comes from the realization that in all circumstances, large and small, artists still strive to tell the truth and to “get out of the way” of the story.

We are exploring the opera’s religiously oppressive community in each day of rehearsal, and in this we are aided by the sheer power of the magnificent Met chorus.

So, of course, the production has been influenced by the communities I know and by my spending time in the community Britten knew. I hope, though, that it can maybe touch on a community you yourself know. That is what makes theater. —*John Doyle*

“At the dress rehearsal I thought the whole thing would be a disaster,” recalled Benjamin Britten, referring to the world premiere of *Peter Grimes*. When the final curtain fell on June 7, 1945, at the old Sadler’s Wells theater in London, silence followed by shouting filled the hall. The stage crew didn’t know what to make of the reaction, according to Joan Cross, the original Ellen Orford: “They thought it was a demonstration. Well, it was, but fortunately it was of the right kind.”

No one could have expected that Britten’s new work would single-handedly restore prestige to English opera. By the time of the Met’s first performance of *Peter Grimes* in 1948, the buzz was enormous. *Time* magazine even chose the youthful-looking composer for its cover, posing him against a backdrop of fishing nets. The accompanying feature article declared that “no opera since the days of Puccini has had so much advance praise.” *Peter Grimes* has continued to live up to that praise. Firmly established as part of the international repertory, it holds a singular place among operas created since World War II.

It’s just as unlikely that anyone could have foreseen the convoluted path that led from an obscure literary character to operatic protagonist. Peter Grimes first appeared as one among a large cast of townfolk in George Crabbe’s long epistolary poem from 1810, “The Borough.” Crabbe (who was also, incidentally, an acclaimed naturalist specializing in the study of beetles) depicts Grimes as a creepy, sadistic misanthrope, “untouched by pity, unstung by remorse and uncorrected by shame.” He is a tormenter rather than tormented, strikingly different from the central figure of Britten’s opera.

An article by E.M. Forster prompted the composer’s discovery of Crabbe’s poem in 1941, at which point Britten and his partner, Peter Pears, were living in America. Britten experienced a double epiphany, on both artistic and personal levels. He not only perceived the operatic potential of “The Borough” but was moved by the richly detailed local color of the poem, set on his native East Anglian seacoast—so much so that he determined to reconnect with his roots. As soon as it became possible, he ended his self-imposed exile and returned to war-ravaged England, which the composer and Pears had fled in part because of their pacifism.

Britten homed in on Peter Grimes as the prospective opera’s central character (he appears in just one section of Crabbe’s poem). What attracted him was the potent dynamic of “the individual against the crowd, with ironic overtones for our own situation,” the composer wrote. Here he alluded explicitly to the scorn he and Pears faced as conscientious objectors upon returning to England—but also, implicitly, to their outsider status as a couple. “This led us to make Grimes a character of vision and conflict, the tortured idealist he is, rather than the villain he was in Crabbe,” Britten explained.

Britten and Pears drafted a scenario that dramatically transformed the ruthless bully depicted by the poet. Christopher Isherwood was their first choice

as librettist; when he declined, they turned to the left-wing writer Montagu Slater, with whom Britten had previously collaborated in the thirties, writing incidental music for two of his plays. Slater brought his own preoccupations to the libretto, although the composer ended up vetoing a number of his choices (as well as some he himself had originally suggested). Working with these various layers embodied in the final libretto, Britten then added a further dimension with his music.

As a result, the hapless fisherman is fleshed out into one of the great operatic paradoxes: an outsider characterized both by his uniqueness and by his archetypal amplitude, capable—like the Byronic hero he in some ways resembles—of mirroring contradictory identities. Britten's Grimes contains aspects encompassing the prophetic visionary, the misunderstood artist, the egotist, the driven capitalist who will "fish the sea dry," the eternal child, and the troubled transgressor.

But all of these traits exist within the context of the Borough—and it is the interplay between Grimes and his setting that is at the heart of the opera. The Austrian-British musicologist Hans Keller comments that Grimes "cannot show, let alone prove, his tenderness as easily as his wrath—except through the music which, alas, the people on the stage don't hear. Thus he is destined to seem worse than he is and not to be as good as he feels." For example, when Grimes testifies during the inquest in the prologue, the musical texture directs our sympathies toward him with held chords—"like the halo of string sound" in a Bach Passion, as the music critic Michael Kennedy observes.

At the same time, *Peter Grimes* is hardly a simple parable of oppressors and oppressed. One aspect that makes the opera so involving is how ingeniously Britten's music differentiates the townspeople—from quirky, Dickensian strokes, for example, for Swallow and Mrs. Sedley to the full portrait of Ellen Orford. She shares something of Grimes's outsider stigma, after all, and is the central figure who tries to mediate between him and the Borough. Her duet with the fisherman subtly illustrates their tragically illusory connection: Grimes sings in a key separated by a half-step but briefly, at the end, gravitates into her harmonic field. Later, at the climactic moment when Grimes strikes out at Ellen, he erupts in a motif ("And God have mercy upon me!") that, with resounding irony, is taken up by the villagers in their menacingly mocking chant "Grimes is at his exercise!"

Britten creates an impressive but economical network of tonal symbolism that tracks Grimes's relationships not only with the Borough but also with the natural elements he tries to master—and into which he eventually dissolves. The six interludes offer a symphonic parallel to the collective of the townspeople, where the sea provides its own chorus-like commentary. In the second interlude, for example, Britten modulates between outer and inner landscape: the thrashing storm music also mimics Grimes's turmoil, and it incorporates the yearning intervals of the vision he has just expressed in "What harbor shelters peace."

A measure of the opera's depth is that it has been able so convincingly to accommodate widely divergent interpretations. The Met's new production by Tony Award-winning director John Doyle adds yet another perspective. While the original interpreter, Peter Pears, emphasized the title character's fundamental humanity—portraying him as a sensitive misfit—Canadian tenor Jon Vickers (who first sang the role at the Met in 1967) ratcheted up his contradictions, declaring he used "one kind of voice for the inner Grimes, and another for the outer Grimes." Writer Andrew Porter enthused over how Vickers, with "one of the few voices that can set the enormous Met ringing," was able to shape a performance in which "his voice, his features, his demeanor are distorted, transfigured."

Whatever we decide is the cause of Grimes's conflicted nature, the opera's tragic inevitability exerts a pull that seems both timeless and distinctly contemporary. In part this is because, as Peter Pears once remarked, "There are plenty of Grimeses around still, I think!"—a notion the Met's new Grimes, Anthony Dean Griffey, has echoed. It is the genius of Britten's music to make us feel what is at stake, what has been lost, and how the pattern threatens to be repeated as the Borough resumes "the cold beginning of another day." We return to *Peter Grimes*, as Porter justly claims, because "its freshness, its dramatic force, its richness of musical structure, and its illuminations of private and public behavior seem ever to grow." —*Thomas May*

The Cast and Creative Team



Donald Runnicles

CONDUCTOR

BIRTHPLACE Edinburgh, Scotland

THIS SEASON *Die Walküre*, *Manon Lescaut*, and *Peter Grimes* at the Met; *Tannhäuser*, *Die Zauberflöte*, *The Rake's Progress*, and Wagner's *Ring* cycle with the San Francisco Opera; *Der Rosenkavalier* and *Der Fliegende Holländer* with the Vienna State Opera; and concert engagements with the Atlanta Symphony Orchestra and Berlin Philharmonic.

MET APPEARANCES *Lulu* (debut, 1988), *Der Fliegende Holländer*, *Le Nozze di Figaro*, *Der Rosenkavalier*, *Salome*, *Werther*, and *Die Zauberflöte*.

CAREER HIGHLIGHTS Conducts regularly at the Salzburg and Bayreuth festivals and appears with the Philadelphia Orchestra, Chicago Symphony Orchestra, and Munich's Bavarian Radio Orchestra, among many others. He has been music director and principal conductor of the San Francisco Opera since 1992 and is music director of the Grand Teton Music Festival and principal guest conductor of the Atlanta Symphony Orchestra.



John Doyle

DIRECTOR

BIRTHPLACE Inverness, Scotland

THIS SEASON *Peter Grimes* for his Met debut and the Broadway production of *A Catered Affair*.

CAREER HIGHLIGHTS Received the 2006 Tony Award for Best Director of a Musical for his Broadway debut production of *Sweeney Todd*; last season his production of *Company* won the Tony Award for Best Revival of a Musical. He also recently directed *Rise and Fall of the City of Mahagonny* for Los Angeles Opera and *Lucia di Lammermoor* for Scottish Opera. While artistic director of four prestigious theaters in the United Kingdom, many of his productions received best-musical awards, including *Fiddler on the Roof* and *Moll Flanders*. Productions for London's West End include *The Gondoliers*, *Mack and Mabel*, and the Olivier Award-nominated *Sweeney Todd*. He has also directed numerous classic plays, including *A Midsummer Night's Dream* at the Open Air Theatre, *The Wars of the Roses* for York Theatre Royal, and *Amadeus* for Wilton's Music Hall.



Scott Pask

SET DESIGNER

BIRTHPLACE Rochester, New York

THIS SEASON *Peter Grimes* for his Met debut and four productions on Broadway: David Mamet's *November*, John Waters's *Cry-Baby: The Musical*, Terrence McNally's *The Ritz*, and Christopher Hampton's *Les Liaisons Dangereuses* for the Roundabout Theatre Company.

CAREER HIGHLIGHTS Broadway theater credits include *The Coast of Utopia* for Lincoln Center Theater, for which he won the Tony, Drama Desk, Outer Critics Circle, and American Theatre Wing Hewes Design awards; set and costume design for Martin McDonagh's *The*

The Cast and Creative Team *continued*

Pillowman (Tony Award for Scenic Design), David Hare's *The Vertical Hour*, *Nine* for the Roundabout Theatre Company, Richard Greenberg's *Take Me Out*, *La Cage aux Folles*, *Martin Short: Fame Becomes Me*, *Urinetown*, and *Sweet Charity*. His London theater credits include *Love Song* and *On an Average Day*, both for the West End, and Hampton's *Tales From Hollywood* for the Donmar Warehouse. He also designed the sets and costumes for Britten's *Albert Herring* for Opera North.



Ann Hould-Ward
COSTUME DESIGNER

BIRTHPLACE Glasgow, Montana

THIS SEASON *Peter Grimes* for her Met debut and *A Catered Affair* on Broadway.

CAREER HIGHLIGHTS Her work on Broadway includes costumes for *Company* (Tony, Best Revival), *Dance of the Vampires*, *Beauty and the Beast* (Tony, ATW's Design Award, Ovation Award, Olivier nomination for Best Costume Design), *Into the Woods* (Drama Desk and L.A. Drama Critics Circle Awards), *Falsettos*, *Sunday in the Park with George* (Tony, Drama Desk nominations), *Harrigan 'n Hart*, *Dream*, *St. Joan*, *Three Men on a Horse*, *Timon of Athens*, *In the Summer House*, *Little Me*, and *The Moliere Comedies*. Work Off-Broadway includes *A Midsummer Night's Dream*, *Antony and Cleopatra*, *House Arrest*, *Cymbeline* (all for the Public Theater), *Surviving Grace*, and *Lobster Alice*. She also designed the costumes for *Rise and Fall of the City of Mahagonny* for Los Angeles Opera, the film *Strike!*, and for productions at the New York City Opera, San Francisco Ballet, Houston Grand Opera, Alvin Ailey Dance Company, Ballet Hispanico, American Ballet Theatre, and the White Oak Dance Project.



Peter Mumford
LIGHTING DESIGNER

BIRTHPLACE London, England

THIS SEASON *Peter Grimes* at the Met.

PREVIOUS PRODUCTION *Madama Butterfly* (debut, 2006).

CAREER HIGHLIGHTS *Il Trovatore* (Paris Opera); *Passion* (Minnesota Opera); *La Cenerentola* (Glyndebourne); *La Traviata* (Antwerp Opera); *Siegfried*, *Götterdämmerung*, *Fidelio*, and *Don Giovanni* (Scottish Opera); *Madama Butterfly*, *Così fan tutte*, and *L'Incoronazione di Poppea* (English National Opera); *Giulio Cesare* (Bordeaux Opera); *Eugene Onegin* and *The Bartered Bride* (Covent Garden); and *The Midsummer Marriage* (Lyric Opera of Chicago). Recent theater includes *Shadowlands*, *Fiddler on the Roof*, and *The Last Confession* (West End); *The Seagull* (Royal Court); *The Reporter*, *The Rose Tattoo*, and *The Hothouse* (National Theatre); *The Entertainer* and *Richard II* (Old Vic); *Hedda Gabler* (Almeida); *Hamlet* and *Macbeth* (Royal Shakespeare Company); *Dying City* (Royal Court and Lincoln Center Theater); and *Private Lives* (West End and Broadway). He also directed and designed *L'Heure Espagnole* and *L'Enfant et les Sortilèges* for Opera Zuid and received the 2003 Olivier Award for *The Bacchae* (RNT).



Jill Grove
MEZZO-SOPRANO

BIRTHPLACE Galveston, Texas

THIS SEASON Auntie in *Peter Grimes* at the Met, Ulrica in *Un Ballo in Maschera* with Minnesota Opera, the Nurse in *Die Frau ohne Schatten* with Lyric Opera of Chicago, and Erda in *Das Rheingold* with San Francisco Opera.

MET APPEARANCES Omniscient Mussel in *Die Ägyptische Helena* and Cornelia in *Giulio Cesare*, Margret in *Wozzeck*, Erda in *Siegfried* and *Das Rheingold*, Rossweisse in *Die Walküre*, Magdalene in *Die Meistersinger von Nürnberg*, Madelon in *Andrea Chénier*, Mary in *Der Fliegende Holländer*, Emilia in *Otello*, and Pantis in *Mefistofele* (debut, 1999).

CAREER HIGHLIGHTS Ulrica in Genoa, Preziosilla in *La Forza del Destino* with the San Francisco Opera, Amneris in *Aida* with Opera Pacific, La Cieca in *La Gioconda* at Covent Garden, Azucena in *Il Trovatore* with Houston Grand Opera, Erda with Lyric Opera of Chicago, and Auntie with the Santa Fe Opera.



Felicity Palmer
MEZZO-SOPRANO

BIRTHPLACE Cheltenham, England

THIS SEASON Mrs. Sedley in *Peter Grimes* and the Marquise of Berkenfield in *La Fille du Régiment* at the Met and Josefa Miranda in Peter Eötvös's *Love and Other Demons* at the Glyndebourne Festival.

MET APPEARANCES Geneviève in *Pelléas et Mélisande*, the Countess in *The Queen of Spades*, the First Prioress in *Dialogues des Carmélites*, Fricka in *Das Rheingold* and *Die Walküre*, and Waltraute in *Götterdämmerung* (debut, 2000).

CAREER HIGHLIGHTS Recent performances include Kabanicha in *Káťa Kabanová* and the Marquise of Berkenfield at Covent Garden, and Madame de Croissy in *Dialogues des Carmélites* with Lyric Opera of Chicago. She has also appeared at La Scala, Deutsche Oper Berlin, Paris Opera, Netherlands Opera, and English National Opera, among many others. On the concert stage she has sung with the Boston Symphony Orchestra, Los Angeles Philharmonic, Royal Philharmonic Orchestra, London Symphony Orchestra, English Chamber Orchestra, and BBC Symphony Orchestra.



Patricia Racette
SOPRANO

BIRTHPLACE Manchester, New Hampshire

THIS SEASON Cio-Cio-San in *Madama Butterfly* and Ellen Orford in *Peter Grimes* at the Met; Magda in *La Rondine* with Los Angeles Opera; Cio-Cio-San in Munich, San Francisco, and Florence; and concert appearances with the London Philharmonic and Düsseldorf Philharmonic.

MET APPEARANCES Musetta (debut, 1995) and Mimì in *La Bohème*, Roberta in the world premiere of Picker's *An American Tragedy*, Antonia in *Les Contes d'Hoffmann*, Blanche de

The Cast and Creative Team *continued*

la Force in *Dialogues des Carmélites*, Violetta in *La Traviata*, Alice Ford in *Falstaff*, Nedda in *Pagliacci*, and Elisabeth in *Don Carlo*.

CAREER HIGHLIGHTS Love Simpson in the world premiere of Floyd's *Cold Sassy Tree* with Houston Grand Opera, the title role in Picker's *Emmeline* for its world premiere at Santa Fe Opera, Liù in *Turandot* and Madame Lidoine in *Dialogues des Carmélites* with Lyric Opera of Chicago, and Jenůfa with Washington National Opera. Has also appeared at Covent Garden, Paris's Bastille Opera, La Scala, and the Vienna State Opera.



John Del Carlo

BASS-BARITONE

BIRTHPLACE San Francisco, California

THIS SEASON Swallow in *Peter Grimes* at the Met, Alfieri in Bolcom's *A View from the Bridge* with Washington National Opera, and Bartolo in *Il Barbiere di Siviglia* for his debut with the Paris Opera.

MET APPEARANCES Kothner in *Die Meistersinger von Nürnberg* (debut, 1993), Mathieu in *Andrea Chénier*, Bartolo in *Il Barbiere di Siviglia* and *Le Nozze di Figaro*, Swallow, Don Pasquale, Alfieri, Quince in *A Midsummer Night's Dream*, Baron Zeta in *The Merry Widow*, and Balducci in *Benvenuto Cellini*.

CAREER HIGHLIGHTS Among his many roles sung with San Francisco Opera are Dulcamara in *L'Elisir d'Amore*, Alidoro in *La Cenerentola*, General Boom in Offenbach's *La Grande-Duchesse de Gérolstein*, Falstaff, Bartolo, and Baron Zeta. He has also appeared with Lyric Opera of Chicago, Seattle Opera, Covent Garden, Houston Grand Opera, Zurich Opera, Cologne Opera, and the Aix-en-Provence Festival.



Anthony Dean Griffey

TENOR

BIRTHPLACE High Point, North Carolina

THIS SEASON Peter Grimes at the Met, Lennie Small in *Of Mice and Men* at the Fort Worth Opera, and concert engagements with the New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony, Vancouver Symphony, Orquestra Sinfônica do Estado de São Paulo, and the City of Birmingham Symphony Orchestra.

MET APPEARANCES Thirteen roles and nearly 75 performances including the First Knight in *Parsifal* (debut, 1995) and Sam Polk in *Susannah*.

CAREER HIGHLIGHTS Jim Mahoney in *Rise and Fall of the City of Mahagonny* and Guido Bardi in *Eine florentinische Tragödie* at Los Angeles Opera, Mitch in the world premiere of Previn's *A Streetcar Named Desire* with the San Francisco Opera, Florestan in *Fidelio* with the Florentine Opera, and Peter Grimes with the Santa Fe Opera, Paris Opera, and Glyndebourne Festival. Additional appearances include leading roles with Lyric Opera of Chicago, Houston Grand Opera, and Paris's Bastille Opera. Upcoming are leading roles with San Diego Opera, Opera Company of Philadelphia, and Japan's Saito Kinen Festival.



Anthony Michaels-Moore

BARITONE

BIRTHPLACE Grays, England

THIS SEASON Balstrode in *Peter Grimes* at the Met, Germont in *La Traviata* at the Deutsche Oper Berlin, Sharpless in *Madama Butterfly* and Nabucco at Munich's Bavarian State Opera, Posa in *Don Carlo* in Geneva, Falstaff with Santa Fe Opera, Stankar in *Stiffelio* with the Vienna State Opera, and Belcore in *L'Elisir d'Amore* at Covent Garden.

MET APPEARANCES Marcello in *La Bohème* (debut, 1996), De Guiche in *Cyrano de Bergerac*, Germont, Silvio in *Pagliacci*, and Enrico in *Lucia di Lammermoor*.

CAREER HIGHLIGHTS English National Opera (Zurga in *Les Pêcheurs de Perles*), Opera North (Escamillo in *Carmen*), Glyndebourne Festival (Iago in *Otello*), the Vienna State Opera (Scarpia in *Tosca*, Nabucco, and *Rigoletto*), Paris's Bastille Opera (Monforte in *I Vespri Siciliani*), Lyric Opera of Chicago (Ezio in *Attila*), and Covent Garden (Stankar and Macbeth).



Teddy Tahu Rhodes

BARITONE

BIRTHPLACE Christchurch, New Zealand

THIS SEASON Ned Keene in *Peter Grimes* for his Met debut, the title role of *Billy Budd* with Opera Australia and Santa Fe Opera, Al Kasim in Henze's *L'Upupa und der Triumph der Sohnesliebe* in Hamburg, and Lescaut in *Manon Lescaut* in Leipzig.

CAREER HIGHLIGHTS Has sung a number of roles with Opera Australia including Stanley in *A Streetcar Named Desire*, Don Giovanni, Dandini in *La Cenerentola*, Escamillo in *Carmen*, Guglielmo in *Così fan tutte*, and Belcore in *L'Elisir d'Amore*. He has also sung Stanley with Austin Lyric Opera, Washington National Opera, and Vienna's Theater an der Wien; Marcello in *La Bohème* and Escamillo with Dallas Opera; the Pilot in Portman's *The Little Prince*, Bendrix in Heggie's *The End of the Affair*, and Count Almaviva in *Le Nozze di Figaro* with Houston Grand Opera; Papageno in *Die Zauberflöte* with Welsh National Opera; and Escamillo with Paris's Châtelet and Munich's Bavarian State Opera.