

Charles Gounod

Faust

CONDUCTOR
**Yannick
Nézet-Séguin**

PRODUCTION
Des McAnuff

SET DESIGNER
Robert Brill

COSTUME DESIGNER
Paul Tazewell

LIGHTING DESIGNER
Peter Mumford

CHOREOGRAPHER
Kelly Devine

VIDEO DESIGNER
Sean Nieuwenhuis

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in five acts

Libretto by Jules Barbier and Michel Carré,
based on Carré's play *Faust et Marguerite* and
Johann Wolfgang von Goethe's *Faust*, Part I

Saturday, December 10, 2011, 1:00–4:40 pm

New Production

The production of *Faust* was made possible by generous gifts from Mercedes T. Bass, and the Betsy and Edward Cohen/Areté Foundation Fund for New Productions and Revivals.

Additional funding was received from the Gramma Fisher Foundation, Marshalltown, Iowa; the Richard J. Massey Foundation for the Arts and Sciences; and the Metropolitan Opera Club.

Faust is a co-production of the Metropolitan Opera and English National Opera.

The Metropolitan Opera

2011–2012 Season

The 737th Metropolitan Opera performance of

Charles Gounod's

Faust

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

Conductor
Yannick Nézet-Séguin

CAST IN ORDER OF APPEARANCE

Faust, a scientist
Jonas Kaufmann

Méphistophélès
René Pape

Wagner
Jonathan Beyer

Valentin, a soldier, Marguerite's brother
Russell Braun

Siébel, one of Faust's students
Michèle Losier

Marguerite
Marina Poplavskaya

Marthe, Marguerite's friend
Wendy White

Saturday, December 10, 2011, 1:00–4:40 pm

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Chorus Master **Donald Palumbo**
Fight Director **Steve Rankin**
Musical Preparation **Robert Morrison, Howard Watkins, Pierre Vallet, Carrie-Ann Matheson, and Carol Isaac**
Assistant Stage Directors **Jonathon Loy and Sarah Ina Meyers**
Assistants to the Set Designer **Dustin O'Neill, Andrew Boyce, Kristin Ellert, Steven Kemp, and Angrette McCloskey**
Assistant to the Costume Designer **Michael Zecker**
Prompter **Carrie-Ann Matheson**
Met Titles **Cori Ellison**
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Wigs executed by **Metropolitan Opera Wig Department**
Illusionist **Scott Penrose**

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Met Titles

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Synopsis

Act I

Faust's laboratory

Act II

At the inn

Intermission (AT APPROXIMATELY 1:40 PM)

Act III

Outside Marguerite's house

Intermission (AT APPROXIMATELY 3:15 PM)

Act IV

SCENE 1 Inside Marguerite's house

SCENE 2 The inn

SCENE 3 Outside Marguerite's house

SCENE 4 The church

Act V

SCENE 1 Walpurgis Night

SCENE 2 The prison

Act I

Faust has spent a lifetime in the study of science. Disillusioned, he resolves to poison himself. He curses God and calls on the Devil. Méphistophélès obligingly appears and offers Faust riches, power, or glory. Faust, however, only wants to recapture the innocence of youth. Méphistophélès agrees to Faust's request, but there are conditions: on earth Faust will be the master, but in the world below their roles will be reversed. When Faust hesitates, Méphistophélès conjures up a vision of Marguerite. Faust signs the contract and returns to his youth.

Act II

Valentin and Wagner are going off to war with the other soldiers, and Valentin is concerned about leaving his sister Marguerite unprotected. Wagner starts a song to cheer everyone up, but is interrupted by Méphistophélès. Méphistophélès tells fortunes: Wagner, it seems, will be killed in his first battle. The flowers that Siébel picks will wither, and Valentin will meet his death at the hands of someone close to Méphistophélès. Dissatisfied with the wine on offer, Méphistophélès conjures up a better vintage to toast Marguerite. This angers Valentin and he and Méphistophélès draw their swords. Valentin strikes and his blade shatters. Everyone is convinced they are in the presence of the Devil. Méphistophélès leads Faust to a place where couples are dancing. Faust sees Marguerite and

offers her his arm. She refuses, but so charmingly that he is left more entranced than before.

Act III

Siébel gathers flowers for Marguerite outside her house. As Méphistophélès predicted, they wither, but holy water seems to restore them. Méphistophélès and Faust have been watching, and Méphistophélès leaves a box of jewels for Marguerite. The atmosphere of innocence surrounding Marguerite's home moves Faust. Marguerite finds the jewels and puts them on. When she looks in the mirror, she sees a different woman and is further confused by the encouragement of her neighbour, Marthe. Faust and Méphistophélès return, and Méphistophélès flirts with Marthe, giving Faust the opportunity to seduce Marguerite. She begins to give in. Méphistophélès conjures up a garden and makes Marthe run off before disappearing himself. Marguerite realizes she loves Faust and they make love.

Act IV

Seduced and abandoned, Marguerite is expecting Faust's child. She is still in love with him and prays for him and their unborn child.

The soldiers, including Valentin, return. Siébel tries to stop him from seeing Marguerite but Valentin, suspecting the worst, pushes him aside.

Outside her house, Méphistophélès serenades Marguerite on Faust's behalf. Valentin and Faust fight and, with the intervention of Méphistophélès, Valentin is fatally wounded. Marguerite watches her brother die and hears him curse her with his last breath.

Distraught, Marguerite goes to church to pray for forgiveness. Hearing the voice of Méphistophélès telling her that she is damned, she collapses in terror.

Act V

Walpurgis Night. Faust and Méphistophélès are surrounded by a group of demons. Faust is shown a vision of Marguerite: she has been imprisoned for infanticide and gone insane.

With Méphistophélès's help, Faust goes to the prison in an attempt to save Marguerite. She seems to recognize her lover and recalls the night when he first seduced her. Faust is overwhelmed with pity. Marguerite panics at the sight of the Devil and, with a frantic appeal to heaven, she dies. Méphistophélès damns her but angelic voices proclaim she is saved.

—*Courtesy of English National Opera*

Charles Gounod

Faust

Premiere: Théâtre Lyrique, Paris, 1859

One of many adaptations of the old story of an aged philosopher's pact with the devil, *Faust* is loosely based on Goethe's epic drama of the same name. The philosophical issues of the play are largely jettisoned in favor of a story whose most immediate concern is the tension between the longing for youth and love and the desire for salvation. *Faust* was a moderate success at its premiere, but was subsequently reworked and enlarged, and its wealth of melody made it extraordinarily popular throughout the opera world—too popular, perhaps, for its own standing in critical and intellectual circles, where it came to be seen as a crowd-pleasing, oversimplified adaptation of a towering work of literature. Today that view has largely abated, and the opera can be appreciated for its sheer beauty, its straightforward presentation of timeless human themes, and its opportunities for superb and exciting singing.

The Creators

Charles Gounod (1818–1893) showed early promise as a musician and achieved commercial success with *Faust*. His opera *Roméo et Juliette* (1867) was equally well received in its day and remains in the repertory. Among his most famous works is a setting of the Ave Maria based on a piece by J. S. Bach. Later in life he composed several oratorios. Jules Barbier (1825–1901) and Michel Carré (1821–1872) were the leading librettists of their time in France, providing the text for many other successful operas, including *Roméo* for Gounod, *Mignon* (also from Goethe) and *Hamlet* for Ambroise Thomas, and *Les Contes d'Hoffmann* for Jacques Offenbach. Johann Wolfgang von Goethe (1749–1832) is the preeminent figure of German literature. The author of *Faust* and *The Sorrows of Young Werther* (the source for an opera by Massenet), he was also a well-regarded authority on philosophy, art, and especially music.

The Setting

The traditional setting for *Faust* is 16th-century Germany, a time when alchemists and philosophers were familiar characters in real life. Des McAnuff's new Met production places the action in the first half of the 20th century.

The Music

The score is replete with the elegance and romanticism of mid-19th century French opera—notably in the beautiful prelude and in the ballet music in Act V (which is often omitted but largely restored in this production). Gounod's talent

for religious music is apparent in the magnificent chorale invoked against the devil's power in Act II and, by way of parody, in the devil's own music that oppresses Marguerite in the church scene in Act IV. The chorus is featured prominently and in very different ways throughout the opera, from the rousing and unforgettable Soldiers' Chorus in Act IV to the ethereal singing of the angels in the finale. But it is the diverse music for the lead roles that has assured this opera's place in the repertory. Their solos are among the most cherished in opera: the tenor's lyrical greeting of his beloved's humble home in Act III ("Salut! demeure chaste et pure"); the bass-baritone's infernal drinking song in Act II ("Le veau d'or") and his ribald, mocking laughing song in Act IV ("Vous qui faites l'endormie"); the baritone's ravishing farewell aria in Act II ("Avant de quitter ses lieux"); and above all the soprano's coloratura extravaganza, the famous Jewel Song in Act III ("Ah! Je ris de me voir si belle"). The inherent beauty and charm of these solos often disguise their technical difficulty—each of them requires an extraordinary level of breath control and musical taste to be brought to life. This becomes even more pronounced in the memorable passages for multiple voices, such as the Act III quartet, which deftly combines romantic and comic elements, and most notably in the soaring trio for soprano, tenor, and bass that forms the opera's musical and dramatic climax.

Faust at the Met

The first Metropolitan Opera House, on Broadway and 39th Street, opened with a performance of *Faust*, sung in Italian, on October 22, 1883. The work remained the most frequently heard opera at the Met well into the 20th century. Between 1886 and 1889 it was performed in German, then reverted to Italian and finally to the original French. An 1891 tour performance in Chicago for the first time brought together the impressive lineup of Emma Eames (Marguerite) and brothers Jean (Faust) and Edouard de Reszke (Méphistophélès). Jean de Reszke went on to sing the title role 71 times at the Met, while Edouard performed the part of the devil an astounding 112 times through 1903. The other great Méphistophélès of this era was Pol Plançon, who appeared 85 times between 1893 and 1908. Designer Joseph Urban and conductor Pierre Monteux made their joint Met debuts with a new production in 1917 that starred Geraldine Farrar and Giovanni Martinelli. Among the artists who appeared in this version over the following decades were Licia Albanese, Dorothy Kirsten, Frank Guarrera, and Ezio Pinza. It was replaced in 1953 by the debut production of Peter Brook, designed by Rolf Gérard and again conducted by Monteux, with Jussi Björling, Victoria de los Angeles, and Robert Merrill as Valentin. Opening night of 1965 witnessed the debut Met production of Jean-Louis Barrault, who directed Nicolai Gedda, Gabriella Tucci, and Cesare Siepi, with Georges Prêtre on the podium. Harold Prince made his Met debut with a 1990 production that featured Neil Shicoff, Carol Vaness, and James Morris. In 2005 director Andrei Serban and Met Music Director James Levine helmed another new staging that starred Roberto Alagna, Soile Isokoski, René Pape, and Dmitri Hvorostovsky. The new production by Des McAnuff opened November 29, 2011, with Yannick Nézet-Séguin conducting Jonas Kaufmann, Marina Poplavskaya, and Pape in the leading roles.



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Program Note

The legendary German poet, playwright, novelist, and scientist Johann Wolfgang von Goethe first began working on his epic drama *Faust* as early as 1772, when he was just 23 years old and a recent graduate of law school. He could not have known then that his toil on the project would occupy him for the rest of his life, stretching to enormous proportions and not reaching its completion until the year of his death six decades later. What he did know, however, was that he wanted to eventually see *Faust* set to music. Goethe was clearly a man of good taste in this regard, as he approached Mozart to suggest a collaboration in the early stages of his writing. Sadly, by the time Goethe finally managed to complete Part I around 1806, Mozart—despite being seven years Goethe’s junior—was 15 years in the grave. And when the finishing touches were put to Part II in 1832, music itself had changed tremendously. Beethoven had come and gone, turning the world on its ear and ushering in Romanticism in the 20 short, stormy years between the “Eroica” (1804) and the Ninth Symphony (1824). Despite his dream of having his work turned into an opera, Goethe had no faith in the young Romantics, declaring that—regardless of his death—Mozart was still the only composer worthy of setting *Faust* to music.

Ironically, the Romantics felt entirely the opposite about Goethe. He became the most important poetic touchstone for 19th-century German composers, inspiring countless works by Beethoven, Schubert, Brahms, Liszt, Schumann, Wolf, and many others. *Faust*, though, remained intimidating. Goethe’s ultimate masterpiece stretches to several hundred pages of text, depending on the edition, and concerns itself with a dizzying array of profound topics: philosophy, mythology, theology, temptation, desire, love, human nature, the quest for knowledge, the meaning of life, and the mystery of the afterlife. To make matters worse, there was also the issue of Mozart’s shadow. As Schumann wrote to Mendelssohn while planning his oratorio *Szenen aus Goethes Faust*, any composer hoping to set *Faust* “would not only be judged by his treatment of one of the seminal and most widely acclaimed works in German literature, but would also be setting himself up to be compared to Mozart.” Perhaps it is not surprising, then, that the most enduringly popular musical work based on *Faust* was written by a Frenchman, takes as its starting point a loose French-language adaptation of the text, and makes no attempt to match the scope and profundity of the original drama.

Charles Gounod began work on his *Faust* in 1856. At the time, he was not a prominent opera composer; his modest reputation rested mainly on his body of religious music and his having won the Prix de Rome in 1839. He had completed two previous operas, *Sapho* and *La Nonne Sanglante*—both of which were produced at the Académie Impériale de Musique (more commonly known as the Paris Opera)—but both were failures. Determined to have a hit, he came up with a new idea: an opera on Goethe’s *Faust*. It was rejected. The Opera’s

impresario cited concerns that the work would not be spectacular enough, but one has to wonder whether it had more to do with the composer's two earlier flops. In any case, the emerging Théâtre Lyrique swooped in to ask that Gounod write *Faust* for its stage instead, and he jumped at the opportunity.

Gounod's librettists were nominally Jules Barbier and Michel Carré, but Carré's main contribution was to allow Barbier a free hand in drawing much of the libretto's text from Carré's *Faust et Marguerite*, a three-act "drame fantastique" based loosely on Part I of Goethe's play. In Carré's drama and Gounod's opera, the tale is thinned down to its basics. Rather than an all-encompassing rumination on the human condition, we have a simple, affecting love story: man seduces woman, abandons her, realizes too late that he is truly in love, and attempts to rescue her from tragic circumstances of his own making. That there is a demonic bargain thrown into the mix seems almost an afterthought. But the drastic shift in tone and reduction of ambition compared to Goethe's original are also the reasons for the opera's success. Schumann, et al. were right—attempting to create an operatic equivalent of Goethe's star-gazing drama is a fool's errand. But at the heart of it is a down-to-earth, grippingly human story fairly begging for music. (To distance *Faust* the opera from the play, it is to this day often performed under the title *Margarethe* in German-speaking countries, a practice introduced in 1861 in Dresden.)

Faust premiered at the Théâtre Lyrique in 1859, but it took a decade and multiple revisions before it settled into "completed" form. Gounod made various cuts during rehearsals for the premiere and continued to experiment with including and omitting a variety of scenes in subsequent performances. The original version also contained spoken dialogue rather than recitative; Gounod had to go back the following year and write music for those sections so the work could be performed outside France. For an 1864 London production, he added Valentin's famous Act II aria, "Avant de quitter ces lieux," for the popular baritone Charles Santley, who was annoyed at his character's lack of opportunity for vocal display. The most important addition, though, came in 1869, when the work finally made it onto the stage of the Paris Opera, for which Gounod had intended it in the first place. Here, a show was not complete without a ballet, so *Faust*'s fifth act gained a 20-minute dance section in the Walpurgis Night scene. Though this is one of many operas that have been subjected to vicious cuts over the years, audiences today generally hear the full—or almost full—score. For the Met's new production, most of the ballet (the only section of the opera still frequently omitted in performance) has been restored.

The first production at the Théâtre Lyrique was only modestly successful, but *Faust* did eventually become Gounod's hit. Following the Paris premiere, the publisher Antoine de Choudens bought the rights for a bargain 10,000 francs and took the opera on tour through Germany, Belgium, Italy, and England,

accumulating increasing popular acclaim along the way. *Faust* was revived in Paris in 1862 for the inauguration of the Théâtre Lyrique's new hall and proved a massive success. After the 1869 production at the Opera, it went from success to sensation, becoming the most frequently performed opera in Paris and holding that position for a long time. By 1975 it had been given more than 2,000 times at the Opera alone. *Faust* also took the rest of the world by storm, eventually being translated into at least 25 languages, and was likely the most frequently performed opera worldwide in the late 19th century.

It was no different in New York. On October 22, 1883, the Metropolitan Opera opened its inaugural season with *Faust*. A decade later, when the house reopened after a devastating fire had caused a dark season, *Faust* was again chosen as the celebratory centerpiece. Since then, the company has presented more than 700 performances. And though the popularity of Gounod's masterpiece has waned somewhat in the last 50 years or so, it still claims a comfortable place in the heart of the repertoire, seeing the stage more than any other French-language opera save Bizet's *Carmen* and Offenbach's *Les Contes d'Hoffmann*.

—Jay Goodwin

The Cast and Creative Team



Yannick Nézet-Séguin

CONDUCTOR (MONTREAL, CANADA)

THIS SEASON *Faust* at the Met, *Don Carlo* at the Netherlands Opera, *Rusalka* for his debut at Covent Garden, and concert engagements with the Rotterdam Philharmonic, Vienna Philharmonic, Dresden Staatskapelle, and Berlin Philharmonic.

MET APPEARANCES *Don Carlo* and *Carmen* (debut, 2009).

CAREER HIGHLIGHTS Recent engagements include *Faust* for Toronto's Canadian Opera Company, *Madama Butterfly* in Montreal, *Roméo et Juliette* for his debut at the Salzburg Festival, and *The Makropulos Case* for his debut at the Netherlands Opera. He has also led the Orchestre National de France, Royal Stockholm Philharmonic, Los Angeles Philharmonic, and Boston Symphony Orchestra, among many others. He became music director designate of the Philadelphia Orchestra in 2010 and takes the title of music director with the 2012–13 season. He is also principal guest conductor of the London Philharmonic Orchestra and artistic director and principal conductor of Montreal's Orchestre Métropolitain.



Des McAnuff

DIRECTOR (NEW YORK, NY/STRATFORD, CANADA)

THIS SEASON *Faust* for his debut at the Met, a revival of *Jesus Christ Superstar* on Broadway, and *Henry V* and Christopher Plummer's *A Word or Two* at the Stratford Shakespeare Festival.

CAREER HIGHLIGHTS He is a two-time Tony, Olivier, and Dora award winner and is currently entering his fifth season as artistic director of Canada's Stratford Shakespeare Festival, where he has directed *Romeo and Juliet*, *Macbeth*, *Twelfth Night*, *The Tempest*, *Shaw's Caesar and Cleopatra*, and Sondheim's *A Funny Thing Happened on the Way to the Forum*. He served for nearly 25 years as artistic director of California's La Jolla Playhouse, where he is now director emeritus. Broadway credits include *Guys and Dolls*, Aaron Sorkin's *The Farnsworth Invention*, *Jersey Boys* (currently being performed by six companies worldwide), Billy Crystal's *700 Sundays*, *How to Succeed in Business Without Really Trying*, *The Who's Tommy* (Tony Award), *A Walk in the Woods*, and *Big River* (Tony Award). Film credits include *Cousin Bette* and *The Adventures of Rocky and Bullwinkle* (director), *Iron Giant* (producer), and *Quills* (executive producer). He has also directed *Wozzeck* at the San Diego Opera, *Faust* at English National Opera, and a new musical version of *Doctor Zhivago* that had its premiere in Sydney last February.



Robert Brill

SET DESIGNER (SAN FRANCISCO, CALIFORNIA)

THIS SEASON *Faust* for his Met debut and the Broadway revival of *Jesus Christ Superstar*.

CAREER HIGHLIGHTS His collaborations with director Des McAnuff include the recent

Broadway revival of *Guys and Dolls*, *Wozzeck* (San Diego Opera), *Sinatra* (Radio City Music Hall), and numerous productions for both the Stratford Shakespeare Festival and La Jolla Playhouse. His other designs for Broadway include *Cabaret*, *Assassins*, *The Story of My Life*, *A Streetcar Named Desire*, *The Good Body*, *Laugh Whore*, *Anna in the Tropics*, *Design for Living*, *One Flew Over the Cuckoo's Nest*, *Buried Child*, and *The Rehearsal*. Other credits include the world premiere of Jake Heggie's *Moby-Dick* (Dallas Opera and other U.S. companies), *An American in Paris* (Boston Ballet), *On The Record* (Disney Theatrical), *A Clockwork Orange* (Steppenwolf Theatre), and *The Laramie Project* (New York, Denver, Berkeley, La Jolla). He is a founding member of Sledgehammer Theatre and a recipient of the 2004 Merritt Award for Excellence in Design and Collaboration.



Paul Tazewell

COSTUME DESIGNER (NEW YORK, NY)

THIS SEASON *Faust* for his debut at the Met.

CAREER HIGHLIGHTS He has designed extensively in the United States and internationally for opera, theatre, and dance. Opera work includes *Porgy and Bess* for Washington National Opera, Los Angeles Opera, and San Francisco Opera, Heitor Villa-Lobos's *Magdalena* for Paris's Théâtre du Châtelet, Richard Danielpour's *Margaret Garner* for Michigan Opera Theatre, Mark Adamo's *Little Women* for Glimmerglass Opera and New York City Opera, and Scott Joplin's *Treemonisha* for Opera Theatre of St. Louis. He also designed the Broadway productions of *Memphis*; *In the Heights*; *Guys and Dolls*; *The Color Purple*; *Elaine Stritch at Liberty*; *Caroline, or Change*; *A Raisin in the Sun*; *Lombardi*; *The Miracle Worker*; *Bring in Da' Noise, Bring in Da' Funk*; *On the Town*; and *Def Poetry Jam*. Off-Broadway credits include *Ruined*, *McReele*, *Flesh and Blood*, *Fame*, and *Harlem Song*. He is the recipient of four Helen Hayes Awards as well as a Lucille Lortel Award, Princess Grace Award, and Irene Sharaff Award.



Peter Mumford

LIGHTING DESIGNER (LONDON, ENGLAND)

THIS SEASON *Faust* and *Madama Butterfly* at the Met.

MET APPEARANCES *Carmen*, *Peter Grimes*, *Madama Butterfly* (debut, 2006), and the 125th Anniversary Gala.

CAREER HIGHLIGHTS Operatic work includes *La Damnation de Faust*, *Lucrezia Borgia*, and *Bluebeard's Castle* for English National Opera, *Eugene Onegin* for Los Angeles Opera, *La Cenerentola* at Glyndebourne, *Il Trovatore* in Paris, *The Bartered Bride* at Covent Garden, Wagner's *Ring* cycle for Scottish Opera, and Michael Tippett's *The Midsummer Marriage* for Lyric Opera of Chicago. Broadway work includes *The Seagull*, *Vincent in Brixton*, *Private Lives*, and *A Doll's House*, and on London's West End he has lit *The Lion in Winter*, *Much Ado About Nothing*, *A View from the Bridge*, *An Ideal Husband*, *The Misanthrope*, *Fiddler on the Roof*, and *Carousel*. Additional recent work includes *A Streetcar Named Desire*

The Cast and Creative Team CONTINUED

for the Guthrie Theatre, *Richard II* for the Old Vic, and *Hamlet* and *Macbeth* for the Royal Shakespeare Company. He directed and designed Ravel's *L'Heure Espagnole* and *L'Enfant et les Sortilèges* for Opera Zuid and is currently directing/designing a concert version of the *Ring* cycle for Opera North. He received the 1995 Olivier Award for outstanding achievement in dance and the 2003 Olivier Award for *The Bacchae* (National Theatre).



Kelly Devine

CHOREOGRAPHER (NEW YORK, NY)

THIS SEASON *Faust* for her Met debut and *The Toxic Avenger* Off-Broadway (Alley Theater).
CAREER HIGHLIGHTS She has worked on Broadway and in film, television, and live performance, and her choreography is currently represented in Australia, London's West End, and in national tours across the United States. Her choreography for *Rock of Ages* has been seen on Broadway, in London, Toronto, and Australia, and she was associate choreographer for the Broadway productions of *Jersey Boys* and *Memphis*. She has also choreographed Off-Broadway productions of *Frankenstein* and *Ann E. Wrecksick; Peter and the Starcatchers* at La Jolla Playhouse (in association with Disney Theatricals); *Doctor Zhivago* (Helpman nomination) and *Private Fittings* in Australia; and *Cabaret* and *Romeo and Juliet* at the Stratford Shakespeare Festival. Additional work includes *A Christmas Story* for Kansas City Rep and 5th Avenue Theatre and *Wozzeck* for the San Diego Opera. Future engagements include a new musical version of *Rocky* in Germany and on Broadway.



Sean Nieuwenhuis

VIDEO DESIGNER (VANCOUVER, CANADA)

THIS SEASON *Faust* for his debut at the Met.

CAREER HIGHLIGHTS Opera credits include *Nixon in China* for the Vancouver Opera and San Francisco Opera and John Estacio's *Lillian Alling* and *The Magic Flute* for the Vancouver Opera. Theater credits include *Jesus Christ Superstar*, *Evita*, *Peter Pan*, and *Cabaret* at the Stratford Shakespeare Festival; *Larry King—Standing Up* (currently on tour in the United States); and *Anne of Green Gables* in Canada at Prince Edward Island's Confederation Centre. He also created video for the film *David Suzuki—The Last Lecture* and the opening and closing ceremonies of Vancouver's 2010 Winter Paralympic Games. His studio, Sensory Overload Productions Inc., designs and produces visual content for a variety of industrial and broadcast clients, large-scale projection design projects, and interactive multimedia installations.



Michèle Losier

MEZZO-SOPRANO (MONTREAL, CANADA)

THIS SEASON Siébel in *Faust* at the Met, Siébel for her debut followed by Dorabella in *Così fan tutte* at Covent Garden, Ravel's *Shéhérazade* with the Qatar Philharmonic Orchestra, Berlioz's *Les Nuits d'Été* with the Columbus Symphony Orchestra, and a recital at Lincoln Center's Alice Tully Hall.

MET APPEARANCES Diane in *Iphigénie en Tauride* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include Dorabella at the Salzburg Festival, Cherubino in *Le Nozze di Figaro* at the San Francisco Opera, Ruggiero in *Alcina* in concert with Les Musiciens du Louvre, Charlotte in *Werther* in Montreal, and the Prince in Massenet's *Cendrillon* at Paris's Opera Comique. She has also sung Nicklausse in *Les Contes d'Hoffmann* at Boston Lyric Opera, Wellgunde in *Das Rheingold* and *Götterdämmerung* and Grimgerde in *Die Walküre* at the Seattle Opera, Suzuki in *Madama Butterfly* at Pacific Opera, and Mrs. Grose in *The Turn of the Screw*, Lazuli in Chabrier's *L'Étoile*, and Mercédès in *Carmen* in Montreal.



Marina Poplavskaya

SOPRANO (MOSCOW, RUSSIA)

THIS SEASON Marguerite in *Faust* at the Met, Violetta in *La Traviata* at Covent Garden and for her debut at Munich's Bavarian State Opera, Amelia in *Simon Boccanegra* for her debut at the Vienna State Opera, Leonora in *Il Trovatore* in Brussels, and Desdemona in *Otello* in Tokyo.

MET APPEARANCES Elisabeth in *Don Carlo*, Violetta, Liù in *Turandot*, and Natasha in *War and Peace* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include Violetta at the Berlin State Opera, Marfa in *The Tsar's Bride* at Covent Garden, and Micaëla in *Carmen* in Barcelona. She has also sung Rachel in *La Juive*, Amelia, Tatiana in *Eugene Onegin*, and Elisabeth at Covent Garden; Desdemona at the Salzburg Festival and Rome Opera; Marguerite at the Berlin State Opera; Mathilde in *Guillaume Tell* in Amsterdam; Violetta at the Netherlands Opera, Hamburg State Opera, Los Angeles Opera, and in Seoul; Maria in *Mazeppa* and Anne Trulove in *The Rake's Progress* at the Bolshoi Opera; and Donna Anna in *Don Giovanni* at Covent Garden and in Valencia and Avignon.



Russell Braun

BARITONE (FRANKFURT, GERMANY)

THIS SEASON Valentin in *Faust* at the Met, Oreste in *Iphigénie en Tauride* and Jaufré Rudel in Saariaho's *L'Amour de Loin* with the Canadian Opera Company, and Lescaut in *Manon* at La Scala.

MET APPEARANCES Chou En-lai in *Nixon in China*, Olivier in *Capriccio*, Silvio in *Pagliacci*, Figaro in *Il Barbiere di Siviglia*, Dr. Falke in *Die Fledermaus* (debut, 1995), and Mercutio in *Roméo et Juliette*.

CAREER HIGHLIGHTS Recent performances include Lescaut on tour in Japan with London's

The Cast and Creative Team CONTINUED

Royal Opera (Covent Garden), Pelléas in *Pelléas et Mélisande* and Mercutio at La Scala, the Traveller in *Death in Venice* at Vienna's Theater an der Wien, Valentin at Covent Garden, Oreste with the Paris Opera, the title role of *Eugene Onegin* with the San Francisco Opera, and the title role of *Billy Budd*, Prince Andrei in *War and Peace*, and Enrico in *Lucia di Lammermoor* with the Canadian Opera Company.



Jonas Kaufmann
TENOR (MUNICH, GERMANY)

THIS SEASON The title role of *Faust*, Siegmund in *Die Walküre*, and a recital at the Met, Enée in *Les Troyens* at Covent Garden, the title role of *Don Carlo* in Munich, Faust in Vienna, and Don José in *Carmen* and Bacchus in *Ariadne auf Naxos* in Salzburg. He also performs concerts and recitals in Paris, Vienna, Munich, London, Berlin, Baden-Baden, Athens, Brussels, Hamburg, and Essen.

MET APPEARANCES Cavaradossi in *Tosca*, Don José, Alfredo in *La Traviata* (debut, 2006), and Tamino in *Die Zauberflöte*.

CAREER HIGHLIGHTS Recent performances include Lohengrin in Munich and at the Bayreuth Festival, Maurizio in *Adriana Lecouvreur* at Covent Garden and in concert at the Deutsche Oper Berlin and Carnegie Hall, Florestan in *Fidelio* in Munich, Werther in Vienna and Paris, and Cavaradossi in London, Vienna, Milan, Berlin, and Zurich. He has also sung Don José in London, Munich, Zurich, and Milan; Don Carlo in London and Zurich; Des Grieux in *Manon* in Chicago and Vienna; the Prince in Humperdinck's *Königskinder* in Zurich; and Werther, Florestan, and Alfredo at the Paris Opera.



René Pape
BASS (DRESDEN, GERMANY)

THIS SEASON Méphistophélès in *Faust* at the Met, King Philip in *Don Carlo* with Munich's Bavarian State Opera and the Vienna State Opera, and King Marke in *Tristan und Isolde* and Wotan in *Die Walküre* with the Berlin State Opera.

MET APPEARANCES More than 150 performances of 22 roles, including the title role of *Boris Godunov*, King Philip, King Marke, Sarastro and the Speaker (debut, 1995) in *Die Zauberflöte*, Pogner in *Die Meistersinger von Nürnberg*, Escamillo in *Carmen*, Banquo in *Macbeth*, King Henry in *Lohengrin*, Leporello in *Don Giovanni*, Orest in *Elektra*, Ramfis in *Aida*, Rocco in *Fidelio*, and Gurnemanz in *Parsifal*.

CAREER HIGHLIGHTS He appears frequently at all the world's leading opera houses, including La Scala, Covent Garden, the Paris Opera, the Vienna State Opera, Munich's Bavarian State Opera, and Lyric Opera of Chicago, as well as the festivals of Glyndebourne, Bayreuth, and Salzburg. He also appears regularly with the New York Philharmonic, Chicago Symphony Orchestra, Berlin Philharmonic, and Boston Symphony Orchestra, among others.