

JACQUES OFFENBACH

LES CONTES D'HOFFMANN

CONDUCTOR
Marco Armiliato

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeargan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
James F. Ingalls

CHOREOGRAPHER
Dou Dou Huang

REVIVAL STAGE DIRECTOR
Gina Lapinski

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in prologue, three acts, and
epilogue

Libretto by Jules Barbier, based on the
play by Barbier and Michel Carré, itself
based on stories by E. T. A. Hoffmann

Thursday, October 10, 2024
7:00–10:45 PM

The production of *Les Contes d'Hoffmann* was
made possible by a generous gift from the
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2024–25 SEASON

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JACQUES OFFENBACH'S

LES CONTES D'HOFFMANN

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Marco Armiliato

HOFFMANN
Benjamin Bernheim

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Eve Gigliotti

HERMANN
SCHLÉMIL
Jeongcheol Cha

Thursday, October 10, 2024, 7:00–10:45PM



KAREN ALMOND
MET OPERA

Benjamin Bernheim
as Hoffmann in
Offenbach's *Les
Contes d'Hoffmann*

C. Graham Berwind, III Chorus Director Tilman Michael
Musical Preparation Donna Racik, John Keenan,
Marie-France Lefebvre, Bénédicte Jourdois,* and
Israel Gursky

Assistant Stage Director Dylan Evans

Assistant to the Costume Designer David Newell

Prompter Donna Racik

Met Titles Sonya Friedman

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Synopsis

Prologue

The poet E. T. A. Hoffmann is in love with Stella, a renowned opera singer. Lindorf, a rich counselor, also loves her and has intercepted a note she has written to Hoffmann. Lindorf is confident he will win her for himself. Arriving at Luther's tavern with a group of students, Hoffmann sings a ballad about a disfigured dwarf named Kleinzach. During the song, his mind wanders to recollections of a beautiful woman. When Hoffmann recognizes Lindorf as his rival, the two men trade insults. Hoffmann's Muse, who has assumed the guise of his friend Nicklausse, interrupts, but the encounter leaves the poet with a sense of impending disaster. He begins to tell the stories of his three past loves.

Act I

In his workshop in Paris, the eccentric inventor Spalanzani has created a mechanical doll named Olympia. Hoffmann, who thinks the girl is Spalanzani's daughter, has fallen in love with her. Spalanzani's former partner Coppélius sells Hoffmann a pair of magic glasses, through which he alone perceives Olympia as human. When Coppélius demands his share of the profits that the two inventors expect to make from the doll, Spalanzani gives him a worthless check.

Guests arrive at the fairground, and Olympia captivates the crowd with the performance of a dazzling aria, which is interrupted several times in order for the doll's mechanism to be rewound. Oblivious to this while watching her through his glasses, Hoffmann is enchanted. He declares his love, and the two dance. Olympia whirls faster and faster as her mechanism spins out of control. During the melee, Hoffmann's glasses break. Coppélius, having discovered that the check was worthless, returns in a fury. He grabs Olympia and tears her apart as the guests mock Hoffmann for falling in love with a machine.

Intermission (AT APPROXIMATELY 8:20PM)

Act II

At an elegant home in Munich, the young girl Antonia sings a plaintive love song filled with memories of her dead mother, a famous singer. Her father, Crespel, has taken her away in the hopes of ending her affair with Hoffmann and begs her to give up singing: She has inherited her mother's weak heart, and the effort will endanger her life. Hoffmann arrives, and Antonia joins him in singing until she nearly faints. Crespel returns, alarmed by the arrival of the charlatan Dr. Miracle, who treated Crespel's wife the day she died. The doctor claims he can cure Antonia, but Crespel accuses him of killing his wife and forces him out. Hoffmann, overhearing their conversation, asks Antonia to give up singing, and she reluctantly agrees. The moment he has left, Miracle reappears, urging Antonia to sing. He conjures up a vision of her mother,

who claims she wants her daughter to relive the glory of her own fame. Antonia can't resist. Her singing becomes more and more feverish until she collapses. Miracle coldly pronounces her dead.

Intermission (AT APPROXIMATELY 9:35PM)

Act III

At her palace in Venice, the courtesan Giulietta joins Nicklausse in singing a barcarolle. A party is in progress, and Hoffmann mockingly praises the pleasures of the flesh. When Giulietta introduces him to her current lover, Schlémil, Nicklausse warns the poet against the courtesan's charms. Hoffmann denies any interest in her. Having overheard them, the sinister Dapertutto produces a large diamond with which he will bribe Giulietta to steal Hoffmann's reflection—just as she already has stolen Schlémil's shadow. As Hoffmann is about to depart, Giulietta seduces him into confessing his love for her. Schlémil returns and accuses Giulietta of having left him for Hoffmann, who realizes with horror that he has lost his reflection. Schlémil challenges Hoffmann to a duel. Hoffmann kills him and takes the key to the courtesan's boudoir from his dead rival. When he goes to her, Giulietta instead leaves the palace in the arms of the dwarf Pitichinaccio.

Epilogue

Having finished his tales, all Hoffmann wants is to forget. Nicklausse declares that each story describes a different aspect of one woman: Stella. Arriving in the tavern after her performance, the diva finds Hoffmann drunk, and she leaves with Lindorf. The Muse sheds the form of Nicklausse and resumes her true appearance, telling the poet to find consolation in his creative genius.



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Jacques Offenbach

Les Contes d'Hoffmann

Premiere: Opéra-Comique, Paris, 1881

After becoming the toast of Paris with his witty operettas, Jacques Offenbach set out to create a more serious work. He chose as his source a successful play based on the stories of visionary German writer E. T. A. Hoffmann. The play employed a narrative frame that made Hoffmann the protagonist of his own tales and united three of his most popular works—at once profound, eerie, and funny. Each episode recounts a catastrophic love affair: first with a girl who turns out to be an automated doll, then with a sickly young singer, and finally with a Venetian courtesan. In the prologue and epilogue, the hero is involved with an opera singer who seems like a combination of these three previous loves. Throughout the opera, Hoffmann is dogged by a diabolical nemesis and accompanied by his faithful friend Nicklausse, whose true identity is only revealed after bitter experience. Offenbach died before *Hoffmann's* premiere, leaving posterity without an authorized version of the score.

The Creators

Jacques Offenbach (1819–80) was born Jacob Offenbach in Cologne, Germany, of Jewish ancestry. In 1833, he moved to Paris, where he became a hugely successful composer of almost 100 operettas. Many of his melodies, such as the can-can from *Orphée aux Enfers*, have made his music better known than his name. Jules Barbier (1825–1901) was a man of letters and the librettist for many operas, including Gounod's *Faust* and *Roméo et Juliette* and Thomas's *Hamlet*. He frequently collaborated with Michel Carré (1822–72), with whom he wrote the play that served as the basis for the *Hoffmann* libretto. E. T. A. Hoffmann (1776–1822) was a German author and composer whose stories have inspired a variety of subsequent works, from Tchaikovsky's ballet *The Nutcracker* to Sigmund Freud's essay *Das Unheimliche* (*The Uncanny*).

The Setting

The action of the prologue and epilogue takes place in “Luther’s tavern” in an unnamed city. The tavern setting (as well as the lurking presence of a diabolical client) recalls the Faust legend and casts an otherworldly ambience on the subsequent episodes. Each of these flashbacks occurs in an evocative setting representing a cross-section of European culture: Paris (Act I) is the center of the worlds of both fashion and science, which intersect in the tale of Olympia; Munich (Act II) is a convincing setting for the clash of the bourgeois and the

macabre in the Antonia scene; and the licentiousness of the Giulietta story (Act III) finds its counterpart in Venice. In the Met's current production, the world of Franz Kafka and the era of the 1920s provide a dramatic reference point.

The Music

Offenbach's music is diverse, ranging seamlessly from refined lyricism to a broader sort of vaudeville, with the extreme and fantastic moods of the story reflected in the eclectic score. The composer's operetta background is apparent in the students' drinking songs in the prologue and epilogue, in Frantz's comic song in Act II, and in Act I's glittering entr'acte and chorus. Virtuoso vocalism reigns in Olympia's aria, "Les oiseaux dans la charmille." The lyricism in Antonia's aria, "Elle a fui, la tourterelle" gives way to the eeriness of the following scene, in which the villain conjures a vision of the girl's mother to urge Antonia to sing herself to death. Sensuality explodes in the Venetian act: in the ascending phrases of Hoffmann's "O Dieu! de quelle ivresse"; in the frenzied love duet; and in the famous barcarolle, whose theme reappears as part of the ravishing choral ensemble at the act's climax. The juxtaposition of beauty and grotesquerie, which is such a striking feature of the drama, also colors much of the music: The tenor's narrative about the dwarf Kleinzach in the prologue begins and ends as a nursery rhyme about a drunken, deformed gnome; in its central section, though, it becomes a gorgeous hymn to an idealized, perfect woman.

Met History

Les Contes d'Hoffmann first appeared at the Met in 1913, with Frieda Hempel as Olympia, Olive Fremstad as Giulietta, and Lucrezia Bori as Antonia. Joseph Urban designed a new production in 1924, which lasted until the company unveiled another production in 1955, with Pierre Monteux conducting Richard Tucker, Roberta Peters, Risë Stevens, and Lucine Amara, and featuring Martial Singher as the Four Villains. In 1973, Richard Bonyngé conducted Joan Sutherland in all the leading female roles and Plácido Domingo in his first performance as Hoffmann. Riccardo Chailly, in his Met debut, conducted a new production by Otto Schenk in 1982 with Domingo, Ruth Welting, Tatiana Troyanos, and Christiane Eda-Pierre. Neil Shicoff and Alfredo Kraus were among the other notable Hoffmanns in this production. Sopranos who have sung all the lead female roles on the same night include Catherine Malfitano, Carol Vaness, and Ruth Ann Swenson, while other Villains include José van Dam and James Morris. Natalie Dessay was Olympia in 1998, and Susanne Mentzer sang the Muse/Nicklausse from 1992 to 2000. James Levine conducted the premiere of the current production by Bartlett Sher in 2009, with Joseph Calleja as Hoffmann, Anna Netrebko as Antonia/Stella, and Alan Held as the Four Villains.

Program Note

In 1851, when Jacques Offenbach was a struggling salon cellist in his early 30s, he attended a play entitled *Les Contes d'Hoffmann*—based on three short stories by the Romantic author E. T. A. Hoffmann—and thought it would make a good opera; he even went so far as to talk over necessary alterations with the authors of the play, Jules Barbier and Michel Carré. When Offenbach returned to the idea 27 years later, Barbier (Carré had died in the meantime) created a libretto in which Hoffmann himself is the main character, while the episodes of his supposed amorous history are loosely derived from four of the real Hoffmann's tales: Act I is based on a portion of "The Sandman"; Act II comes from "Councilor Krespel"; and Act III is freely adapted from "The New Year's Eve Adventure." The framing story about the opera star Stella, whose very name means "star," is drawn from Hoffmann's "Don Juan," centered around a performance of Mozart's *Don Giovanni* (both Hoffmann and Offenbach worshipped Mozart). This opera was to be Offenbach's swan song and his first "serious" masterpiece after a long career writing wildly popular lighthearted operettas.

The grand opera Offenbach originally envisioned was intended for Paris's Théâtre de la Gaîté, with a single spinto soprano for all four female objects of desire and a single bass-baritone for all of the villains. Before the project was completed, however, the director went bankrupt, the troupe dispersed, and Offenbach instead brought his work to the famed impresario Léon Carvalho at the Opéra-Comique. This change of venue entailed musical changes to accommodate the singers in the new company, such as the transformation of Hoffmann from a baritone to a tenor and the rewriting of the female parts for the glittering coloratura soprano Adèle Isaac. Offenbach was in the process of revising what had been a simple dance-song for Giulietta in Act III, transposing it to a higher key and adding coloratura decoration galore, when he suddenly died.

Offenbach never considered a work complete until it had been performed for an audience, after which he would revise and finalize it. Because he died before he could complete the work, the first performances relied on scattered, incomplete, and contradictory drafts (though they found success with the public nonetheless). The Parisian composer and music teacher Ernest Guiraud assembled a performable edition, composed recitatives in place of spoken dialogue, and completed the orchestration. But Carvalho insisted on deleting the third act for the first performance, thus leaving out two of the most beautiful numbers in the entire opera (the Barcarolle and the love duet for Hoffmann and Giulietta), and dropping the recitatives. The role of the Muse was eliminated altogether in the opening act, leaving listeners unable to realize that Nicklausse is the Muse, Hoffmann's alter ego, in mortal disguise. Every time the character appears, it is important to understand that Hoffmann is in conflict with himself.

Different versions subsequently floated around for decades; it was only in the early 20th century, when Antonio de Almeida discovered a treasure trove

of manuscript material, including sketches and the censor's copy of the original libretto, that Offenbach's intentions for his ultimate work came into somewhat clearer focus, leading to, among other efforts, Fritz Oeser's critical edition of 1977 (elements of which have been incorporated into the version currently being performed at the Met). Knowing that the composer himself had salvaged the Barcarolle in Act III from the Elves' Song in *Die Rheinnixen*, composed for Vienna's Hoftheater in 1864, Oeser filled in the gaps in Offenbach's unfinished score with music from other works by the composer, set to new text based on Barbier's notes. Finally, almost a century after the composer's death, the Muse took her rightful place of prominence: Her aria "Vois sous l'archet frémissant" was restored to the Antonia act, she offered Hoffmann the opera's concluding consolation, and her theme of art's transforming power lay at the heart of the work. The Venetian act was also restored as the climactic final episode of Hoffmann's descent into disillusion and cynicism: In Act I, Olympia is a mechanical doll, incapable of emotion; in Act II, Antonia is a performer who mimics emotion; and finally, in Act III, Giulietta revels in "performing" love, with the gorgeous sensuality of the barcarolle as her backdrop, while stealing souls.

For Offenbach, *Les Contes d'Hoffmann* had symbolic resonance with his own story and career. Beyond supplying entertainments for boulevardiers to pass an idle evening, he had yearned to compose a serious work of art that would endure. Even the successful satirical hijinks of his operettas *Orphée aux Enfers*, *La Belle Hélène*, and *La Vie Parisienne* were going out of fashion by the 1870s, and the composer himself was subjected to condemnation in the press: He was a German Jew in a city that had suffered terribly during the Franco-Prussian War of 1870–71 and the bloody aftermath of the Commune in 1871. The Third Republic ushered in more sober times, and Hoffmann tried to adapt to changing tastes, with varying degrees of success. It was not until he neared the end of his life that he took on the task of truly serious opera, the kind of drama he both feared and valued above all else. But heroic subjects, political idealism à la Beethoven's *Fidelio*, or mixtures of religion and eroticism in opera were not to Offenbach's taste. He needed an *anti*-heroic subject and finally found the perfect source in a protagonist who is four times a loser with women, all beautiful but either unreal, dying, or cynical opportunists. It is Hoffmann's sense of himself as an outsider artist hunting for a deeper purpose in a greedy, shallow, sensual world, and able to find it only in his art, with which Offenbach so strongly identified at the end of his life.

For such a crucial enterprise, Offenbach mostly avoids the slapstick humor endemic to operetta, except for the servant Franz's comic song, "Jour et nuit je me mets en quatre," in which he grumbles about the difficulty of singing (his tra-la-las are actually a delicious virtuosic parody of technical vocal exercises). The student drinking choruses at the beginning and end are staples of light

operatic style, but other traditions on display in *Les Contes d'Hoffmann* come from serious French opera: The finale of Act I, "Voici les Valseurs," is the type of brilliant concerted waltz number that Charles Gounod turned into showstoppers, and the scene in the finale of Act II, when the spirit of Antonia's mother sings to her daughter, "Chère enfant!," recalls the finales of Gounod's operas *Mireille* and *Faust*, which also depend on offstage heavenly voices.

The serious dimensions of this work command our respect. It was doubtless in part from Mozart and Italian opera that Offenbach learned what ultra-virtuosic coloratura singing can accomplish dramatically: madness in Donizetti's *Lucia di Lammermoor*, the Queen of the Night's warped and insane lust for power in *Die Zauberflöte*, the music-box melody to tell of Olympia's mechanical nature in "Les oiseaux dans la charmille." Inset songs—characters singing songs to entertain the other characters, as well as us—were a well-established tradition, but Offenbach does something dramatically sophisticated with the Legend of Kleinzach, a strophic song about a dwarf in Eisenach, which Hoffmann and the tavern chorus sing in the Prologue. As Hoffmann is beginning the third stanza, he drifts by degrees into a beautifully lyrical meditation on Stella as the "ideal woman," her voice the crux of her beauty. In Antonia's plaintive "Elle a fui, la tourterelle" (one of very few sad songs that Offenbach ever wrote), Offenbach creates a tiny three-part structure for each of two identical stanzas, but the interior portion rises to true dramatic heights and to harmonies far from the point of origin, with a sophisticated modulation to bring us back home. The extended finale of the Antonia act—especially the trio for Antonia's mother, Antonia, and Dr. Miracle—is wonderfully effective, ending with Crespel's hushed lament for his dead child and a fortissimo passion of grief in the orchestra. And no one would want to be without the love duet for Giulietta and Hoffmann, "O Dieu, de quelle ivresse," replete with rising chromatic desire in the orchestra and a font of beautiful melody for the two singers. Where Offenbach's earlier parodies of theatrical tradition entertained, the irony he exercises here, as with the entirety of his final masterpiece, is more profound.

—Susan Youens

Susan Youens is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and has written eight books on the music of Franz Schubert and Hugo Wolf.

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The Cast



Marco Armiliato

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Les Contes d'Hoffmann* and *Tosca* at the Met; *La Bohème*, *Tosca*, and a concert in Monte Carlo; *Don Pasquale* in concert with the Prague Philharmonia; *Madama Butterfly* and *Tosca* in Zurich; *Tosca* in Dresden; *Manon Lescaut* at the Bavarian State Opera; *Il Trovatore*, *Carmen*, and *Il Barbiere di Siviglia* at the Vienna State Opera; and a concert with the Orchestra del Teatro di San Carlo.

MET APPEARANCES Since his 1998 debut leading *La Bohème*, he has conducted nearly 500 performances of 27 operas, including *Turandot*, *Fedora*, *La Traviata*, *Macbeth*, *La Fanciulla del West*, *Madama Butterfly*, *Il Trovatore*, *Cyrano de Bergerac*, *Manon Lescaut*, *Aida*, *Anna Bolena*, *La Sonnambula*, *Rigoletto*, *Francesca da Rimini*, *Ernani*, *Il Barbiere di Siviglia*, and *La Fille du Régiment*.

CAREER HIGHLIGHTS He appears regularly at the Vienna State Opera, where he has led *Don Pasquale*, *La Bohème*, *Simon Boccanegra*, *Rigoletto*, *Tosca*, *L'Elisir d'Amore*, *Aida*, *Andrea Chénier*, *La Traviata*, *Samson et Dalila*, and *Otello*, among many others. Recent performances elsewhere include *Andrea Chénier* in Zurich, *Aida* in Verona and at the Bavarian State Opera, *Turandot* at the Paris Opera, and *I Capuleti e i Montecchi* at the Salzburg Festival.



Benjamin Bernheim

TENOR (PARIS, FRANCE)

THIS SEASON Hoffmann in *Les Contes d'Hoffmann* at the Met, the title role of *Werther* at the Théâtre des Champs-Élysées, Roméo in *Roméo et Juliette* at the Vienna State Opera, Chevalier des Grieux in *Manon* at the Paris Opera, and recitals in Vienna, Monte Carlo, and at the Paris Opera.

MET APPEARANCES The Duke of Mantua in *Rigoletto* (debut, 2022) and Roméo.

CAREER HIGHLIGHTS Recent performances include Hoffmann at the Salzburg Festival and Paris Opera; *Werther* at La Scala and in Zurich; Ruggiero in *La Rondine* and Lenski in *Eugene Onegin* in Zurich; Roméo at the Paris Opera, in Zurich, and in concert with the Orchestre de Chambre de Genève; and Rodolfo in *La Bohème* at the Vienna State Opera. He has also sung Edgardo in *Lucia di Lammermoor* at the Salzburg Festival, Vienna State Opera, and in Zurich; the title role of *Faust* at the Paris Opera; Macduff in *Macbeth* in Zurich; *Werther* and Chevalier des Grieux in Bordeaux; the Duke of Mantua in Barcelona and at the Bavarian State Opera; Alfredo in *La Traviata* and Hoffmann in Hamburg; Alfredo and Rodolfo at Staatsoper Berlin; and Alfredo at La Scala.

The Cast CONTINUED



Vasilisa Berzhanskaya

MEZZO-SOPRANO (MOSCOW, RUSSIA)

THIS SEASON Nicklausse / the Muse in *Les Contes d'Hoffmann* for her debut at the Met; Preziosilla in *La Forza del Destino* in Barcelona; Preziosilla, Rossini's *Petite Messe Solennelle*, and Adalgisa in *Norma* at La Scala; Adalgisa at the Vienna State Opera; and the title role of *La Cenerentola* at the Bavarian State Opera.

CAREER HIGHLIGHTS Between 2017 and 2019, she was a member of the ensemble at the Deutsche Oper Berlin, where her roles have included Giovanna Seymour in *Anna Bolena*, Rosina in *Il Barbiere di Siviglia*, the title role of *Semiramide*, Fenena in *Nabucco*, Olga in *Eugene Onegin*, Bersi in *Andrea Chénier*, Siébel in *Faust*, and Lola in *Cavalleria Rusticana*, among others. She has also sung Corinna in *Il Viaggio a Reims* at Pesaro's Rossini Opera Festival; Rosina, Fenena, and Charlotte in *Werther* in Verona; Lisea in Vivaldi's *Arsilda, Regina di Ponto* in Basel; the title role of *Carmen* and Preziosilla at Covent Garden; Cenerentola, Carmen, and Rosina at the Vienna State Opera; Anna in Rossini's *Maometto II* in Naples; and the title role of *Norma* in Genoa.



Aaron Blake

TENOR (PALOS VERDES, CALIFORNIA)

THIS SEASON The Four Servants in *Les Contes d'Hoffmann* and Don Basilio in *Le Nozze di Figaro* at the Met and Bob Boles in *Peter Grimes* at the Israeli Opera.

MET APPEARANCES The High Priest of Amon in Philip Glass's *Akhmaten* and Gastone in *La Traviata* (debut, 2017).

CAREER HIGHLIGHTS He has sung Don Ottavio in *Don Giovanni*, Tamino in *Die Zauberflöte*, and Pan in Cavalli's *La Calisto* at Cincinnati Opera; Nadir in *Les Pêcheurs de Perles* in Vancouver; Tamino at the Komische Oper Berlin, Minnesota Opera, Israeli Opera, Lincoln Center Festival, Adelaide Festival, and Perth Festival; Alfredo in *La Traviata* at Wichita Grand Opera and in concert at the Jerusalem Opera; Count Almaviva in *Il Barbiere di Siviglia* at Cincinnati Opera, the Israeli Opera, and Tulsa Opera; Michel in Martinů's *Juliette* in Frankfurt; the title role of Andrea Clearfield's *Mila, Great Sorcerer* with Prototype; the title role of *Candide* with the Bangor Symphony Orchestra; and Rinuccio in *Gianni Schicchi*, Fenton in *Falstaff*, Don Ottavio, Ferrando in *Così fan tutte*, and Nemorino in *L'Elisir d'Amore* at Utah Opera.



Clémentine Margaine

MEZZO-SOPRANO (NARBONNE, FRANCE)

THIS SEASON Giulietta in *Les Contes d'Hoffmann* at the Met, Azucena in *Il Trovatore* at the Vienna State Opera and Covent Garden, the title role of *Carmen* at the Bavarian State Opera, Charlotte in *Werther* in Liège, and Gertrude in Thomas's *Hamlet* in Turin.

MET APPEARANCES Carmen (debut, 2017).

CAREER HIGHLIGHTS Recent performances include Amneris in *Aida* and Carmen in Verona; the Princess of Bouillon in *Adriana Lecouvreur* in Barcelona, Lyon, Málaga, and at the Paris Opera; Amneris at Staatsoper Berlin and the Bavarian State Opera; Azucena in Parma; the title role of Massenet's *Hérodiade* at the Deutsche Oper Berlin; and Carmen in Florence and at the Paris Opera. She has also sung Eboli in *Don Carlos* at Lyric Opera of Chicago, Eboli in *Don Carlo* at the Bavarian State Opera, Laura in *La Gioconda* in Orange, Gertrude in Montpellier, Orlando in Vivaldi's *Orlando Furioso* in Verona, Charlotte and Carmen at the Vienna State Opera, the Sphinx in Enescu's *Œdipe* and Pauline in *The Queen of Spades* at the Paris Opera, Azucena in Rome, Adalgisa in *Norma* in Madrid, Fidès in Meyerbeer's *Le Prophète* at the Deutsche Oper Berlin, and Amneris in Barcelona.



Erin Morley

SOPRANO (SALT LAKE CITY, UTAH)

THIS SEASON Olympia in *Les Contes d'Hoffmann* and Gilda in *Rigoletto* at the Met, Mozart's Requiem with the Boston Symphony Orchestra, Cunegonde in *Candide* in Dresden, and recitals and concerts at the Yale School of Music, Brigham Young University, Wigmore Hall, Amsterdam's Royal Concertgebouw, and with Friends of Chamber Music, Boston Baroque, and the Staatskapelle Berlin.

MET APPEARANCES Since her 2008 debut as the First Madrigal Singer in *Manon Lescaut*, she has sung more than 100 performances of 15 roles, including Pamina in *Die Zauberflöte* and *The Magic Flute*, Sophie in *Der Rosenkavalier*, Gilda, the title role of Matthew Aucoin's *Eurydice*, Sister Constance in *Dialogues des Carmélites*, and Olympia.

CAREER HIGHLIGHTS Recent performances include Morgana in *Alcina* in concert with Les Musiciens du Louvre, Gilda at Covent Garden and the Vienna State Opera, Norina in *Don Pasquale* at the Glyndebourne Festival, the title role of *Lakmé* with Washington Concert Opera, and Zerbinetta in *Ariadne auf Naxos* at La Scala. She is a graduate of the Met's Lindemann Young Artist Development Program and was a 2021 recipient of the Met's Beverly Sills Award, established by Agnes Varis and Karl Leichtman.



Christian Van Horn

BASS-BARITONE (ROCKVILLE CENTRE, NEW YORK)

THIS SEASON The Four Villains in *Les Contes d'Hoffmann* at the Met, Escamillo in *Carmen* at San Francisco Opera and Covent Garden, Bluebeard in *Bluebeard's Castle* in concert with the Chicago Symphony Orchestra, Philippe II in *Don Carlos* at the Paris Opera, and the title role of *Attila* in concert in Madrid.

MET APPEARANCES Colline in *La Bohème*, Ramfis in *Aida*, Oroveso in *Norma*, Nick Shadow in *The Rake's Progress*, Raimondo in *Lucia di Lammermoor*, Figaro in *Le Nozze di Figaro*, the Doctor in *Wozzeck*, Publio in *La Clemenza di Tito*, the title role of *Mefistofele*, Julio in Thomas Adès's *The Exterminating Angel*, the Speaker in *Die Zauberflöte*, and Pistola in *Falstaff* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include the Four Villains at the Salzburg Festival and Paris Opera, the title role of Massenet's *Don Quichotte* at the Paris Opera, the title role of *Don Giovanni* at the Vienna State Opera and in concert at the Théâtre des Champs-Élysées, Raimondo at the Bavarian State Opera, Jacopo Fiesco in *Simon Boccanegra* at Opera Philadelphia, Bluebeard at Des Moines Metro Opera, Ramfis in Verona, and de Silva in *Ernani* at Lyric Opera of Chicago.



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SOPRANO (PIET RETIEF, SOUTH AFRICA)

THIS SEASON Antonia/Stella in *Les Contes d'Hoffmann* at the Met, Magda in *La Rondine* in concert in Monte Carlo, Norina in *Don Pasquale* and a concert at the Vienna State Opera, Marie in *La Fille du Régiment* at the Bavarian State Opera and in Naples, the title role of *Semele* at the Théâtre des Champs-Élysées and Covent Garden, Barber's *Knoxville: Summer of 1915* with the Hungarian Radio Symphony Orchestra, Ismene in Mozart's *Mitridate, Re di Ponto* in Madrid, the title role of *Lucia di Lammermoor* in Dresden, Lina in *Stiffelio* in concert in Dortmund, Leonora in *Il Trovatore* in concert in Erl, and concerts in Barcelona and at the Théâtre des Champs-Élysées.

MET APPEARANCES Marie, Leïla in *Les Pêcheurs de Perles*, Lucia, Adina in *L'Elisir d'Amore*, Juliette in *Roméo et Juliette*, Elvira in *I Puritani*, Rosina in *Il Barbiere di Siviglia*, Pamina in *Die Zauberflöte*, and Countess Adèle in *Le Comte Ory* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Micaëla in *Carmen* in Verona, the title role of *Maria Stuarda* in Naples, Cleopatra in *Giulio Cesare* in Frankfurt, Adina at the Bavarian State Opera, Violetta in *La Traviata* at Staatsoper Berlin, Olympia in *Les Contes d'Hoffmann* and Juliette at the Paris Opera, Gilda in *Rigoletto* at Covent Garden, and Amina in *La Sonnambula* at the Vienna State Opera.