

GEORGES BIZET

CARMEN

CONDUCTOR

Diego Matheuz

DEBUT

PRODUCTION

Carrie Cracknell

SET DESIGNER

Michael Levine

COSTUME DESIGNER

Tom Scutt

LIGHTING DESIGNER

Guy Hoare

PROJECTION DESIGNER

**rocafilm/
Roland Horvath**

CHOREOGRAPHER

Ann Yee

MARIA MANETTI SHREM
GENERAL MANAGER

Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR

Yannick Nézet-Séguin

Opera in four acts

Libretto by Henri Meilhac and
Ludovic Halévy, based on the novella
by Prosper Mérimée

Thursday, April 25, 2024

7:30–11:00PM

New Production

The Met gratefully acknowledges the support
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Foundation**, and **Elizabeth M. and
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The Metropolitan Opera

2023–24 SEASON

The 1,034th Metropolitan Opera performance of
GEORGES BIZET'S

CARMEN

CONDUCTOR
Diego Matheuz DEBUT

IN ORDER OF VOCAL APPEARANCE

MORALÈS
Benjamin Taylor

LE DANÇAÏRE
Michael Adams

MICAËLA
Ailyn Pérez

LE REMENDADO
Frederick Ballentine

DON JOSÉ
Michael Fabiano

ZUNIGA
Wei Wu

CARMEN
Clémentine Margaine

FRASQUITA
Sydney Mancasola

MERCÉDÈS
Briana Hunter

ESCAMILLO
Ryan Speedo Green*

Thursday, April 25, 2024, 7:30–11:00PM



KEN HOWARD / MET OPERA

A scene from Bizet's
Carmen

C. Graham Berwind, III Chorus Master **Donald Palumbo**
Musical Preparation **Pierre Vallet, Joshua Greene,**
Liora Maurer, Bénédicte Jourdois,* and **Israel Gursky**
Assistant Stage Directors **Sara Erde** and **Mirabelle Ordinaire**

Assistant Choreographer **Chelsey Arce**

Stage Band Conductor **Joseph Lawson**

Children's Chorus Director **Anthony Piccolo**

Fight Director **Lisa Kopitsky**

Assistant Fight Director **Chris Dumont**

Intimacy Direction **Katherine M. Carter**

Prompter **Joshua Greene**

Met Titles **Sonya Friedman**

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Tractor-trailer trucks constructed by **BB Props, Wayne, New**
Jersey

Costumes constructed by **Metropolitan Opera Costume**
Department and **The Costume Shop, Chicago**

Costume logos created by **Daniel Cragg**

Wigs and makeup constructed and executed by **Metropolitan**
Opera Wig and Makeup Department

This production uses flash and gunshot effects.

This version of *Carmen* uses, in part, the critical edition by Fritz
Oeser, and is used by arrangement with European American
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Met Titles

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2023-24 SEASON



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Synopsis

Act I

A contemporary American industrial town. Outside an arms factory, a group of soldiers comments on the passers-by. A newly arrived young woman, Micaëla, asks for a soldier named Don José. Moralès, his colleague, tells her that Don José will return when the next shift begins. When the shift changes, José returns, alongside Zuniga, their commanding officer. Moralès tells José that Micaëla has been looking for him. The factory bell rings, and the men gather to watch the female workers—especially their favorite, Carmen. She tells the men that love is free and obeys no rules. Only one man ignores her: Don José. Carmen throws a flower at him, and the women go back to work. José picks up the flower and hides it when Micaëla returns. She brings a letter from José's mother, who lives in the countryside. After Micaëla leaves, José reads the letter. He is about to throw away the flower when a fight erupts between Carmen and another woman inside the factory. Zuniga sends José in to remove Carmen, but when he brings her back outside, she refuses to answer Zuniga's questions, and he orders José to lock her up. Left alone with José, she entices him with suggestions of a rendezvous at a private party outside of town. Mesmerized, he agrees to let her get away. As he brings her to the lockup, Don José lets Carmen escape, and he is arrested.

Act II

Carmen and her friends Frasquita and Mercédès entertain a group of locals who have gathered to party in the cargo hold of a tractor-trailer truck. Carmen discovers that José has just been released from custody. Escamillo, a rodeo star, drives along the freeway with his entourage. The vehicles stop, and people spill out onto the road, listening to Escamillo boasting about his profession. He flirts with Carmen, who tells him that she is involved with someone else. Most of the partiers depart with Escamillo, leaving Carmen and her friends with the smugglers Le Dancaïre and Le Remendado, who try to convince the women to get involved in their smuggling scheme. Frasquita and Mercédès are willing to help, but Carmen refuses because she is in love. Dancaïre and Remendado withdraw as José approaches. Carmen and José are left at a deserted gas station. Carmen dances for José, but when a signal sounds in the distance, he says that he must return to duty. Carmen mocks him. To prove his love, José shows her the flower that she threw at him when they met and confesses how its scent helped him hold onto hope while he was in lockup. She is unimpressed: If he really loved her, he would quit the army and join her in a life of freedom in the mountains. José refuses, and Carmen tells him to leave. Zuniga arrives at the gas station looking for Carmen, and in a jealous rage, José fights him. The smugglers return and disarm Zuniga. José, having assaulted his superior officer, now has no choice but to join them.

Intermission (AT APPROXIMATELY 9:10PM)

Act III

The truck, last seen flying down the highway, has crashed at a high mountain pass. Smoke rises from the shattered vehicle, and women are climbing out of the back of the truck as smugglers start to remove large boxes of guns to bring across the border. Carmen and José quarrel, and she admits that her love is fading and advises him to return to live with his mother. When Frasquita and Mercédès turn the cards to tell their fortunes, they foresee love and money for themselves, but Carmen's cards spell death—for her and for José. Micaëla appears, frightened by the remote location and afraid to meet the woman who has turned José into a criminal. She hides when a shot rings out—José has fired at an intruder, who turns out to be Escamillo. He tells José that he has come to find Carmen, and the two men fight. The smugglers separate them, and Escamillo invites everyone, particularly Carmen, to see him compete in the next rodeo. When he has left, Micaëla emerges and begs José to return home. He agrees when he learns that his mother is dying, but before he leaves, he warns Carmen that they will meet again.

Act IV

In a vast rodeo arena, a vibrant and noisy crowd gathers. Carmen arrives on Escamillo's arm, surrounded by his entourage. Frasquita and Mercédès come to warn her that José is nearby and can be seen watching her. Unafraid, she waits outside the entrance as the crowds enter the arena. José appears and begs Carmen to forget the past and start a new life with him. She calmly tells him that their affair is over: She was born free and will live free until she dies. José persists in trying to win Carmen back. When she takes off his ring, throws it at his feet, and heads for the arena, José kills her.



Carmen on Demand

Looking for more *Carmen*? Check out **Met Opera on Demand**, our online streaming service, to enjoy outstanding performances from past Met seasons: from an explosive 2010 *Live in HD* transmission conducted by Yannick Nézet-Séguin to a 1997 telecast starring Waltraud Meier to a historic radio broadcast from 1937 featuring Rosa Ponselle in the title role. Start your seven-day free trial and explore the full catalog of more than 850 complete performances at metoperaondemand.org.

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In Focus

Georges Bizet

Carmen

Premiere: Opéra Comique, Paris, 1875

Bizet's masterpiece of a woman who lives by her own rules, no matter the cost, has had an impact far beyond the opera house. The opera's melodic sweep is as irresistible as the title character herself, a force of nature who has become a defining cultural figure. *Carmen* was a scandal at its premiere and was roundly denounced in the press for its flagrant immorality. The power of the music and the drama, however, created an equally vocal faction in favor of the work. The composer Tchaikovsky and the philosopher Nietzsche both praised the opera, the latter identifying in the robustness of the score nothing less than a cure-all for the world's spiritual ills.

The Creators

Georges Bizet (1838–75) was a French composer whose talent was apparent from childhood. *Carmen* was his final work, and its success was still uncertain at the time of his premature death (although the opera was not quite the total failure in its initial run that it has sometimes been called). Henri Meilhac (1831–97) was a librettist and dramatist who would subsequently provide the libretto for Massenet's popular *Manon* (1884). His collaborator on the libretto for *Carmen* was Ludovic Halévy (1834–1908), the nephew of composer Jacques Fromental Halévy (creator of the opera *La Juive* and Bizet's father-in-law). Composer Ernest Guiraud (1837–92), born in New Orleans, was a friend of Bizet's who wrote the recitatives between the set numbers when *Carmen* moved from the Opéra Comique (where dialogue was customary) to the opera houses of the world. The libretto of *Carmen* is based on a novella by Prosper Mérimée (1803–70), a French dramatist, historian, and archaeologist. According to one of his letters, the book was inspired by a true story that the Countess of Montijo told him during a visit to Spain. Published in 1845, it was Mérimée's most popular work.

The Setting

The opera was originally set in and around Seville, a city that, by the time that *Carmen* was written, had already served many operatic composers as an exotic locale conducive to erotic intrigues and turmoil (Rossini's *Il Barbiere di Siviglia* and Verdi's *La Forza del Destino*, among many others). The hometown of Don Juan, the city also inspired Mozart's *Don Giovanni*, and Beethoven used Seville as the setting for a study of marital fidelity in *Fidelio*. *Carmen* is particularly associated with this beguiling city of colorful processions, bullfights, and vibrant bohemian community. This season's new production, by Carrie Cracknell, updates the action to a contemporary American setting, where the issues at stake seem powerfully relevant.

The Music

The score of *Carmen* contains so many instantly recognizable melodies that it can be easy to overlook how well constructed it is. The orchestra brings to life a wide palette of sound. The major solos are excellent combinations of arresting melody and dramatic purpose, most notably the baritone's famous Act II Toreador Song ("Votre toast, je peux vous le rendre ... Toréador, en garde"), the tenor's wrenching Flower Song ("La fleur que tu m'avais jetée") in Act II, and Micaëla's soaring Act III aria ("Je dis que rien ne m'épouvante"). Carmen and Don José have three memorable duets marking the stages of their fateful relationship: the seductive phase (Act I), conflict (Act II), and tragic explosion (Act IV). Unlike in traditional operatic duets, however, they almost never sing at the same time, a device that emphasizes their inherently disparate natures. Interestingly, many of Carmen's most notable solos come in the form of songs—that is, moments in which the character is actually supposed to be singing within the context of the drama. It's a dramaturgical device that suggests that she is seen first as a sort of celebrity, performing for others, and then as a projection of the fantasies of others.

Met History

Carmen entered the standard Met repertory slowly, premiering on tour in Boston in 1884, sung in Italian. After several performances in German, it finally became a Met staple in the original French in 1893, headed by Emma Calvé, her generation's leading interpreter of the title role. Calvé would perform the part a record 138 times at the Met before 1904. Enrico Caruso sang Don José between 1906 and 1919, and the charismatic Geraldine Farrar appeared as Carmen from 1914 to 1922 (she also played the role in a popular silent movie of 1915). In more recent decades, famous Met Carmens have included Risè Stevens, Grace Bumbry, Marilyn Horne, Maria Ewing, Agnes Balsta, Waltraud Meier, Denyce Graves, Olga Borodina, and Anita Rachvelishvili. Among the memorable tenors to have performed in the opera are Giovanni Martinelli, Richard Tucker, James McCracken, Plácido Domingo, and Neil Shicoff. Arturo Toscanini led 18 star-studded performances of the opera between 1908 and 1915, and Leonard Bernstein conducted *Carmen* for the Opening Night of the 1972–73 season. A production by Peter Hall arrived in 1986, followed by another by Franco Zeffirelli in 1996. Director Richard Eyre unveiled a new staging in 2009, with Elīna Garanča and Roberto Alagna in the leading roles and Yannick Nézet-Séguin conducting in his company debut. This season, Carrie Cracknell directs a new production starring Aigul Akhmetshina, Angel Blue, Piotr Beczala, and Kyle Ketelsen, conducted by Daniele Rustioni. Later in the run, Clémentine Margaine, Ailyn Pérez, Michael Fabiano, and Ryan Speedo Green take over the principal parts, with Diego Matheuz on the podium.

Program Note

The death of Georges Bizet on June 3, 1875, exactly three months after the famous opening night of *Carmen* at the Opéra Comique in Paris, is one of the cruelest ironies in the history of music. While it was certainly tragic that Puccini never lived to see *Turandot* and that Berlioz never lived to see *Les Troyens*, those composers were at the end of illustrious careers. Bizet was only 36 and had just revealed for the first time the true depth of his operatic genius. If Verdi, Wagner, or Strauss had died at that age, not many of their works would be heard in our opera houses today.

Just a few extra months granted to Bizet would have shown him that the Vienna Opera had presented *Carmen* to a reception quite different from the mixture of shocked incomprehension and scandalous fascination that greeted it in Paris; just three more years would have given him the satisfaction of knowing that it had played in Brussels, Budapest, St. Petersburg, Stockholm, London, Dublin, New York, and Philadelphia, and he would at last have made a respectable living as a composer instead of having to toil over four-hand arrangements of lesser operas by lesser composers.

If only those pig-headed Parisians on the first night had been less parochial in their judgment, we like to think, success and recognition might have staved off the quinsy and rheumatism that led to Bizet's death, probably precipitated by depression. Bizet was used to failure, since none of his theatrical ventures had been successful before. But none of them displayed the genius that lifts every page of *Carmen* to starry heights. His early works *Les Pêcheurs de Perles*, *La Jolie Fille de Perth*, and *Djamileh* all show glimpses of what he could do. But in *Carmen*, Bizet invested more energy and passion than ever before.

The crucial idea, Bizet's own, was to base the story on Prosper Mérimée's novella *Carmen*. In 1872, he was commissioned to write a three-act opera for the Opéra Comique, a theater where operas traditionally ended happily, with villainy and sin put firmly in their place; loyalty and fidelity were always rewarded. It was a family theater where audiences would be amused and entertained, excited even, but never shocked. The choice of *Carmen* inevitably led to an impasse, since the heroine can be seen as a villain and meets her death on stage. She flaunts her attractions and boasts of her conquests. She smokes, seduces soldiers, corrupts customs officials, and smuggles on the side. But she is fascinating, clever, beautiful, and sometimes even tender, and her music is so alluring that no one can escape her magnetism. French society lived out a convenient hypocrisy by indulging its fancies in private while maintaining a correct exterior. What people saw at the Opéra Comique was unfortunately very public: Sensuality was presented here in the raw, to music of unmistakable appeal. Social mores have so radically changed in our century that the complexity of the response to *Carmen*—a mixture of distaste, fascination, and guilt—is not easy to disentangle.

Bizet was not attempting to engineer social change or storm the barricades of propriety; he simply recognized a good subject for music and knew he could

bring it to life on the stage. This is musical theater charged with an unprecedented realism that makes the two principal figures, Carmen and Don José, as vivid as flesh and blood, destroyed by their appetites and their weaknesses. The librettists, Henri Meilhac and Ludovic Halévy (an experienced and expert team), made the story convincingly operatic by introducing two balancing characters, neither of any importance in Mérimée's story. First is Micaëla, whose purity, devotion to Don José, and attachment to his dying mother make Carmen's personality all the more striking and brazen. And Escamillo is the irresistible lure that entices Carmen from Don José, though the bullfighter (or in the case of Carrie Cracknell's production, a rodeo star), unlike the soldier, would never shed a tear over her infidelity.

The locales of Bizet's original setting, too, are superbly theatrical: a square in Seville where soldiers change guard and cigarette girls gather; Lillas Pastia's tavern, where all forms of lowlife meet; the smugglers' hideout in the mountains; and finally the bullring where the slaughter of bulls inside (off stage) acts as dramatic counterpoint to José's desperate murder of Carmen outside (on stage). Carmen, as even she herself knows, is doomed. So too is José, by his defiance of military orders, by joining forces with the smugglers, and by his willful neglect of Micaëla and his mother, not to mention his fatal passion for Carmen. In Mérimée's version, he has also committed two murders.

Fearing that such a story would frighten off his loyal though dwindling public, Camille du Locle, director of the Opéra Comique, did his best to soften the blow by cautioning his public and steering high officials away. He could make nothing of the music, in any case, and described it as "Cochin-Chinese." Such counter-advertising by a theater manager is hard to believe. The librettists similarly seem to have been willing to tone down the impact of the work that would make their names immortal. Throughout the long rehearsal period from October 1874 to March 1875, Bizet had to resist pressure for change and suffer the complaints of both orchestra and chorus that it was not performable.

But the composer had supporters, since his two principal singers believed in the opera from the start. Paul Lhérie, the Don José, was full of good intentions, though he sang disastrously flat in his unaccompanied entrance in Act II. In Célestine Galli-Marié, Bizet had a superlative, perhaps definitive, Carmen. She evidently brought to the role the blend of sultry sensuality and fatal bravado that all good Carmens need; her own private life was liberated (by the standards of the day), and she is said to have had an affair with Bizet, which is not unlikely given the pressures under which they were working and the uncertain state of his marriage. Further support for Bizet came from one or two good notices in the press and a few expressions of admiration from fellow composers.

The majority of the notices after that first night, though, were hostile and uncomprehending, and one or two were deeply insulting. The show did not close, however. It ran for more than 40 performances, not at all a disgraceful total, kept alive no doubt by its salacious reputation and, after a dozen performances,

by the sensational shock of Bizet's death. By the time the Opéra Comique dared to stage it again, in 1883, the opera was a worldwide success.

Part of *Carmen's* appeal rests on its brilliant evocation of Spain. Bizet went to some trouble to find authentic melodies. The famous Habanera, for example, was adapted from a tune by the Spanish American composer Sebastián Yradier. But Bizet could invent good "Spanish" music of his own, too. The Séguedille that closes Act I is superlatively colorful and dramatic, as is the Chanson bohème that opens the following act in Lillas Pastia's tavern.

Yet much of the opera is not Spanish at all. Whatever its novelty, it belongs to the tradition of French opéra comique, as we can tell when leading characters present themselves in two-verse songs, or couplets. The depiction of the two smugglers Le Dancaïre and Le Remendado as comic figures belongs to the same tradition. There is also a strong strain of French lyricism in *Carmen*, derived from Gounod, Bizet's mentor, who jokingly said that Micaëla's Act III aria was stolen from him. It faithfully echoes his style in such works as *Roméo et Juliette* (on which Bizet had worked as pianist and assistant).

Those critics in 1875 who could see beyond the sensation of the story to the music were confused. Conventions were stretched and the dramatic immediacy of the music was stronger than anything they had heard before. Such departures from custom were invariably labeled "Wagnerian," a term of abuse in France at that time. Chromatic harmony and daring key shifts were assumed to be Wagner's monopoly. But Bizet had no intention whatever of imitating Wagner, about whose music and theories he knew little. His music was modern, and for many critics that was enough. His genius is evident in the brilliance of each individual number, finding sharply distinctive melodies and moods for every scene. Few other composers of the time could boast such fertile invention.

The French learned to love *Carmen*, but not before it had conquered the world's opera houses. In New York, it was first performed in Italian at the Academy of Music in 1878, then in English in 1881, reaching the Metropolitan Opera during its first season on January 5, 1884 (also still in Italian). It has remained in the Met's repertoire ever since, and may well be, as Tchaikovsky predicted, the most popular opera in the world.

—Hugh Macdonald

Professor Emeritus at Washington University in St. Louis, Hugh Macdonald has written books on Berlioz, Bizet, and Saint-Saëns.

The Cast and Creative Team



Diego Matheuz

CONDUCTOR (BARQUISIMETO, VENEZUELA)

THIS SEASON *Carmen* for his debut at the Met, *Il Barbiere di Siviglia* at the Vienna State Opera, *Così fan tutte* with the Seiji Ozawa Music Academy, *Il Viaggio a Reims* in concert at Pesaro's Rossini Opera Festival, and concerts with the National Symphony Orchestra, Orchestra Sinfonica Metropolitana di Bari, Orchestre National des Pays de la Loire, Orchestra Haydn di Bolzano e Trento, and at Mantua's Teatro Sociale.

CAREER HIGHLIGHTS He has held tenures as principal conductor of Venice's Teatro La Fenice, principal guest conductor of Bologna's Orchestra Mozart, and principal guest conductor of the Melbourne Symphony Orchestra. He has led performances at Staatsoper Berlin, the Paris Opera, the Deutsche Oper Berlin, and in Cologne, Verona, Oman, Florence, Lisbon, Turin, Valencia, Barcelona, and Reggio Emilia. He has also appeared in concert with the Simón Bolívar Symphony Orchestra, Saito Kinen Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Teatro alla Scala Orchestra, Mahler Chamber Orchestra, Orchestre de Chambre de Paris, Orchestre Philharmonique de Radio France, Spanish National Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra, and Los Angeles Philharmonic, among others.



Carrie Cracknell

DIRECTOR (CARLISLE, ENGLAND)

THIS SEASON *Carmen* for her debut at the Met and Marina Carr's *Portia Coughlan* at the Almeida Theatre.

CAREER HIGHLIGHTS Her first film, *Persuasion*, starring Dakota Johnson, was produced by MRC for Netflix and debuted on the platform at #1 in 55 countries globally. Her 2019 Broadway production of *Seawall/A Life*, starring Jake Gyllenhaal, was nominated for four Tony Awards, including Best Play. Credits at London's National Theatre include *Medea*, *A Deep Blue Sea*, *Blurred Lines*, and *Julie*. Other theater includes *Macbeth* and *Electra* (Young Vic), *Birdland* and *Pigeons* (Royal Court), *Oil* (Almeida), and *Dolls* and *Stacy* (National Theatre of Scotland). At age 26, she became the youngest artistic director in Britain when she and Natalie Abrahami took over the Gate Theatre, London. Her production of *A Doll's House* began at the Young Vic before transferring to the West End and BAM and earned her a nomination for an *Evening Standard* Theatre Award for Best Director. She directed her first opera, *Wozzeck*, at English National Opera, which was nominated for Olivier and International Opera Awards. She has been an associate director at both the Young Vic and Royal Court Theatre, and on the board of the Almeida Theatre.



Michael Levine

SET DESIGNER (TORONTO, CANADA)

THIS SEASON *Carmen* at the Met, *Doppelgänger* at Park Avenue Armory, *Chicago* at the Komische Oper Berlin, and *Jenůfa* at Lyric Opera of Chicago and in Rome.

MET PRODUCTIONS Set design for *Die Zauberflöte*, *Parsifal*, and *Madama*

Butterfly, and set and costume design for *Mefistofele* and *Eugene Onegin* (debut, 1997).

CAREER HIGHLIGHTS His recent productions include *Madama Butterfly* at the Bregenz Festival; *Semele* and *The Cunning Little Vixen* at the Bavarian State Opera; *Turandot*, *Hänsel und Gretel*, *Dialogues des Carmélites*, *Carmen*, and *Rigoletto* at Dutch National Opera; *The Seagull* at Sweden's Royal Dramatic Theatre; *Jenůfa*, *Peter Grimes*, *Tannhäuser*, and *Der Fliegende Holländer* at Covent Garden; *Le Petit Prince* at the National Ballet of Canada; *Iphigénie en Tauride*, *Sweeney Todd*, *Madama Butterfly*, *Wozzeck*, and *The Queen of Spades* in Zurich; *Die Tote Stadt* at the Komische Oper Berlin; *Billy Budd* in Madrid; *The Rape of Lucretia* at the Glyndebourne Festival; *Don Giovanni* at La Scala; and *Rigoletto* at Lyric Opera of Chicago, English National Opera, and the Canadian Opera Company. He also co-directed and designed the *Ring* cycle at the Canadian Opera Company



Tom Scutt

COSTUME DESIGNER (EPSOM, ENGLAND)

THIS SEASON Costume design for *Carmen* for his debut at the Met; set and costume design for *The Cunning Little Vixen* at the Canadian Opera Company and *Die Walküre* at the Greek National Opera; set design for *Tosca* at Opera Australia; and set, costume, and club design

for *Cabaret* on Broadway.

CAREER HIGHLIGHTS Music credits include creative direction for Pet Shop Boys' *Dreamland* tour, Christine and the Queens live at Salle Pleyel (Apple Music), Ben Platt's *Sing to Me Instead* (Netflix), Sam Smith live at Tate Modern (Apple Music), and set design for the 2015–16 MTV VMAs. Opera credits include *The Cunning Little Vixen* at English National Opera, *Die Walküre* at the Royal Danish Opera, and *Tosca* at Opera North. He debuted on Broadway in 2015 designing sets and costumes for *Constellations* and returned with *King Charles III* (Tony nomination for costume design) and *Les Liaisons Dangereuses*. He provided set and costume designs for U.K. premieres of *Mr. Burns: A Post-Electric Play* (Almeida), *Fairview* (Young Vic), and *A Very Expensive Poison* (Old Vic) and revivals of *Cabaret* (West End), *Summer and Smoke* (Almeida), and *Jesus Christ Superstar* and *Little Shop of Horrors* (Regents Park Open Air Theatre). He is an honorary fellow of the Welsh College of Music and Drama and a resident artist at Somerset House Studios.



Guy Hoare

LIGHTING DESIGNER (LONDON, ENGLAND)

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

CAREER HIGHLIGHTS His designs for dance include Arthur Pita's *The Metamorphosis* and Mark Bruce's *Dracula*, which won the South Bank Award for Dance in 2012 and 2014, respectively. He has created work with companies in Germany, Italy, Sweden, Portugal, Cuba, Lebanon, and Australia, and in the U.K., he has collaborated with choreographers including Christopher Bruce, Shobana Jeyasingh, Akram Khan, and Alexander Whitley, as well as with Gandini Juggling. His theater designs include work at the National Theatre, Donmar Warehouse, Royal Court, Young Vic, Old Vic, Almeida, and Kiln, as well as several pieces in the West End and the 2019 Broadway production

The Cast and Creative Team CONTINUED

of *Sea Wall/A Life*. His opera credits include designs for Covent Garden, English National Opera, Scottish Opera, the Bregenz Festival, the National Theatre Brno, and English Touring Opera, including the 2014 Olivier Award-winning season of *King Priam* and *Paul Bunyan*. In 2010, he was nominated for Best Lighting Designer at the TMA Awards and has been nominated three times at the Knight of Illumination Awards. He is currently an associate artist at Wilton's Music Hall in London.



rocafilm/Roland Horvath

PROJECTION DESIGNER (GRAZ, AUSTRIA)

THIS SEASON *Carmen* for their debut at the Met, *Doppelgänger* at Park Avenue Armory, *Jenůfa* at Lyric Opera of Chicago, *Turandot* at the Vienna State Opera, and *Aida* and *Semele* at the Bavarian State Opera.

CAREER HIGHLIGHTS Austrian filmmakers Carmen Zimmermann and Roland Horvath set up their production company rocafilm in 2010 to produce videos for operas and plays, as well as documentary films. For the operatic stage, they have collaborated with directors including Damiano Michieletto, Claus Guth, Robert Carsen, Rolando Villazón, Moshe Leiser, Patrice Caurier, Luc Bondy, and Vera Nemirova. Their work has appeared at the Salzburg Festival, La Scala, Dutch National Opera, Paris Opera, Salzburg Easter Festival, Deutsche Oper Berlin, Moscow's Bolshoi Theatre, Covent Garden, Festival d'Aix-en-Provence, and in Vienna, Venice, Rome, Madrid, Valencia, Tokyo, Graz, Dresden, and Naples, among others. In December 2020, they collaborated with director Jürgen Flimm on a production of Schiller's *Don Karlos*, *Infant von Spanien* at Schauspiel Köln. They created the documentaries *Between Days and Dreams* in 2011 and *Sister Heart* in 2015.



Ann Yee

CHOREOGRAPHER (CINCINNATI, OHIO)

THIS SEASON *Carmen* for her debut at the Met, Lucy Kirkwood's *The Human Body* at the Donmar Warehouse, and *Next to Normal* in the West End.

CAREER HIGHLIGHTS As a director, her credits include *Rusalka* at Covent Garden and *As You Like It* at Dallas Theater Center. She made her Broadway debut in 2017 providing the musical staging for *Sunday in the Park with George* and returned in 2021 as the choreographer on the Olivier Award-winning and Tony Award-nominated *Caroline, or Change*. Her choreography has recently appeared in the West End with the Olivier-nominated *South Pacific* at Sadler's Wells. Her work has also been seen at the Young Vic, Old Vic, Almeida Theatre, English National Opera, Royal Shakespeare Company, Shakespeare's Globe, Chichester Festival, Hampstead Theatre, Salzburg Festival, Amsterdam's Royal Theatre Carré, Göteborg Opera, Public Theater, St. Ann's Warehouse, Chicago's Goodman Theatre, Oregon Shakespeare Festival, and Buenos Aires's Teatro Colón, among others. Her work in film includes *A Bigger Splash*, starring Ralph Fiennes, and the Royal Court short *Off the Page: PPE*.



Clémentine Margaine

MEZZO-SOPRANO (NARBONNE, FRANCE)

THIS SEASON The title role of *Carmen* at the Met, Azucena in *Il Trovatore* and a concert in Parma, Amneris in *Aida* at Staatsoper Berlin, the Princess of Bouillon in *Adriana Lecouvreur* in Lyon, *Carmen* and the Princess of Bouillon in Barcelona, the Princess of Bouillon at the Paris Opera, and

Amneris and *Carmen* in Verona.

MET APPEARANCES *Carmen* (debut, 2017).

CAREER HIGHLIGHTS She has sung *Carmen* at the Paris Opera, Vienna State Opera, Deutsche Oper Berlin, Opera Australia, Canadian Opera Company, Washington National Opera, Bavarian State Opera, Sigulda Opera Music Festival, Dallas Opera, and in Florence, Hamburg, Toulouse, Naples, Dresden, and Rome. Other recent performances include the title role of Massenet's *Hérodiade* at the Deutsche Oper Berlin, the Princess of Bouillon in Málaga, Eboli in *Don Carlo* and Amneris at the Bavarian State Opera, Eboli in *Don Carlos* at Lyric Opera of Chicago, Laura in *La Gioconda* in Orange, Gertrude in Thomas's *Hamlet* in Montpellier, Orlando in Vivaldi's *Orlando Furioso* in Verona, Charlotte in *Werther* at the Vienna State Opera, the Sphinx in Enescu's *Edipe* and Pauline in *The Queen of Spades* at the Paris Opera, and Azucena in Rome.



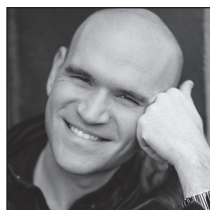
Ailyn Pérez

SOPRANO (CHICAGO, ILLINOIS)

THIS SEASON Micaëla in *Carmen* and the title role of *Florencia en el Amazonas* at the Met, Cio-Cio-San in *Madama Butterfly* at Houston Grand Opera and in Madrid and Naples, the title role of *Tosca* in Hamburg, and Magda in *La Rondine* with Washington Concert Opera.

MET APPEARANCES Alice Ford in *Falstaff*, Blanche de la Force in *Dialogues des Carmélites*, Tatiana in *Eugene Onegin*, Mimì and Musetta in *La Bohème*, Juliette in *Roméo et Juliette*, the Countess in *Le Nozze di Figaro*, the title role of *Thaïs*, and Micaëla (debut, 2015).

CAREER HIGHLIGHTS Recent performances include the title role of *Rusalka* at the Santa Fe Opera; Mimì at the Paris Opera, Staatsoper Berlin, Covent Garden, and Bavarian State Opera; Elisabetta di Valois in *Don Carlo* in Naples; the Countess at the Seiji Ozawa Matsumoto Festival and in Hamburg; the title role of *Manon* at the Paris Opera; and *Tosca* at San Francisco Opera. She has also appeared at the Vienna State Opera, La Scala, Dutch National Opera, Lyric Opera of Chicago, and Dallas Opera, among others. She was the 2016 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leightman.



Michael Fabiano

TENOR (MONTCLAIR, NEW JERSEY)

THIS SEASON Don José in *Carmen* at the Met and Vienna State Opera, Calaf in *Turandot* in Barcelona, Cavaradossi in *Tosca* at Staatsoper Berlin, Rodolfo in *Luisa Miller* in Naples, Pinkerton in *Madama Butterfly* in Madrid, and concerts at Carnegie Hall, Gulfshore Opera, the Tucson Desert Song Festival, and in Toulouse, Düsseldorf, and Washington, D.C.

MET APPEARANCES Cavaradossi, Chevalier des Grieux in *Manon*, Rodolfo in *La Bohème*, Faust in *Mefistofele*, Edgardo in *Lucia di Lammermoor*, Alfredo in *La Traviata*, Alfred in *Die Fledermaus*, Cassio in *Otello*, and Raffaele in *Stiffelio* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Cavaradossi at the Vienna State Opera, LA Opera, and in concert in Båstad; Turiddu in *Cavalleria Rusticana* in concert at Mallorca's Festival Cap Rocat; Ismaele in *Nabucco* and Calaf in Madrid; Pinkerton at San Francisco Opera; Chevalier des Grieux and Cavaradossi in Barcelona; Maurizio in *Adriana Lecouvreur* at Opera Australia and in Reggio Calabria; Don José at the Santa Fe Opera, Washington National Opera, and in Luxembourg; Lenski in *Eugene Onegin* in Naples; and Calaf in Rome. He was the 2014 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Ryan Speedo Green

BASS-BARITONE (SUFFOLK, VIRGINIA)

THIS SEASON Escamillo in *Carmen* and Charles in Terence Blanchard's *Fire Shut Up in My Bones* at the Met, Varlaam in *Boris Godunov* in Hamburg, King Heinrich in *Lohengrin* at the Deutsche Oper Berlin and Bavarian State Opera, Wotan in *Das Rheingold* with the Los Angeles Philharmonic, the title role of *Don Giovanni* at the Santa Fe Opera, and concerts with the Chicago Philharmonic Society and at Austin Opera.

MET APPEARANCES Since his 2012 debut as the Mandarin in *Turandot*, he has sung more than 100 performances of 13 roles, including Young Emile Griffith in Blanchard's *Champion*, Jake in *Porgy and Bess*, Colline in *La Bohème*, and Uncle Paul in *Fire Shut Up in My Bones*.

CAREER HIGHLIGHTS In 2014, he became a member of the ensemble at the Vienna State Opera. He has also appeared at Washington National Opera, Palm Beach Opera, Vienna's Theater an der Wien, and Houston Grand Opera, among others. He was a 2011 Grand Finals winner of the Eric and Dominique Laffont Competition (formerly National Council Auditions) and is a graduate of the Met's Lindemann Young Artist Development Program. In 2021 and 2023, he received the Met's Beverly Sills Award, established by Agnes Varis and Karl Leichtman.