

Engelbert Humperdinck

Hansel and Gretel

CONDUCTOR

Vladimir Jurowski

PRODUCTION

Richard Jones

SET AND COSTUME

DESIGNER

John Macfarlane

LIGHTING DESIGNED BY

Jennifer Tipton

CHOREOGRAPHER

Linda Dobell

TRANSLATION

David Pountney

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

A fairy-tale opera in three acts

Libretto by Adelheid Wette

Tuesday, January 1, 2008, 1:00–3:10pm

New Production

The production of *Hansel and Gretel* is made possible by generous gifts from the Gramma Fisher Foundation, Marshalltown, Iowa, and Karen and Kevin Kennedy.

Additional funding for this production was provided by Dr. Coco Lazaroff and Joan Taub Ades and Alan M. Ades.

Hansel and Gretel was originally created for Welsh National Opera and Lyric Opera of Chicago.

The Metropolitan Opera
2007-08 Season

The 241st Metropolitan Opera performance of

Engelbert Humperdinck's

Hansel and Gretel

Conductor
Vladimir Jurowski

IN ORDER OF VOCAL APPEARANCE

Gretel
Christine Schäfer

Hansel
Alice Coote

Gertrude
Rosalind Plowright

Peter
Alan Held

The Sandman
Sasha Cooke

The Dew Fairy
Lisette Oropesa

The Witch
Philip Langridge

This afternoon's performance is being transmitted live in high definition to movie theaters in the United States, Canada, and Europe, and broadcast live on Metropolitan Opera Radio, on Sirius Satellite Radio channel 85.

Tuesday, January 1, 2008, 1:00–3:10pm



Designer John Macfarlane's sketch for one of the show curtains for the new production of Humperdinck's *Hansel and Gretel*.

Children's Chorus Director **Elena Doria**

Musical Preparation **Robert Morrison, John Beeson,**

J. David Jackson, Dan Saunders, and Milos Repicky

Assistant Stage Directors **Eric Einhorn, David Kneuss,**
and **J. Knighten Smit**

Met Titles **Michael Panayos**

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Wigs executed by **Metropolitan Opera Wig Department**

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Synopsis

Act I

In the broom-maker's house

Act II

In the woods

Intermission

Act III

The gingerbread house

Act I

Hansel complains he is hungry. Gretel shows him some milk that a neighbor has given for the family's supper. The children dance. Their mother returns and wants to know why they have got so little work done. She accidentally spills the milk, and chases the children out into the woods to pick strawberries.

Their father returns home drunk. He brings out the food he has bought, then asks where the children have gone. The mother tells him that she has sent them into the woods. He tells her about the Witch, and that the children are in danger. They go out into the woods to look for them.

Act II

Hansel picks strawberries. They hear a cuckoo singing and eat the strawberries. Soon they have eaten every one. In the sudden silence of the wood, Hansel admits to Gretel that he has lost the way. The children grow frightened. The Sandman comes to bring them sleep, sprinkling sand over their eyes. The children say their evening prayer. In a dream, they see 14 angels.

Act III

The Dew Fairy comes to waken the children. Gretel wakes Hansel, and they see the gingerbread house. They do not notice the Witch. The Witch decides to fatten Hansel up. The oven is hot. Gretel breaks the Witch's spell and sets Hansel free. When the Witch asks her to look in the oven, she pretends she doesn't know how to: the Witch must show her. When the Witch peers into the oven, the children shove her inside and shut the door. The oven explodes. The gingerbread children come back to life. The mother and father find the children, and all express gratitude for their salvation. —*Courtesy Welsh National Opera*

Engelbert Humperdinck **Hansel and Gretel**

Premiere: Weimar, Court Theater, 1893

Originally conceived as a small-scale vocal entertainment for children, *Hansel and Gretel* resonates with both adults and children, and has become one of the most successful fairy-tale operas ever created. The composer, Engelbert Humperdinck, was a protégé of Richard Wagner, and the opera's score is flavored with the sophisticated musical lessons he learned from his idol while maintaining a charm and a light touch that were entirely Humperdinck's own. The folk tale of the siblings who get lost in a dark forest and become captives of an old witch is a classic of German literature, made famous in the collected stories of the Brothers Grimm. The opera acknowledges the darker features present in the Brothers Grimm version, yet presents them within a frame of grace and humor. Richard Strauss was delighted with Humperdinck's score and conducted its world premiere. *Hansel and Gretel* has been internationally popular ever since and is one of the very few operas that can claim equal approval from such diverse and demanding critics as children and musicologists.

The Creators

Engelbert Humperdinck (1854–1921) was a German composer who began his career as an assistant to Richard Wagner in Bayreuth in a variety of capacities, including tutoring Wagner's son Siegfried in music and composition. Humperdinck even composed a few measures of orchestral music for the world premiere of Wagner's *Parsifal* (1882) when extra time was needed for a scene change. (This music is not included in the printed score of *Parsifal* and is no longer performed.) *Hansel and Gretel* was Humperdinck's first complete opera and remains the foundation of his reputation. The world premiere of his opera *Königskinder* took place at the Met and was one of the sensations of the company's 1910–11 season. The libretto for *Hansel and Gretel* was written by his sister, Adelheid Wette (1858–1916), and is based on the version found in the Brothers Grimm collection of folk stories. Jacob (1785–1863) and Wilhelm (1786–1859) Grimm were German academics whose groundbreaking linguistic work revolutionized the understanding of language development. Today, they are best remembered for editing and publishing collections of folk tales.

The Setting

The opera's three acts move from Hansel and Gretel's home to the dark forest to the Witch's gingerbread house deep in the forest. Put another way, the drama

moves from the real, through the obscure, and into the unreal and fantastical. In this production, which takes the idea of food as its dramatic focus, each act is set in a different kind of kitchen, informed by a different theatrical style: a D.H. Lawrence-inspired setting in the first, a German Expressionist one in the second, and a Theater of the Absurd mood in the third.

The Music

The score of *Hansel and Gretel* combines accessible charm with subtle sophistication. Like Wagner, Humperdinck assigns musical themes to certain ideas and then transforms the themes according to new developments in the drama. The chirpy cuckoo, for example, is depicted by wind instruments in Act II that become increasingly frightening as night descends on the children, who are lost in the forest. The vocal parts also reflect this method. Unlike Wagner, however, Humperdinck uses separate songs (with real folk songs among them) within his scheme. In Act I, for example, Gretel tells her brother that God will provide for them, using a bouncy and naïve tune that suggests a prayer a child might learn by heart but not fully understand. In Act II, this becomes the children's beautiful and heartfelt prayer, which then triggers the magical dream sequence of guardian angels that closes the act. Similarly, Gretel's dance tune in Act I morphs into the father's solemn prayer of thanksgiving for a happy ending at the opera's finale. The music, like the children, seems to grow up over the course of the evening. The role of the Witch, written for a mezzo-soprano, is sometimes (as in the present production) sung by a tenor.

Hansel and Gretel at the Met

Hansel and Gretel had its Met premiere in 1905 with the composer present and was revived frequently during the holidays until 1916. A new production designed by Joseph Urban debuted in 1927. Perhaps the most memorable of these performances was on Christmas Day in 1931, when the opera was broadcast on the radio, inaugurating the Met's Saturday afternoon radio broadcasts, which continue to the present day. The Urban production was retired in 1948, and *Hansel* was not seen again until a new production was unveiled in 1967 featuring Rosalind Elias and Teresa Stratas in the title roles. Memorable singers to appear in this popular production over the years include sopranos Judith Blegen and Dawn Upshaw and mezzo-sopranos Risë Stevens, Tatiana Troyanos, Frederica von Stade, and Jennifer Larmore. The role of the Witch has been performed by an especially diverse array of talent, from Louise Homer in the opera's first decade at the Met to the tenors Paul Franke and Andrea Velis. The current production originated at Welsh National Opera and has subsequently been seen in Chicago and San Francisco before being revised and reworked for the Met.

Epic Drama on an *Epic Scale*

Sergei Prokofiev

WAR *and* PEACE

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Dec 10, 13, 15, 18, 22 Mat, 26, 28, Jan 3

Co-production with the Mariinsky Theatre, St. Petersburg

Photo © Beth Bergman

Program Note

In May of 1890, Mascagni's *Cavalleria Rusticana* had its premiere in Rome. Two years later, Leoncavallo's *Pagliacci* followed in Milan. Separately, or in double harness—the Met first brought together *Cav* & *Pag* in 1893—these two pieces swept the opera houses of the world. Inflamed passions, violence, and verismo filled the lyric stage. And then, two days before Christmas 1893, there appeared an alternative: Engelbert Humperdinck's *Hansel and Gretel*. As the influential music critic of the time, Eduard Hanslick, put it: "To the brutal miniatures, already becoming tiresome, the strongest possible contrast is—a children's fairy tale. On the one side we have criminals, suicides, betrayed lovers and couples; on the other, a little brother and sister whose only pain is hunger and whose greatest pleasure is a candy bar—no passion, no love story, no love intrigue. It is another world—and a better one." Ironically, as Hanslick realized, this innocent tale was composed by a musician under the spell of the arch-sorcerer Richard Wagner, who, Hanslick believed, had poisoned the pure founts of lyric art. A thorough command of Wagner's technical apparatus underlies *Hansel and Gretel*. "The restless modulation...the polyphonic texture of the accompaniment...the refined orchestral effects—this is Richard Wagner to the core," wrote Hanslick.

Humperdinck, a brilliant, prizewinning young musician of 25, met Wagner in Naples in 1879. Wagner invited him to Bayreuth to help in the preparation of *Parsifal*, and a few measures of that score have been ascribed to Humperdinck. (The transformation scene took slightly longer to stage than there was music for; the assistant devised some extra measures, and Wagner approved of them.) In 1880 he wrote an orchestral piece, *Humoreske*, which had a certain success. But he was not a prolific composer. After Bayreuth, he held various teaching posts, including two years as a professor of theory at the Barcelona Conservatory, and in 1890 Cosima Wagner engaged him to complete the musical education of her son Siegfried. That same year, Humperdinck's sister, Adelheid Wette, asked him to compose some songs for a domestic entertainment she had written for her children to perform. With mock-Wagnerian pomposity this little drawing-room play was presented as "A Nursery Dedicatory Festival Drama." (*Parsifal* had been a "Bühnenweihfestspiel"; *Hansel* was a "Kinderstuben-Weihfestspiel.")

Now Humperdinck was looking for an opera libretto, and it occurred to him that his sister's play could be expanded to provide one. Thus *Hansel and Gretel* came into being.

Fairy tales, as everyone knows, can be allegories of real life. *The Magic Flute* is a fairy tale, and so is *Die Frau ohne Schatten*. (The *Ring*, for that matter, has episodes in common with *Puss-in-Boots* and *The Sleeping Beauty*.) The Grimm fairy tale on which *Hansel and Gretel* is based starts in a starkly realistic vein: "Times were hard. Work was scarce and food prices were high." So, in order to have two mouths less to feed, Hansel and Gretel are taken out into the woods and abandoned there. The gentle Adelheid Wette was shocked at such callous behavior and tried to soften it. In her version the mother comes home after a tiring and profitless day. The children have been larking, not working. When,

in a scuffle, the milk jug is broken and the only nourishment in the house is spilt, she drives them out into the forest to gather strawberries in a sudden, understandable burst of temper and despair. In its own way, this first scene is also very realistic, and there is more than a hint that the father, even though (or because!) his day has been profitable, has been drinking on the way home. Poverty, hunger, cares that have turned a mother's love to harshness—all is set for a domestic tragedy.

But then *Hansel and Gretel* becomes an epic. Food may be a recurrent preoccupation—for the parents, for the children, for the greedy old child-eating Witch—but the theme is the outwitting of an ogress by two resourceful and spirited children. The Witch who has transformed her earlier little victims into gingerbread is a homely descendant of the enchantress Circe in *The Odyssey*, who turned Ulysses' companions into swine, and of the enchantress Alcina in Ariosto's *Orlando Furioso*, who turned her admirers into savage beasts. Many morals can be drawn from *Hansel and Gretel*—but not, perhaps, the one that is sung out, maestoso, in its closing pages: "When in need or dark despair, God will surely hear our prayer."

The broad chorale makes a superb and moving musical close to the work—but heaven has played no part in the rescue of Hansel and Gretel or their awakening of the spellbound children. They are saved by their own wits. In fact, heaven's role is distinctly ambiguous. At the close of the forest scene, the pious tots sing their evening prayer before settling down to sleep. Fourteen angels appear to keep watch over them, and Humperdinck clothes the Dream Pantomime in music of shining, ethereal beauty. But when day dawns, the angel sentries are gone. They were as a dream. The children are left to face the menace of the Witch.

Hansel and Gretel is a Wagnerian music drama with nursery subject matter. When the milk jug is broken, the orchestral climax could accompany the shattering of Wotan's spear. The Witch's Ride is a Ride of the Valkyries, but with broomsticks for mounts, instead of magic horses. The shining Dream Pantomime owes something to *Lohengrin*, and perhaps more to *Parsifal*. The finale, the awakening of the children, is in effect an apotheosis and redemption. There have been people disturbed by, and critical of, the application of Wagner's elaborate methods to so slight a tale. But most people have loved *Hansel and Gretel*—loved it as children, and loved it perhaps even more as adults. And they do so for two reasons. First, because they can still share in the realities of its emotions. (The forest terrors that scare Gretel, in the second scene, are kin to those that scare Mime in the *Ring*; anyone who has been alone in a forest at night must know them.) And second, because the music is so captivatingly beautiful. Humperdinck uses the same size orchestra as Wagner in *Die Meistersinger*, but there is no heaviness in his handling of it—only richness, warmth, delicacy, and (to quote the critic Robin Legge) "once or twice, as in the twilight woodland scene with the cuckoo, a poetry more enchanting than anything of the kind ever achieved by Wagner." —Andrew Porter

LIVE BROADCASTS

Monday, December 17
8:00PM

Verdi: *Un Ballo in Maschera*

Wednesday, December 19
8:00PM

Gluck: *Iphigénie en Tauride*

Thursday, December 20
8:00PM

Gounod: *Roméo et Juliette*

Saturday, December 22
12:30PM

Prokofiev: *War and Peace*

Wednesday, December 26
7:30PM

Prokofiev: *War and Peace*

Thursday, December 27
7:30PM

Gounod: *Roméo et Juliette*

Saturday, December 29
1:30PM

Humperdinck: *Hansel and Gretel*

Monday, December 31
7:00PM

Gounod: *Roméo et Juliette*

Tuesday, January 1
1:00PM

Humperdinck: *Hansel and Gretel*

Thursday, January 3
7:30PM

Prokofiev: *War and Peace*

Saturday, January 5
1:30PM

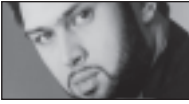
Verdi: *Un Ballo in Maschera*

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The Cast and Creative Team



Vladimir Jurowski
CONDUCTOR

BIRTHPLACE Moscow, Russia

THIS SEASON *Hansel and Gretel* at the Met and Korngold's *Das Wunder der Heliane* at London's Royal Festival Hall.

MET APPEARANCES *Rigoletto* (debut, 1999), *Eugene Onegin*, *Jenůfa*, *The Queen of Spades*.

CAREER HIGHLIGHTS Rimsky-Korsakov's *May Night* at the Wexford Festival, *Nabucco* at Covent Garden, *Parsifal* and *Wozzeck* at Welsh National Opera, *War and Peace* at the Paris Opera, *Eugene Onegin* at La Scala, and *Die Zauberflöte*, *La Cenerentola*, *Otello*, and *Macbeth* at the Glyndebourne Festival. He is principal conductor of the London Philharmonic Orchestra, music director of the Glyndebourne Festival, and principal guest conductor of the Russian National Orchestra.



Richard Jones
DIRECTOR

BIRTHPLACE London, England

THIS SEASON *Hansel and Gretel* for his Met debut.

CAREER HIGHLIGHTS Has directed more than 25 opera productions worldwide, including English National Opera, Welsh National Opera, Covent Garden, Munich's Bavarian State Opera, Paris Opera, and Glyndebourne. He has received Olivier Awards for *Hansel and Gretel* at WNO, *Lady Macbeth of Mtsensk* for Covent Garden, and *The Trojans* for English National Opera. Opera productions include *Billy Budd* (Frankfurt); *Gianni Schicchi* & *L'Heure Espagnole*, Wagner's Ring cycle (Covent Garden); *The Bitter Tears of Petra von Kant*, *The Love for Three Oranges*, *Lulu* (ENO); *The Cunning Little Vixen*, *Der Fliegende Holländer* (Amsterdam); *L'Enfant et les Sortilèges* and *Der Zwerg* (Paris Opera); *Macbeth*, *Flight*, and *Euryanthe* (Glyndebourne); *Wozzeck* (Berlin's Komische Oper and WNO). Work in theater includes productions in England at the Old Vic, Royal National Theater, Royal Shakespeare Company, and the Barbican, and in the United States at the American Repertory Theater, the Public Theater, and on Broadway.



John Macfarlane
SET AND COSTUME DESIGNER

BIRTHPLACE Glasgow, Scotland

THIS SEASON *Hansel and Gretel* for his Met debut.

CAREER HIGHLIGHTS Works regularly with directors Willy Decker, Francesca Zambello, and David McVicar. This production, originally created for Welsh National Opera, was his first collaboration with Richard Jones and won an Olivier Award. Their production of *The Queen of Spades* won the Royal Philharmonic Award. They recently worked together on *The Trojans* (English National Opera) and *Lady Macbeth of Mtsensk* and a double bill of *L'Heure Espagnol* and *Gianni Schicchi* for Covent Garden. His work for the dance stage includes frequent collaborations with Jiří Kylián and the Netherlands Dance Theatre, and with Glen Tetley. He has also designed *Giselle* for London's Royal Ballet and *The Nutcracker* for Birmingham Royal Ballet. He exhibits regularly as a painter and printmaker in the U.K. and Europe.

The Cast and Creative Team *continued*



Jennifer Tipton

LIGHTING DESIGNER

BIRTHPLACE Columbus, Ohio

THIS SEASON *Hansel and Gretel* at the Met.

MET APPEARANCES *The Rake's Progress* (debut, 1997).

CAREER HIGHLIGHTS Recent work in opera includes William Kentridge's *The Magic Flute* at BAM, Shen Wei's version of the Chinese opera *The Second Visit to the Empress*, and Cavalli's *La Didone* for the Wooster Group. Recent work in dance includes Christopher Wheeldon's *DGV* for London's Royal Ballet, Trisha Brown's *I love my robots*, and Paul Taylor's *De Sueños* and *De Sueños que se repiten*. Recent theater work includes Caryl Churchill's translation of Seneca's *Thyestes*, directed by JoAnne Akalaitis at Chicago's Court Theater; the Wooster Group's *Hamlet* at the Public; and *Beckett Shorts* at the NY Theatre Workshop. She teaches lighting at the Yale School of Drama and received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and the Mayor's Award for Arts and Culture in New York City in 2004.



Linda Dobell

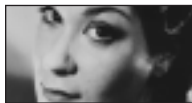
CHOREOGRAPHER

BIRTHPLACE London, England

THIS SEASON *Hansel and Gretel* at the Met.

MET APPEARANCES *Die Ägyptische Helena* (debut, 2007).

CAREER HIGHLIGHTS Recent choreographic credits include *Macbeth* for the Glyndebourne Festival; *The Fiery Angel* for Brussels's La Monnaie; *Lulu, From Morning to Midnight*, and *The Bitter Tears of Petra von Kant* for English National Opera; *Così fan tutte* and *Peter Grimes* for Scottish Opera; *The Marriage of Figaro* for Opera North; *Hansel and Gretel* and *The Queen of Spades* for Welsh National Opera, Lyric Opera of Chicago, and San Francisco Opera; *Lady Macbeth of Mtsensk*, *Eugene Onegin*, and *The Magic Flute* for Covent Garden; *Wozzeck* for Berlin's Komische Oper; and *A Midsummer Night's Dream* for the Royal Shakespeare Company. She is a former associate director of Liverpool's Everyman Theatre and works regularly as both a performer and choreographer.



Alice Coote

MEZZO-SOPRANO

BIRTHPLACE Cheshire, England

THIS SEASON Hansel in *Hansel and Gretel* at the Met and Covent Garden, Nerone in *L'Incoronazione di Poppea* at the Glyndebourne Festival, and Charlotte in *Werther* in Frankfurt.

MET APPEARANCES Cherubino in *Le Nozze di Figaro* (debut, 2006) and Sesto in *Giulio Cesare*.

CAREER HIGHLIGHTS Cherubino at Covent Garden and the Scottish Opera, Hansel at Lyric Opera of Chicago, Orfeo in *Orfeo ed Euridice* and Poppea in *L'Incoronazione di Poppea* at English National Opera, Ruggiero in *Alcina* with San Francisco Opera and at the Edinburgh Festival, the title role in *Ariodante* at Paris's Bastille, the title role of Britten's

Lucretia at the Salzburg Festival, the Composer in *Ariadne auf Naxos* for Welsh National Opera and Lyric Opera of Chicago, and Cherubino, Penelope in *Il Ritorno d'Ulisse in Patria*, and Dorabella in *Così fan tutte* at Opera North.



Rosalind Plowright

MEZZO-SOPRANO

BIRTHPLACE Worksop, England

THIS SEASON Gertrude in *Hansel and Gretel* at the Met, Fricka in Wagner's *Ring* cycle at Covent Garden, and La Madre in Dallapiccola's *Il Prigioniero* with the Paris Opera.

MET APPEARANCES Kostelnička in *Jenůfa* (debut, 2003).

CAREER HIGHLIGHTS As a soprano she appeared at Covent Garden as Maddalena in *Andrea Chénier* with José Carreras, as Leonora in *Il Trovatore* with Plácido Domingo, and as Aida with Luciano Pavarotti. She has appeared in the world's leading opera houses in roles that include Jocasta in *Oedipus Rex*, Klytämnestra in *Elektra*, Countess Geschwitz in *Lulu*, Rosa Mamai in *L'Arlesiana*, the Princess in *Adriana Lecouvreur*, Signora Fabien in Dallapiccola's *Volo di Notte*, Herodias in *Salome*, Venus in *Tannhäuser*, Ortrud in *Lohengrin*, and Marfa in *Khovanshchina*.



Christine Schäfer

SOPRANO

BIRTHPLACE Frankfurt, Germany

THIS SEASON Gretel in *Hansel and Gretel* at the Met, Violetta in *La Traviata* and Cherubino in *Le Nozze di Figaro* at the Paris Opera, Sophie in *Der Rosenkavalier* at the Deutsche Oper Berlin, and Donna Fiorilla in *Il Turco in Italia* at the Berlin State Opera.

MET APPEARANCES Title role of *Lulu* (debut, 2001).

CAREER HIGHLIGHTS Violetta at the Staatsoper unter den Linden; Konstanze in *Die Entführung aus dem Serail*, Ilia in *Idomeneo*, Lulu, Cherubino, and Donna Anna in *Don Giovanni* at the Salzburg Festival; Konstanze, Gilda in *Rigoletto*, and Sophie at Covent Garden; Messiaen's *Saint François d'Assise*, Donna Anna, and Cherubino at the Paris Opera; Pamina in *Die Zauberflöte* for the Netherlands Opera; Sophie with San Francisco Opera and the Deutsche Oper Berlin; Lulu at the festivals of Glyndebourne and Innsbruck; Zdenka in *Arabella* in Houston; and Zerbinetta in *Ariadne auf Naxos* in Munich.



Alan Held

BARITONE

BIRTHPLACE Washburn, Illinois

THIS SEASON Peter in *Hansel and Gretel* at the Met, the Four Villains in *Les Contes d'Hoffmann* at the Hamburg State Opera, Orest in *Elektra* and Bluebeard in *Bluebeard's Castle* in Bilbao, the title role of *The Flying Dutchman* with Washington National Opera, and Wotan in *Die Walküre* at Barcelona's Liceu.

MET APPEARANCES Has sung more than 150 performances of 20 roles, including Orest, Wozzeck, the Speaker in *Die Zauberflöte*, Kothner in *Die Meistersinger von Nürnberg*, the Four Villains, Gunther in *Götterdämmerung*, Balstrode in *Peter Grimes*, Mr. Redburn

in *Billy Budd* (debut, 1989), Donner in *Das Rheingold*, Shchelkalov and Rangoni in *Boris Godunov*, Don Fernando and Don Pizarro in *Fidelio*, and Abimélech in *Samson et Dalila*.
CAREER HIGHLIGHTS Has been heard at all of the world's leading opera houses, including the San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Covent Garden, La Scala, the Vienna State Opera, Paris Opera, Munich's Bavarian State Opera, Hamburg State Opera, Barcelona's Liceu, the Netherlands Opera, and Brussels's La Monnaie.



Philip Langridge

TENOR

BIRTHPLACE Hawkhurst, England

THIS SEASON The Witch in *Hansel and Gretel* at the Met, Loge in *Das Rheingold* at Covent Garden, and Captain Vere in *Billy Budd* with Opera Australia.

MET APPEARANCES Ferrando in *Così fan tutte* (debut, 1985), Shuisky in *Boris Godunov*, Loge, Captain Vere, Peter Grimes, and Aron in *Moses und Aron*.

CAREER HIGHLIGHTS Nerone in *L'Incoronazione di Poppea*, Aron, Idomeneo, and Shuisky in *Boris Godunov* at the Salzburg Festival; Shuisky, Tom Rakewell in *The Rake's Progress*, Andres in *Wozzeck*, and Idomeneo at La Scala; Shuisky, Laca in *Jenůfa*, Idomeneo, and Peter Grimes at Covent Garden; Peter Grimes and Quint in *The Turn of the Screw* at the English National Opera; and Aschenbach in *Death in Venice* at Covent Garden, Scottish Opera, English National Opera, and Opera North. He received the Olivier Award for Zviny in *Osud* with English National Opera, the Singer of the Year Award from the Royal Philharmonic Society, two Grammy Awards, and a Gramophone Award.

On Stage at the Met

Prokofiev

WAR AND PEACE

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DEC 10, 13, 15, 18, 22 MAT, 26, 28, JAN 3

Gluck

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New Production

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Co-production with Seattle Opera

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Humperdinck's

HANSEL AND GRETEL

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Sutherland and Pavarotti in *La Fille du Régiment*, Netrebko and Flórez in *Don Pasquale*.

Scotto and Domingo in a 1980 *Manon Lescaut*? Check. Sutherland and Pavarotti in *La Fille du Régiment* circa 1973? That's there too. Rosa Ponselle in *Carmen* all the way back in 1937?! Yup.

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During the season, the Met also presents free live streams of performances on our website, metopera.org, with support from RealNetworks. Visit rhapsody.com/metropolitanopera to experience the catalogue. —Charles Sheek