

Richard Wagner

Das Rheingold

CONDUCTOR
Fabio Luisi

PRODUCTION
Robert Lepage

ASSOCIATE DIRECTOR
Neilson Vignola

SET DESIGNER
Carl Fillion

COSTUME DESIGNER
François St-Aubin

LIGHTING DESIGNER
Etienne Boucher

VIDEO IMAGE ARTIST
Boris Firquet

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

Libretto by the composer

Wednesday, April 4, 2012, 8:00–10:35 pm

First time this season

The production of *Das Rheingold* was made possible by a generous gift from Ann Ziff and the Ziff Family, in memory of William Ziff.

In collaboration with Ex Machina

The Metropolitan Opera

2011–12 Season

The 161st Metropolitan Opera performance of

Richard Wagner's

Das Rheingold

CONDUCTOR

Fabio Luisi

IN ORDER OF VOCAL APPEARANCE

Woglinde

Erin Morley*

Fafner

Hans-Peter König

Wellgunde

Jennifer Johnson Cano*

Froh

Adam Diegel

Flosshilde

Tamara Mumford*

Donner

Dwayne Croft*

Alberich

Eric Owens

Loge

Stefan Margita

Fricka

Stephanie Blythe*

Mime

Gerhard Siegel

Wotan

Bryn Terfel

Erda

Patricia Bardon

Freia

Wendy Bryn Harmer*

Fasolt

Franz-Josef Selig

This performance is being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74 and streamed at metopera.org.

Wednesday, April 4, 2012, 8:00–10:35 pm



Musical Preparation **John Keenan, Robert Morrison, Howard Watkins, Carol Isaac, and John Fisher**

Assistant Stage Directors **David Kneuss, J. Knighten Smit, and Paula Williams**

German Coach **Irene Spiegelman**

Prompter **Carol Isaac**

Scenery, properties, and electrical props constructed and painted by **Scène Éthique (Varenes, Québec)** and **Metropolitan Opera Shops**

Costumes executed by **Atelier de couture Sonya B. (Montréal, Québec)** and **Metropolitan Opera Costume Department**

Wigs executed by **Metropolitan Opera Wig Department**

EX MACHINA PRODUCTION STAFF

Artistic Consultant **Rebecca Blankenship**

Interactive Content Designers **Réalisations.net**

Production Manager **Bernard Gilbert**, Assistant **Viviane Paradis**

Technical Director **Michel Gosselin**, Assistant **Eric Gautron**

Automation Designer **Tobie Horswill**

Video Project Manager **Catherine Guay**

Special Effects Integrator **Philippe Jean**

Initial Interactive Video Designer **Holger Förterer**

Properties Project Manager **Stéphane Longpré**

Rig & Safety Adviser **Guy St-Amour**

Costume Project Manager **Charline Boulrice**, Assistant **Jessica Poirier-Chang**

Rehearsal Stage Manager **Félix Dagenais**

Production Coordinators **Vanessa Landry-Claverie, Nadia Bellefeuille**

Producer **Michel Bernatchez**

This production uses flash effects.

Projectors provided by **Panasonic**

Projection technology consultants **Scharff Weisberg**

Additional projection equipment **Christie Digital**

This performance is made possible in part by public funds from the New York State Council on the Arts.

Before the performance begins, please switch off cell phones and other electronic devices. Latecomers will not be admitted during the performance.

* Graduate of the Lindemann Young Artist Development Program

Synopsis

In mythical times. In the depths of the Rhine, the Rhinemaidens Woglinde, Flosshilde, and Wellgunde laugh and play as they swim. Their singing attracts the dwarf Alberich, who clumsily tries to catch them, to their amusement. Suddenly a beam of sunlight falls into the water, creating a golden glow. The Rhinemaidens joyfully swim around it while Alberich, dazzled by the sight, asks them what it is. The girls tell him about the Rhinegold, a treasure of immeasurable value, and explain that whoever wins it will gain power over the world, but to do so he must renounce love. Frustrated by his unsuccessful attempts to catch one of the girls, the ugly dwarf curses love and steals the gold.

High on a mountain, Fricka, the goddess of marriage, wakes her husband, Wotan, lord of the gods. Delighted, he looks at their newly built castle visible in the distance, but Fricka reproaches him: Wotan has promised her sister Freia, goddess of youth, to the giants Fasolt and Fafner in return for building the fortress. Suddenly Freia runs in, pursued by the giants, who demand payment. Wotan manages to hold them back with the help of the gods Donner and Froh, Freia's brothers, who rush in to help. Finally Loge, the demigod of fire, appears. He cleverly suggests an alternative payment: the ring that Alberich has forged from the Rhinegold and all the other treasures he has accumulated. The giants agree, dragging Freia off as hostage. With the youth goddess gone, the gods suddenly begin to age. Wotan and Loge hurry down through the earth to find Alberich.

In Nibelheim, the underground home of the Nibelungs, Alberich forces his timid brother Mime to give him the Tarnhelm, a magic helmet Mime has made that transforms its wearer into any shape and that can carry him anywhere in a second. Alberich tries it on, turns invisible and torments Mime before going off to terrorize the other dwarfs he has enslaved to work for him. Wotan and Loge arrive, and Mime tells them about Alberich's cruel dictatorship. Reappearing, Alberich mocks the gods and threatens to conquer the world and enslave them. Loge asks for a demonstration of the Tarnhelm and Alberich obliges, turning himself first into a huge serpent, then into a toad, which the gods capture easily. Loge snatches the Tarnhelm, and as Alberich resumes his old form they bind him and drag him off.

Back on the mountain, Alberich is forced to summon the Nibelungs to heap up the gold for Freia's ransom. Loge keeps the Tarnhelm—and Wotan wants the ring. Alberich says he would rather die than give it up, but Wotan wrests it from his finger, suddenly overcome with lust for its power. Alberich is shattered. Freed and powerless, he curses the ring: ceaseless worry and death shall be the destiny of all who possess it. After the dwarf has left, Fricka, Donner, and

Froh welcome back Wotan and Loge, who show them the pile of gold. The giants return with Freia. Fasolt, who loves the girl, agrees to accept the gold if it completely hides her from his view. Froh and Loge pile up the treasure and even give up the Tarnhelm, but Fasolt can still see Freia's eye through a crack. Fafner demands the ring to close it. When Wotan refuses, the giants start to carry Freia off. They are stopped by the sudden appearance of Erda, goddess of the earth, who warns Wotan that possession of the ring will bring about the end of the gods. Wotan wants to know more and tries to question her, but she vanishes. He decides to follow her advice and throws the ring on the hoard. Alberich's curse immediately claims its first victim as Fafner kills his brother in a dispute over the ring. The gods are horrified. Donner clears the air with thunder and lightning and a rainbow appears, forming a bridge to the castle that Wotan names Valhalla. As the voices of the Rhinemaidens echo from the valley below, lamenting the loss of the Rhinegold, the gods proudly walk toward their new home.

Met Titles

To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions please ask an usher at intermission.

Richard Wagner

Das Rheingold

Premiere: Munich, Court Theater, 1869

Conceived by Wagner as a prologue to his monumental *Ring of the Nibelung*, this work sets forth the dramatic and theoretical issues that play out in the three subsequent music dramas. The confrontations and dialogue in *Das Rheingold* are punctuated by thrilling musical and dramatic coups, and the entire work (written without an intermission) has a magnificent sweep. A single crime committed toward the beginning of *Das Rheingold* sets in motion the course of events that will eventually alter the order of the universe by the end of the *Ring* tetralogy: the theft of gold from the depths of the Rhine river by the dwarf Alberich, who uses it to forge a ring that will give him unlimited power. When Wotan, lord of the gods, steals this ring from him to secure his rule, Alberich curses the ring and anyone who will ever own it. With *Das Rheingold*, Wagner fully realized his much-discussed system of leitmotifs (musical themes associated with specific things, people, or ideas). This technique is at its most accessible in this opera; in the later parts of the *Ring*, the number of leitmotifs multiplies, their use becoming more and more ambitious and intricate.

The Creator

Richard Wagner (1813–1883) was the complex, controversial creator of music-drama masterpieces that stand at the center of today's operatic repertory. Born in Leipzig, Germany, he was an artistic revolutionary who reimagined every supposition about music and theater. Wagner wrote his own librettos, insisting that words and music were equal in his works. This approach led to the idea of the Gesamtkunstwerk, or "total work of art," a notion that has had an impact on creative fields far beyond opera.

The Setting

The action of *Das Rheingold* takes place in mythic locales below and above (symbolically, at least) the earth: the depths of the Rhine, mountaintops, and the caves of the toiling dwarves. The time is an unspecified era before history, where the actions of human beings do not yet affect the universal order of things. Time itself is fluid in this work: the gods immediately begin to age when they are deprived of the golden apples of youth in Scene 2.

The Music

The score of *Das Rheingold* may be the least familiar of the four *Ring* operas—there are no set pieces appropriate for concert performance, such as the Ride of the Valkyries from *Die Walküre* or Siegfried's Rhine Journey from *Götterdämmerung*. Yet it contains some of the most striking music in Wagner's vast output. The uniqueness of this score is apparent from the opening bars—an exploration of an E-flat major chord that evolves for almost four minutes before finally bursting into melody. Dramatically, this is a concise musical depiction of creation, from undifferentiated primordial matter to evolution and diversification and finally, with the appearance of the Rhinemaidens, speech. A number of deft touches keep recognizably human elements at the center of the *Ring's* philosophy, among them the bright and delightful music for the Rhinemaidens, which describes the primal innocence of nature, and the doltish giant Fasolt's lyrical music as he longs for the love of the beautiful goddess Freia. Among the highly unusual effects in the score are the cacophonously rhythmic anvils in the dramatic "descent into Nibelheim" interlude that separates Scenes 2 and 3, and the six harps depicting the churning waves of the Rhine in the monumental finale.

Das Rheingold at the Met

This opera was first seen at the Met in 1889, as part of the first complete *Ring* cycle in the western hemisphere. The last of the four parts of the *Ring* to be produced, it was conducted by Anton Seidl, the Hungarian maestro who had been Wagner's assistant at the first presentation of the *Ring* in Bayreuth 13 years earlier. A new production in 1899 starring the Dutch sensation Anton van Rooy as Wotan inaugurated the first complete, uncut performance of the *Ring* in North America. Two more new productions of the *Ring*, the first also starring van Rooy, followed in 1903–04 and 1913–14. The latter lasted until 1948, when it was replaced by another complete and uncut production of the cycle. Herbert von Karajan directed and conducted performances of *Das Rheingold* in 1968, with Thomas Stewart as Wotan and other roles taken on by such stars as Josephine Veasey, Zoltán Kelemen, Gerhard Stolze, Edda Moser (all four in their debuts), Lilli Chookasian, Martti Talvela, Karl Ridderbusch, and Sherrill Milnes. That was followed by a production directed by Otto Schenk in 1987 with James Levine conducting, James Morris as Wotan, Waltraud Meier in her Met debut, and Franz Mazura, Siegfried Jerusalem, John Macurdy, and Aage Haugland. Robert Lepage introduced his new *Ring* cycle with this production on opening night of the 2010–11 season with Maestro Levine conducting.

COVENT GARDEN PRODUCTION PHOTO: BILL COOPER

The Metropolitan
Opera

2011-12 SEASON

Anna Netrebko in *Manon*

The Metropolitan Opera is pleased to salute Yves Saint Laurent in recognition of its generous support during the 2011-12 season.

YVES SAINT LAURENT

Program Note

In all of Western culture there is nothing quite like Richard Wagner's *Der Ring des Nibelungen* ("The Ring of the Nibelung"). Based on Wagner's own retelling of stories from ancient German and Icelandic mythology, it consists of four separate but intimately related operas—some of them among the longest ever written—usually performed over the space of a week.

Das Rheingold is the first chapter in this epic tale, and it is—quite unfairly—sometimes not given the respect accorded other parts of the *Ring*. For one thing, it is by far the shortest. At two and a half hours it is one of Wagner's shortest operas, about the same length as *Der Fliegende Holländer*. The composer himself inadvertently contributed to this slighting of *Rheingold* by calling it a "preliminary evening" to the rest of the *Ring*.

After finishing *Lohengrin* in 1848, Wagner wrote the libretto—or, as he liked to say, poem—to a new opera, *Siegfried's Death* (known today as *Götterdämmerung*). Realizing that he needed to explain how the events of that opera had come to be, he added *Young Siegfried* (the opera we now know as *Siegfried*) in 1851. The following year, feeling further explanation was needed, he finished the libretto of *Die Walküre*.

"In order to give everything completely, these three dramas must be preceded by a grand introductory play: *The Rape of the Rheingold*," Wagner wrote to Franz Liszt. "The object is the complete representation of everything in regard to this rape: the origin of the Nibelung treasure, the possession of this treasure by Wotan, and the curse of Alberich.... [By writing this separate drama] I gain sufficient space to intensify the wealth of relationship, while in the previous mode of treatment I was compelled to cut down and enfeeble this."

While Wagner was creating the libretto to his stupendous new work, he was also writing books and pamphlets—on theatrical reform, on opera and drama, and the artwork of the future. As his ideas on the nature of opera changed, so did the nature of his libretti. *Götterdämmerung* has marvelous monologues, a thrilling love duet, a sensational vengeance trio—all of which can be excerpted and performed on their own (as can some of the orchestral passages). By the time Wagner had arrived at *Das Rheingold* in 1852, he had come to the conclusion that the drama should not be interrupted by musical set pieces but ought to unfold seamlessly.

The vocal writing therefore had to be different from the way singers had been treated in operas before. At the same time, the orchestra would become as much an integral part of conveying the drama as the soloists onstage. "The music shall sound in such a fashion that people shall hear what they cannot see," Wagner wrote to Liszt. In fact, sketches show that as Wagner was in the preliminary stages of composition he was not only thinking of the words, but of the stage directions as well, writing music that reflected the movement of the scene.

In order to realize his new conception of music drama, Wagner developed the system of leitmotifs—short segments of melody, rhythm, or harmony that are associated with a character, a dramatic event, an object, or an emotion. Beginning with *Rheingold*, Wagner's music springs almost entirely from these building blocks, which he molds or combines to reflect shifts in the drama on stage. But his leitmotifs are much more than mere musical "sign posts." They can let the audience know what a character is thinking or why an event is taking place. Musical motifs relating to specific characters or situations were nothing new in opera at the time, but the degree to which Wagner employed this idea had no precedent. "I am spinning my cocoon like a silkworm," he wrote to Liszt as he was working on *Rheingold*, "but I spin it out of myself." (Though the libretti to the *Ring* operas were written in reverse order, the music was composed from the beginning of the cycle to the end.)

One of the most difficult tasks Wagner faced was how to begin *Das Rheingold*. What kind of music could possibly launch not just this opera, but the entire *Ring* cycle? He later related the events that inspired the creation of the prelude (as always with Wagner, his reminiscences are to be taken with a grain of salt). He had gone for a long walk, then returned to take a nap. Falling into a state of half-sleep, he suddenly felt as if he were sinking into a flood of water: "The rush and roar soon took musical shape within my brain as the chord of E-flat major, surging incessantly in broken chords: these declared themselves as melodic figurations of increasing motion, yet the pure triad of E-flat major never changed.... I awoke from my half-sleep in terror, feeling as though the waves were now rushing high above my head. I at once recognized that the orchestral prelude to the *Rheingold*, which for a long time I must have carried about within me, yet had never been able to fix definitely, had at last come into being in me: and I quickly understood the very essence of my own nature: the stream of life was not to flow to me from without, but from within."

There is nothing in all of opera like this miraculous beginning: a low E flat softly played by the doubles basses, then, four measures later, a B flat added by the bassoons. Another 12 measure later a single French horn ("very sweetly" says the score) intones the notes of the E-flat major triad up the scale for over two octaves, followed by a second horn, then another, until all eight horns are playing waves of arpeggios, all on the three notes of the E-flat major triad. Then the cellos and eventually the entire orchestra join in. It's a musical depiction of the creation of life, growing from a single cell. At the climax, the Rhinemaidens suddenly break into song—representing joyous, unspoiled nature itself.

In addition to writing music unlike anything heard before, with the *Ring* Wagner was making demands on the physical stage that went beyond what seemed even possible at the time: the opening scene of the Rhinemaidens swimming around as if in mid-air; the shift from the depths of the Rhine to the

airy mountaintops of the gods, with Valhalla seen in the distance; the descent to Nibelheim and the journey back; Donner, the god of thunder, summoning the swirling mists, then dissipating them on cue with his hammer, conjuring up a rainbow bridge over which the gods would walk to their new home...

Wagner eventually overcame all the musical, scenic, and dramatic challenges he had created. The fact that he not only managed to do so, but that the whole of the *Ring* cycle seems to flow effortlessly from *Das Rheingold*, raises its stature from a mere prologue to a theatrical masterpiece all on its own.

Wagner did not wish for any part of the *Ring* to be staged until the cycle could be presented as a whole. He realized this would require a "great festival, to be arranged perhaps especially for the purpose of this performance," as he had already mentioned to Liszt before a note of the music had been written. But against Wagner's wishes, *Das Rheingold* had its premiere in Munich on September 22, 1869, on the express orders of the composer's ardent admirer and patron, King Ludwig II. Another seven years would pass before Wagner was able to present the *Ring* in its entirety, in the theater at Bayreuth that was built specifically for it (and that still serves as the home of the annual Wagner festival).

Das Rheingold was first heard at the Met on January 4, 1889. The program carried a note stating that, "For this opera the scenery has been ordered from Germany and the costumes and armor are from the designs of Prof. Doepier, who made the original drawings for Richard Wagner." The one-act opera was presented with an intermission between the second and third scenes. "This is the practice of the Imperial Opera House in Vienna, and though open to objection on artistic grounds will doubtless prove a welcome relief," noted one New York newspaper the day before the premiere. In fact, Wagner himself had raised no objections to a break when *Rheingold* was given in Berlin in 1881. The Met presented the work both with and without intermission well into the 20th century. In Robert Lepage's production, the drama unfolds in one uninterrupted act, as the composer conceived it. —Paul Thomason

The Cast



Fabio Luisi

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Don Giovanni*, *Siegfried*, *Manon*, *La Traviata*, and *Götterdämmerung* at the Met, a concert with the MET Orchestra at Carnegie Hall, *Manon* for his debut at La Scala, and concert engagements with the Cleveland Orchestra, Filarmonica della Scala, Vienna Symphony, and Oslo Philharmonic.

MET APPEARANCES *Le Nozze di Figaro*, *Elektra*, *Hansel and Gretel*, *Tosca*, *Lulu*, *Simon Boccanegra*, *Die Ägyptische Helena*, *Turandot*, *Ariadne auf Naxos*, *Rigoletto*, *Das Rheingold*, and *Don Carlo* (debut, 2005).

CAREER HIGHLIGHTS He is Principal Conductor of the Met and a frequent guest of the Vienna State Opera, Munich's Bavarian State Opera, and Berlin's Deutsche Oper and Staatsoper. He made his Salzburg Festival debut in 2003 leading Strauss's *Die Liebe der Danae* (returning the following season for *Die Ägyptische Helena*) and his American debut with the Lyric Opera of Chicago leading *Rigoletto*. He also appears regularly with the Orchestre de Paris, Bavarian Radio Symphony, Munich Philharmonic, and Rome's Santa Cecilia Orchestra. He was music director of the Dresden Staatskapelle and Semperoper from 2007 to 2010 and is chief conductor of the Vienna Symphony and music director of Japan's Pacific Music Festival.



Patricia Bardon

MEZZO-SOPRANO (DUBLIN, IRELAND)

THIS SEASON Erda in *Das Rheingold* and *Siegfried* at the Met, Calbo in Rossini's *Maometto II* for Santa Fe Opera, Marina in Vicente Martín y Soler's *Il Burbero di Buon Cuore* in Barcelona, and Irene in Handel's *Theodora* at Paris's Théâtre des Champs-Élysées, Brussels's La Monnaie, and Vienna's Theater an der Wien.

MET APPEARANCES Cornelia in *Giulio Cesare* (debut, 2007).

CAREER HIGHLIGHTS Saariaho's *Adriana Mater* and the title role of *Orlando* for the Paris Opera; the Nurse in *Ariane et Barbe-Bleue* and *Giulio Cesare* in Barcelona; Andronico in *Tamerlano* in Madrid, Los Angeles, and with the Washington National Opera; Maria in *Mosè in Egitto*, Edwige in *Guillaume Tell* and Baba the Turk in *The Rake's Progress* (Olivier Award nomination) for Covent Garden; and Azucena in *Il Trovatore* and *Carmen* for Welsh National Opera. She has also sung Rosmira in *Partenope* for the Lyric Opera of Chicago, English National Opera, and Theater an der Wien; the title role of *Rinaldo* in Cologne; Penelope in *Il Ritorno d'Ulisse in Patria* in Florence, Amsterdam, and with the Berlin State Opera; Angelina in *La Cenerentola* in Brussels and Lausanne; and Arsace in *Semiramide* and *Tancredi* in Venice.



Stephanie Blythe

MEZZO-SOPRANO (MONGAUP VALLEY, NEW YORK)

THIS SEASON Eudige in *Rodelinda*, Amneris in *Aida*, and Fricka in *Das Rheingold* and *Die Walküre* at the Met, Azucena in concert performances of *Il Trovatore* for her debut with the Deutsche Oper Berlin, and concert appearances with the New York Philharmonic and Philharmonia Baroque Orchestra.

MET APPEARANCES More than 150 performances of 25 roles, including Orfeo in *Orfeo ed Euridice*, Ježibaba in *Rusalka*, Ulrica in *Un Ballo in Maschera*, Cornelia in *Giulio Cesare*, Jocasta in *Oedipus Rex*, Mistress Quickly in *Falstaff*, Baba the Turk in *The Rake's Progress*, and the Alto Solo in *Parsifal* (debut, 1995).

CAREER HIGHLIGHTS Azucena for her debut at the San Francisco Opera, Baba the Turk at Covent Garden, Orlofsky in *Die Fledermaus* at the Arizona Opera, Dalila in *Samson et Dalila* at the Pittsburgh Opera, Isabella in *L'Italiana in Algeri* and Carmen in Seattle, Azucena and Mistress Quickly at Covent Garden, Isabella in Philadelphia and Santa Fe, and Cornelia and Mistress Quickly at the Paris Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



Wendy Bryn Harmer

SOPRANO (ROSEVILLE, CALIFORNIA)

THIS SEASON Freia in *Das Rheingold*, Ortlinde in *Die Walküre*, Gutrune in *Götterdämmerung*, and Emma in *Khovanshchina* at the Met and a concert with the Boston Conservatory.

MET APPEARANCES The First Lady in *The Magic Flute*, Chloë in *The Queen of Spades*, the Third Norn in *Götterdämmerung*, First Bridesmaid in *Le Nozze di Figaro* (debut, 2005), a Flower Maiden in *Parsifal*, Barena in *Jenůfa*, a Servant in *Die Ägyptische Helena*, and Dunyasha in *War and Peace*.

CAREER HIGHLIGHTS Recent performances include Glauce in Cherubini's *Medea* for her debut at the Glimmerglass Opera, Wanda in Offenbach's *La Grande-Duchesse de Gérolstein* and Vitellia in *La Clemenza di Tito* with Opera Boston, Adalgisa in *Norma* at the Palm Beach Opera, Mimi in *La Bohème* at the Utah Opera Festival, and Gerhilde in *Die Walküre* for her debut with the San Francisco Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



Hans-Peter König

BASS (DÜSSELDORF, GERMANY)

THIS SEASON Fafner in *Das Rheingold* and *Siegfried*, Hunding in *Die Walküre*, and Hagen in *Götterdämmerung* at the Met, Osmin in *Die Entführung aus dem Serail* in Duisburg, Hunding in Düsseldorf, and Hagen in Munich.

MET APPEARANCES Fafner, Hunding, Sarastro in *Die Zauberflöte* (debut, 2010), and Daland in *Der Fliegende Holländer*.

CAREER HIGHLIGHTS A member of Düsseldorf's Deutsche Oper am Rhein, he was awarded the title of Kammersänger there for his outstanding contributions to music. His wide-ranging repertoire encompasses leading bass roles of Wagner, Verdi, Mozart, Tchaikovsky, and Strauss, among others, which he has sung with many of the world's leading opera companies. He has appeared as a guest artist at opera houses and festivals including Covent Garden, the Bayreuth Festival, the Baden-Baden Festival, La Scala, Deutsche Oper Berlin, Barcelona's Liceu, Florence's Maggio Musicale, and Munich's Bavarian State Opera, as well as in Dresden, Tokyo, Hamburg, and São Paulo.



Stefan Margita

TENOR (KOSICE, SLOVAKIA)

THIS SEASON Loge in *Das Rheingold* at the Met and with the Netherlands Opera and Shuisky in *Boris Godunov* in Madrid.

MET APPEARANCES Filka Morozov in *From the House of the Dead* (debut, 2009).

CAREER HIGHLIGHTS He has sung Laca in *Jenůfa* at Paris's Châtelet, Munich's Bavarian State Opera, the Berlin State Opera (Unter den Linden), and Deutsche Oper Berlin, as well as in opera houses in Florence, Tel Aviv, Prague, Liège, Montpellier, Gent, Antwerp, and Houston, and at the Glyndebourne Festival and Japan's Saito Kinen Festival. He also sang Shuisky for his debut with the Lyric Opera of Chicago; Edrisi in Szymanowski's *King Roger* with Paris's Bastille Opera and in Madrid; Filka Morozov at La Scala and in Vienna and Amsterdam; the Drum Major in *Wozzeck* in Paris, Rome, and at the Saito Kinen Festival; Walther in *Tannhäuser* at La Scala and the San Francisco Opera; and Froh in *Das Rheingold* in Lisbon and Venice.



Eric Owens

BASS-BARITONE (PHILADELPHIA, PENNSYLVANIA)

THIS SEASON Alberich in *Das Rheingold*, *Siegfried*, and *Götterdämmerung* at the Met; the Storyteller in John Adams's *A Flowering Tree* with the Atlanta Symphony Orchestra; and three appearances at Carnegie Hall: Jochanaan in concert performances of *Salome* with the Cleveland Orchestra, Beethoven's *Missa Solemnis* with the Boston Symphony, and in recital at Zankel Hall.

MET APPEARANCES General Leslie Groves in *Doctor Atomic* (debut, 2008) and Sarastro in *The Magic Flute*.

CAREER HIGHLIGHTS General Leslie Groves with the San Francisco Opera (world premiere) and Lyric Opera of Chicago, Oroveso in *Norma* at Covent Garden and in Philadelphia, and Fiesco in *Simon Boccanegra*, Don Basilio in *Il Barbiere di Siviglia*, and Porgy in *Porgy and Bess* with Washington National Opera. He has also sung Ramfis in *Aida* in Houston, the Speaker in *Die Zauberflöte* with Paris's Bastille Opera, Rodolfo in *La Sonnambula* in Bordeaux, Ferrando in *Il Trovatore* and Colline in *La Bohème* in Los Angeles, the title role of Handel's *Hercules* with the Lyric Opera of Chicago, and Ramfis in San Francisco.



Franz-Josef Selig

BASS (MAYEN, GERMANY)

THIS SEASON Fasolt in *Das Rheingold* at the Met, Arkel in *Pelléas et Mélisande* in Madrid and at Paris's Bastille Opera, and Daland in *Der Fliegende Holländer* for his debut at the Bayreuth Festival.

MET APPEARANCES Sarastro in *Die Zauberflöte* (debut, 1998).

CAREER HIGHLIGHTS Recent performances include Sarastro at Covent Garden, Gurnemanz in *Parsifal* with the Vienna State Opera, Rocco in *Fidelio* and Sarastro with Munich's Bavarian State Opera, and the Commendatore in *Don Giovanni* at the Salzburg Festival. He has also sung Bartolo in *Le Nozze di Figaro* at the Salzburg Festival, Osmin in *Die Entführung aus dem Serail* in Barcelona, and King Marke in *Tristan und Isolde* in Vienna. He appears regularly at Covent Garden, La Scala, the Lyric Opera of Chicago, Munich's Bavarian State Opera, Brussels's La Monnaie, Deutsche Oper Berlin, Paris's Châtelet, and the Salzburg Easter Festival.



Gerhard Siegel

TENOR (TROSTBERG, GERMANY)

THIS SEASON Mime in *Das Rheingold* and *Siegfried* at the Met and Herod in *Salome* in Brussels.

MET APPEARANCES Mime (debut, 2004) and the Captain in *Wozzeck*.

CAREER HIGHLIGHTS Max in *Der Freischütz* at Berlin's Komische Oper, Florestan in *Fidelio* at the Granada Festival, the title role of *Tannhäuser* in Augsburg, Max in *Jonny Spielt Auf* in Cologne, the Captain at Paris's Bastille Opera and Madrid's Teatro Real, Herod at the Vienna State Opera and in Montpellier, the title role of *Siegfried* and Stolzing in *Die Meistersinger von Nürnberg* at the Nürnberg State Theatre, Sellem in *The Rake's Progress* at the Theater an der Wien, Alwa in *Lulu* in Geneva and Madrid, Schoenberg's *Gurrelieder* on tour with the SWR Symphony Orchestra, and Mime at the Bayreuth Festival, Covent Garden, and in Cologne.



Bryn Terfel

BASS-BARITONE (PWLLELI, WALES)

THIS SEASON Wotan in *Das Rheingold* and *Die Walküre* and the Wanderer in *Siegfried* at the Met and Leporello in *Don Giovanni* at La Scala.

MET APPEARANCES Scarpia in *Tosca*, Figaro in *Le Nozze di Figaro* (debut, 1994), Leporello and Don Giovanni in *Don Giovanni*, Wolfram in *Tannhäuser*, the Four Villains in *Les Contes d'Hoffmann*, the title role of *Falstaff*, and Jochanaan in *Salome*.

CAREER HIGHLIGHTS Hans Sachs in *Die Meistersinger von Nürnberg* with Welsh National Opera, Scarpia and Wotan at Covent Garden, the title role of *Der Fliegende Holländer* at Covent Garden and with Welsh National Opera, Don Giovanni and Falstaff in Vienna, and the title role of Sondheim's *Sweeney Todd* at London's Royal Festival Hall. He has also sung Méphistophélès in *Faust* and the title role of *Gianni Schicchi* at Covent Garden; the Four Villains at Paris's Bastille Opera; Sweeney Todd at the Lyric Opera of Chicago; Nick Shadow in *The Rake's Progress* with the San Francisco Opera; Figaro at La Scala; Falstaff in Houston, Los Angeles, London, and at the Salzburg Festival; and Jochanaan at the Salzburg Festival and in London, Vienna, and Munich.

ADDITIONAL EX MACHINA PRODUCTION STAFF Costume and Properties Production Richard Provost, Valérie Deschênes; Wig and make up research Florence Cornet; Properties Production Atelier Sylvain Racine, Paul Duval, Boscus, Théâtre de la Dame de Cœur, Créations Fillion, Tridim; Lighting Assistants Valy Tremblay, David Lavallée; Set Designer Assistants Anna Tusell Sanchez, Santiago Martos Gonzalez

WORKSHOP PERFORMERS Anne Barry, Geneviève Bérubé, Guillaume Chouinard, Michael Duffy, Andrea Legg, Guy Lessard, Jacinthe Pauté Boisvert, Jenny Ritchie, Francis Roberge, Éric Robidoux, Martin Vaillancourt

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Yamaha is the official piano of the Metropolitan Opera.