

The Met
ropolitan
Opera

THE 125TH
ANNIVERSARY GALA

and CELEBRATION OF PLÁCIDO DOMINGO'S
40 YEARS AT THE MET

Sunday, March 15, 2009, 6:00 pm

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

THE 125TH ANNIVERSARY GALA

and CELEBRATION OF PLÁCIDO DOMINGO'S
40 YEARS AT THE MET

Sunday, March 15, 2009, 6:00 pm

CONDUCTOR
James Levine

DIRECTOR
Phelim McDermott

ASSOCIATE DIRECTOR & SET DESIGNER
Julian Crouch

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
Peter Mumford

VIDEO DESIGN
Leo Warner & Mark Grimmer
for Fifty Nine Productions Ltd.

SOUND DESIGNER
Scott Lehrer

CHORUS MASTER
Donald Palumbo

Gounod **FAUST**

Faust opened the Metropolitan Opera's first season on October 22, 1883. The costumes worn tonight are based on those from the original 1883 production.

Vin ou bière

Metropolitan Opera Chorus

Le veau d'or

MÉPHISTOPHÉLÈS James Morris

O Dieu! que de bijoux... Ah! je ris de me voir

MARGUERITE Angela Gheorghiu

Alerte! alerte!... Anges purs

MÉPHISTOPHÉLÈS John Relyea

MARGUERITE Sondra Radvanovsky

FAUST Roberto Alagna

Puccini **LA FANCIULLA DEL WEST**

This opera had its world premiere at the Met on December 10, 1910. Tonight's sets and costumes are based on that first production, by David Belasco.

Ch'ella mi creda

DICK JOHNSON Plácido Domingo

Verdi **AIDA**

The artists are wearing costumes inspired by those worn in the 1908–09 season by Emma Eames and Louise Homer.

Silenzio! Aida verso noi s'avanza!... Fu la sorte

AMNERIS Stephanie Blythe

AIDA Maria Guleghina

Metropolitan Opera Chorus

This performance is being broadcast live on Metropolitan Opera Radio on SIRIUS channel 78 and XM channel 79, and streamed at metopera.org.

Mussorgsky **BORIS GODUNOV**

Boris Godunov received its U.S. premiere at the Met on March 19, 1913, in a production by Ivan Bilibine, whose costumes have been re-imagined for tonight's gala.

Death of Boris

BORIS René Pape
FEODOR Jesse Burnside Murray
Metropolitan Opera Chorus

Verdi **NABUCCO**

The chorus wears costumes from the 2001 production, designed by Andreane Neofitou.

Va, pensiero

Metropolitan Opera Chorus

Bizet **CARMEN**

Tonight's performance features a set drawing by Rolf Gérard from the 1952 production by Tyrone Guthrie. Ms. Meier wears a costume inspired by Valentina's for Rosa Ponselle in 1935.

C'est toi?... C'est moi... Carmen, il est temps encore

FRASQUITA Erin Morley
CARMEN Waltraud Meier
MERCÉDÈS Kate Lindsey
DON JOSÉ Roberto Alagna
Metropolitan Opera Chorus

Verdi **RIGOLETTO**

This performance recreates Eugene Berman's set for Herbert Graf's 1951 production. The costume is based on Enrico Caruso's from 1903.

La donna è mobile

THE DUKE OF MANTUA Juan Diego Flórez

Verdi **DON CARLO**

Mr. Morris wears a costume based on Cesare Siepi's from Margaret Webster's 1950 production. The set is based on Rolf Gérard's designs for that production.

Ella giammai m'amò

KING PHILIP James Morris

R. Strauss **DER ROSENKAVALIER**

The U.S. premiere of this opera was at the Met on December 9, 1913. The sets and costumes are inspired by the designs of Hans Kautsky and Alfred Roller, respectively, created for the premiere.

Hab' mir's gelobt

OCTAVIAN Susanne Mentzer
THE MARSCHALLIN Deborah Voigt
SOPHIE Lisette Oropesa

Mozart **DON GIOVANNI**

Mr. Kwiecien wears a costume inspired by one worn by Ezio Pinza.

Fin ch'han dal vino

DON GIOVANNI Mariusz Kwiecien

Wagner **PARSIFAL**

The Met presented the first staged performance of *Parsifal* outside the Bayreuth Festival on December 24, 1903. Tonight's set and costumes are based on that production.

Ja, Wehe! Wehe!... Nur eine Waffe taugt

AMFORTAS Thomas Hampson
PARSIFAL Plácido Domingo
Metropolitan Opera Chorus

INTERMISSION

Mozart **DIE ZAUBERFLÖTE**

The animation is based on Marc Chagall's painting *The Triumph of Music*.

Overture

Puccini **GIANNI SCHICCHI**

Gianni Schicchi received its world premiere at the Met on December 14, 1918, as part of *Il Trittico*.

O mio babbino caro

LAURETTA Maija Kovalevska

Tchaikovsky **THE QUEEN OF SPADES**

Mr. Hvorostovsky wears a costume based on E.S. Freisinger's design for the March 5, 1910, U.S. premiere of this opera at the Met.

Ya vas lyublyu

YELETSKY Dmitri Hvorostovsky

Verdi **SIMON BOCCANEGRA**

The U.S. premiere of this opera was given at the Met on January 28, 1932. The set, designed by Camillo Parravicini, and costumes are based on that production.

**Dinne, perché in quest'eremo...
Figlia, a tal nome io palpito**

AMELIA
GRIMALDI Angela Gheorghiu
SIMON
BOCCANEGRA Plácido Domingo

Wagner **SIEGFRIED**

The Met performed the first *Ring* cycle in America in March 1889. Ms. Voigt's costume is based on one designed for Lilli Lehmann for the 1889 production.

Ewig war ich

BRÜNNHILDE Deborah Voigt
SIEGFRIED Ben Heppner

The following sequence is based on Franco Zeffirelli's set drawings, costumes, and productions.

Puccini **LA BOHÈME**

Che gelida manina

RODOLFO Joseph Calleja

Puccini **TOSCA**

E lucevan le stelle

CAVARADOSSI Aleksandrs Antonenko

Puccini **TURANDOT**

Nessun dorma

CALÀF Marcello Giordani

Verdi **LA TRAVIATA**

Ms. Dessay's costume is based on one designed by Jonel Jorgulesco for a 1935 production, worn by Bidú Sayão in 1937.

È strano!... Ah, fors'è lui... Sempre libera

VIOLETTA Natalie Dessay
ALFREDO Joseph Calleja

Verdi **OTELLO**

This performance is inspired by the Met's 1909 production, which had sets by Vittorio Rota, Mario Sala, and Angelo Parravicini, and costumes by Caramba.

Niun mi tema

OTELLO Plácido Domingo

Korngold **DIE TOTE STADT**

Ms. Fleming's costume is based on one created for Maria Jeritza for the November 19, 1921, U.S. premiere of this opera at the Met.

Glück, das mir verblieb

MARIETTA Renée Fleming

Wagner **DAS RHEINGOLD**

Costumes based on those designed for the 1889 production.

**Zur Burg führt die Brücke... Abendlich strahlt
der Sonne Auge**

FROH Garrett Sorenson

WOTAN René Pape

FRICKA Yvonne Naef

LOGE Kim Begley

RHINEMAIDENS Kate Lindsey, Tamara Mumford, and Lisette Oropesa

ASSISTANTS TO THE SET DESIGNER Rob Thirtle and Phillip Eddols

ASSISTANT TO THE COSTUME DESIGNER David Newell

VIDEO DESIGN

ASSOCIATE DESIGNER Lysander Ashton

DESIGN ASSISTANT Henry Broadhurst

LEAD ANIMATOR (*Die Zauberflöte* sequence) Peter Stenhouse

ANIMATORS Sam Kerridge, Chris Gooch, Marco Sandeman,
Felipe Canfora

ANIMATION ASSISTANTS Richard Thomas, Bastian Klucker

GRAPHIC ARTIST Graham Johnston

MUSICAL PREPARATION Joan Dornemann, Dennis Giauque,
Jane Klaviter, Paul Nadler, Denise Massé, Robert Morrison,
Carrie-Ann Matheson, Hemdi Kfir

DRAMATURG Paul Cremo

ASSISTANT STAGE DIRECTORS Eric Einhorn, David Kneuss,
Peter McClintock, J. Knighten Smit

STAGE BAND CONDUCTOR Gregory Buchalter

GERMAN COACH Irene Spiegelman

MET TITLES Christopher Bergen, Cori Ellison, Sonya Friedman,
Sonya Haddad, Francis Rizzo

PROMPTERS Joan Dornemann, Jane Klaviter, Carrie-Ann Matheson

SCENERY, PROPERTIES, AND ELECTRICAL PROPS constructed and
painted in Metropolitan Opera Shops

COSTUMES EXECUTED BY Metropolitan Opera Costume Department

WIGS EXECUTED BY Metropolitan Opera Wig Department

RESEARCH Robert Tuggle, John Pennino, Jeff McMillan

Puccini's "Nessun dorma" from *Turandot* is performed by
arrangement with Hendon Music, Inc., a Boosey & Hawkes
company, sole agent in the U.S., Canada, and Mexico for Casa
Ricordi/Universal Music Publishing Ricordi S.R.L., publisher and
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"Glück, das mir verblieb" from *Die Tote Stadt*, Op. 12 with music by
Erich Wolfgang Korngold used by arrangement with European
American Music Distributors LLC, sole U.S. and Canadian agent for
Schott Music.

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

Met Titles are available for this performance. 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.

Yamaha is the official piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

Emperor Qin, *The First Emperor*, 2006

Domingo at the Met

Tonight's 125th Anniversary Gala pays tribute to the unparalleled Met career of Plácido Domingo. Since his Met debut in *Adriana Lecouvreur* on September 28, 1968, when he stepped in at the last minute for an ailing Franco Corelli, the legendary tenor has sung 45 different roles with the company, conducted nine operas, and appeared in numerous concerts and galas as singer, conductor, and pianist. Even as we celebrate his 40th anniversary with the company, he continues to expand his astounding repertory—126 roles overall. This evening he gives a preview of role #127, which he will sing here next season: the baritone title role of Verdi's *Simon Boccanegra*. Here is a photographic sampling of just a few of the parts the tireless tenor has sung over the course of his astonishing Met career.

Maurizio,
Adriana Lecouvreur, 1968

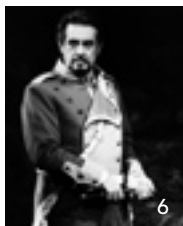


- 1 Hoffmann, *Les Contes d'Hoffmann*, 1992
- 2 Rodolfo, *Luisa Miller*, 1971
- 3 Parsifal, 2003
- 4 Lohengrin, 1984

Domingo at the Met continued



- 1 Samson, *Samson et Dalila*, 2005
- 2 The Duke of Mantua, *Rigoletto*, 1977
- 3 Andrea Chénier, 2002
- 4 Turiddu, *Cavalleria Rusticana*, 1978
- 5 Sly, 2002
- 6 Don José, *Carmen*, 1997
- 7 Faust, 1971



Domingo at the Met *continued*



1 Énée, *Les Troyens*, 1983

2 Calaf, *Turandot*, 1987

3 Riccardo, *Un Ballo in Maschera*, 1970

4 Cyrano de Bergerac, 2005

5 Otello, 1995

6 Ghermann, *The Queen of Spades*, 1999

7 Cavaradossi, *Tosca*, 1977

8 Oreste, *Iphigénie in Tauride*, 2007



The Metropolitan Opera

YVES SAINT LAURENT

The Metropolitan Opera is pleased to salute Yves Saint Laurent in recognition of its generous support during the 2008–09 Season.

Back to the Future

Tonight's 125th Anniversary Gala looks back on Met history—with a visual approach that is entirely modern.



This image of Enrico Caruso in the first *Fanciulla del West* will be recreated with Plácido Domingo in the role of Dick Johnson. Domingo last sang the part in 1992 (inset).



Tonight's gala celebration, conducted by James Levine, recreates classic productions from Met history—but this visual exploration of the company's past is anything but dated. That's because Phelim McDermott and Julian Crouch, the minds behind last season's hit production of *Satyagraha*, have created innovative video projections to reimagine such productions as the 1883 *Faust* that opened the Met and the first *Parsifal* outside Bayreuth (1903) in a decidedly up-to-the-minute way. The artists recently told the Met's Charles Sheek about bringing the past into the present.

How did your approach to the 125th Anniversary Gala develop?

Phelim McDermott: When Peter Gelb first approached us he said he wanted to create an event that wasn't just a series of arias from different operas but something that gave a sense of theatrical continuity. We talked about the history of the Met and found a lot of old photos in the archives that are very evocative and exciting. But we didn't just want to honor the wonderful singers who have been part of this company—we also want to honor the history of the building. So it becomes that whole journey from the beginning to the present day.



How does the physical space of the Met influence your staging?

Julian Crouch: This is our first Met production that has been created exclusively for this theater. So we wanted to be sure to use the lifts and wagons that are built into the stage that have helped make this opera house such a unique and impressive venue.

PM: I see the building itself is a character—a place where all these amazing singers have appeared.

You've recreated scenes from classic Met productions through the use of projections. How does that work?

JC: In some cases we actually project the original scenery onto a variety of surfaces. But overall, our attempt is

not to be a slave to realism. Rather, we are focusing on things that have a historic importance and a theme.

PM: In one section, which is dedicated to the productions of Franco Zeffirelli, we're using some of his original design drawings. I think the audience will be delighted to see something that is familiar but a bit different. To make this happen, we're working again with Leo Warner and Mark Grimmer from Fifty Nine Productions, who created the projections for *Satyagraha* and *Doctor Atomic*.

But it's not all projections.

PM: No, the scenic department has also recreated some of the original drops and scenic elements. It's very exciting to see because one might

think these old sets would look out of date. Actually they look really fantastic in the space.

Tonight's gala includes excerpts from more than 20 operas in various languages. How will you tie it all together?

JC: The program has been arranged to have a musical flow, and we are following that lead visually. There are recurring themes and motifs to give shape to the entire evening.

PM: The opening sequence of the second half is an animated projection of *The Triumph of Music*, the Chagall painting that you see when you enter the Met, to the overture from Mozart's *Die Zauberflöte*. In the chronological order of the program, this sequence takes us to the new Met. The entire program mirrors the journey from that first performance of *Faust* in 1883 through the different operas that have been staged over the following 125 years, ending with a celebration of all the singers who have appeared at the Met—including the ones who are singing tonight.

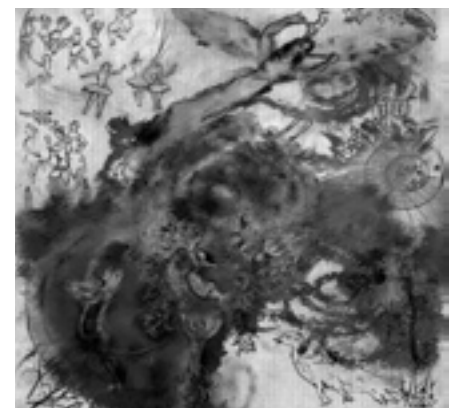
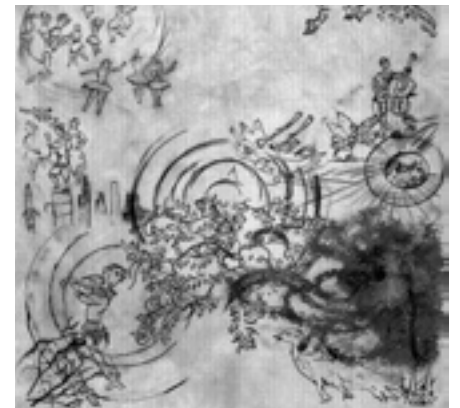
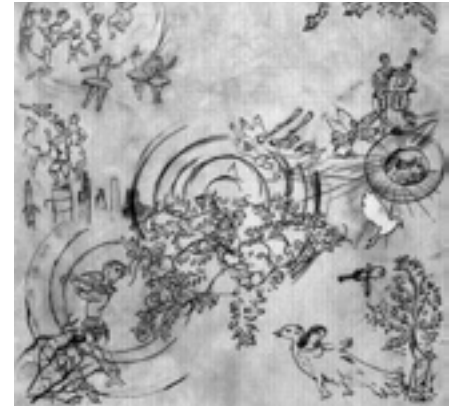
How many people are involved with the staging and design?

PM: Blimey, a lot. Costumes, sets, singers, stagehands, extras... It has been a really challenging event.

One of them will be Plácido Domingo, whose 40th anniversary with the Met is also being celebrated tonight.

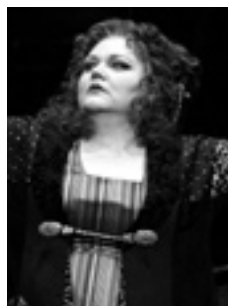
PM: He is singing in a number of things, but what I'm most excited about is the recreation of the Met's 1910 world premiere of *La Fanciulla del West*. There's this famous picture with Caruso in the center, and we are recreating that with Plácido, who will be standing in the ghost of Caruso, as it were. There's something very touching and exciting about the idea of this old production being recreated and these two singers becoming connected through the years. **M**

Marc Chagall designed the Met's 1967 *Zauberflöte* (opposite). His painting *The Triumph of Music*, which hangs in the Met lobby, is being recreated in an animated sequence (a few sample frames are below) accompanying the overture to Mozart's opera.



Coming Attractions

One hundred and twenty-five years of operatic history are coming to life on the Met stage in tonight's gala—with a programming twist: Some of today's greatest stars are performing scenes from operas they are scheduled to sing for the first time at the Met in upcoming seasons. They share what led them to take on the roles they are previewing tonight.



STEPHANIE BLYTHE Amneris in *Aida*

She will sing the complete role in 2011–12.

“When I was asked to participate in the gala I requested that they let me sing something dramatic. I think Amneris fits the bill! I’ve sung the role before in other theaters, and it came along at what I think was exactly the right time for me. What I love about her is that she goes on a real emotional journey. She begins as a spoiled child really. She doesn’t understand love, or sacrifice—it isn’t until she realizes what Radamès is willing to sacrifice to be true to Aida that Amneris gets an inkling of what love

really is. By the end of the opera we see her truly humbled. I’m thrilled to be playing this character at the Met, and to have the opportunity to share the stage with one of my favorite colleagues, Maria Guleghina.”

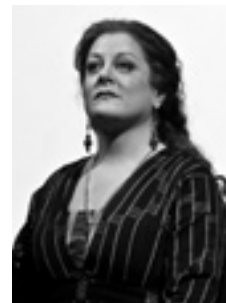


RENÉ PAPE Title role of *Boris Godunov*

He will sing the complete role in 2010–11.

“To sing Boris, you have to have some experience in life and on stage. I did a lot of things, German repertoire, Italian, French, and when I first sang Boris [in 2006 in Berlin], it was perfect timing. I’m particularly happy to do it at the Met now, especially considering this long tradition of great basses who have sung it here before me. I’ve just finished my second production of *Boris*, and with every new production you develop new things. What I particularly love about Boris as a character is the suffering.

He’s not really sure about anything, he’s feeling guilty that he killed this boy, or maybe he didn’t. So you have all those different perspectives. I like complicated characters. The very first sentence Boris sings is “My soul is trembling,” which shows how much he is suffering already about everything that has happened before. I like to suffer! All those czars, kings, and emperors, they didn’t have easy lives. They have all the power but actually they are alone.”



DEBORAH VOIGT Brünnhilde in the *Ring*

She will sing the complete role in the 2010–12 seasons.

“Brünnhilde is one of those immense, mythic personalities with music to match that heroic image. She’s an exciting challenge, both dramatically and vocally. I’ve purposely not exposed myself too much to the role and kept her in a special place, until I felt I was closing in on singing her in a staged production. I’ve done the duet from *Siegfried*, and I’ve also sung the finale from *Götterdämmerung*. But I did put off the entire role for a while, because I wanted to sing other things first, roles that, once Brünnhilde was in my

repertory, would be more difficult to do. I feel very excited that the Met has asked me to sing the *Siegfried* duet for this gala. I think it’s very appropriate, both as an homage to the Met’s history and looking forward to the new production of the *Ring* that is coming up.”



BEN HEPPNER Siegfried in the *Ring*

He will sing the complete role in 2011–12.

“The idea was to get Deborah Voigt and me together as the pairing for the new *Ring*. The reason I didn’t take up Siegfried before is, first of all, that it takes so much time to perform and rehearse. The second thing is that once you start singing these roles, that’s all they seem to ask you for. But now I thought it was right, and all the convergences came together. By the time I sing it here I will have done both *Siegfried* and *Götterdämmerung* elsewhere, but the Met will be my first complete cycle. I am interested to see

how it will work, trying to figure out the pacing between two of the hardest roles in the tenor repertoire, perhaps in all of opera. So I am sort of a *Ring* virgin. Hopefully this gala will be a precursor to really great things!”



MARIUSZ KWIECIEN Title role of *Don Giovanni*

He will sing the complete role in 2011–12.

“I am so glad to be singing Don Giovanni at this gala! I’ve done it in many places already, and I think it’s my best role right now. I’ve found that this part is very attractive for me as a personality and I am trying to grow with the character. There is such a variety of ways to play him. He’s universal and eternal. We’ve always had Don Giovanni and we always will, until the end of the existence of human beings. The aria I’ll be singing at the gala, ‘Fin ch’han dal vino,’ is the so-called killer aria because

even though it’s short it is very fast. It doesn’t have that big ending like a lot of other arias but I like it. It will be great fun.”



The Met *by the Numbers*

Over the course of 125 years the Metropolitan Opera has amassed some impressive statistics. Here are a few.



Former General Managers

1883-84	Henry E. Abbey
1884-85	Leopold Damrosch
1885-91	Edmund C. Stanton
1891-92	Henry E. Abbey, Maurice Grau
1893-97	Henry E. Abbey, John B. Schoeffel, Maurice Grau
1898-1903	Maurice Grau
1903-08	Heinreid Conried
1908-35	Giulio Gatti-Casazza
1935	Herbert Witherspoon
1935-50	Edward Johnson
1950-72	Rudolf Bing
1972	Göran Gentele
1972-75	Schuyler G. Chapin
1975-85	Anthony A. Bliss
1985-89	Bruce Crawford
1989-90	Hugh Southern
1990-2006	Joseph Volpe

Solo Artists with the Most Performances

1	Charles Anthony, tenor: 2919
2	George Cehanovsky, baritone: 2394
3	James Levine, conductor: 2382
4	Angelo Badà, tenor: 2170
5	Paul Franke, tenor: 1980
6	Louis D'Angelo, baritone: 1882
7	James Courtney, bass-baritone: 1739
8	Andrea Velis, tenor: 1693
9	Paolo Ananian, bass: 1639
10	Giordano Paltrinieri, tenor: 1618
11	Vincenzo Reschiglian, baritone: 1577
12	Alessio De Paolis, tenor: 1555
13	Paul Plishka, bass: 1555
14	Thelma Votipka, soprano: 1422
15	Russell Christopher, baritone: 1410
16	Clifford Harvuot, baritone: 1297
17	Antonio Scotti, baritone: 1213
18	Pietro Audisio, tenor: 1193
19	Robert Nagy, tenor: 1189
20	Louis Sgarro, bass: 1107

(through February 28, 2009)



PHOTOS: 1 Luigi Montesanto as Michele, Claudia Muzio as Giorgetta, and Giulio Crimi as Luigi in the world premiere of *Il Tabarro* (1918)—the opening work of Puccini's *Il Trittico* 2 Eleanor Steber (left) in the title role of the Met's world premiere of Barber's *Vanessa* (1958) 3 Since his debut as the Simpleton in Mussorgsky's *Boris Godunov* on March 6, 1954, Charles Anthony has appeared in more performances than any other Met artist 4 Tatiana Troyanos sang Queen Isabella in the 1992 world premiere of Glass's *The Voyage* 5 Frances Peralta and Florence Easton sang Dorabella and Fiordiligi in the U.S. premiere of Mozart's *Così fan tutte* 6 Max Alvary sang the title role in the U.S. premiere of Wagner's *Siegfried* 7 A scene from Act II of Franco Zeffirelli's production of the Met's most performed opera, Puccini's *La Bohème* 8 The U.S. premiere of Korngold's *Die Tote Stadt* featured Maria Jeritza as Marietta and Orville Harrold as Paul 9 Lawrence Tibbett in the title role of the U.S. premiere of Verdi's *Simon Boccanegra* 10 Henry E. Abbey, the Met's first General Manager 11 Geraldine Farrar as the Goosegirl and Hermann Jadlowker as the King's Son in the world premiere of Humperdinck's *Königskinder*

(continued on next page)

Most Performed Operas

- | | |
|---|--|
| 1 <i>La Bohème</i> (1,208) | 14 <i>Lucia di Lammermoor</i> (580) |
| 2 <i>Aida</i> (1,103) | 15 <i>Die Walküre</i> (518) |
| 3 <i>La Traviata</i> (952) | 16 <i>Don Giovanni</i> (510) |
| 4 <i>Carmen</i> (945) | 17 <i>Tannhäuser</i> (470) |
| 5 <i>Tosca</i> (891) | 18 <i>Tristan und Isolde</i> (455) |
| 6 <i>Madama Butterfly</i> (830) | 19 <i>Le Nozze di Figaro</i> (441) |
| 7 <i>Rigoletto</i> (821) | 20 <i>Die Meistersinger von Nürnberg</i> (408) |
| 8 <i>Faust</i> (733) | 21 <i>Die Zauberflöte</i> (392) |
| 9 <i>Pagliacci</i> (705) | 22 <i>Der Rosenkavalier</i> (369) |
| 10 <i>Cavalleria Rusticana</i> (665) | 23 <i>Roméo et Juliette</i> (322) |
| 11 <i>Lohengrin</i> (618) | 24 <i>Otello</i> (314) |
| 12 <i>Il Trovatore</i> (607) | 25 <i>Parsifal</i> (288) |
| 13 <i>Il Barbiere di Siviglia</i> (574) | (through March 14, 2009) |

World Premieres

<i>La Fanciulla del West</i>	12/10/10	<i>Peter Ibbetson</i>	02/07/31
<i>Königskinder</i>	12/28/10	<i>The Emperor Jones</i>	01/07/33
<i>Mona</i>	03/14/12	<i>Merry Mount</i>	02/10/34
<i>Cyrano</i>	02/27/13	<i>In the Pasha's Garden</i>	01/24/35
<i>Madeleine</i>	01/24/14	<i>The Man Without a Country</i>	05/12/37
<i>Madame Sans-Gêne</i>	01/25/15	<i>The Island God</i>	02/20/42
<i>Goyescas</i>	01/28/16	<i>The Warrior</i>	01/11/47
<i>The Canterbury Pilgrims</i>	03/08/17	<i>Vanessa</i>	01/15/58
<i>The Robin Woman Shanewis</i>	03/23/18	<i>Antony and Cleopatra</i>	09/16/66
<i>Il Trittico</i>	12/14/18	<i>Mourning Becomes Electra</i>	03/17/67
<i>The Legend</i>	03/12/19	<i>The Ghosts of Versailles</i>	12/19/91
<i>The Temple Dancer</i>	03/12/19	<i>The Voyage</i>	10/12/92
<i>The Blue Bird</i>	12/27/19	<i>The Great Gatsby</i>	12/20/99
<i>Cleopatra's Night</i>	01/31/20	<i>An American Tragedy</i>	12/02/05
<i>Skyscrapers</i>	02/19/26	<i>The First Emperor</i>	12/21/06
<i>The King's Henchman</i>	02/17/27		

Selective List of U.S. Premieres

<i>La Gioconda</i>	12/20/83	<i>Boris Godunov</i>	03/19/13
<i>Die Königin von Saba</i>	12/02/85	<i>Der Rosenkavalier</i>	12/09/13
<i>Die Meistersinger von Nürnberg</i>	01/14/86	<i>Prince Igor</i>	12/30/15
<i>Tristan und Isolde</i>	12/01/86	<i>Iphigénie en Tauride</i>	11/25/16
<i>Götterdämmerung</i>	01/25/88	<i>Così fan tutte</i>	03/24/22
<i>Siegfried</i>	11/09/87	<i>Die Tote Stadt</i>	11/19/21
<i>Das Rheingold</i>	01/04/89	<i>Jenùfa</i>	12/06/24
<i>Tannhäuser</i>	01/30/89	<i>Turandot</i>	11/16/26
<i>Werther</i>	03/29/94	<i>La Rondine</i>	03/10/28
<i>Falstaff</i>	02/04/95	<i>Die Ägyptische Helena</i>	11/06/28
<i>Tosca</i>	02/04/01	<i>Simon Boccanegra</i>	01/28/32
<i>Parsifal</i>	12/24/03	<i>The Rake's Progress</i>	02/14/33
<i>La Damnation de Faust</i>	12/07/06	<i>Arabella</i>	02/10/55
<i>Salome</i>	01/22/07	<i>The Last Savage</i>	01/23/64
<i>The Queen of Spades</i>	03/05/10	<i>Death in Venice</i>	10/18/74
		<i>The Siege of Corinth</i>	04/07/75

The Artists and Creative Team



Roberto Alagna
TENOR (Clichy-sous-Bois, France)
DEBUT: Rodolfo, *La Bohème*, 1996
THIS SEASON: Ruggero (*La Rondine*), Turiddu (*Cavalleria Rusticana*), Canio (*Pagliacci*)



Aleksandrs Antonenko
TENOR (Riga, Latvia)
Debut season
THIS SEASON: Prince (*Rusalka*)



Kim Begley
TENOR (Birkenhead, England)
DEBUT: Laca, *Jenùfa*, 2003
THIS SEASON: Herod (*Salome*), Loge (*Das Rheingold*)



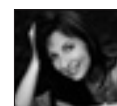
Stephanie Blythe
MEZZO-SOPRANO (Mongaup Valley, New York)
DEBUT: Voice, *Parsifal*, 1995
THIS SEASON: Orfeo (*Orfeo ed Euridice*), Jezibaba (*Rusalka*)



Joseph Calleja
TENOR (Attard, Malta)
DEBUT: Duke of Mantua, *Rigoletto*, 2006
THIS SEASON: Duke of Mantua (*Rigoletto*), Nemorino (*L'Elisir d'Amore*)



Julian Crouch
ASSOCIATE DIRECTOR & SET DESIGNER (Keighley, United Kingdom)
DEBUT: *Satyagraha*, 2008
THIS SEASON: *Doctor Atomic* (Set Designer)



Natalie Dessay
SOPRANO (Lyon, France)
DEBUT: Fiakermilli, *Arabella*, 1994
THIS SEASON: Amina (*La Sonnambula*)



Plácido Domingo
TENOR (Madrid, Spain)
COMPANY DEBUT: Turiddu, *Cavalleria Rusticana*, 1966
HOUSE DEBUT: Maurizio, *Adriana Lecouvreur*, 1968
THIS SEASON: Maurizio, (Adriana Lecouvreur), Siegmund (*Die Walküre*)



Renée Fleming
SOPRANO (Indiana, Pennsylvania)
DEBUT: Countess, *Le Nozze di Figaro*, 1991
THIS SEASON: Opening Night Gala, Thais (*Thais*), Rusalka (*Rusalka*)



Juan Diego Flórez
TENOR (Lima, Peru)
DEBUT: Count Almaviva, *Il Barbiere di Siviglia*, 2002
THIS SEASON: Elvino (*La Sonnambula*)



Angela Gheorghiu
SOPRANO (Adjud, Romania)
DEBUT: Mimi, *La Bohème*, 1993
THIS SEASON: Magda (*La Rondine*), Adina (*L'Elisir d'Amore*)



Marcello Giordani
TENOR (Augusta, Italy)
COMPANY DEBUT: Nemorino, *L'Elisir d'Amore*, 1993
HOUSE DEBUT: Rodolfo, *La Bohème*, 1995
THIS SEASON: Concert, Faust (*La Damnation de Faust*), Pinkerton (*Madama Butterfly*), Maurizio (*Adriana Lecouvreur*)



Mark Grimmer
VIDEO DESIGNER (London, England)
DEBUT: *Satyagraha*, 2008
THIS SEASON: *Doctor Atomic*



Maria Guleghina
SOPRANO (Odessa, Ukraine)
DEBUT: Maddalena, *Andrea Chénier*, 1991
THIS SEASON: Lisa (*The Queen of Spades*), Adriana (*Adriana Lecouvreur*)



Thomas Hampson
BARITONE (Spokane, Washington)
DEBUT: Count, *Le Nozze di Figaro*, 1986
THIS SEASON: Opening Night Gala, Athanaël (*Thais*), Onegin (*Eugene Onegin*)



Ben Heppner
TENOR (Dawson Creek, Canada)
DEBUT: Idomeneo, *Idomeneo*, 1991
THIS SEASON: Ghermann (*The Queen of Spades*)



Dmitri Hvorostovsky
BARITONE (Krasnoyarsk, Russia)
DEBUT: Yeletsy, *The Queen of Spades*, 1995
THIS SEASON: di Luna (*Il Trovatore*)



Maija Kovalevska
SOPRANO (Riga, Latvia)
DEBUT: Mimi, *La Bohème*, 2006
THIS SEASON: Mimi (*La Bohème*)



Mariusz Kwiecien
BARITONE (Kraków, Poland)
DEBUT: Kuligin, *Káťa Kabanová*, 1999
THIS SEASON: Marcello (*La Bohème*), Enrico (*Lucia di Lammermoor*)



Scott Lehrer
SOUND DESIGNER (New York, New York)
DEBUT SEASON

The Artists and Creative Team



James Levine

CONDUCTOR (Cincinnati, Ohio)
DEBUT: *Tosca*, 1971
THIS SEASON: *Gala, La Damnation de Faust, Orfeo ed Euridice, Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Concerts*



Kate Lindsey

MEZZO-SOPRANO (Richmond, Virginia)
DEBUT: *Javotte, Manon*, 2005
THIS SEASON: *Second Lady (The Magic Flute), Kitchen-Boy (Rusalka), Wellgunde (Das Rheingold, Götterdämmerung)*



Phelim McDermott

DIRECTOR (Manchester, United Kingdom)
DEBUT: *Satyagraha*, 2008



Waltraud Meier

MEZZO-SOPRANO (Würzburg, Germany)
DEBUT: *Fricka, Das Rheingold*, 1987
THIS SEASON: *Isolde (Tristan und Isolde), Santuzza (Cavalleria Rusticana), Sieglinde (Die Walküre)*



Susanne Mentzer

MEZZO-SOPRANO (Philadelphia, Pennsylvania)
DEBUT: *Cherubino, Le Nozze di Figaro*, 1989



Erin Morley

SOPRANO (Salt Lake City, Utah)
Lindemann Young Artist Development Program
DEBUT: *Madrigal Singer, Manon Lescaut*, 2008
THIS SEASON: *Masha (The Queen of Spades)*



James Morris

BASS (Baltimore, Maryland)
DEBUT: *King, Aida*, 1971
THIS SEASON: *Gremin (Eugene Onegin), Wotan (Das Rheingold, Die Walküre), Wanderer (Siegfried)*



Peter Mumford

LIGHTING DESIGNER (London, England)
DEBUT: *Madama Butterfly*, 2006
THIS SEASON: *Madama Butterfly*



Tamara Mumford

MEZZO-SOPRANO (Taber Alberta, Canada)
DEBUT: *Laura, Luisa Miller*, 2006
THIS SEASON: *Flosshilde (Das Rheingold, Götterdämmerung), Maddalena (Rigoletto)*



Jesse Burnside Murray

BOY SOPRANO (New York, New York)
FIRST APPEARANCE: *Actor, Cavalleria Rusticana*, 2004
THIS SEASON: *Children's Chorus (La Gioconda, La Damnation de Faust)*



Yvonne Naef

MEZZO-SOPRANO (Wallisellen, Switzerland)
DEBUT: *Fricka, Das Rheingold*, 2004
THIS SEASON: *Fricka (Das Rheingold, Die Walküre), Waltraute (Götterdämmerung)*



Lisette Oropesa

SOPRANO (New Orleans, Louisiana)
DEBUT: *Cretan, Idomeneo*, 2006
THIS SEASON: *Lisette (La Rondine), Woglinde (Das Rheingold, Götterdämmerung), Woodbird (Siegfried)*



René Pape

BASS (Dresden, Germany)
COMPANY DEBUT: *Don Fernando, Fidelio*, 1992
HOUSE DEBUT: *Speaker, Die Zauberflöte*, 1995
THIS SEASON: *King Marke (Tristan und Isolde), Fasolt (Das Rheingold), Hunding (Die Walküre)*



Sondra Radvanovsky

SOPRANO (Berwyn, Illinois)
DEBUT: *Countess Ceprano, Rigoletto*, 1996
THIS SEASON: *Leonora (Il Trovatore)*



John Relyea

BASS-BARITONE (Toronto, Canada)
DEBUT: *Alidoro, La Cenerentola*, 2000
THIS SEASON: *Méphistophélès (La Damnation de Faust), Alidoro (La Cenerentola)*



Garrett Sorenson

TENOR (Lubbock, Texas)
DEBUT: *Itulbo, Il Pirata*, 2002
THIS SEASON: *Froh (Das Rheingold)*



Deborah Voigt

SOPRANO (Chicago, Illinois)
DEBUT: *Amelia, Un Ballo in Maschera*, 1991
THIS SEASON: *La Gioconda (La Gioconda)*



Leo Warner

VIDEO DESIGNER (London, England)
DEBUT: *Satyagraha*, 2008
THIS SEASON: *Doctor Atomic*



Catherine Zuber

COSTUME DESIGNER (London, England)
DEBUT: *Il Barbiere di Siviglia*, 2006
THIS SEASON: *Doctor Atomic*