

Leoš Janáček

The Makropulos Case

CONDUCTOR
Jiří Bělohlávek

PRODUCTION
Elijah Moshinsky

SET DESIGNER
Anthony Ward

COSTUME DESIGNER
Dona Granata

LIGHTING DESIGNER
Howard Harrison

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by the composer, based on the play
by Karel Čapek

Saturday, May 5, 2012, 12:30–3:10 pm

The production of *The Makropulos Case* was
made possible by a generous gift from the
Edgar Foster Daniels Foundation.

The Metropolitan Opera

2011–12 Season

The 16th Metropolitan Opera performance of

Leoš Janáček's

The Makropulos Case

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This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74.

Conductor
Jiří Bělohlávek

CAST IN ORDER OF VOCAL APPEARANCE

Vítek
Alan Oke

Janek
Matthew Plenk **

Albert Gregor
Richard Leech

Count Hauk-Šendorf
Bernard Fitch

Kristina
Emalie Savoy *

Chambermaid
Edyta Kulczak

Dr. Kolenatý
Tom Fox

Emilia Marty
Karita Mattila

Jaroslav Prus
Johan Reuter

Cleaning Woman
Jane Shaulis

A Stagehand
James Courtney

Saturday, May 5, 2012, 12:30–3:10 pm



Cory Weaver/Metropolitan Opera

Karita Mattila as
Emilia Marty in
Janáček's *The
Makropulos Case*

Chorus Master **Donald Palumbo**
Musical Preparation **John Keenan, Lydia Brown,
Carol Isaac, and Miloš Repický**
Assistant Stage Directors **Gregory Keller and
Peter McClintock**
Stage Band Conductor **Jeffrey Goldberg**
Czech Transliteration **Carol Isaac**
Prompter **Carol Isaac**
Scenery, properties, and electrical props constructed
and painted in **Metropolitan Opera Shops**
Emilia Marty photo by **Ken Howard**
Costumes executed by **Metropolitan Opera Costume
Department**; and **Carelli Costumes**
Jewels by **Lawrence Vrba**
Wigs by **Metropolitan Opera Wig Department**

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Synopsis

Act I The office of the lawyer Dr. Kolenatý

Intermission (AT APPROXIMATELY 1:10 PM)

Act II The stage of a theater after a performance

Intermission (AT APPROXIMATELY 2:15 PM)

Act III A hotel room

Act I

In Dr. Kolenatý's office Vitek, a clerk, looks through files of the century-old case of Gregor vs. Prus, which has been revived. Albert Gregor, one of the interested parties, inquires how it is going and Vitek tells him that Kolenatý hasn't returned from the courthouse yet. Vitek's daughter Kristina, a young singer, arrives, talking enthusiastically about Emilia Marty, a celebrated soprano with whom she has been rehearsing at the opera. To her surprise Emilia suddenly appears, shown in by Kolenatý, and asks about the Gregor case. Kolenatý explains that a hundred years ago Baron Ferdinand Josef Prus died without will or heirs. Ferdinand Gregor laid claim to his estate, saying Prus has promised it to him verbally, but Prus's family contested this. Emilia startles Kolenatý by asserting that Ferdinand Gregor was in fact the baron's illegitimate son by an opera singer named Ellian MacGregor, and that a will to his benefit exists—making Albert Gregor the rightful heir. She describes the document's whereabouts in the Prus house. The disbelieving Kolenatý goes off to investigate and Emilia and Gregor are left alone. He is fascinated with her and intrigued by her revelations about his inheritance, but she brushes aside his infatuation and treats him like a child. She then tries to enlist his help in obtaining a document, written in Greek, that she feels sure will be found with the will but doesn't seem to know anything about. Kolenatý returns with his adversary, the aristocratic Jaroslav Prus. The will was found where Emilia said it would be. Prus congratulates Gregor on the victory that will be his—if evidence can be found that the illegitimate Ferdinand was in fact Ferdinand Gregor. Emilia says she will provide this proof.

Act II

On stage at the opera house, a stagehand and a cleaning woman discuss the success of Emilia's performance. Prus enters in search of the singer, followed by his son, Janek, and Kristina. Emilia arrives, contemptuous of everyone—first of the shy, tongue-tied Janek, who is in love with Kristina but immediately falls under Emilia's spell, then of Gregor, who brings her flowers that she reminds

him he cannot afford. When Vitek praises her singing and compares her to La Strada, Emilia gives her disrespectful opinion of the famous diva and other long-dead singers. She goes on to make fun of Janek and Kristina when an old man, the former diplomat Hauk-Šendorf, wanders in. He talks about a long-lost lover from 50 years ago, a gypsy girl named Eugenia Montez, whom Emilia reminds him of. Having insulted everybody else, Emilia is strangely kind to the confused old man, addresses him in Spanish, and calls him by a nickname. She then sends all her admirers away, with only Prus remaining behind. He starts to question her about Ellian MacGregor, whose love letters he has found. He also tells her that on Ferdinand's birth certificate, he is referred to not as Ferdinand Gregor but as Ferdinand Makropulos, his mother's name being Elina Makropulos. Unless a male descendant of that name comes forward, Prus says, the estate will remain in his hands. Emilia tries to buy a sealed envelope that Prus has found with the other papers, but he refuses and leaves, feeling triumphant. Gregor returns and desperately confesses his love to Emilia. She is indifferent to his declarations and, exhausted, falls asleep. When she awakens she finds the equally infatuated Janek standing before her. She asks him to steal the sealed envelope from his father's house, but Prus, who has overheard, sends him away. He then agrees to give Emilia the envelope if she will spend the night with him.

Act III

The following morning in Emilia's hotel room, Prus feels cheated by her coldness as a lover but gives her the envelope, which she recognizes as genuine. A maid appears with a message that one of Prus's servants is looking for him. Prus goes out, then returns with the devastating news that his son has killed himself out of hopeless love for Emilia. The diva's unconcerned reaction infuriates Prus, but they are interrupted by Hauk-Šendorf, who has come to take Emilia to Spain. Surprisingly, she consents, but at that moment Gregor, Kolenatý, and Kristina enter, accompanied by a doctor who leads Hauk-Šendorf away. Kolenatý has noticed the similarity between Emilia's autograph and the writing on a document signed "Ellian MacGregor." He accuses her of forgery. Emilia agrees to talk to them and leaves the room to get dressed. In the meantime, the others search her belongings and find evidence of various pseudonyms, all with the initials "E.M." Emilia returns, slightly drunk, and wearily confesses the truth: She was born Elina Makropulos in Crete more than 300 years ago. Her father, Hieronymus, was court physician to Emperor Rudolf II, who ordered him to find an elixir of life—which Makropulos was then forced to try on his 16-year-old daughter. When the girl fell into a coma, he was imprisoned as a charlatan, but shortly afterward she recovered and escaped with the formula. Since the elixir is good only for 300 years, Emilia now needs to recover it in order to survive. At first none of those present believes her story, but little by little they realize it must be true. Exhausted by the questioning, Emilia collapses. She is ready to die and declares that life should not last too long; only for those with normal, short lives can it have meaning. She offers the envelope with the formula to Kristina—who sets fire to it.

Leoš Janáček

The Makropulos Case

Premiere: Brno, National Theater, 1926

Janáček's compelling penultimate opera addresses some of the timeless issues of human existence: Why do we seek longer lives? How far are we willing to go to prolong them? Can death ultimately be a blessing? The libretto, based on a play by Karel Čapek, centers on the story of a woman who has lived for more than 300 years. The crucial backstory, not revealed until the end of the opera, centers on a fictional episode involving the 16th-century Habsburg Emperor Rudolf II, who was devoted to alchemy. In the opera, he is said to have been seeking eternal life. His physician invents an elixir that prolongs life by 300 years, which he is ordered to test on his own daughter. Three centuries later, with her lifetime about to expire, this woman, now a famous opera singer, tries to recover the formula from the estate of one of her former lovers. (The Czech *Věc Makropulos*, traditionally translated into English as "The Makropulos Case" but more properly rendered as "The Makropulos Thing," refers to the formula.) The opera encompasses philosophical questions of life, age, and death, but is also an assessment of European history: its background at the court of Rudolf II represents both a golden past, when Prague was a global center of learning and the arts, and the corruption and decadence at the core of the old imperial order. The notion of having lived too long held special significance for Central European audiences shortly after World War I and the collapse of the ancient empires. But most importantly, Janáček's music and his dramatic realization of the story—two elements that can never be separated in his works—are stunningly powerful. With Emilia Marty, he created one of opera's most mysterious and beguiling heroines, the archetypal "diva."

The Creators

Leoš Janáček (1854–1928) lived most of his life in Brno, Moravia (now the Czech Republic). Opera composition came late to him, success even later, and a secure place in the repertory only posthumously. His opera *Jenůfa* (1904) was a success in Brno, but was not produced at the National Theater in Prague until 1916. Other works include the later operas *Káťa Kabanová* and *From the House of the Dead*, the orchestral suite *Taras Bulba* and the Sinfonietta, and the magnificent choral *Glagolitic Mass*. The operas had early champions beyond the Czech nation (*Jenůfa* was produced at the Met, in German, in 1924), but words and music are so intertwined that they suffer in translation.

Karel Čapek (1890–1938), on whose play the *Makropulos* libretto is based, was a hugely influential Czech author and pioneer of the science fiction genre.

The Setting

The opera takes place in Prague, now the capital of the Czech Republic, in the year 1913. Important references are made throughout the libretto to the city's late-16th century history, a time when Prague was briefly the magnificent seat of the Holy Roman Empire.

The Music

The score of *The Makropulos Case* follows the drama in spirit as well as in general outline: much that seems strange at first becomes clear over the course of the opera. Likewise, the texture of brash, broken phrases that dominates the beginning of the opera gives way to an arching lyricism as the work progresses. The colorful overture represents the vibrant, though violent and often perverse, Renaissance court of Rudolf II—although this connection, like many others in the opera, is only made explicit later, when Emilia Marty finally tells her full story. The overture's animated character, which seems ready to blossom into lyrical melody, is deceptive as well: after a long trill, the drama begins with short phrases and a distinct lack of poetic fancy in the music. We are in a modern urban office, where a clerk is sorting through files. Modern life is effectively contrasted with the rich—if frightening—past. The change happens as quickly as it might in a movie, and in fact Janáček's deftness with sudden cutaways seems to anticipate cinematic techniques. The cryptic character of Emilia Marty is represented in the orchestra by the viola d'amore, a Baroque instrument of the violin family with an evocative, delicate sound. Much of the opera is conversational in tone, with the musicalized speech adhering closely to the intricate tonalities of the Czech language. Yet glimpses of other places and other times bring about bursts of lavishness: not only Emilia's memories of the Renaissance but also of a more recent love affair in Spain. When the mystery of Elina Makropulos is revealed in Act III, musical lyricism of a new quality pours forth, and the significance of Emilia Marty's identity as an opera singer becomes apparent. This lyrical beauty intensifies as Emilia embraces death, represented by an off-stage, all-male chorus.

The Makropulos Case at the Met

The Makropulos Case had its Met premiere on January 11, 1996, in the current production, sung in English. David Robertson conducted Jessye Norman as Emilia Marty and a cast including Graham Clark, William Burden, Håkan Hagegård, and Donald McIntyre. Revivals in 1998 and 2001, conducted by Charles Mackerras and performed in Czech, starred Catherine Malfitano in the leading role.

Program Note

Had Leoš Janáček (1854–1928) laid down his pen in 1919 at the usual retirement age of 65, the world might now classify him as a “one-opera” verismo composer. His superb *Jenůfa* (1904)—the single success among the five operas he had written until that point—could plausibly have been likened to Giordano’s *Andrea Chénier*, Mascagni’s *Cavalleria Rusticana*, or Leoncavallo’s *Pagliacci*: exceptionally inspired scores by composers who in their later careers never quite fulfilled the promise of their early hits. Yet Janáček, at 65, still had his greatest work before him, and during his remaining years he composed no fewer than four major operas, all as astonishingly different from each other as they were from *Jenůfa*. Third among these was *The Makropulos Case*, following *Káťa Kabanová* (1921) and *The Cunning Little Vixen* (1924). *Makropulos* was the last opera that Janáček fully completed and saw through to production; he did not live to finish revising his final opera, *From the House of the Dead*.

The cause of this extraordinary artistic rejuvenation, Janáček believed, was love. Around 1917 he met Kamila Stösslová, the beautiful young wife of his antique dealer, and over the next years he poured out his heart to her in more than 600 letters. Content in her marriage, Kamila accepted the composer’s protestations with little more than cool tolerance, and Janáček could consummate their relationship only in music. Under these circumstances—suspiciously convenient, perhaps, for the composer’s creativity—his work poured out as homages to his unattainable beloved. Biographers believe that Janáček’s evolving image of Kamila was mirrored in his operatic portraits of femininity: the passionate frustration of *Káťa Kabanová*, the ebullient sensuality of the vixen *Sharp-Ears*, the bewitching remoteness of *Elina Makropulos*.

As a title, *The Makropulos Case* (like its other common English rendering, *The Makropulos Affair*) makes rather free with Janáček’s original. Some license is unavoidable because *Věc Makropulos*, cryptically evocative in Czech, becomes hopelessly bland when literally translated as “The Makropulos Thing.” The alternative versions, however, are somewhat unfortunate, for they focus on the opera’s lawsuit rather than the actual “Makropulos thing”—a tangible object that becomes the linchpin of the plot.

Just what is this mythical “Makropulos thing”? It is nothing less than a recipe for the elixir of life, written out by a 16th-century Greek physician, Hieronymus Makropulos, who presented it to Emperor Rudolf II in Prague, promising that it would give the aging monarch 300 additional years of life and youth. (The name Makropulos is a longevity pun, a pseudo-Greek equivalent of “Longson.”) Fearing trickery, Rudolf selected Makropulos’s 16-year-old daughter Elina as a guinea pig; when the treatment plunged her into a weeklong coma, Makropulos was imprisoned. Yet the elixir worked, not only prolonging Elina’s life by centuries, but also endowing her with an operatic voice of mesmeric persuasion and a

personal aura of irresistible fascination. Adopting numerous identities over the years, Elina returns to Prague as Emilia Marty, world famous as a prima donna. At age 337 (or 327—the score is contradictory on this point), she needs another dose of elixir. Haunted though she is by mocking ghosts of long-dead emotions and the conviction that her extended existence is a curse, Elina is unwilling to let go of life, and offers increasingly desperate monetary and sexual bribes to procure “the Makropulos thing” from three men who unwittingly have access to it.

Janáček based *Věc Makropulos* on the identically named stage play by Karel Čapek (1890–1938), which the composer saw on December 10, 1922, during its first run in Prague. (It later reached New York as *The Makropulos Secret*.) Čapek denied that his play, with its world-weary superannuated heroine, was a rebuke to George Bernard Shaw’s optimistic *Back to Methuselah* (1921), where a 300-year life span raises humanity to a higher spiritual level. Whether Shaw was an influence or not, the formula of *Makropulos* has a science-fiction flavor wholly typical of Čapek. Two years earlier, his play *R.U.R.* had given the international community the word “robot” (originally a Czech agricultural term for the peasant forced-labor system), and both dramas—written in the shadow of World War I’s chemical weapons—reflect a technophobic view of biochemical “progress.” In each, a formula with seemingly utopian possibilities produces dreadful results and is eventually burnt by an idealistic young woman.

Responding to Janáček’s first inquiries, Čapek expressed doubts that his brittlely ironic play-of-ideas had operatic possibilities at all: “I’ve too high an opinion of music—and especially of yours—to imagine it linked to such a conversational, highly unpoetic and garrulous play as my *Věc Makropulos*.” He added that his performance and film contracts might prevent him from granting Janáček operatic rights. With negotiations dragging on through mid-1923, Janáček’s great English supporter, the critic Rosa Newmarch, suggested that he drop *Makropulos* in favor of a scientific fantasy by H.G. Wells. On September 10, however, Čapek announced that contractual problems had been resolved. Royalty arrangements consumed more time, but by November 11, Janáček had begun composing his “modern historical opera.” Completing a first draft in December 1924, he spent almost a year on revisions, finishing the score on December 3, 1925.

Janáček, in fact, was uniquely prepared to turn the most dangerous aspect of Čapek’s play—its diffuse talkiness—into a plus. The composer had made a lifelong study of the Czech tongue and its unique verbal music. He would roam city streets for hours, notebook in hand, eavesdropping on conversations and translating the rise and fall of casual speech into musical notation, taking special care to capture the word-rhythms in all their metrical complexity (pentuplets and septuplets abound in these jottings). As a result, Janáček developed a riveting

command of declamation that not only invested crucial operatic speeches with breathtaking vividness, but also enabled him—through sheer authenticity—to hold the listener’s attention through such unpromising material as the long swatches of legalese in Act I.

Accordingly, he left much of Čapek’s original dialogue intact, but made strategic cuts that altered *Makropulos*’s emotional emphasis. Čapek had labeled his play a comedy; Janáček, without sacrificing its mordant irony, transformed it into tragedy, partly by adding the heroine’s final collapse and death. (Čapek had merely climaxed with Emilia’s sardonic laughter as she watches the formula burn.) In a letter to Kamila, Janáček noted that “Miss Brr-r,” the play’s repelling icy protagonist, required special treatment. “I am making her warmer,” he wrote, “so that people can have sympathy with her. I’ll fall in love with her yet.”

Yet Janáček made no musical attempt to minimize Emilia’s faults. He vividly underscored her cynical manipulateness, disdainful cruelty, catty petulance, and monomaniacal rage. In Emilia’s reminiscences of her past lives and loves, however, flashes of overwhelming tenderness illuminate her music, and a complex picture emerges of a woman trapped in tragic isolation and profoundly revolted by the schemes to which circumstances have forced her to resort. The result is one of the most compelling and demanding roles in the repertory—one that calls for a wealth of histrionic subtlety and an immense range of vocal expression: the only “dramatic soprano” specified in a Janáček score. In her great final scena the dying heroine becomes a spokeswoman for all humanity, officiating at a soaringly lyrical secular requiem—a solemn paean to human mortality—whose liturgical atmosphere is heightened by chant-like responses from an offstage male chorus, along with Greek fragments of the Lord’s Prayer in which Elina recalls her childhood Orthodox faith.

Deftly sketching the subsidiary characters, Janáček created different brands of tenorial passion for the breezy wastrel Gregor and the callow idealist Janek, while embedding Kolenatý’s dry lawyer-ese in puckish orchestral liveliness. Glints of trombone menace reveal the underlying brutality of Baron Prus. The first-act entrance of young Kristina, still in a rapturous daze from hearing Emilia’s operatic artistry, typifies Janáček’s powerful economy. Kristina’s vocal lines establish her vulnerability, while radiant accompanying string chords give us our first taste of the hypnotic fascination that emanates from the opera’s 337-year-old heroine. Bedazzlement of quite another sort marks the touching second-act music of Emilia’s former lover Hauk-Šendorf, reduced to imbecility in the wake of their affair decades before.

The composer plunges us immediately into hectic intrigue with his longest operatic overture, quintessentially Janáček in its hard-edged orchestration and its relentless, imaginatively varied ostinato repetitions of short motifs. These provide underpinning for broad melodic arches, and offstage brass fanfares

prefigure Act III's 16th-century revelations about Rudolf and Makropulos, as the opera's "modern" and "historical" elements jostle each other.

Makropulos represented a decided change of pace for Janáček. Where the music of his previous operas had often evoked rural domestic tensions and the natural outdoor world, *Makropulos* was a big-city story of cosmopolitan characters in the most impersonal settings: a law office, an opera stage, and a hotel suite. The play's continuously unfolding narrative and rapid-fire dialogue ruled out other Janáčekian features such as lengthy orchestral interludes, multiple-voice episodes, and self-contained musical scenes. Rising magnificently to the challenge, Janáček produced his most swiftly paced, tightly unified, and pungently modernistic stage work. —*Benjamin Folkman*

The Cast



Jiří Bělohlávek

CONDUCTOR (PRAGUE, CZECH REPUBLIC)

THIS SEASON *The Makropulos Case* at the Met and Martinů's *Julietta* in Geneva and concerts with the Bavarian Radio Symphony Orchestra, Boston Symphony Orchestra, Baltimore Symphony Orchestra, and BBC Symphony Orchestra.

MET APPEARANCES *Eugene Onegin*, *Rusalka*, *Jenůfa*, and *Káťa Kabanová* (debut, 2004).

CAREER HIGHLIGHTS He is currently chief conductor of the BBC Symphony Orchestra, was founder and is music director laureate of the Prague Philharmonia, and becomes music director and chief conductor of the Czech Philharmonic Orchestra this September. He has led *Eugene Onegin* at Covent Garden, *The Makropulos Case* with the San Francisco Opera, *The Bartered Bride* with the Paris Opera, *Káťa Kabanová* in Madrid, *From the House of the Dead* in Geneva, Martinů's *The Plays of Mary* in Prague, and *Tristan and Isolde*, *Rusalka*, and *Jenůfa* at the Glyndebourne Festival. Earlier this year he was awarded an honorary CBE for services to British music in the Queen's Diamond Jubilee Birthday Honors List.



Karita Mattila

SOPRANO (SOMERO, FINLAND)

THIS SEASON Emilia Marty in *The Makropulos Case* at the Met and with the Finnish National Opera, Leonore in *Fidelio* with the Houston Grand Opera, and a recital at Carnegie Hall.

MET APPEARANCES Tosca, Manon Lescaut, *Jenůfa*, Salome, *Káťa Kabanová*, Tatiana in *Eugene Onegin*, Lisa in *The Queen of Spades*, Donna Elvira in *Don Giovanni* (debut, 1990), Elsa in *Lohengrin*, Eva in *Die Meistersinger von Nürnberg*, Musetta in *La Bohème*, Amelia in *Simon Boccanegra*, and Leonore in *Fidelio*.

CAREER HIGHLIGHTS She has sung at all the world's major opera houses. Notable recent engagements include Emilia Marty and Manon Lescaut with the San Francisco Opera, *Káťa Kabanová* at the Lyric Opera of Chicago, and the title role in the world premiere of Saariaho's *Émilie* at the Lyon Opera, followed by performances with the Amsterdam Opera. She has also sung *Jenůfa* in Los Angeles; the world premiere of Saariaho's *Mirage* with the Orchestre de Paris; Leonore at Covent Garden; Tosca with the Finnish National Opera; Elisabeth in *Don Carlos* in Paris, London, and at the Edinburgh Festival; Chrysothemis in *Elektra* with the Salzburg Easter Festival; and Lisa, Elsa, and Salome with Paris's Bastille Opera.



Tom Fox

BARITONE (SAN FRANCISCO, CALIFORNIA)

THIS SEASON Dr. Kolenatý in *The Makropulos Case* at the Met and the title role in Giorgio Battistelli's *Richard III* in Geneva.

MET APPEARANCES The Speaker in *The Magic Flute*, Alberich in *Siegfried* (debut, 1993) and *Götterdämmerung*, and Jaroslav Prus in *The Makropulos Case*.

CAREER HIGHLIGHTS Recent performances include Klingsor in *Parsifal* with the English National Opera, Hans Sachs in *Die Meistersinger von Nürnberg* in Mannheim and in concert with the Philadelphia Orchestra, Telramund in *Lohengrin* at La Scala and in Lyon, Lescaut in Henze's *Boulevard Solitude* at Barcelona's Liceu, Scarpia in *Tosca* and Biterolf in *Tannhäuser* in Baden-Baden, Iago in *Otello* in Bochum, and Don Pizarro in *Fidelio* with the Vancouver Opera and Palm Beach Opera. He has also been heard at the San Francisco Opera, Lyric Opera of Chicago, Washington National Opera, Los Angeles Opera, Deutsche Oper Berlin, Vienna State Opera, Paris Opera, and the festivals of Salzburg and Savonlinna.



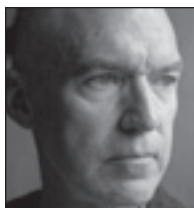
Richard Leech

TENOR (LOS ANGELES, CALIFORNIA)

THIS SEASON Albert Gregor in *The Makropulos Case* at the Met.

MET APPEARANCES He has appeared with the company in more than 150 performances as Rodolfo in *La Bohème* (debut, 1989), the title role of *Faust*, the Duke in *Rigoletto*, Riccardo in *Un Ballo in Maschera*, Edgardo in *Lucia di Lammermoor*, Pinkerton in *Madama Butterfly*, Roméo in *Roméo et Juliette*, Nemorino in *L'Elisir d'Amore*, Hoffmann in *Les Contes d'Hoffmann*, Cavaradossi in *Tosca*, and Don José in *Carmen*.

CAREER HIGHLIGHTS In the United States he has appeared numerous times with the Lyric Opera of Chicago, San Francisco Opera, Los Angeles Opera, Washington National Opera, San Diego Opera, and New York City Opera, and in Europe at La Scala, the Paris Opera, and the Vienna State Opera, as well as with opera companies in Berlin, Amsterdam, Barcelona, Florence, and Rome. He has also appeared in concert with the New York Philharmonic, Vienna Philharmonic Orchestra, Montreal Symphony Orchestra, Boston Pops, and New York Pops, among many others.



Alan Oke

TENOR (SURREY, ENGLAND)

THIS SEASON Vitek in *The Makropulos Case* at the Met, Don Basilio in *Le Nozze di Figaro* at the Glyndebourne Festival, and Tinca in *Il Tabarro* and Gherardo in *Gianni Schicchi* at Covent Garden.

MET APPEARANCES The Four Servants in *Les Contes d'Hoffmann*, Gandhi in *Satyagraha* (debut, 2008), Tchekalinsky in *The Queen of Spades*, and Monostatos in *The Magic Flute*.

CAREER HIGHLIGHTS Recent performances include Aschenbach in *Death in Venice* at the Lyon Opera and the Aldeburgh and Bregenz Festivals, the Dancing Master in *Ariadne auf Naxos* at Covent Garden, Bob Boles in *Peter Grimes* for Opera North, Pinkerton in *Madama Butterfly* at London's Royal Albert Hall, and Florestan in *Fidelio* and Rodolfo in *Luisa Miller* with Opera Holland Park. Following a career as a baritone he made his debut as a tenor as Brighella in *Ariadne auf Naxos* with Garsington Opera. Since then he has appeared with companies including the Scottish Opera, Opera North, Covent Garden, English National Opera, and Glyndebourne Festival Opera. He also appeared in Woody Allen's 2005 film *Match Point*.



Johan Reuter

BASS-BARITONE (COPENHAGEN, DENMARK)

THIS SEASON Jaroslav Prus in *The Makropulos Case* for his debut at the Met, Wotan in *Das Rheingold* with Munich's Bavarian State Opera, Barak in *Die Frau ohne Schatten* in Copenhagen, and Kurwenal in *Tristan und Isolde* in Berlin.

CAREER HIGHLIGHTS Since 1996, he has been a soloist with Copenhagen's Royal Danish Theatre, where his recent roles include Dr. Schön in *Lulu*, Escamillo in *Carmen*, and the title roles of *Macbeth* and *Simon Boccanegra*. He has also sung Leporello in *Don Giovanni* and Guglielmo in *Così fan tutte* in Hamburg, Figaro in *Le Nozze di Figaro* and the title role of *Der Fliegende Holländer* in Berlin, Shishkov in *From the House of the Dead* at Paris's Bastille Opera, Nick Shadow in *The Rake's Progress* in Madrid, Jaroslav Prus at the Salzburg Festival, Mandryka in *Arabella* at the Vienna State Opera, Barak in *Die Frau ohne Schatten* in Zurich, Wotan at the Bayreuth Festival, and the title role of *Wozzeck*, Jochanaan in *Salome*, and Theseus in the world premiere of Harrison Birtwistle's *The Minotaur* at Covent Garden.

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Don Giovanni

Faust

Francesca da Rimini

Le Nozze di Figaro

Otello

La Rondine

La Traviata

Il Trovatore

Les Troyens

Turandot

DER RING DES NIBELUNGEN

Das Rheingold

Die Walküre

Siegfried

Götterdämmerung

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Jonas Kaufmann as Parsifal,
photographed by Micaela Rossato

LIVE BROADCASTS

APRIL

Tuesday, April 17 7:30pm
Massenet: *Manon*

Wednesday, April 18 7:30pm
Verdi: *La Traviata*

Saturday, April 21 11:00am
Wagner: *Siegfried*

Thursday, April 26 8:30pm
Wagner: *Das Rheingold*

Friday, April 27 8:30pm
Janáček: *The Makropulos Case*

Saturday, April 28 11:00am
Wagner: *Die Walküre*

Monday, April 30 6:00pm
Wagner: *Siegfried*

MAY

Thursday, May 3 6:00pm
Wagner: *Götterdämmerung*

Friday, May 4 7:30pm
Britten: *Billy Budd*

Saturday, May 5 12:30pm
Janáček: *The Makropulos Case*

Monday, May 7 6:30pm
Wagner: *Die Walküre*

Tuesday, May 8 8:30pm
Janáček: *The Makropulos Case*

Thursday, May 10 7:30pm
Britten: *Billy Budd*

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