

LUIGI CHERUBINI

MEDEA

CONDUCTOR
Carlo Rizzi

PRODUCTION
David McVicar

SET DESIGNER
David McVicar

COSTUME DESIGNER
Doey Lüthi DEBUT

LIGHTING DESIGNER
Paule Constable

PROJECTION DESIGNER
S. Katy Tucker

MOVEMENT DIRECTOR
Jo Meredith DEBUT

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in three acts

Libretto by François-Benoît Hoffman

Italian translation by Carlo Zangarini

Tuesday, September 27, 2022
6:00–9:00PM

Metropolitan Opera Premiere
OPENING NIGHT OF THE 2022–23 SEASON

The production of *Medea* was made possible by
a generous gift from **Daisy M. Soros** and the
Rosalie J. Coe Weir Endowment Fund

Additional funding from The Jaharis Family
Foundation, The H.M. Agnes Hsu-Tang, Ph.D. and
Oscar Tang Endowment Fund, and Barbara Tober,
in memory of Donald Tober

A co-production of the Metropolitan Opera, Greek
National Opera, Canadian Opera Company, and
Lyric Opera of Chicago

Throughout the 2022–23 season, the Met honors
Ukraine and its brave citizens as they fight to
defend their country and its cultural heritage.

The Metropolitan Opera

2022-23 SEASON

The Metropolitan Opera premiere of

LUIGI CHERUBINI'S

MEDEA

CONDUCTOR
Carlo Rizzi

IN ORDER OF VOCAL APPEARANCE

HANDMAIDENS
Brittany Renee
Sarah Larsen

GLAUCE
Janai Brugger

CREONTE
Michele Pertusi

GIASONE
Matthew Polenzani

LEADER OF THE KING'S GUARD
Christopher Job

MEDEA
Sondra Radvanovsky*

NERIS
Ekaterina Gubanova

MEDEA'S CHILDREN
Axel Newville
Magnus Newville

This performance
is being broadcast
live on Metropolitan
Opera Radio on
SiriusXM channel 355
and streamed
at metopera.org.

Tuesday, September 27, 2022, 6:00–9:00PM

The live transmission to Times Square is made possible with the cooperation of the City of New York, with leadership support provided by Bloomberg Philanthropies.

Additional funding is provided by Bank of America.

Chorus Master **Donald Palumbo**
Musical Preparation **Howard Watkins***, **Carol Isaac**,
Joseph Lawson, **Jonathan C. Kelly**, and **Patrick Furrer**
Assistant Stage Directors **Eric Sean Fogel**, **Jonathon Loy**,
and **Doug Scholz-Carlson**
Assistant Set Designer **Hannah Postlethwaite**
Stage Band Conductor **Joseph Lawson**
Fight Director **Doug Scholz-Carlson**
Intimacy Direction **Doug Scholz-Carlson**
Italian Diction Coach **Nicolò Sbuelz**
Prompter **Carol Isaac**
Met Titles **Christopher Bergen**
Additional Casting **Tara Rubin, CSA**, and **Spencer Gualdoni**
Scenery, properties, and electrical props constructed
and painted by **Metropolitan Opera Shops**
Costumes constructed by **Metropolitan Opera Costume**
Department; **Das Gewand, Düsseldorf**; **Arel Studio**
Theatrical Costumes, New York; and **Suitable Costumes,**
Toronto
Costume fabrics painted by **Kostuemmalerei Dieckmann,**
Berlin
Wigs and makeup constructed and executed by **Metropolitan**
Opera Wig and Makeup Department
This production uses lightning and fog effects.
Medea 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 copyright owner.
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.
Please remember that face masks are required at all times
inside the Met.

* Graduate of the
Lindemann Young Artist
Development Program

Yamaha is the
Official Piano of the
Metropolitan Opera.

Visit metopera.org.

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.

Synopsis

To regain his birthright, the kingdom of Iolcus, stolen from him by his half-brother, Pelias, the hero Giasone sailed in his ship, the Argo, to the distant land of Colchis in search of the fabled Golden Fleece. There, he met and fell in love with Medea, daughter of King Aeetes and a sorceress, who betrayed her family and helped him steal the fleece. To stall the pursuit of Aeetes and his army, she then killed her own brother, scattering the pieces of his dismembered body. They sailed for Iolcus in Giasone's ship. Upon Giasone's arrival, Pelias refused to relinquish the throne, and Medea used her magic arts to kill him. Pursued by Pelias's son Acastus, they fled in the Argo for Corinth, where Giasone married Medea and she bore him two sons. Years later, Giasone has abandoned Medea and fallen in love with Glauce, daughter of King Creonte. In return for the fleece, Creonte has arranged the marriage of Giasone and Glauce.

Act I

In Creonte's palace, Glauce prepares for her wedding but is tortured by fear of Medea's vengeance. Giasone and Creonte try to calm her, and Giasone orders his crew of Argonauts to lay the Golden Fleece at her feet as a token of his love and protection. The sight of it frightens her even more, and she senses Medea's approach. As the court celebrates the wedding, a stranger arrives at the gates. It is Medea, who has found her way to Corinth. She claims Giasone and threatens Glauce. Creonte orders her to leave his kingdom, and the court rushes away. Medea pleads with Giasone to return to her, but he refuses. Medea swears to be avenged.

Act II

Outside the city gates, Neris, Medea's confidante, warns her that a mob is baying for her blood. Creonte arrives with his soldiers to force her to leave Corinth, but Medea begs for one single day more. Against his will, Creonte agrees but warns her that she will die if she stays beyond this time. Neris weeps over Medea's bitter fate. Giasone arrives, and Medea asks him to let her see her children one more time before she leaves. He is moved by her entreaties and agrees. Medea orders Neris to send a golden robe and a diadem as a wedding gift to Glauce, but at that moment, they hear praying inside the temple as the marriage is celebrated. Medea prays to the dark gods to aid her revenge.

Intermission (AT APPROXIMATELY 7:40PM)

Act III

Outside the temple, as a thunderstorm breaks, Neris delivers Medea's gifts to Glauce. Medea plans to kill her two sons to inflict pain on Giasone, but when Neris returns with the children, she is unable to raise the dagger, embracing her sons in tears. She tells Neris that the gifts for Glauce are cursed with powerful magic and will kill her the moment she puts on the robe and diadem. Neris begs her to be satisfied with this act of vengeance and to spare her children. Medea agrees and orders Neris to take her sons into the temple for their own protection. Left alone, Medea is torn between her love for her sons and her desire to punish Giasone. She hears sounds of lamentation inside the palace as Glauce dies an agonizing death, poisoned by Medea's gifts. She is now determined to complete her vengeance and goes into the temple, knife in hand. A crowd gathers outside, demanding Medea's death. Giasone rushes in, desperately searching for his sons. Neris runs from the temple and warns him of Medea's murderous intent. The doors of the temple open, and Medea emerges to confront him, covered in her children's blood. Giasone falls to the ground in despair as the temple goes up in flames.

—David McVicar



More from Sondra Radvanovsky

Looking to experience more of Sondra Radvanovsky's incomparable artistry? Check out **Met Opera on Demand**, our online streaming service, to relive some of her most exhilarating past Met performances, including memorable *Live in HD* transmissions of Bellini's *Norma*, Donizetti's *Roberto Devereux*, and Verdi's *Il Trovatore* and *Un Ballo in Maschera*. Start your seven-day free trial and explore the full catalog of more than 800 complete performances at metoperaondemand.org.

Support for Met Opera on Demand is provided by the Ting Tsung and Wei Fong Chao Foundation and Dorothy and Charles H. Jenkins, Jr.

Luigi Cherubini

Medea

Premiere: Théâtre Feydeau, Paris, 1797 (in French as Médée)

Luigi Cherubini was at the center of a bustling opera scene at the end of the 18th century, and despite his lesser-known status today, many of the musical and theatrical innovations that people have long associated with Beethoven and Rossini turn out to be aspects of broader movements of which he was a key component. His achievement with *Medea* was thematically forward-looking as well. Composed during a period of musical transition, the score evokes the noble gravitas of 18th-century theater while also looking ahead to the more-visceral beauty of 19th-century Romantic opera. And the spectacle of an empowered woman who commits heinous crimes but wins our sympathy nonetheless clearly foreshadows the title characters of Bellini's *Norma*, Donizetti's *Lucia di Lammermoor*, and many other memorable 19th-century operatic heroines. But the opera was not especially successful at its premiere and was reworked in later productions with additional music replacing the original spoken dialogue between the numbers (a characteristic of the French operatic genre known as *opéra comique*), before being translated into Italian. It was in this form that the opera returned to the public consciousness in spectacular fashion in the mid-20th century, with soprano Maria Callas in the supremely difficult title role. Her now-legendary appearances were key to opening audiences' appreciation of the power of myth and the dramatic possibilities of musical genres previously thought old-fashioned.

The Creators

Luigi Cherubini (1760–1842) was an Italian-born composer who lived most of his adult life in Paris. He skillfully navigated the radically changing tastes in music and politics (the two were often intertwined) in those years: He created operas, chamber music, and religious music depending on the needs of the moment. His *Requiem in C minor* (1816) to commemorate the execution of King Louis XVI in 1793 is perhaps his most famous work, and in his day, he was greatly admired by Haydn, Beethoven (who considered him the greatest contemporary composer), Rossini, and Chopin. François-Benoît Hoffman (1760–1828), a playwright who later gained fame as a journalist covering topics ranging from music to medicine, provided the opera's original French libretto. In penning the opera's text, Hoffman looked to the play *Médée* by the great tragedian Pierre Corneille (1606–85) and the towering tragedy by Euripides (ca. 480–06 BCE). Bolognese poet, librettist, and early film director Carlo Zangarini (1874–1943)

provided the Italian translation for *Medea*. He also contributed to the libretto for Puccini's *La Fanciulla del West* and translated Debussy's *Pelléas et Mélisande* into Italian.

The Setting

The opera is set in the Greek city of Corinth, a wealthy and sophisticated locale already ancient by the time of the events in the opera, a generation or two before the Trojan War, ca. 1200 BCE. Medea herself is a foreigner from Colchis (roughly the modern nation of Georgia), a land thought by Greeks to be wealthy but primitive and which was associated with overly empowered women—the legendary Amazons were imagined as living nearby.

The Music

Beyond its obvious dramatic power, the score of *Medea* shows Cherubini's abilities in vocal, choral, and instrumental writing. The overture shows the orchestral mastery that was so admired by Beethoven, as does the brief and intensely brooding Act III prelude. The vocal writing is magnificent for the entire cast in both ensembles and solos: The Act I soprano aria for Glauce, Medea's rival, "Amore, vieni a me!" is technically challenging but somehow conveys innocence and naïveté; the Act I trio for Creonte, Glauce, and Giasone, "Pronube dive, dei custodi," is ravishing in its elegant tranquility and a welcome moment of serenity in this work; the mournful aria for Neris, Medea's maid, is notable for its sheer beauty. But it is the lead role, of course, that must convey this entire palate of emotion and more: Her confrontation aria with Giasone in Act I, "Dei tuoi figli," followed by their duet at the end of the act, employs the full spectrum of musical technique and emotional depiction. This range is even more pronounced in her Act III scenes, from her moment of pity for her children, "Del fiero duol," to her final scene of unalloyed fury that ends the opera.

Met History

This season's performances of *Medea* mark the opera's Met premiere. David McVicar directs a new production (his 12th for the company), which stars Sondra Radvanosky in the title role, Janai Brugger as Glauce, Ekaterina Gubanova as Neris, Matthew Polenzani as Giasone, and Michele Pertusi as Creonte, conducted by Carlo Rizzi.

Program Note

In his *Mémoires* (1870), Hector Berlioz, reflecting on his student days at the Paris Conservatory, described then-headmaster Luigi Cherubini as tyrannical, soulless, and pedantic. A singular example that Berlioz gleefully recounts is that Cherubini, in an attempt “to prevent the intermingling of the two sexes, except in the presence of the professors,” required men and women to use different doors to enter the building. One day, Berlioz inadvertently used the female entrance as a shortcut to the library, inciting the wrath of Cherubini, who hunted him down. Berlioz detailed the encounter in living color: “Cherubini entered the reading-room, his face more cadaverous, his hair more bristling, his eyes more wicked, and his steps more abrupt than ever.” Thus was cemented for posterity a portrait of a man whose passions lay in institutions and structure; he was, in fact, known as an exacting teacher of counterpoint and the author of a set of rules on French declamation and musical setting.

Cherubini joined the faculty of the fledgling Paris Conservatory in 1795 (he became director in 1822), and despite the demands of his new position, he began thinking about an opera on the subject of Medea even as he prepared solfège exercises for students. He was an exception to the rule that George Bernard Shaw later devised in *Man and Superman* (1905): “Those who can, do; those who can’t, teach.” Cherubini was a master teacher as well as the composer of the meticulous, imaginative, and very beautiful *Medea*.

Born in Florence, Cherubini received his earliest training from his father, who was maestro al cembalo—a high-ranking administrator and musician—at the Teatro Pergola. By the time he came of age, he had composed no fewer than 18 works, mostly in sacred genres; he then won an apprenticeship with Giuseppe Sarti, who tutored him in opera composition. He ultimately found his home in Paris, at one of the city’s most important opera houses, the Théâtre Feydeau, where he was appointed composer-in-residence.

This small company of performers was established in January of 1789 and managed to survive the violence of the French Revolution with a chameleon-like ability to switch sides. Its founders were Marie Antoinette’s hairdresser Léonard-Axis Autier and the renowned violinist Giovanni Battista Viotti, who named it the Théâtre de Monsieur after its noble patron Monsieur, Comte de Provence, the brother of King Louis XVI. Within six months, on July 14, the Bastille was stormed in an act of violence that defined the end of the Ancien Régime. The company’s original home was in the Tuileries Palace, but after the beheading of Marie Antoinette, they thought it best to move house and change its name to Feydeau, after its new street location.

The Feydeau was a theater originally devoted to Italian opera, but it then turned to opéra comique and produced such works as Pierre Gaveaux’s *Léonore, ou l’Amour Conjugal* (*Leonore, or Conjugal Love*), which became Beethoven’s model for *Fidelio*. The most distinctive characteristic of opéra comique was spoken dialogue, which Cherubini used in his original version of the opera, *Médée* (1797).

The opera was well received, and not least for its theatrical effects. Audiences were especially delighted with Medea's "getaway vehicle," a dragon-drawn chariot. Sometimes the spectacle was a greater attraction than the drama; the anonymous writer for *Le Censeur Dramatique* took as much pleasure in observing the audience as he did in watching the show: "[Even though] the dragons did not vomit flames, on the other hand the rain of fire which follows the departure of Medea was very well executed to the great satisfaction of the spectators of the day, who have much more taste for ... artifice than all the beauties of this tragedy."

In the 19th century, *Médée* was performed throughout Europe. The opera passed through many hands and was adapted along the way. The most important changes were made by the German composer Franz Lachner, who wrote music for the spoken dialogue, and Carlo Zangarini (a librettist for Puccini's *La Fanciulla del West*), who translated the text into what has become the standard Italian version of the work: *Medea*.

Cherubini composed *Medea* during an "enlightened" age concerned with the equality of men; women, however, made few material gains. Women could, though, triumph at the theater, most frequently in comedies such as Beaumarchais's "Figaro" plays, in which women always outwit men. But the Greeks had long before initiated a tradition of strong female characters, such as Atalanta, Clytemnestra, and Electra, who could vanquish men, even by means of force. They had physical strength, athletic prowess, uncanny intuition, and sometimes magical powers.

Medea was a demi-goddess, a descendent of Helios, with a distinct mortal flaw: she fell madly in love with Jason, who had come to Colchis intent upon stealing the Golden Fleece, with which he could "buy" the throne of Iolcus. The love-besotted Medea, in exchange for a promise of marriage, used her special powers to help Jason obtain the Fleece. She didn't flinch at murder or dismemberment to achieve her goals; in her case, crime paid. The mission and the marriage were by all accounts successful and the couple lived happily with their children, at least until Jason's ambition led him to another woman. Medea would not suffer rejection and abandonment; her wrath well surpassed the depth of her love for both Jason and her children.

The volatile Medea has inspired opera composers since the 17th century, but the earliest works were sometimes refitted with a happy ending to satisfy local tastes or censorship. Examples include Cavalli's *Giasone* (1649), a convoluted tale of mismatched lovers (among them, Medea) who are eventually united. In Handel's *Teseo* (1713), Medea is rejected by King Egeo, who decides that marrying a sorceress is a bad idea; he suggests that she instead marry Teseo. Instead, Medea, in a fit of rage, tries to set the palace aflame while flying over it in a chariot pulled by two fire-breathing dragons. But Minerva intervenes, banishes Medea,

and thus paves the way for a happy ending. Marc-Antoine Charpentier's *Médée* (1693), however, adheres to the original story, as Medea flees in her dragon-drawn chariot after setting fire to Corinth.

Carl Maria von Weber, the composer of *Der Freischütz* (1821) as well as a respected music critic, called Cherubini "one of the few really great artistic figures today, a classical composer and discoverer of new and individual paths ... whose temperament coincides with that most common at the present time, the Romantic." Weber most admired Cherubini's imagination, attention to detail, and, above all, his clarity of intention, achieved through "the most sharply defined means."

Medea is a lean, character-driven drama with a single focus: the wrath of a woman scorned. As the critic in the *The Saturday Review* of June 10, 1865, observed, "The whole musical setting forth of *Medea* proves that Cherubini had mentally grasped the subject before putting pen to paper." Musically, Cherubini adopted some of the reforms instituted in the mid-18th century by Gluck: Arias must be purged of meaningless vocal displays intended only to exhibit a singer's technical prowess, and the orchestra must play an integral role in the drama. The words must be heard, and musical numbers must arise out of dramatic necessity.

Among the many beauties of *Medea* is the clarity of its structure. A sinister cloud hangs heavily in the air across the whole work as each of the three acts is prefaced by an instrumental prelude in a minor key—a reiterated warning that one should not expect things to end happily. From a bird's-eye view, the large-scale structure can be understood as a crescendo that gradually and seamlessly hurtles toward the raging tempest of Act III. Within that dramatic tidal wave, Cherubini offers much variety, always integrating his orchestra with the vocal line and often employing solo instruments as alter egos.

The Act I curtain rises on a conversation in progress. Glauce is uneasy about marrying a man who had a long-term relationship with the sorceress Medea; her attendants do their best to cheer her. The music is stylistically unique to the work: Cherubini bathes the entire scene in major keys and provides Glauce with a lovely flute obbligato and the only coloratura passage in the opera. Glauce's fears are realized when the veiled Medea interrupts the celebration and confronts Giasone (Jason). Their duet is a conflagration of bile, bitterness, threats, and curses. Cascading chromatic figures in the strings foreshadow two tempests to come, one near and one far: the storm that opens Act III, and the as yet unborn "Dies Irae" ("Day of Wrath") of Verdi's Requiem (1874).

In Act II, Cherubini provides a musical oasis in Neris's gorgeous "duet" with a solo bassoon that empathizes with her grief and amplifies her sorrow. The finale, however, follows the inner-act tradition of ending at the point of maximum tension. The scene features two simultaneous musical and dramatic actions: There

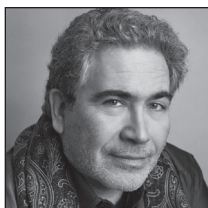
are joyful choruses as the wedding procession marches steadily into the temple, praying for the god of love to descend and bless the union of Giasone and Glauce; Medea, observing from the outside, swears revenge, and beseeches the same god to “smile on her fury and laugh with me.” The combination of offstage ritual punctuated by reactions from an onstage character once again evokes sounds of the future, this time the Judgment Scene from Verdi’s *Aida* (1871).

Medea is essentially a one-woman show in which the title character lurches between reason and insanity; she must elicit both pity and horror from the spectators. The soprano who undertakes the role faces her biggest challenge in Act III: about 20 minutes of unbridled passion. Medea summons the furies, embraces her children, and sinks into the madness that enables her to do the unthinkable. She sets the temple aflame and, as she disappears into the fire (or flies off in a dragon-drawn chariot), hurls a final curse at Giasone: “See you in hell!”

—Helen M. Greenwald

Helen M. Greenwald is chair of the department of music history at New England Conservatory and editor of the Oxford Handbook of Opera.

The Cast and Creative Team



Carlo Rizz1

CONDUCTOR (MILAN, ITALY)

THIS SEASON *Medea*, *Tosca*, and *Don Carlo* at the Met; *Il Trovatore* and *Roméo et Juliette* at the Paris Opera; *Manon Lescaut* at the Bavarian State Opera; and *Aida* in Tokyo.

MET APPEARANCES Since his 1993 debut leading *La Bohème*, he has conducted more than 200 performances of 16 operas, including *Tosca*, *Mefistofele*, *Turandot*, *Norma*, *La Traviata*, *Nabucco*, *Il Trovatore*, *Cavalleria Rusticana*, *Pagliacci*, *Aida*, *Lucia di Lammermoor*, *Madama Butterfly*, *Rigoletto*, *L'Elisir d'Amore*, and *Il Barbiere di Siviglia*.

CAREER HIGHLIGHTS Since 2015, he has served as conductor laureate of Welsh National Opera, where he held two tenures as music director, 1992–2001 and 2004–08. Since launching his conducting career in 1982 with Donizetti's *L'Ajo nell'Imbarazzo*, he has led more than 100 different operas, a repertoire rich in both Italian works and the music of Wagner, Strauss, Britten, and Janáček. He has also conducted performances at La Scala, Covent Garden, Dutch National Opera, the Norwegian National Opera, the Canadian Opera Company, Pesaro's Rossini Opera Festival, Lyric Opera of Chicago, and the Deutsche Oper Berlin, among others.



David McVicar

DIRECTOR AND SET DESIGNER (GLASGOW, SCOTLAND)

THIS SEASON *Medea* and *Fedora* at the Met, *Il Trittico* at Scottish Opera, and *Macbeth* at the Canadian Opera Company.

MET PRODUCTIONS *Don Carlos*, *Agrippina*, *Adriana Lecouvreur*, *Tosca*, *Norma*, *Roberto Devereux*, *Cavalleria Rusticana* and *Pagliacci*, *Maria Stuarda*, *Anna Bolena*, *Giulio Cesare*, and *Il Trovatore* (debut, 2009).

CAREER HIGHLIGHTS He has created productions for many of the world's leading opera companies, including La Scala, the Vienna State Opera, the Salzburg Festival, Opera Australia, St. Petersburg's Mariinsky Theatre, the Glyndebourne Festival, English National Opera, San Francisco Opera, the Santa Fe Opera, Lyric Opera of Chicago, and in Geneva, Madrid, Aix-en-Provence, Tokyo, Strasbourg, Brussels, and Paris, among others.



Doey Lüthi

COSTUME DESIGNER (BERLIN, GERMANY)

THIS SEASON *Medea* at the Met for her debut and the Greek National Opera.

CAREER HIGHLIGHTS Most recently, her designs have appeared in *Madama Butterfly* and Cimarosa's *L'Italiana in Londra* in Frankfurt, Braunsfels's *Die Vögel* and a double bill of de Falla's *El Amor Brujo* and Janáček's *The Diary of One Who Disappeared* in Strasbourg, and Cavalli's *La Calisto* at La Scala. She collaborated on productions of Handel's *Tamerlano* and Olga Neuwirth's *Lost Highway* in Frankfurt, Martinů's *The Greek Passion* at Opera North, Péter Eötvös's *Tri Sestry* in Yekaterinburg, Handel's *Il Trionfo del Tempo e del Disinganno* in Copenhagen, *The Rake's Progress* in Braunschweig, *Peter Grimes* in Karlsruhe, *Giulio Cesare* at English National Opera, *Salome* in Saarbrücken, and Handel's *Imeneo* at the

Glimmerglass Festival, among many others. She designs costumes for theater, dance, and opera and has worked in numerous theaters throughout Europe, including Staatsoper Berlin, the Deutsche Oper Berlin, Staatsoper Hannover, the Norwegian National Opera, Gothenburg Opera Dance Company, and in Bordeaux, Vienna, and Basel.



Paule Constable

LIGHTING DESIGNER (BRIGHTON, ENGLAND)

THIS SEASON *Medea* at the Met and Greek National Opera, and *Pelléas et Mélisande* at LA Opera.

MET PRODUCTIONS *Agrippina*, *Così fan tutte*, *Norma*, *Roberto Devereux*, *Cavalleria Rusticana* and *Pagliacci*, *The Merry Widow*, *Le Nozze di Figaro*, *Giulio Cesare*, *Don Giovanni*, *Anna Bolena*, and Philip Glass's *Satyagraha* (debut, 2008).

CAREER HIGHLIGHTS She has received two Tony Awards and five Olivier Awards, as well as numerous Critics' Circle and Drama Desk Awards and the Helpman Award. She is a Royal Designer for Industry. Her designs for the opera stage have also appeared at the Vienna State Opera, Covent Garden, Glyndebourne Festival, English National Opera, Scottish Opera, San Francisco Opera, Lyric Opera of Chicago, Polish National Opera, Finnish National Opera, Norwegian National Opera, and in Paris, Strasbourg, Tokyo, Geneva, and Florence, among many others.



S. Katy Tucker

PROJECTION DESIGNER (BEACON, NEW YORK)

THIS SEASON *Medea* at the Met and Greek National Opera, Michael Kunze and Sylvester Levay's *Rebecca* in Vienna, *Elektra* and *Il Trovatore* at Washington National Opera, and Mason Bates's *The (R)evolution of Steve Jobs* at Utah Opera.

MET PRODUCTIONS Matthew Aucoin's *Eurydice*, Verdi's *Requiem: The Met Remembers 9/11*, *Mefistofele*, and *Prince Igor* (debut, 2014).

CAREER HIGHLIGHTS She designs video and projections for live performance internationally, working frequently in opera and collaborating with composers and musicians, including Paul McCartney, Helga Davis, Pamela Z, Paola Prestini, Amanda Gookin, and conductor David Robertson. Her work has been seen at New York City Ballet, Carnegie Hall, Park Avenue Armory, BAM, San Francisco Opera, the Metropolitan Museum of Art, Dutch National Opera, Sydney Opera House, Houston Grand Opera, and the Canadian Opera Company, among others. She began her career as a painter and installation artist, exhibiting her work at such galleries as the Corcoran Museum, Dupont Underground, Dillon Gallery, Artist's Space in New York City, and most recently a commissioned installation, *Stone Memory*, at the Kennedy Center for Washington National Opera.

The Cast and Creative Team CONTINUED



Jo Meredith

MOVEMENT DIRECTOR (NORTHAMPTON, ENGLAND)

THIS SEASON *Medea* at the Met for her debut and the Greek National Opera.

CAREER HIGHLIGHTS She is creative director of the National Youth Ballet of Great Britain and English National Ballet's ENB Youth Co-nnect. She has contributed to productions of *Eugene Onegin* at Opera Holland Park; Cavalli's *La Calisto* and Verdi's *I Masnadieri* at La Scala; Gilbert and Sullivan's *Iolanthe* at Charles Court Opera; *Norma* in Madrid; *La Bohème* at Copenhagen Opera Festival; Heise's *Drot og Marsk* at the Royal Danish Opera; *Tosca* at the Icelandic Opera; *Rigoletto* at the Savonlinna Opera Festival; Handel's *Il Trionfo del Tempo e del Disinganno* in Berlin; *The Picture of Dorian Gray* on tour throughout the United Kingdom; Rossini's *La Scala di Seta* and Davies's *The Lighthouse* at the Royal Opera Houses's Linbury Studio Theatre; *Macbeth*, *A Fairy Queen*, and *Un Ballo in Maschera* at Iford Arts Festival; and *Siegfried* and *Götterdämmerung* at Longborough Festival Opera; among others. She also restaged Leah Hausman's movement for David McVicar's production of *Rigoletto* at Covent Garden and in Madrid. She is associate lecturer in choreography at London Studio Centre and has also created choreography for the education departments of English National Ballet, Birmingham Royal Ballet, and Sadlers Wells.



Janai Brugger

SOPRANO (DARIEN, ILLINOIS)

THIS SEASON Glauce in *Medea* at the Met, Mahler's Second Symphony with the Detroit Symphony Orchestra, Beethoven's Ninth Symphony with the Munich Philharmonic, Susanna in *Le Nozze di Figaro* at LA Opera, Poulenc's *Gloria* with the Bozeman Symphony, Liù in *Turandot* at Opera Colorado, and the title role of Floyd's *Susannah* at Opera Theater of Saint Louis.

MET APPEARANCES Clara in *Porgy and Bess*, Micaëla in *Carmen*, Pamina in *The Magic Flute*, Jemmy in *Guillaume Tell*, Helena in *The Enchanted Island*, and Liù (debut, 2012).

CAREER PRODUCTIONS Recent performances include Micaëla, Susanna, and Clara at Cincinnati Opera; Pamina in *Die Zauberflöte* at Palm Beach Opera; Servilia in *La Clemenza di Tito* at LA Opera; and Clara at Dutch National Opera. She has also sung Ilia in *Idomeneo* and Liù at Lyric Opera of Chicago; Servilia at Dutch National Opera; Susanna, Juliette in *Roméo et Juliette*, and Norina in *Don Pasquale* at Palm Beach Opera; Pamina in *Die Zauberflöte* at Covent Garden; Musetta in *La Bohème* and Pamina in *Die Zauberflöte* at LA Opera; and Micaëla at Washington National Opera, Opera Colorado, and Lyric Opera of Kansas City.



Ekaterina Gubanova

MEZZO-SOPRANO (MOSCOW, RUSSIA)

THIS SEASON Neris in *Medea* and Adalgisa in *Norma* at the Met, Mother Marie in *Dialogues des Carmélites* in Rome, Mahler's Third Symphony in Naples, Venus in *Tannhäuser* at Covent Garden, Kundry in *Parsifal* at the Vienna State Opera, Brangäne in *Tristan und Isolde* in Madrid, Mahler's *Das Lied von der Erde* with the Munich Philharmonic, and Verdi's Requiem in Lyon.

MET APPEARANCES Amneris in *Aida*, Brangäne, Eboli in *Don Carlo*, Jane Seymour in *Anna Bolena*, Giulietta in *Les Contes d'Hoffmann*, and Hélène Bezukhova in *War and Peace* (debut, 2007)

CAREER HIGHLIGHTS Recent performances include Venus and Brangäne at the Bayreuth Festival, the Foreign Princess in *Rusalka* in concert in Hamburg, Brangäne and Eboli at the Vienna State Opera, Amneris in Naples, Ortrud in *Lohengrin* at Staatsoper Berlin, Jocaste in Stravinsky's *Oedipus Rex* in concert in Barcelona, Otrud and Eboli at St. Petersburg's Mariinsky Theatre, Jocaste in Enescu's *Ædipe* at the Paris Opera, and Brangäne in Bologna and at the Deutsche Opera Berlin. She has also appeared at La Scala, Covent Garden, the Bavarian State Opera, Moscow's Bolshoi Theatre, and the Salzburg Festival, among many others.



Sondra Radvanovsky

SOPRANO (BERWYN, ILLINOIS)

THIS SEASON The title role of *Medea* at the Met; the title role of *Tosca* in Zurich, Barcelona, and at the Deutsche Oper Berlin; Lady Macbeth in *Macbeth* in Barcelona, Naples, and at the Canadian Opera Company; the title role of *Turandot* in Zurich; and concerts at Carnegie Hall and

in Barcelona.

MET APPEARANCES Since her 1996 debut as Countess Ceprano in *Rigoletto*, she has sung more than 200 performances of 27 roles, including Elizabeth I in *Roberto Devereux*, Amelia in *Un Ballo in Maschera*, Leonora in *Il Trovatore*, Elvira in *Ernani*, and the title roles of *Tosca*, *Aida*, *Norma*, *Maria Stuarda*, and *Anna Bolena*.

CAREER HIGHLIGHTS She has appeared at most of the world's major opera houses, including La Scala, the Bavarian State Opera, Covent Garden, the Vienna State Opera, the Paris Opera, Paris's Théâtre des Champs-Élysées, Spain's Castell de Peralada Festival, the Canadian Opera Company, the Edinburgh International Festival, San Francisco Opera, Lyric Opera of Chicago, LA Opera, and Washington National Opera, among many others. She is a graduate of the Met's Lindemann Young Artist Development Program.

The Cast and Creative Team CONTINUED



Michele Pertusi

BASS (PARMA, ITALY)

THIS SEASON Creonte in *Medea* at the Met, Filippo II in *Don Carlo* in Naples, Moïse in Rossini's *Moïse et Pharaon* and Verdi's *Requiem* in Lyon, de Silva in *Ernani* in Venice and Valencia, and Pagano in Verdi's *I Lombardi alla Prima Crociata* in concert with the Munich Radio

Orchestra.

MET APPEARANCES Giorgio in *I Puritani*, Rodolfo in *La Sonnambula*, the Tutor in *Le Comte Ory*, Count Almaviva (debut, 1997) and Figaro in *Le Nozze di Figaro*, Leporello in *Don Giovanni*, Don Alfonso in *Così fan tutte*, Raimondo in *Lucia di Lammermoor*, and Alidoro in *La Cenerentola*.

CAREER HIGHLIGHTS Since 1997, he has sung regularly at Pesaro's Rossini Opera Festival. He has appeared with many of the world's leading opera companies, including La Scala, the Vienna State Opera, the Salzburg Festival, Covent Garden, the Bavarian State Opera, Staatsoper Berlin, the Paris Opera, Paris's Théâtre des Champs-Élysées, the Finnish National Opera, the Savonlinna Opera Festival, Spain's Festival Castell de Peralada, and in Aix-en-Provence, Verona, Turin, Venice, Parma, Rome, Bologna, Barcelona, Madrid, Liège, Brussels, Geneva, Zurich, and Tbilisi, among many others.



Matthew Polenzani

TENOR (EVANSTON, ILLINOIS)

THIS SEASON Giasone in *Medea* at the Met, Orombello in Bellini's *Beatrice di Tenda* in concert and the title role of *Don Carlo* in Naples, the title role of *Werther* at Houston Grand Opera, the Duke of Mantua in *Rigoletto* and Hoffmann in *Les Contes d'Hoffmann* in

Hamburg, Jean in Massenet's *Hérodiade* in concert at the Deutsche Oper Berlin, and a concert with the Fort Worth Symphony Orchestra.

MET APPEARANCES Since his 1997 debut as Boyar Khrushchov in *Boris Godunov*, he has sung more than 400 performances of 41 roles, including Tamino in *The Magic Flute*, the Italian Singer in *Der Rosenkavalier*, Rodolfo in *La Bohème*, Macduff in *Macbeth*, the Duke of Mantua, Tito in *La Clemenza di Tito*, and the title roles of *Don Carlos*, *Idomeneo*, and *Roberto Devereux*.

CAREER HIGHLIGHTS He has appeared at most of the world's greatest opera houses, including the Paris Opera, Bavarian State Opera, Vienna State Opera, La Scala, Covent Garden, Salzburg Festival, San Francisco Opera, Lyric Opera of Chicago, and in Madrid, Zurich, Frankfurt, Barcelona, Aix-en-Provence, and Rome, among others. He was the 2008 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.