

Christian R ath

Director

The real genius, however, is R ath, a director who really seems to understand what the music "means" and in particular how that can be used to clarify and illuminate the densely expressionistic storyline. He's sensual when he needs to be sensual while turning dark and dangerous when the music indicates it. At every turn he senses the proper focus while encouraging his intelligent singers to act their socks off... He moves his pieces with immaculate timing and a real eye for the stage picture... Opera productions don't get much better than this.

Musical America, Das Wunder der Heliane , Bard Summerscape

A native of Hamburg, director Christian R ath's work takes him to many of the world's leading opera houses, throughout Europe, Japan and the USA including the Metropolitan Opera New York, San Francisco Opera, Washington National Opera, Wiener Staatsoper, Teatro alla Scala Milan, Op era national de Paris and the Royal Opera House London. He directs a large and diverse repertoire, ranging from Wagner, Strauss, Jan a ek, Puccini, Verdi, Donizetti, Mozart, Britten and Bart ok to musicals and contemporary creations.

Recent productions include Korngold's *Das Wunder der Heliane* at the Bard Summerscape Festival 2019, *Der Freisch utz* and *Macbeth* at the Wiener Staatsoper, *Le Baron Tzigane* at the Grand Th  atre de Gen ve, *L'italiana in Algeri* in Portland and the direction and design of *Kiss Me Kate* for the Haut  cole de musique de Gen ve, in collaboration with the Th  atre du Galpon, Geneva. Plans include the world premiere of *Woman with Eyes Closed* by Jennifer Higdon, at Opera Philadelphia, as well as a return to Bard Summerscape in 2022.

Other stagings includes Tchaikovsky's *Iolanta* and the direction and design of *Tristan und Isolde* for The Dallas Opera, Verdi's rarely-performed comic opera *Un Giorno di Regno (King for a Day)* for the Glimmerglass Festival, *Falstaff* at Washington National Opera, *Rom o et Juliette* at Houston Grand Opera, *Fidelio* and *Luisa Miller* at The Dallas Opera, *Die Zauberfl te* at Cairo Opera House and *Carmen* at the Grand Th  atre de Gen ve.

Christian enjoys an ongoing collaboration with director Laurent Pelly; he has been associate and revival director for many of his productions, including *Falstaff*, *Barbe bleue*, *Viva la Mamma!*, *Le Coq d'Or*, *Le Roi Carotte*, *Le Comte Ory*, *La fille du r giment*, *Manon*, *Les Contes d'Hoffmann*, *La traviata*, *La vie parisienne*, *La Grande-Duchesse de G rolstein* and *L'elisir d'amore*.

He has also enjoyed collaborations with Robert Carsen and Francesco Zambella. Projects with Carsen include Tchaikovsky's *Pique Dame* (Opernhaus Z rich, Op era national du Rhin), as well as *Il trovatore* in Bregenz, *Mitridate* in Brussels, *Ariadne auf Naxos* at Deutsche Oper Berlin/Det Kongelige Teater Copenhagen and *JJR - Citoyen de Gen ve* in Geneva. Christian was Senior Associate Director for Zambello's complete *Ring* for San Francisco Opera, in co-production with Washington National Opera. Other productions with Zambello include *Billy Budd* (Op era national de Paris, Royal Opera House, London) *Salome* (Saito Kinen), *West Side Story*, *Of Mice and Men* (Bregenz, Washington, Houston).

Christian R ath obtained a master's degree in Musiktheater-Regie from the Hochschule f r Musik und Theater in Hamburg. He studied musicology, literature and psychology at the University of Hamburg, and participated in masterclasses on opera directing with Harry Kupfer. In 1995 he was invited to join the Grand Th  atre de Gen ve, where he held the position of Staff Director until 2001.

