

CHRISTIAN RÄTH

DIRECTOR

‘A riveting and rousing piece. Christian Räth’s astute production makes a case for 19th-century French grand opera’

Wall Street Journal reviews Meyerbeer’s Le Prophète, Bard Summerscape

A native of Hamburg, director Christian Räth works with many of the world’s leading opera houses, throughout Europe, Japan and the US, including the Metropolitan Opera, New York, San Francisco Opera, Washington National Opera, Wiener Staatsoper, Teatro alla Scala Milan, Opéra national de Paris and the Royal Opera House London. He directs a large and diverse repertoire, ranging from Wagner, Strauss, Janáček, Puccini, Verdi, Donizetti, Mozart, Britten and Bartók to musicals and contemporary creations.

Projects in the 2024–25 season included his debut with Gothenberg Opera directing Tchaikovsky’s *Iolanta* and the world premiere of Toshio Hosokawa’s new opera *Natasha* for New National Theatre, Tokyo. Other recent new productions include Meyerbeer’s *Le Prophète*, Strauss’ *Die Schweigsame Frau* and Korngold’s *Das Wunder der Heliane* at Bard Summerscape; *Der Freischütz* and *Macbeth* at Wiener Staatsoper; *Le Baron Tzigane* at Grand Théâtre de Genève; *L’Italiana in Algeri* in Portland; and the direction and design of *Kiss Me Kate* for Haut école de musique de Genève, in collaboration with Théâtre du Galpon, Geneva. Plans include a return to the Bard Summerscape Festival in 2026.

Other titles include 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 Glimmerglass Festival, *Falstaff* at Washington National Opera, *Roméo et Juliette* at Houston Grand Opera, *Fidelio* and *Luisa Miller* at The Dallas Opera, *Die Zauberflöte* at Cairo Opera House and *Carmen* at the Grand Théâtre de Genève.

In 2021 Räth conceived and directed two unique historical events in Egypt – ‘The Pharaoh’s Golden Parade’ – celebrating the journey of 22 royal mummies through the city of Cairo, and the opening ceremony of the antique ‘Sphinx Road’ at Luxor. Both productions involved more than a thousand participants and were broadcast worldwide.

Räth enjoys an ongoing collaboration with director Laurent Pelly; he has been associate and revival director for many of Pelly’s productions, including *Il Turco in Italia*, *Così fan tutte*, *Falstaff*, *Barbe bleue*, *Viva la Mamma!*, *Le Coq d’Or*, *Le roi carotte*, *Le Comte Ory*, *La fille du régiment*, *Manon*,

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MAESTRO_{ARTS}

Cendrillon, Les contes d'Hoffmann, La traviata, La vie parisienne, La grande-duchesse de Gérolstein and L'elisir d'amore.

Räth has also enjoyed collaborations with Robert Carsen and Francesco Zambello. Projects with Carsen include Tchaikovsky's *Pique Dame* (Opernhaus Zürich, Opéra 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 Genève* in Geneva. He 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* (Opéra national de Paris, Royal Opera House, London), *Salome* (Saito Kinen), *West Side Story* and *Of Mice and Men* (Bregenz, Washington, Houston).

He obtained a master's degree in Musiktheater-Regie from the Hochschule für 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 Théâtre de Genève, where he held the position of Staff Director until 2001.