maestroarts

Christian Räth

Director

The real genius, however, is Räth, 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. In conjunction with Catherine Galasso's imaginative choreography, 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 Räth is renowned throughout Europe, Japan and the USA. His work takes him to many of the world's leading opera houses, including the Metropolitan Opera New York, San Francisco Opera, Washington National Opera, The Dallas Opera, Santa Fe Opera, Saito Kinen Festival Matsumoto, Bregenzer Festspiele, Mariinsky Theatre St Petersburg, Opéra national de Paris, Opéra de Lyon, Teatro del Liceu Barcelona, Teatro alla Scala Milan, Wiener Staatsoper 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.

Recent new productions include Korngold's *Das Wunder der Heliane* at the Bard Summerscape Festival 2019, *Der Freischütz* at the Wiener Staatsoper (currently in repertoire) and *Le Baron Tzigane* at the Grand Théâtre de Genève, as well as the direction and design of *Kiss Me Kate* for the Haut école de musique de Genève, in collaboration with the Haute école de musique de Lausanne, le Conservatorio dell Svizzera Italiana and the Théâtre du Galpon, Geneva. Other recent projects include *Macbeth* at the Wiener Staatsoper (currently in repertoire), and *L'Italiana in Algeri* in Portland. Plans include the creation of a new work for Opera Philadelphia.

Other work includes highly-acclaimed productions of 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, *Roméo et Juliette* at Houston Grand Opera, *Fidelio* and *Luisa Miller* at The Dallas Opera, *Die Zauberflöte* at Cairo Opera House, *Carmen* at the Grand Théâtre de Genève.

Christian collaborates with several of the world's leading directors and regularly works alongside Laurent Pelly; he has been associate and revival director for many of his productions throughout the world, including *Falstaff, Barbe bleue, Viva la Mamma*!, *Le Coq d'Or, Le Roi Carotte, Le Comte Ory, La fille du régiment, Manon, Les Contes d'Hoffmann, La traviata, La vie parisienne, La Grande-Duchesse de Gérolstein* and *L'elisir d'amore*.

Other collaborators have included Robert Carsen for Tchaikovsky's *Pique Dame* at Opernhaus Zürich, a co-production with Opéra national du Rhin, as well as *Il trovatore* in Bregenz, *Mitridate* for La Monnaie/de Munt, *Ariadne auf Naxos* at Deutsche Oper Berlin, Det Kongelige Teater Copenhagen and *JJR - Citoyen de Genève* at the Grand Théâtre de Genève.

Christian is Senior Associate Director for Francesca Zambello's complete *Ring* for San Francisco Opera, a co-production with Washington National Opera, where it was revived in 2016. Other productions with Zambello include *Billy Budd* (Opéra national de Paris, Royal Opera House, London) *Salome* (Saito Kinen), *West Side Story*, *Of Mice and Men* (Bregenz, Washington, Houston).

Christian Räth 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.