**Giuseppe Verdi**

**Don Carlo**

<table>
<thead>
<tr>
<th><strong>CONDUCTOR</strong></th>
<th>Lorin Maazel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRODUCTION</strong></td>
<td>Nicholas Hytner</td>
</tr>
<tr>
<td><strong>SET &amp; COSTUME DESIGNER</strong></td>
<td>Bob Crowley</td>
</tr>
<tr>
<td><strong>LIGHTING DESIGNER</strong></td>
<td>Mark Henderson</td>
</tr>
<tr>
<td><strong>STAGE DIRECTOR</strong></td>
<td>J. Knighten Smit</td>
</tr>
</tbody>
</table>

**Opera in five acts**

Original French libretto by François Joseph Méry and Camille du Locle, based on the play by Friedrich Schiller

Italian translation by Achille de Lauzières and Angelo Zanardini

Thursday, February 28, 2013, 7:00–11:30 pm

The production of *Don Carlo* was made possible by a generous gift from Mr. and Mrs. William R. Miller

The revival of this production is made possible by a gift from The Dr. M. Lee Pearce Foundation

**GENERAL MANAGER**

Peter Gelb

**MUSIC DIRECTOR**

James Levine

**PRINCIPAL CONDUCTOR**

Fabio Luisi

Co-production of the Metropolitan Opera, Royal Opera House, Covent Garden, and The Norwegian National Opera & Ballet
The Metropolitan Opera
2012–13 Season

The 204th Metropolitan Opera performance of

Giuseppe Verdi's

Don Carlo

Conductor
Lorin Maazel

IN ORDER OF VOCAL APPEARANCE

Don Carlo, crown prince of Spain
Ramón Vargas

Tebaldo, Elisabeth’s page
Jennifer Holloway

Elisabeth of Valois, daughter of Henry II of France
Barbara Frittoli

The Count of Lerma
Eduardo Valdes

The Countess of Aremberg
Anne Dyas

A Friar
Miklós Sebestyén

Rodrigo, Marquis of Posa
Dmitri Hvorostovsky

Philip II, King of Spain
Ferruccio Furlanetto

The Princess of Eboli
Anna Smirnova

Priest Inquisitor
Maxime de Toledo

Flemish Deputies
Alexey Lavrov*
Paul Corona
Eric Jordan
Evan Hughes
Joshua Benaim
David Crawford

A Celestial Voice
Lori Guilbeau

The Grand Inquisitor
Eric Halfvarson

Thursday, February 28, 2013, 7:00 to 11:30 pm
**Ferruccio Furlanetto**
as King Philip II in Verdi’s *Don Carlo*

**Chorus Master** Donald Palumbo
**Musical Preparation** Joan Dornemann, Paul Nadler, Lydia Brown, and Natalia Katyukova
**Fight Director** Rick Sordelet
**Assistant Stage Directors** Sara Erde and Stephen Pickover
**Stage Band Conductor** Gregory Buchalter
**Italian Coach** Loretta Di Franco
**Prompter** Joan Dornemann
**Met Titles** Sonya Friedman

Scenery, properties, and electrical props constructed and painted in **Royal Opera House Production Department** and **Metropolitan Opera Shops**
Costumes executed by **Royal Opera House Production Department** and **Metropolitan Opera Costume Department**
Wigs by **Metropolitan Opera Wig Department**

This performance is made possible in part by public funds from the New York State Council on the Arts.

The production of *Don Carlo* at the Royal Opera House, Covent Garden, was sponsored by Coutts & Co.

**This production uses gunshot effects.**

Before the performance begins, please switch off cell phones and other electronic devices.

**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.
The Metropolitan Opera is grateful to Bank of America for its generous support of the 2012–13 season.

Bank of America
Act I
Against the wishes of the Spanish King Philip II, his son and heir, Don Carlo, has traveled incognito to Fontainebleau, where negotiations are under way for a peace treaty between Spain and France. He has seen his intended bride Elisabeth, daughter of the French king, and fallen in love with her on sight. When he meets Elisabeth and her page, who have been hunting and become lost in the forest, Carlo offers his protection without revealing his identity. Elisabeth questions him about her future husband, apprehensive over her marriage to a stranger. Carlo gives her a miniature portrait of himself, and she realizes that he is the prince. It is clear to them both that their feelings of love are mutual. Their happiness ends with news that the treaty arrangements have been altered and Elisabeth is to marry King Philip, Carlo’s father. Elisabeth reluctantly accepts. While all around them celebrate the end of the war, Elisabeth and Carlo are devastated.
Act II
Carlo seeks peace at the monastery of St. Just in Spain, where he prays at the tomb of his grandfather, Emperor Charles V. He is confronted by a monk who seems to be the emperor’s ghost. His friend Rodrigo, the Marquis of Posa, arrives to remind Carlo of his commitment to the cause of the Flemish people who are oppressed by Spanish rule. Both pledge themselves to the cause of liberty and swear eternal friendship.

In a garden outside the monastery, Princess Eboli entertains the other ladies of the court with a song. Elisabeth—now queen—enters, followed by Posa, who hands her a secret letter from Carlo asking for a meeting. When he is admitted, Carlo asks the queen to obtain Philip’s permission for him to go to Flanders, then suddenly declares his continuing love. Elisabeth rejects him and Carlo rushes off. The king enters and, finding the queen unattended, banishes the Countess of Aremberg, who should have been present.

Left alone with the king, Posa challenges Philip to end his oppression of the Flemish people. Philip refuses but is impressed by Posa’s courage. He warns him to beware of the Inquisition and tells Posa about his suspicions of his wife and Carlo, asking Posa to watch them. Posa accepts the assignment, knowing that being in the king’s confidence will help him in the future.

Act III
Carlo has received a letter asking him to a secret meeting at midnight in the queen’s gardens in Madrid. He thinks the meeting is with Elisabeth, but it is Princess Eboli who appears. She is in love with him. When Carlo discovers her identity and rejects her advances, Eboli realizes where the prince’s true feelings lie and swears to expose him. Posa arrives in time to overhear Eboli and threatens to kill her but is stopped by Carlo. Eboli leaves. Posa persuades Carlo he is now in danger and Carlo hands over some secret papers to him for safekeeping.

At a public burning of heretics in front of Madrid’s Basilica of Our Lady of Atocha, Carlo leads a group of Flemish deputies to Philip. The king rejects their pleas for freedom. When he also dismisses Carlo’s own request to rule Flanders, the prince draws his sword on his father. He is disarmed by Posa and arrested. In thanks, Philip makes Posa a duke. As a group of heretics is led to the stake, a celestial voice welcomes their souls into heaven.
Act IV

In his study at night, the king reflects on his life with a wife who doesn’t love him. He consults with the old and blind Grand Inquisitor, who consents to the death sentence for Carlo: as God sacrificed his son to save mankind so Philip must stifle his love for his son for the sake of the faith. The Inquisitor also demands that Posa be handed over to him. As he leaves, Philip wonders if the throne must always yield to the altar. Elisabeth enters, having discovered that her jewel case has been stolen. Eboli, who knows that Elisabeth keeps a portrait of Carlo in it, had taken the box and given it to the king. Philip now shows the box to Elisabeth, takes out the portrait, and accuses her of adultery. Elisabeth collapses and the king calls for help. Eboli and Posa rush in, he to express amazement that a king who rules half the world cannot govern his own emotions, she to feel remorse at what her jealousy has brought about. Alone with Elisabeth, Eboli confesses that she not only falsely accused her but that she has been the king’s mistress. Elisabeth orders her from the court. Eboli laments her fatal beauty and swears to spend her final day in Spain trying to save Carlo.

Posa visits Carlo in prison to tell him that he has used the secret papers to take upon himself the blame for the Flemish rebellion. He is now a marked man, so Carlo must take up the cause of liberty for Flanders. Posa is shot by agents of the Inquisition. As he dies he tells Carlo that Elisabeth will meet him at the monastery of St. Just and declares he is happy to have sacrificed his life for a man who will become Spain’s savior.

Act V

Elisabeth has come to the monastery, wanting only her own death. When Carlo appears, she encourages him to continue Posa’s quest for freedom in Flanders and they hope for happiness in the next world. As they say goodbye, Philip and the Grand Inquisitor arrive. As the agents of the Inquisition move in on Carlo, the Emperor Charles V materializes out of the darkness to insist that suffering is unavoidable and ceases only in heaven.
Premiere: Paris Opéra, 1867 (in French as Don Carlos)
Verdi’s longest and most ambitious opera—a dark and intense epic of Spain at the height of the Inquisition—takes a profound look at the intersection of the personal and the political spheres. The personal issues at stake are large in themselves, including a pair of love triangles. Politically, there is a revolution (expressed both in terms of a province rebelling against its king and a son rebelling against his father) and the still-relevant question of the boundaries of church and state. The opera depicts these conflicts with a magnificent and haunting score that probes the full range of the lush Romantic vocabulary. With its spiritual, emotional, and philosophical ambitions, Don Carlo is more demanding than some of Verdi’s more familiar works, but its qualities are uniquely rewarding. The composer reworked the score several times over a period of almost 20 years. The Met presents Don Carlo in its original five acts, sung in Italian.

The Creators
In a remarkable career spanning six decades in the theater, Giuseppe Verdi (1813–1901) composed 28 operas, at least half of which are at the core of today’s repertory. His role in Italy’s cultural and political development has made him an icon in his native country. He has been specifically praised for his gift of finding the humanity beneath the public personae of his characters, an ability that arguably reached no greater heights than in Don Carlo. The writings of German poet, philosopher, and historian Friedrich Schiller (1759–1805) express the intense yearning for personal and political freedom that became the hallmark of the 19th-century Romantic movement. Verdi had earlier used two of his plays as the basis for his operas I Masnadieri and Luisa Miller. The librettist François Joseph Méry (1798–1866) was a notable Parisian playwright whose work on Don Carlo was completed by Camille du Locle (1832–1903) after Méry’s unexpected death.

The Setting
The opera is set in grim, authoritarian Spain at the time of the Inquisition, circa 1560. While both Schiller and Verdi took some poetic license with actual events and relationships, most of the protagonists (including the title hero, his father, King Philip II, Philip’s father, the Emperor Charles V, and Philip’s third wife, Elisabeth di Valois) are based on historical models. Charles V ruled one of the largest empires ever built, including half of Europe and virtually all the New World. He abdicated in 1558 and retired to a monastery, pronouncing himself
dead to the world (giving rise to legends that his ghost hovered around his grave). At one point, a character in the opera relates gossip from the court of France, with the seemingly innocuous line that the king was planning to take part in a joust; the curious historical fact is that Henry II was accidentally killed in a joust at about this time. The simultaneous adherence to and disregard for history is one of the most interesting features of this opera.

The Music
With its epic scale, *Don Carlo* lacks the dramatic concision of Verdi’s later works, while maintaining a unique structure that builds over its five acts, with the monumental auto-da-fé at the center. The opera features a number of complex one-on-one confrontations in which the orchestra provides the foundation while the singers are free to go off on melodic tangents. The chorus, when it appears, is imposing—most notably in the auto-da-fé—and reminds us that the world is dependent on the choices and actions of the lead characters. The grandeur of the score telescopes in Acts IV and V to the individuals, with magnificent and melodically rich solo scenes for the lead bass, the mezzo, the baritone, and the soprano. The celebrated scene in the king’s study that opens Act IV, beginning with Philip’s nine-minute monologue in which he muses on his loveless marriage and the burden of ruling an empire, is among the most remarkable creations in Verdi’s enormous output. The title role, one of the pinnacles of the Italian repertoire, has a single brief aria in the first scene but, curiously, doesn’t get one of the great solos in the later acts.

Don Carlo at the Met
Until its Met premiere in 1920, *Don Carlo* was little known in this country. That first production, headed by Rosa Ponselle and Giovanni Martinelli, chalked up 14 performances for an impressed if somewhat puzzled public before disappearing in 1923. The opera had its defining moment in 1950, when Rudolf Bing chose it as the inaugural production of his administration. Those performances featured an impressive array of singers, including Jussi Björling, Delia Rigal, Cesare Siepi, Robert Merrill, Fedora Barbieri, and Jerome Hines, and the conducting of Fritz Stiedry. Bing turned to theater director Margaret Webster and designer Rolf Gerard to make the production unlike anything previously seen at the Met. James Levine conducted a new staging by John Dexter in 1979, with Renata Scotto, Marilyn Horne, Giuseppe Giacomini, Sherrill Milnes, Nicolai Ghiaurov, and James Morris. Director Nicholas Hytner made his Met debut with the current production, which opened in November 2010, conducted by Yannick Nézet-Séguin and starring Marina Poplavskaya, Anna Smirnova, Roberto Alagna, Simon Keenlyside, Ferruccio Furlanetto, and Eric Halfvarson.
The longest and most ambitious of Verdi’s works, *Don Carlo* seems to encompass multiple operas. Parading across its vast canvas is an array of richly characterized individuals who elicit the full range of the composer’s art; their particular relationships play out against an epic backdrop of conflicting social, political, and religious forces. Scenes of searing intimacy and familial turmoil are juxtaposed with grand spectacles that formidably display the power of church and state.

Subject as they are to intense passions, each of the opera’s five principal characters sacrifices the elusive prospect of individual happiness to follow a sense of moral duty beyond themselves. “In no other opera did Verdi work harder or more successfully,” remarked musicologist Joseph Kerman, “to fuse the fates of individuals with the destiny of nations.” Even more, Verdi’s musical portrayals amplify the drama so incisively that he transforms the fateful weight of history bearing down on his characters into readily identifiable human terms.

Romantic literature had, of course, whetted the public’s appetite for fictional dramas into which well-known historical figures were projected and provided the source for much of its expression in opera. The dominant template for this genre had been established by the conventions of French grand opera. Despite his serious reservations about these, in the mid-1860s Verdi accepted a new commission from the Paris Opera and embarked on an operatic treatment of *Don Carlos* by Friedrich Schiller (1759–1805).

This diffuse, gigantic play in blank verse represented a remarkably ambitious project for the young Schiller, who finished it in 1787, on the eve of the French Revolution. Set in the mid-16th century, *Don Carlos* plays loosely with its historical characters. Schiller devised a tragic conflict between the absolute rule of Philip II of Spain and the liberal desire for self-determination represented by Rodrigo, Marquis of Posa. Don Carlos, heir to the throne, was in fact a violently unstable man eventually imprisoned by his father, but Schiller reconstructs him into a figure tormented by Hamlet-like doubts; his passion for Posa’s cause offers a way of sublimating the hopeless love he feels for his stepmother, Elisabeth of Valois (historically, Philip’s third wife).

Although Verdi had already used Schiller’s plays for three earlier operas, he became especially invested in *Don Carlos*, as the opera was titled in the five-act French format in which it was composed and introduced. Verdi involved himself closely in shaping the libretto, which was prepared by François Joseph Méry and Camille du Locle. They streamlined Schiller’s play but added scenes from other sources, including the opening act in the forest of Fontainebleau, which sets up a “back story” and a basis for musical reminiscence to underscore the tragic love between Carlo and Elisabeth, as well as the chilling auto-da-fé for the opera’s epicenter. But Verdi insisted on retaining two dialogues his
librettists left out of their scenario as too unconventional: Philip’s one-on-one encounters with Posa and with the Grand Inquisitor (which pits two bass voices against each other).

The first of these stretched the composer to the limits—he confessed, “[The effort] has made me spit out my lungs”—but Verdi rightly sensed the importance of these scenes not only in terms of the opera’s thematic ideas but as a way to endow his musical portrayal of Philip with a full-sidedness he had never before attempted. Together with his great Act IV soliloquy, which segues into the meeting with the Grand Inquisitor, these Philip duet scenes reveal a depth of characterization far beyond the scope expected of the tragic love triangles of grand opera—the triangles here including not only Elisabeth but the filial affection Posa inspires in Philip as a replacement for his estranged son.

By now Verdi had accrued long experience in giving musical substance to dark, “unsympathetic” characters (he had recently refined his portrayal of Lady Macbeth in his revisions for a Paris revival of Macbeth). Yet in Philip we find a staggering advance. On a visit to the Escorial, the royal palace in Madrid, in 1863, the composer had observed that the building seemed to reflect “the savage monarch who built it.” His operatic Philip, however, is no mere tyrannical foil to the freethinking republicanism of Posa or to the ill-fated love shared by Elisabeth and Carlo; we are instead made privy to Philip’s despair from within. Where Schiller superimposed Enlightenment archetypes of the struggle for freedom onto figures from two centuries before, Verdi enriched the musical palette—vocal and orchestral—and formal design of his opera to depict the ever-present polarities of idealism (in all its forms) and Realpolitik, autonomy and security, love and power. These acquire a mythic resonance that is all the more potent for being associated with historical (though heavily fictionalized) characters.

Indeed the considerable effort Verdi devoted to revisions over a period spanning almost two decades points to the significance the opera held for him, despite the occasionally ambivalent attitude he expressed over the compromises its staging required from the start. There is in fact a quite literal sense in which Don Carlo is more than one opera. Verdi expert Julian Budden has classified five separate incarnations. These range in length from the massive ur-score Verdi composed in 1866 but had to preemptively trim before Don Carlos was given its Paris Opera premiere (on March 11, 1867) to the streamlined, four-act version that was translated into Italian as Don Carlo and produced at La Scala on January 10, 1884.

The latter was shorn of the introductory Fontainebleau act and an elaborate ballet to make it more “sinewy,” as Verdi termed it; at the same time, he prepared extensive revisions of the Philip–Posa scene and the final love duet
between Carlo and Elisabeth, among other items. The composition of *Aida* and the Requiem in the years since the Paris *Don Carlos* had further refined his powers, while, as Budden notes, these late-period revisions for *Don Carlo* marked “an important stage in the ascent” to “the final summits of *Otello* and *Falstaff*.” A revival in Modena in 1886 restored the cut Fontainebleau opening to the revised 1884 score—with the apparent consent of the composer—making for the five-act *Don Carlo* in Italian that is the basis for this production.

The effect of the multiple competing points of view that Verdi sustains through an architecture of public spectacle and private, confessional intimacies ranks among the most extraordinary achievements in all opera. The old-fashioned music characterizing Posa introduces a kind of self-portrait of the composer’s youthful idealism, while the three miraculous love duets of Carlo and Elisabeth trace the inevitable progress of the opera’s core dramatic truth, which is uttered twice in the sepulchral space of the cloister at St. Just: suffering is the condition that permeates earthly life. The love that can exist only as a golden-age fantasy for Carlo and Elisabeth as well as for Princess Eboli proves to be as illusory as the political utopia sought by Posa. When Posa describes the terrors inflicted by Philip’s policies, the negation of that utopia conjures one of the most abyssal dissonances Verdi ever wrote. Even the charming coquetry of Eboli’s Veil Song turns out to be an ironically allegorical façade for the teeming passions that bring on catastrophe.

Verdi’s music doesn’t merely provide an atmosphere for the opera’s pervasive sense of doomed striving. Through his ingenious use of motivic echoes (so unlike Wagnerian leitmotif) and orchestral echoes, he makes *Don Carlo*’s uniquely melancholy coloration an organic feature of the score. This, along with its convoluted history of revisions, may account for some of the neglect the opera suffered during an era that preferred the more neatly packaged tragedy that is *Aida*. But *Don Carlo* has re-emerged in the past half-century as the opera representing Verdi at his most Shakespearean—even more than the three operas expressly based on Shakespeare. Its contradictions and disjunctions are exactly what captivate us today and give a lasting allure to Verdi’s endlessly rich creation.

—Thomas May
The Cast

Lorin Maazel
CONDUCTOR (NEILLY-SUR-SEINE, FRANCE)

This Season  Don Carlo at the Met, a tour of Asia with the Chicago Symphony Orchestra, and concert engagements with the New York Philharmonic, Munich Philharmonic, and Tokyo’s NHK Symphony Orchestra.

Met Appearances  Don Giovanni (debut, 1962), Der Rosenkavalier, and Die Walküre.

Career Highlights  He is currently music director of the Munich Philharmonic and executive director and artistic director of Virginia’s Castleton Festival, and the former music director of the New York Philharmonic and Symphonica Toscanini. His first opera, 1984, had its world premiere in 2005 at Covent Garden and was later seen at La Scala. In 72 years on the podium he has led more than 200 orchestras worldwide in no fewer than 7,000 opera and concert performances.

Barbara Frittoli
SOPRANO (MILAN, ITALY)

This Season  Vitellia in La Clemenza di Tito and Elisabeth in Don Carlo at the Met, Donna Elvira in Don Giovanni with Washington National Opera, Amelia Grimaldi in Simon Boccanegra with the Vienna State Opera, Mimi in La Bohème at Covent Garden, Alice Ford in Falstaff at La Scala, and Elisabeth at Paris’s Théâtre des Champs-Élysées.

Met Appearances  The title roles of Suor Angelica and Luisa Miller, Donna Elvira, Amelia Grimaldi, Micaëla in Carmen (debut, 1995), Fiordiligi in Così fan tutte, Desdemona in Otello, Mimi in New York and on tour with the company in Japan, and the Verdi Requiem.

Career Highlights  Recent performances include the Countess in Le Nozze di Figaro at Munich’s Bavarian State Opera, Mimi with the Turin Opera (both in Turin and on tour in Japan), Fiordiligi and Desdemona with the Vienna State Opera, and Suor Angelica at La Scala. She has also sung Liù in Turandot with Barcelona’s Liceu, Desdemona in Munich, Elisabeth and Donna Elvira in Florence, and Violetta in La Traviata with the Vienna State Opera.
Anna Smirnova  
MEZZO-SOPRANO (MOSCOW, RUSSIA)

**THIS SEASON**  
Eboli in *Don Carlo* at the Met, Preziosilla in *La Forza del Destino* for her debut at Barcelona’s Liceu, and Amneris in *Aida* at Munich’s Bavarian State Opera and the Arena di Verona.

**MET APPEARANCES**  
Eboli (debut, 2010).

**CAREER HIGHLIGHTS**  
Recent engagements include Amneris at the Deutsche Staatsoper Berlin, Deutsche Oper Berlin, Israeli Opera, Arena di Verona, Rome Opera, La Scala, and last season for her debut with the Lyric Opera of Chicago, Eboli in Valencia and at La Scala (both in Milan and on tour with the company in Japan), Santuzza in *Cavalleria Rusticana* in Valencia and at Venice’s La Fenice, and Azucena in *La Forza del Destino* at Florence’s Maggio Musicale. She has also sung Amneris at the Vienna State Opera and Covent Garden and the Princess de Bouillon in *Adriana Lecouvreur* and Lady Macbeth in *Macbeth* at the Deutsche Oper Berlin. She made her debut at La Scala in 2007.

Ferruccio Furlanetto  
BASS (SACILE, ITALY)

**THIS SEASON**  
King Philip II in *Don Carlo* at the Met and Covent Garden, Procida in *I Vespri Siciliani* and Mustafà in *L’italiana in Algeri* at the Vienna State Opera, Fiesco in *Simon Boccanegra* in Chicago and at Covent Garden, the title role of *Boris Godunov* at Moscow’s Bolshoi Theatre, the title role of Massenet’s *Don Quichotte* at St. Petersburg’s Mariinsky Theatre, and Thomas Becket in Pizzetti’s *Murder in the Cathedral* in San Diego.

**MET APPEARANCES**  

**CAREER HIGHLIGHTS**  
He has performed at 21 Salzburg Summer and Easter Festivals, debuting there as Philip II with Herbert von Karajan conducting. He is a Kammersänger and an honorary member of the Vienna State Opera, where his most recent roles include Procida, Fiesco, and Boris Godunov. He appears regularly at all the world’s leading opera houses, and among his most recent U.S. performances are the title roles of *Attila* in San Francisco and *Boris Godunov* in Chicago.
Eric Halfvarson
BASS (AURORA, ILLINOIS)

This Season The Grand Inquisitor in Don Carlo at the Met and Covent Garden, Fafner in Das Rheingold and Siegfried at Covent Garden, Fafner in Rheingold in Palermo, Gurnemanz in Parsifal and Pogner in Die Meistersinger von Nürnberg in Budapest, and Hunding in Die Walküre and Fafner at the BBC Proms.

Met Appearances Sarastro in Die Zauberflöte (debut, 1993), Baron Ochs in Der Rosenkavalier, Sparafucile in Rigoletto, Ramfis in Aida, Fasolt in Das Rheingold, Hunding in Die Walküre, Fafner in Siegfried, Hagen in Götterdämmerung, Truffaldino in Ariadne auf Naxos, Count des Grieux in Manon, Heinrich in Lohengrin, Waldner in Arabella, Rocco in Fidelio, the Commendatore in Don Giovanni, Titurel in Parsifal, Tiresias in Oedipus Rex, and Pope Clément in Benvenuto Cellini.

Career Highlights Recent performances include Hagen in Götterdämmerung at the Vienna State Opera, Fafner and Hagen with the Los Angeles Opera, the title role of Der Fliegende Holländer in Madrid, and Hagen at the Bayreuth Festival. He appears regularly with the Lyric Opera of Chicago, Dallas Opera, San Francisco Opera, Munich’s Bavarian State Opera, and Deutsche Staatsoper Berlin.

Dmitri Hvorostovsky
BARITONE (KRASNOYARSK, RUSSIA)

This Season Anckarström in Un Ballo in Maschera and Rodrigo in Don Carlo at the Met, the title role of Eugene Onegin with the Vienna State Opera, a recital at Carnegie Hall, and concerts and recitals throughout Europe and in Russia.

Met Appearances Don Carlo in Ernani, Germont in La Traviata, Simon Boccanegra, Count di Luna in Il Trovatore, Yeletsky in The Queen of Spades (debut, 1995), Valentin in Faust, Belcore in L’Elisir d’Amore, Prince Andrei in War and Peace, Don Giovanni, and Eugene Onegin.

Career Highlights He appears regularly at major opera houses throughout the world, including Covent Garden, Munich’s Bavarian State Opera, La Scala, Vienna State Opera, Buenos Aires’s Teatro Colón, Lyric Opera of Chicago, and the Mariinsky Theatre. Among his most notable roles are Eugene Onegin, Don Giovanni, Rodrigo, Germont, Rigoletto, Anckarström, and Francesco in I Masnadieri. He has also been heard in concert with the New York Philharmonic, San Francisco Symphony Orchestra, and Rotterdam Philharmonic, among many others.
This season. The title role of Don Carlo at the Met and in Turin, Gabriele Adorno in Simon Boccanegra in Munich and Vienna, Manrico with the Canadian Opera Company, Riccardo in Un Ballo in Maschera in Zurich and on tour with the Turin Opera in Japan and at the Orange Festival, and a solo recital at the Vienna State Opera.

Met appearances. More than 200 performances of 18 roles, including Don Ottavio in Don Giovanni, Gabriele Adorno, Rodolfo in La Bohème, Edgardo in Lucia di Lammermoor (debut, 1992), Foresto in Attila, both Gounod and Berlioz’s Faust, Count Almaviva in Il Barbiere di Siviglia, Don Ramiro in La Cenerentola, Gounod’s Roméo, and Lenski in Eugene Onegin.

Career highlights. He has sung the original French version of Don Carlos in Vienna; Rodolfo in Luisa Miller in Paris and Munich; Idomeneo in Salzburg and Paris; Riccardo in Florence, London, Paris, San Francisco, Vienna, and Munich; Hoffmann at La Scala; Des Grieux in Manon in Vienna; Werther in Los Angeles, Vienna, and Madrid; Oronte in I Lombardi; and Lenski in Florence and Vienna. He was named Kammersaenger of the Vienna State Opera.