

GIOACHINO ROSSINI

THE BARBER OF SEVILLE

CONDUCTOR
Antony Walker

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeorgan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
Christopher Akerlind

ENGLISH TRANSLATION
J. D. McClatchy

STAGE DIRECTOR
Kathleen Smith
Belcher

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in two acts

Libretto by Cesare Sterbini,
based on the play by Beaumarchais

Friday, January 1, 2016
7:00–9:00PM

The abridged production of *The Barber of Seville* was made possible by a gift from
Mr. and Mrs. Wilmer J. Thomas, Jr.

The original production of *Il Barbiere di Siviglia* was made possible by a gift from
The Sybil B. Harrington Endowment Fund

The Metropolitan Opera

2015–16 SEASON

The 621st Metropolitan Opera performance of
GIOACHINO ROSSINI

THE BARBER OF SEVILLE

CONDUCTOR
Antony Walker

IN ORDER OF VOCAL APPEARANCE

FIGRELLO, COUNT
ALMAVIVA'S SERVANT
Yunpeng Wang*

BERTA, DR. BARTOLO'S
HOUSEKEEPER
Claudia Waite

COUNT ALMAVIVA
Taylor Stayton

AN OFFICER
Mark Schowalter

FIGARO, A BARBER
David Pershall

HARPSICHORD CONTINUO
Robert Morrison

ROSINA
Ginger Costa-Jackson**

DR. BARTOLO,
ROSINA'S GUARDIAN
Valeriano Lanchas

AMBROGIO,
DR. BARTOLO'S SERVANT
Rob Besserer

DON BASILIO,
A MUSIC TEACHER
Robert Pomakov

Friday, January 1, 2016, 7:00–9:00PM



A scene from
Rossini's *The
Barber of Seville*

Chorus Master **Donald Palumbo**
Libretto Music Advisor **Dennis Giauque**
Dramaturg **Paul Cremo**
Musical Preparation **Robert Morrison, Derrick Inouye,
and Dan Saunders**
Assistant Stage Director **Daniel Rigazzi**
Met Titles **Michael Panayos**
Assistant to the Costume Designer **Michael Zecker**
Scenery, properties, and electrical props constructed and
painted in **Metropolitan Opera Shops**
Costumes constructed by **Metropolitan Opera Costume
Department, Edward Dawson, and Sarah Havens Designs**
Wigs and Makeup executed by **Metropolitan Opera Wig
and Makeup Department**
Footwear executed by **Center Shoes**
Animals supervised by **All Tame Animals, Inc.**

This performance uses explosive noises and fire and smoke effects.

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

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* Member of the
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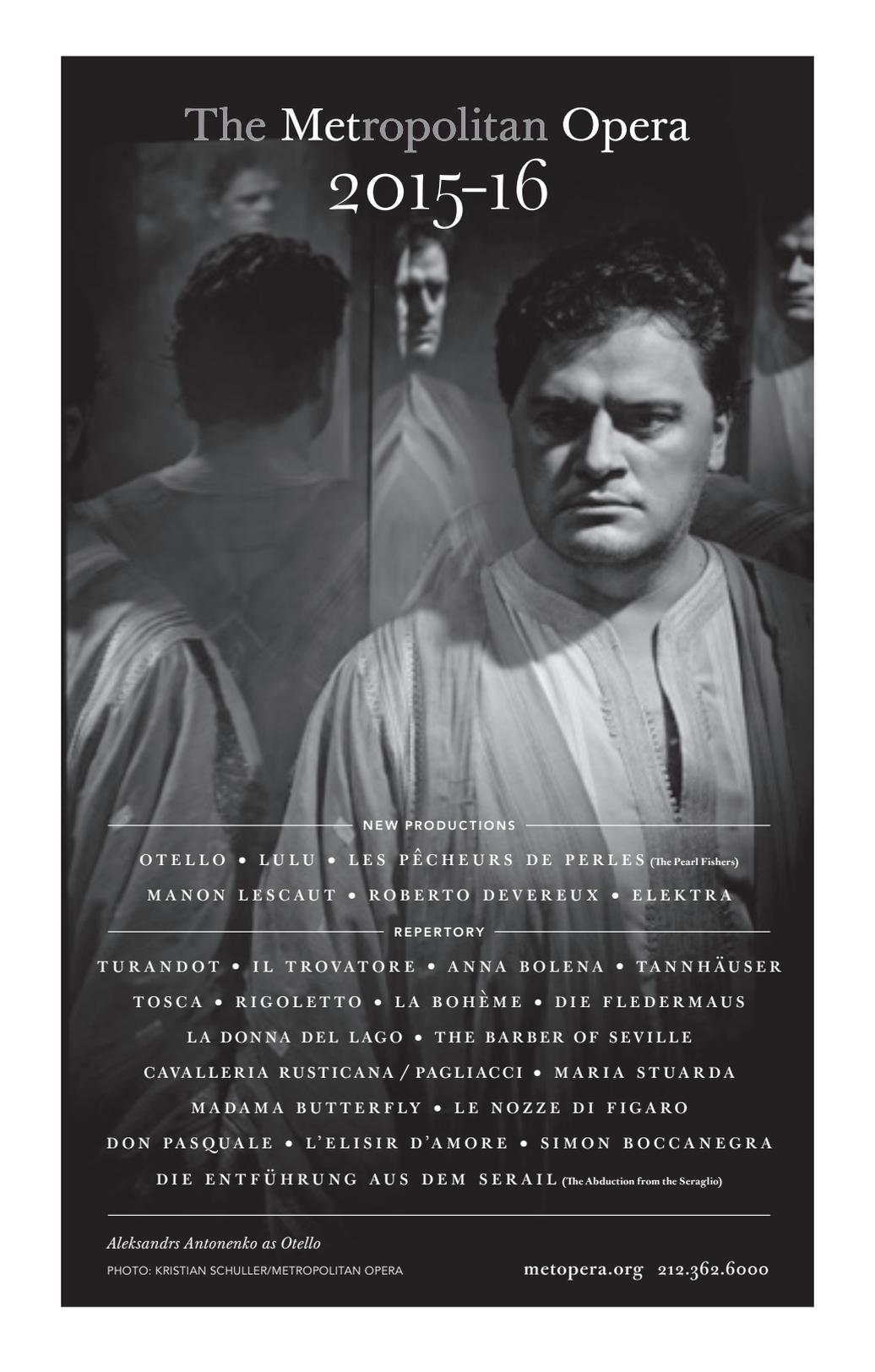
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CAVALLERIA RUSTICANA / PAGLIACCI • MARIA STUARDA
MADAMA BUTTERFLY • LE NOZZE DI FIGARO
DON PASQUALE • L'ELISIR D'AMORE • SIMON BOCCANEGRA
DIE ENTFÜHRUNG AUS DEM SERAIL (The Abduction from the Seraglio)

Aleksandrs Antonenko as Otello

PHOTO: KRISTIAN SCHULLER/METROPOLITAN OPERA

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Synopsis

Act I

SCENE 1 Outside Dr. Bartolo's house in Seville, just before dawn

SCENE 2 Inside his house, later that morning

Intermission (AT APPROXIMATELY 8:00 PM)

Act II

SCENE 1 The music room, the same evening

SCENE 2 Later that night

Act I

Count Almaviva comes in disguise to the house of Doctor Bartolo and serenades Rosina, whom Bartolo keeps confined to the house. Figaro the barber, who knows all the town's secrets and scandals, explains to Almaviva that Rosina is Bartolo's ward, not his daughter, and that the doctor intends to marry her. Figaro devises a plan: the count will disguise himself as a drunken soldier with orders to be quartered at Bartolo's house so that he may gain access to Rosina. Almaviva is excited and Figaro looks forward to a nice cash pay-off.

Rosina reflects on the voice that has enchanted her and resolves to use her considerable wiles to meet the man it belongs to—as Almaviva has led her to believe, a poor student named Lindoro. Bartolo appears with Rosina's music master, Don Basilio. Basilio warns Bartolo that Count Almaviva, who has made known his admiration for Rosina, has been seen in Seville. Bartolo decides to marry Rosina immediately. Figaro, who has overheard the plot, warns Rosina and promises to deliver a note from her to Lindoro. Bartolo suspects that Rosina has indeed written a letter, but she outwits him at every turn. Bartolo warns her not to trifle with him.

Almaviva arrives, creating a ruckus in his disguise as a drunken soldier, and secretly passes Rosina his own note. Bartolo is infuriated by the stranger's behavior and noisily claims that he has an official exemption from billeting soldiers. Figaro announces that a crowd has gathered in the street, curious about the argument they hear coming from inside the house. The civil guard bursts in to arrest Almaviva, but when he secretly reveals his true identity to the captain he is instantly released. Everyone except Figaro is amazed by this turn of events.

Act II

Bartolo suspects that the “soldier” was a spy planted by Almaviva. The count returns, this time disguised as Don Alonso, a music teacher and student of Don Basilio, to give Rosina her singing lesson in place of Basilio, who, he says, is ill at home. “Don Alonso” then tells Bartolo that when visiting Almaviva at his inn, he found a letter from Rosina. He offers to tell her that it was given to him by another woman, seemingly to prove that Lindoro is toying with Rosina on Almaviva’s behalf. This convinces Bartolo that “Don Alonso” is indeed a student of the scheming Basilio, and he allows him to give Rosina her lesson. With Bartolo dozing off, Almaviva and Rosina declare their love.

Figaro arrives to give Bartolo his shave and manages to snatch the key that opens the doors to Rosina’s balcony. Suddenly Basilio shows up looking perfectly healthy. Almaviva, Rosina, and Figaro convince him with a quick bribe that he is in fact ill and must go home at once. While Bartolo gets his shave, Almaviva plots with Rosina to meet at her balcony that night so that they can elope. But the doctor overhears them and realizing he has been tricked again, flies into a rage. Everyone disperses.

Bartolo summons Basilio, telling him to bring a notary so Bartolo can marry Rosina that very night. Bartolo then shows Rosina her letter to Lindoro, as proof that he is in league with Almaviva. Heartbroken and convinced that she has been deceived, Rosina agrees to marry Bartolo. A thunderstorm passes. Figaro and the count climb a ladder to Rosina’s balcony and let themselves in with the key. Rosina appears and confronts Lindoro, who finally reveals his true identity as Almaviva. Basilio shows up with the notary. Bribed and threatened, he agrees to be a witness to the marriage of Rosina and Almaviva. Bartolo arrives with soldiers, but it is too late. He accepts that he has been beaten, and Figaro, Rosina, and the count celebrate their good fortune.

Gioachino Rossini

The Barber of Seville

Premiere: Teatro Argentina, Rome, 1816

Rossini's perfectly honed treasure survived a famously disastrous opening night (caused by factions and local politics more than any reaction to the work itself) to become what may be the world's most popular comic opera. Its buoyant good humor and elegant melodies have delighted the diverse tastes of every generation for two centuries. As *Il Barbiere di Siviglia*, it was the first opera heard in Italian in the United States, when Manuel García, who had sung Count Almaviva in the premiere, brought his family of singers, including his daughter, Maria (who years later became famous as the mezzo-soprano Maria Malibran), and his son, Manuel Jr., to perform the opera in 1825 at New York City's Park Theater. Several of the opera's most recognizable melodies have entered the world's musical unconscious, most notably the introductory patter song of the swaggering Figaro, the titular barber of Seville. The opera offers superb opportunities for all the vocalists, exciting ensemble composition, and a natural flair for breezy comedy that has scarcely been equaled since.

The Creators

Gioachino Rossini (1792–1868) was the world's foremost opera composer in his day. Over the course of just two decades he created more than 30 works, both comic and tragic, before retiring from opera composition in 1829, at the age of 37, after his success with the grand *Guillaume Tell* (best known today for its overture). Cesare Sterbini (1784–1831) was an official of the Vatican treasury and a poet. He wrote a handful of other libretti, but his literary fame rests squarely on *Barbiere*. Pierre Augustin Caron de Beaumarchais (1732–1799) was the author of the three subversive Figaro plays, of which *Le Barbier de Séville* (1775) was the first. Beaumarchais led a colorful life (he was, for instance, an active arms smuggler supporting both the American and French Revolutions). His character Figaro, the wily servant who consistently outsmarts his less-worthy masters, is semi-autobiographical.

The Setting

Seville is both a beautiful city and something of a mythical Neverland for dramatists and opera composers. (Lord Byron, writing about the city at the time of this opera's composition, summed it up nicely: "What men call gallantry, and the gods adultery, is much more common where the climate is sultry.") The intricate, winding streets of the city's old quarters, the large gypsy and

Moorish-descended population, the exotic traditions, and the mystique of the latticed “jalousie” windows have added to the city’s allure. The Don Juan legend has its origins in Seville, and some of the steamiest operas (such as Bizet’s *Carmen*) make their home in this most beguiling of cities. Beaumarchais’s play was revolutionary: Set “in the present day,” which meant just before the French Revolution, the work unveiled the hypocrisies of powerful people and the sneaky methods that workers devise to deal with them.

The Music

The paradox of Rossini’s music is that the comedy can soar only with disciplined mastery of vocal technique. The singers must be capable of long vocal lines of attention-holding beauty (as in the tenor’s aria “Stars in their fevered burning” (“Ecco, ridente in cielo”) directly after the curtain rises on Act I) as well as the rapid runs of coloratura singing (Rosina’s well-known “In my heart I hear his voice” (“Una voce poco fa”) also in Act I). The score features solos of astounding speed in comic, tongue-twisting patter forms, especially the title role’s well-known Act I showstopper, “Calling a barber in Seville” (“Largo al factotum”). Beyond the brilliant solos, the singers must blend well with one another in the complex ensembles that occur throughout the opera.

Met History

Il Barbiere di Siviglia (performed in the original Italian) appeared in the first month of the Met’s inaugural 1883–84 season, featuring Marcella Sembrich, who went on to sing Rosina 65 times with the company. A new production designed by Joseph Urban opened in 1926. Over the years it drew the talents of such legendary singers as Amelita Galli-Curci, Lily Pons, Tito Schipa, Salvatore Baccaloni, Ferruccio Tagliavini, Ezio Pinza, Giuseppe De Luca, John Charles Thomas, and Giuseppe di Stefano. Eugene Berman designed a new staging in 1954 that starred Roberta Peters, Cesare Valletti, Robert Merrill, Fernando Corena, and Cesare Siepi. Marilyn Horne, who first sang Rosina at the Met in 1971, led the cast of the 1982 production, directed by John Cox. The current staging, directed by Bartlett Sher, is the seventh in the company’s history. It premiered in 2006 with Diana Damrau as Rosina, Juan Diego Flórez as Almoviva, Peter Mattei as Figaro, John Del Carlo as Bartolo, Samuel Ramey as Basilio, and Maurizio Benini conducting. Other singers who have since appeared in it include Joyce DiDonato, Eliña Garanča, and Lawrence Brownlee. The English translation for this season’s abridged holiday version is by J. D. McClatchy.

Program Note

One day in the late 1850s when Gioachino Rossini—who by then was a Parisian social lion, wit, and gourmet—was out marketing, he rebuked a shopkeeper for trying to sell him Genoese pasta when he had asked for Neapolitan. Later, when the crestfallen merchant discovered who his customer had been, he said: “Rossini? I don’t know him, but if he knows his music as well as he knows his macaroni, he must write some beautiful stuff.”

Rossini afterwards remarked that this was one of the greatest compliments he ever received, and there is no reason to doubt that he meant it. Today, as in his own time, he remains the epitome of the Italian comic opera composer, the foremost exponent of opera buffa at its most scintillating, exhilarating, and ageless. And *The Barber of Seville*, or *Il Barbiere di Siviglia*, as it is known in Italian, is without question his masterpiece, an incomparable adventure and sheer musical fun from start to finish. Rossini himself was not unaware of its distinctiveness. In his later years, he remarked: “I hope to be survived by, if nothing else, the third act of *Otello*, the second act of *William Tell*, and the whole of *The Barber of Seville*.” Rossini’s *Otello*, alas, has been effaced by Verdi’s, and *William Tell* lives on as an overture, with or without the help of the Lone Ranger. Only *Barber* has never worn out its welcome on the world’s operatic stages.

Rossini composed it when he was 24 years old and already regarded as a budding operatic genius, with *Tancredi*, *L’Italiana in Algeri*, and several other works to his credit. The libretto was drawn from *Le Barbier de Seville* by Beaumarchais, the French playwright whose *Mariage de Figaro* had already provided Mozart with an excellent operatic subject. Rossini, always a fast and facile worker, claimed that he composed his opera in 13 days, evoking the perhaps legendary comment from Donizetti—who was even faster—“Ah, yes, but Rossini always was a lazy fellow.”

Out of deference to Giovanni Paisiello, a 75-year-old fellow composer who had written a *Barber of Seville*, also based on Beaumarchais, some 35 years previously, Rossini decided to entitle his new work *Almaviva, or the Useless Precaution*. It was, as you might say, a useless precaution, for Paisiello’s supporters effectively sabotaged the opening of Rossini’s opera at the Teatro Argentina in Rome on February 20, 1816, turning it into a fiasco, so that the young composer fled the theater in fear, he said afterwards, of assassination. By the third night, however, Rossini’s opera was a roaring success, so that Paisiello’s has rarely been heard of since. Rossini’s *Barber* quickly made its way across Europe and became the first opera ever given in Italian in New York, being presented at the Park Theater on November 29, 1825, by a visiting troupe headed by Manuel García, who had sung *Almaviva* at the premiere in Rome. His daughter, the future Maria Malibran, was Rosina.

The Program CONTINUED

The impact that Rossini made upon the audiences of his day had a somewhat disquieting effect upon some of his contemporaries. Beethoven, for one, did not greet the new star with unalloyed delight. When the two met in 1822, Beethoven congratulated Rossini on *Barber*, but advised him, a bit condescendingly it would seem, to “never try anything but opera buffa—wanting to succeed in another style would be to stretch your luck.” His parting words were: “Above all, make a lot of *Barbers*.”

A curious echo of this meeting, as well as an unexpected endorsement of Rossini’s virtues as a theater composer, may be found in James M. Cain’s novel *Serenade*, published in 1939. An American baritone and an Irish sea captain are discussing music aboard a freighter in the Pacific, and when the skipper argues that Beethoven’s music makes Rossini’s seem insignificant, the singer indignantly replies:

Listen, symphonies are not all of music. When you get to the overtures, Beethoven’s name is not at the top and Rossini’s is. The idea of a man that could write a thing like the Leonore No. 3 high-hatting Rossini.... To write an overture, you’ve got to love the theater, and he didn’t.... But Rossini loved the theater, and that’s why he could write an overture. He takes you into the theater—hell, you can even feel them getting into their seats, and smell the theater smell, and see the lights go up on the curtain....

Rossini liked some of his overtures so much that he recycled them from opera to opera; thus the sparkling and beautifully scored *Barber of Seville* overture, which seems so admirably suited to setting the mood for the buffoonery that follows, had already seen service in two earlier operas called *Aureliano in Palmira* and *Elizabeth, Queen of England*. He also was not above doing some borrowing from the outside—the “Zitti, zitti, piano, piano” trio in the last scene of *Barber* (“Out the window, down the ladder” in this new English version) bears a striking resemblance to the first aria of Simon in Haydn’s oratorio *The Seasons*, written 15 years earlier.

But *Il Barbiere di Siviglia* is so marvelously crafted, brilliantly inventive, and uproariously funny that it becomes the quintessence of Rossini, the ultimate opera buffa. Rossini once observed that he could set a laundry list to music but, far more important, he also knew how to create characters. Figaro, the mercurial barber himself, seems modeled out of music. His rippling rhythms, agile phrases, infectious melodies, acrobatic leaps, even his repetitions and reiterations, all define his personality with a clarity that pages of descriptive text could scarcely match. He hardly needs words—indeed, at times in that most dazzling of all patter songs, the “Largo al factotum” (“Calling a barber in Seville”) he gives them up in favor of a string of la-la-la-las.

Similarly, Rosina's music admirably meets the requirements both of a kittenish young woman expressing the joys of first love and a prima donna seeking to make a brilliant impression. Almaviva, with his impersonations of a drunken soldier and an unctuous music master, displays more spunk and variety than the usual romantic lead, while Dr. Bartolo is a tonal image of inane pomposity, and Don Basilio of slippery intrigue.

Yet for all of its graphic characterizations, *Il Barbiere di Siviglia* is essentially an ensemble opera, with its duets, trios, and larger groupings that manage to be farcical and touching at the same time. Also very much in evidence throughout are the "Rossini crescendo," in which the music increases dizzily in tempo and volume, and the "ensemble of perplexity," in which the various personages in overlapping combinations insist melodiously and repeatedly that the situation is most vexing and they really don't know what to do. Somehow, they always manage to do something—and it usually turns out for the best.

Il Barbiere di Siviglia was given during the Metropolitan's first season in 1883 (with Marcella Sembrich as Rosina) and has had more than 600 performances since, with a veritable roster of stars appearing in it. Each of these singers in his or her way has brought fresh attestation to Giuseppe Verdi's verdict: "I can't help thinking that for abundance of real musical ideas, for comic verve, and for truthful declamation, *The Barber of Seville* is the finest opera buffa in existence."

—Herbert Kupferberg

The Cast



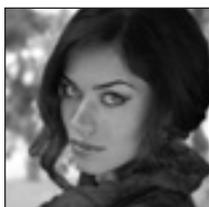
Antony Walker

CONDUCTOR (SYDNEY, AUSTRALIA)

THIS SEASON *The Barber of Seville* and *Les Pêcheurs de Perles* at the Met, *The Rake's Progress* and *The Barber of Seville* at the Pittsburgh Opera, and *Semiramide* and *La Favorite* for Washington Concert Opera.

MET APPEARANCES *Orfeo ed Euridice* (debut, 2011).

CAREER HIGHLIGHTS He is music director of the Pittsburgh Opera, artistic director of Washington Concert Opera, and co-artistic director of Sydney's Pinchgut Opera. Operatic credits include performances with the Canadian Opera Company, Santa Fe Opera, Welsh National Opera, Glimmerglass Opera, Opera Theatre of Saint Louis, Opera Australia, and Bologna's Teatro Comunale. He has conducted over 200 operas and symphonic and chamber works with companies in Europe, the U.S., and Australia. A regular guest conductor with the Sydney Philharmonia, his recent work there includes Janáček's *Glagolitic Mass* and the world premiere of Nigel Butterley's *Spell of Creation*. He is the recipient of the Sir Charles Mackerras Conducting Award and was nominated for a Dora Award for best musical direction for *Maria Stuarda* with the Canadian Opera Company.



Ginger Costa-Jackson

MEZZO-SOPRANO (PALERMO, ITALY)

THIS SEASON Rosina in *The Barber of Seville* and Lola in *Cavalleria Rusticana* at the Met, Rosina with Austin Opera, and the title role of *Carmen* with the San Francisco Opera.

MET PERFORMANCES Myrtaile in *Thaïs*, Nancy T'ang in Adams's *Nixon in China*, Dresser/Schoolboy/Page in *Lulu*, Smaragdi in *Francesca da Rimini*, Wowkle in *La Fanciulla del West*, and Rosette in Act III of *Manon* (Opening Night Gala, debut, 2008).

CAREER HIGHLIGHTS Recent performances include *Carmen* for debuts with Vancouver Opera and Opera Grand Rapids and Puss in the U.S. premiere of Montsalvage's *El Gato con Botas* with Gotham Chamber Opera. She has also sung Marie in Rossini's *Moïse et Pharon* with the Collegiate Chorale at Carnegie Hall, *Carmen* for her debut at the Glimmerglass Festival, Celia in a concert performance of Gilbert and Sullivan's *Iolanthe* for her debut with the San Francisco Symphony, Dorabella in *Così fan tutte* with the Verbier Festival Academy, and Nerone in *L'Incoronazione di Poppea* with the International Institute of Vocal Arts. She is a graduate of the Met's Lindemann Young Artist Development Program.



Claudia Waite

SOPRANO (SAN MATEO, CALIFORNIA)

THIS SEASON Berta in *The Barber of Seville* and a Serving Woman in *Elektra* at the Met.

MET APPEARANCES Helmwige in *Die Walküre*, Marianne in *Der Rosenkavalier*, Anna in *Nabucco*, the Falcon in *Die Frau ohne Schatten*, Madame Peronskaya in *War and Peace*, Gertrude in *Hansel and Gretel*, the Overseer in *Elektra*, Pretzel Vendor/Praskovya Osipovna in *The Nose*, Lady-in-Waiting in *Macbeth*, and the First Lady in *Die Zauberflöte* (debut, 1998).

CAREER HIGHLIGHTS Isabella in Wagner's *Das Liebesverbot* at the Glimmerglass Opera, Donna Anna in *Don Giovanni* with New York City Opera, the title role of *Turandot* with Nevada Opera, and guest appearances with the Dallas Opera, San Francisco Opera, Opera Orchestra of New York, Opéra de Lyon, Ravenna Festival, Aix-en-Provence Festival, and New Israeli Opera.



Rob Besserer

GUEST ARTIST (WINTER HAVEN, FLORIDA)

THIS SEASON Ambrogio in *The Barber of Seville* at the Met.

MET APPEARANCES Ambrogio (debut, 2006), the Prompter in *Le Comte Ory*, and Agamemnon in *Iphigénie en Tauride*.

CAREER HIGHLIGHTS He has worked with many modern dance companies including the Lar Lubovitch Dance Company, Mark Morris Dance Group (where he originated the role of Drosselmeyer in *The Hard Nut*), and Mikhail Baryshnikov's White Oak Dance Project, of which he was a founding member. He has worked on six productions with director Martha Clarke, including *Belle Époque* at Lincoln Center Theater. Other theater work includes Robert Wilson's *the CIVIL warS* at the Rome Opera, James Lapine's production of *The Winter's Tale* for NY Shakespeare Festival, and Lee Breuer's *The Red Beads*. He received an Obie Award for his performance in *The Hunger Artist*.



Valeriano Lanchas

BASS (BOGOTÁ, COLOMBIA)

THIS SEASON Dr. Bartolo in *The Barber of Seville* for his debut at the Met, Don Alfonso in *Così fan tutte* in Bogotá with Òpera de Colombia, and Bernardino in *Benvenuto Cellini* at Barcelona's Liceu.

CAREER HIGHLIGHTS Recent performances include Fra Melitone in *La Forza del Destino* at Valencia's Palau de les Arts Reina Sofia, Roucher in *Andrea Chénier* at the Festival Castell de Peralada, and Don Magnifico in *La Cenerentola* with Washington National Opera. He has also appeared with Washington National Opera as Dr. Bartolo, Fra Melitone, the Sacristan in *Tosca*, Dr. Dulcamara in *L'Elisir d'Amore*, and Haly in *L'Italiana in Algeri*. Additional performances include Benoit and Alcindoro in *La Bohème* in Barcelona and Lesbo in Handel's *Agrippina* in Oviedo. He made his European debut in Treviso as Dr. Bartolo and was a member of Washington National Opera's young artists program.



David Pershall

BARITONE (TEMPLE, TEXAS)

THIS SEASON Figaro in *The Barber of Seville* for his debut and Schaunard in *La Bohème* and Cecil in *Maria Stuarda* at the Met, and Lescaut in *Manon Lescaut* at the Vienna State Opera.

CAREER HIGHLIGHTS Last season he sang Belcore in *L'Elisir d'Amore*, Sharpless in *Madama Butterfly*, Sebastian in Adès's *The Tempest*, and Figaro at the Vienna State opera and Rodrigo in *Don Carlo* with Opera Burg Gars. Additional recent performances include Lord Nottingham in a concert performance of *Roberto Devereux* at Carnegie Hall with Opera Orchestra of New York, Figaro with Florida Grand Opera, Belcore with Minnesota Opera, Papageno in *Die Zauberflöte* with Washington National Opera, and di Luna in *Il Trovatore* with Sarasota Opera. He has also sung the Pilot in Rachel Portman's *The Little Prince* for his debut with Washington National Opera, Opera, and Oreste in *Iphigénie en Tauride* at Poland's Beethoven Easter Festival.



Robert Pomakov
BASS (TORONTO, CANADA)

THIS SEASON Don Basilio in *The Barber of Seville* and Monterone in *Rigoletto* at the Met, Dr. Bartolo in *Le Nozze di Figaro* with the Canadian Opera Company, the Water Gnome in *Rusalka* for his debut with Lyric Opera of Kansas City, and Banquo in *Macbeth* with Opera Theatre of Saint Louis.

MET APPEARANCES Friar in *Don Carlo*, the Innkeeper in *Manon*, Mathieu in *Andrea Chénier*, Dr. Bartolo, and Monterone (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Owens/Eaton in the world premiere of Jennifer Higdon's *Cold Mountain* and Monterone with the Santa Fe Opera, Leporello in *Don Giovanni* with Washington National Opera, Nikitich in *Boris Godunov* in Madrid, Monterone with the San Francisco Opera, and Second SS Officer in Weinberg's *The Passenger*, Haly in *L'Italiana in Algeri*, and Benoit in *La Bohème* with Houston Grand Opera. He has also sung Hobson in *Peter Grimes* with the Canadian Opera Company and the Chamberlain in Stravinsky's *Le Rossignol* at the Brooklyn Academy of Music.



Taylor Stayton
TENOR (SIDNEY, OHIO)

THIS SEASON Lord Richard Percy in *Anna Bolena* and Count Almaviva in *The Barber of Seville* at the Met, Idreno in *Semiramide* with Washington Concert Opera, and Arturo in *Lucia di Lammermoor* at Covent Garden.

MET APPEARANCES Elvino in *La Sonnambula* and Lord Richard Percy (debut, 2011).

CAREER HIGHLIGHTS Recent performances include Count Almaviva with Opera Philadelphia and debuts with Palm Beach Opera as Tonio in *La Fille du Régiment* and Lyric Opera of Kansas City as Lindoro in *L'Italiana in Algeri*. He has also sung Almaviva with Opéra de Lille, Deutsche Oper Berlin, and Nashville Opera, the title role of *Le Comte Ory* and Ernesto in *Don Pasquale* with Des Moines Metro Opera, Don Ramiro in *La Cenerentola* at the Glyndebourne Festival, Marzio in *Mitridate, Re di Ponto* with Munich's Bavarian State Opera, Don Ottavio in *Don Giovanni* with Kentucky Opera, Tybalt in *Roméo et Juliette* with Opera Philadelphia, and Fenton in *Falstaff* in Rome.

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Doctor in attendance during performances; contact an usher for assistance.

LECTURE SERIES

Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212-769-7028.

LOST AND FOUND

Security office at Stage Door. Monday–Friday, 2pm–4pm; 212-799-3100, ext. 2499.

MET OPERA SHOP

The Met Opera Shop is adjacent to the North Box Office, 212-580-4090. Open Monday–Saturday, 10am–final intermission; Sunday, noon–6pm.



PUBLIC TELEPHONES

Telephones with volume controls and TTY Public Telephone located in Founders Hall on the Concourse level.

RESTAURANT AND REFRESHMENT FACILITIES

The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Met Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Met ticket holders. For reservations call 212-799-3400.



RESTROOMS

Wheelchair-accessible restrooms are on the Dress Circle, Grand Tier, Parterre, and Founders Hall levels.

SEAT CUSHIONS

Available in the South Check Room. Major credit card or driver's license required for deposit.

SCHOOL PARTNERSHIPS

For information contact the Met Opera Guild Education Department, 212-769-7022.

SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Met Opera Guild at 212-769-7028. These no-view seats provide an affordable way for students to study an opera's score during a performance.

TOUR GUIDE SERVICE

Backstage tours of the Opera House are held during the Met season on most weekdays at 3:15pm, and on select Sundays at 10:30am and/or 1:30pm. For tickets and information, call 212-769-7028. Tours of Lincoln Center daily; call 212-875-5351 for availability.

WEBSITE

www.metopera.org



WHEELCHAIR ACCOMMODATIONS

Telephone 212-799-3100, ext. 2204. Wheelchair entrance at Concourse level.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be readmitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Be sure to turn off all devices before entering the auditorium.