

RICHARD WAGNER

DER FLIEGENDE HOLLÄNDER

CONDUCTOR
Yannick Nézet-Séguin

PRODUCTION
August Everding

SET DESIGNER
Hans Schavernoch

COSTUME DESIGNER
Lore Haas

LIGHTING DESIGNER
Gil Wechsler

REVIVAL STAGE DIRECTOR
Stephen Pickover

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by the composer

Tuesday, April 25, 2017
7:30–9:55PM

First time this season

The production of *Der Fliegende Holländer* was made possible by a generous gift from the **Lila Acheson and DeWitt Wallace Fund for Lincoln Center**, established by the founders of **The Reader's Digest Association, Inc.**, and **Mr. and Mrs. Samuel L. Tedlow**

Tonight's performance is dedicated to the memory of Irene Spiegelman, an invaluable member of the Met's music staff for 40 years as a German language coach, who worked with countless Met artists on all the Strauss and Wagner operas in the company's repertoire.

The Metropolitan Opera

2016-17 SEASON

The 155th Metropolitan Opera performance of
RICHARD WAGNER'S

DER FLIEGENDE HOLLÄNDER

CONDUCTOR
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

DALAND, A NORWEGIAN
SEA CAPTAIN
Franz-Josef Selig

STEERSMAN
Ben Bliss*

THE DUTCHMAN
Michael Volle

MARY
Dolora Zajick

SENTA
Amber Wagner

ERIK
AJ Glueckert DEBUT

This performance
is being broadcast
live on Metropolitan
Opera Radio on
SiriusXM channel 74
and streamed at
metopera.org.

Der Fliegende Holländer is performed without intermission.

Tuesday, April 25, 2017, 7:30-9:55PM



Michael Volle in the title role of Wagner's *Der Fliegende Holländer*

Chorus Master **Donald Palumbo**
Musical Preparation **Donna Racik, John Keenan, Howard Watkins***, and **Carol Isaac**
Assistant Stage Director **Peter McClintock**
Stage Band Conductor **Jeffrey Goldberg**
Prompter **Donna Racik**
Met Titles **Sonya Friedman**
German Coach **Marianne Barrett and Irene Spiegelman**
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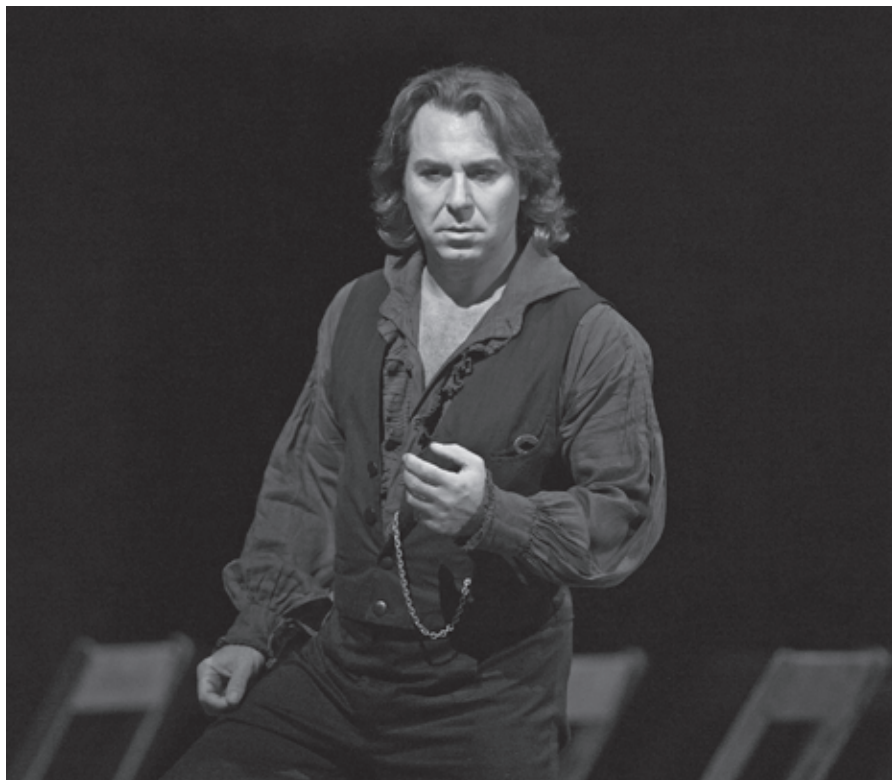


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ALFANO

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Synopsis

Act I

The Norwegian coast, 19th century. A storm has driven Daland's ship several miles from his home. Sending his crew off to rest, he leaves the watch in charge of a young steersman, who falls asleep as he sings about his beloved. A ghostly schooner drops anchor next to Daland's ship. Its captain steps aboard and, with increasing despair, reflects on his fate: Once every seven years he may leave his ship to find a wife. If she is faithful, she will redeem him from his deathless wandering. If not, he is condemned to sail the ocean until Judgment Day. Daland discovers the phantom vessel, and the stranger, who introduces himself as "a Dutchman," tells him of his plight. The Dutchman offers gold and jewels for a night's lodging, and when he learns that Daland has a daughter, he asks for her hand in marriage. Happy to have found a rich son-in-law, Daland agrees and sets sail for home.

Act II

Daland's daughter, Senta, is captivated by the portrait of a pale man in black—the Flying Dutchman. Her friends, working under the watchful eye of Mary, Senta's nurse, tease Senta about her suitor, Erik, who is a hunter, not a sailor. When the superstitious Mary refuses to sing a ballad about the Dutchman, Senta sings it herself. The song reveals that the Dutchman received his curse after delivering a blasphemous oath. To everyone's horror, Senta suddenly declares that she will be the woman to save him. Erik enters with news of the sailors' return. Alone with Senta, he offers her his love, but she remains distant. Realizing how much the Dutchman's picture means to her, he tells her of a frightening dream he had in which he saw her embrace the Dutchman and sail away on his ship. Senta declares that this is what she must do, and Erik rushes off in despair. A moment later, the Dutchman enters. Senta stands transfixed. Daland follows and asks his daughter to welcome the stranger, whom he has brought to be her husband. Daland leaves, and the Dutchman, who is equally moved by the meeting, asks Senta if she will accept him. Unaware that she realizes who he is, he warns her of making a rash decision, but she vows to be faithful to him unto death. Daland is overjoyed to learn that his daughter has accepted the suitor.

Act III

At the harbor, the villagers celebrate the sailors' return. Baffled by the strange silence aboard the Dutchman's ship, they call out to the crew, inviting them to join the festivities. Suddenly the ghostly sailors appear, mocking their captain's quest in hollow chanting. The villagers flee in terror. Quiet returns, and Senta appears, followed by the distressed Erik. He pleads with her not to marry the Dutchman since she has already pledged her love to him. The Dutchman, who has overheard them, lets go of all hope and boards his ship. When Senta tries

Synopsis CONTINUED

to stop him, he explains that she will escape damnation—the fate of those who betray him—only because she has not yet proclaimed her vows before God. He reveals his identity, and Senta ecstatically replies that she knows who he is. As his ship pulls away, she throws herself into the sea, faithful unto death.

Richard Wagner

Der Fliegende Holländer

Premiere: Dresden, Court Opera, 1843

Although Wagner had already scored a public success with his epic *Rienzi* (1842), *Der Fliegende Holländer* (*The Flying Dutchman*) is the earliest of his operatic creations to remain in the standard repertory. In fact, Wagner stated that his remarkable career as an innovative and revolutionary composer truly hit its stride with this opera, and the public has generally agreed with his assessment. The two lead roles represent archetypes to which the composer would return, in one form or another, in most of his later works: the otherworldly stranger and the woman who sacrifices herself for his salvation. In this opera, the mysterious sea captain, named the Flying Dutchman (which is also the name of his ship), is cursed to sail forever unless he attains a woman's faithful love. Senta, a young girl in a small coastal village, is obsessed with this ghostly legend and determined to end the Dutchman's suffering. The work's unearthly ambience is impressive but is only one of its many facets: The score evokes both the world of nature and of the supernatural, and the core of the drama lies in the conflict between the two.

The Creator

Richard Wagner (1813–1883) was the complex, controversial creator of music-drama masterpieces that stand at the center of today's operatic repertory. Born in Leipzig, Germany, he started composing in the tradition of German Romantic opera but became an artistic revolutionary who reimagined every supposition about music and theater. Wagner wrote his own libretti and insisted that words and music were equals in his works. This approach led to his conception of *Gesamtkunstwerk*, or "total work of art," combining music, poetry, architecture, painting, and other disciplines—a notion that has had an impact on creative fields far beyond opera.

The Setting

The opera is set on the Norwegian coast. While the time of the action is not specified in the score, the Met's production places it around the time of the opera's premiere.

The Music

The score of *Der Fliegende Holländer* is an extraordinary combination of operatic lyricism, dramatic insight, and magnificent effects. At the time it was written, Wagner had not yet developed his theories of music-drama, which

would form the basis for his later works. Many of the features of conventional opera (recitatives, arias, ensembles), therefore, can still be found, but the way Wagner integrates them into the fabric of the score clearly foreshadows his later technique of a continuous musical flow. Daland's Act II aria is reminiscent of the great German Romantic composers and recalls the works of Weber or even Beethoven. Dramatically, this connects the character (Senta's very earthbound father) with the world of the familiar. The same can be said of Senta's fiancé, Erik, whose romance in Act III displays a "conventional" lyricism that wouldn't seem out of place in any number of other composers' operas, even in the Italian repertoire. Conversely, the music for the two lead characters is highly unusual and dramatically descriptive: The Dutchman's long narrative in the first act is a set of alternately stentorian and hushed vocal phrases declaimed over a violently undulating orchestral base. It is a perfect musical encapsulation of "man versus sea." Senta's Act II ballad has elements of both external intensity and inner turmoil, as fits a woman at odds with the physical world around her. When these characters meet, the near-silence, punctuated by murmurs in the kettledrums like disembodied heartbeats, forms one of the most unusual and haunting lovers' encounters in opera. The clash of the two musical worlds is nowhere more dramatically realized than in the thrilling double chorus in Act III, when the Norwegian sailors try to drown out the infernal singing from the Dutchman's ghost ship.

Met History

Anton Seidl, a former assistant to Wagner in Bayreuth, conducted the opera's Met premiere in 1889. A new production first seen in 1907 lasted for almost half a century. The great Bayreuth star Friedrich Schorr commanded the title role in 18 legendary performances at the Met throughout the 1930s. Six of these co-starred Norwegian soprano Kirsten Flagstad as Senta. In 1950, a new production by Herbert Graf marked the sensational Met debut of Hans Hotter as the Dutchman, opposite Astrid Varnay as Senta. George London and Leonie Rysanek earned some of the longest ovations heard at the Met in memorable performances beginning in 1960, eight of which were led by Karl Böhm. James Levine conducted the premiere of a new production by Jean-Pierre Ponnelle in 1979 with José van Dam and Carol Neblett in her Met debut as Senta. The current production by August Everding premiered in 1989, with Levine conducting James Morris, who went on to sing the title role another 29 times through 2000. Notable Sentas in recent years have included Hildegard Behrens (1992–94), Nina Stemme (2000), and Deborah Voigt (2010).

Program Note

Wagner's *Der Fliegende Holländer* (*The Flying Dutchman*) marks a critical point in the composer's career. As well as being the first of the composer's works to become a permanent fixture in the repertoire, Wagner's 1843 masterpiece moves away from established forms, represented by the grand opera aesthetic of its predecessor, *Rienzi*, towards the philosophical, dramatic, and musical tenets that were to characterize the composer's later music dramas. So while rooted in tradition, not least the vivid atmosphere of the Romantic narrative ballad, the more spontaneous, through-composed structures of *Der Fliegende Holländer* place drama, rather than mere musical expression, at the helm. Such was the importance of the opera to Wagner, in fact, that he repeatedly returned to the score and even reinvented the story of its conception.

Wagner's biography is often invoked when examining his work, yet the elision of life and music was never made clearer by the composer himself than when it came to *Der Fliegende Holländer*. In 1837, when he was just 24, Wagner was offered the post of music director in Riga, then part of the Russian Empire. Taking up the job, he conducted numerous operas in the city, including Bellini's *Norma*, and began work in earnest on his own *Rienzi*. But his contract was not renewed, and in March 1839, having run up considerable debts, Wagner and his first wife, Minna, fled to London via Prussia, with the intention of settling in Paris.

The journey across the North Sea took a month, as the ship on which Wagner was traveling had to seek shelter from a raging storm in a fjord close to Oslo. The treacherous sailing was described, after the fact and with great color, in Wagner's *Autobiographic Sketch of 1842–43*:

This voyage I never shall forget as long as I live; it lasted three and a half weeks and was rich in mishaps. Thrice did we endure the most violent of storms and once the captain found himself compelled to put into a Norwegian haven. The passage among the crags of Norway made a wonderful impression on my fancy; the legends of the Flying Dutchman, as I heard them from the seamen's mouths, were clothed for me in a distinct and individual color, borrowed from the adventures of the ocean through which I then was passing.

While the journey doubtless made a strong impression on Wagner, the idea, repeated in his more complete autobiography *My Life* (1865), that sailors, chiefly concerned with the safety of the ship and its contents, found the time to recount the legend of the Dutchman and, furthermore, that Wagner noted down their shanties is debatable. What is more likely is that Wagner's rich personal experiences merged with literary inspiration in Paris, where he finally arrived on 17 September 1839.

Jewish poet Heinrich Heine, one of the most complex figures in Germany's literary history, had fled his native country eight years previously and settled in the French capital, where he was to remain until his death in 1856. It was in Paris that Wagner read Heine's ironic *From the Memoirs of Herr von Schnabelewopski*, first

published in 1833, which contains a prose sketch about a theatrical performance of the myth of the Dutchman, whom Heine called “the Wandering Jew of the ocean.” Wagner dispensed with Heine’s distancing frame and his specific cultural and religious slant on the story, yet he maintained the bare bones of the plot for his operatic scenario, begun in spring 1840.

At the time, Wagner was still working on *Rienzi*, though the composer soon realized that the Paris Opera was unlikely to mount an ambitious, five-act opera by an unknown German composer, despite encouragement from local musical celebrities such as Meyerbeer. Instead, Wagner turned his focus to the new Dutchman opera, and the risk paid off when Léon Pillet, the Paris Opera’s director, purchased the prose sketch. But then the commission passed, with some predictably, to a Frenchman, Pierre-Louis Dietsch, whose *Le Vaisseau Fantôme*, additionally drawing on Captain Marryat’s *The Phantom Ship* and Walter Scott’s *The Pirate*, had its premiere in November 1842.

Wagner had already completed his score when Dietsch’s opera came to the stage, though its Scottish setting (as in Heine) inspired Wagner to shift the action of his *Der Fliegende Holländer* to Scandinavia, thereby strengthening the autobiographical myth he had already begun spinning far and wide. And with the Paris commission dead in the water and few other leads emerging in the French capital, Wagner decided to settle in Dresden, where the premiere of *Rienzi* took place in October 1842. Such was its success that the first production of *Der Fliegende Holländer* was scheduled for the following January. But if *Rienzi*, created in the mold of grand opera, found favor in Saxony, Wagner’s next, more innovative opera perplexed rather than beguiled.

In part, this was indicative of Wagner’s move away from audience-pleasing pageantry and clear-cut musical numbers. By eliding the sub-divisions between arias and choruses, Wagner robbed the audience of their chance to applaud. Instead, he hoped to “relate the legend in a single breath, just as a good poem should be.” At its heart, Wagner placed Senta’s Act II ballad, representing in miniature the opera’s entire narrative. Yet the centrality of that song demonstrates that Wagner was still somewhat rooted in traditional forms, specifically recalling the narrative ballads that were a major feature of contemporary musical entertainment, including those by Carl Friedrich Zelter, Schubert (most famously in “Erkönig”), and Carl Loewe. These sung thrillers were a crucial expression of Romanticism’s rejection of cultivated, primarily Gallic, art, in favor of more “primitive” forms, often English, Celtic, or Scandinavian in setting, as in Wagner’s opera.

Senta’s ballad also underlines the increasing importance of recurrent motifs in Wagner’s developing operatic language. Her story is heralded by a musical idea associated with the Dutchman, first introduced in the Overture, while Senta’s melodies likewise echo the music of the man she hopes to save. The constant reprises of the title character’s motif may lack the sophistication of thematic development in Wagner’s later operas, yet they clearly speak to the elemental power of the Dutchman’s story. This, in turn, prefigures an idea in Wagner’s

polemic *Opera and Drama*, written in 1851, in which he stressed that legends should not be seen as nostalgic things of the past. "The incomparable thing about the *mythos*," Wagner wrote, using ancient terminology, "is that it is true for all time, and its content, however close its compression, is inexhaustible throughout the ages." The Dutchman's brassy fanfare, consisting of natural fourths and fifths, certainly speaks "for all time," looking back to the D-minor first movement of Beethoven's Ninth Symphony and ahead to the "Winterstürme," in the very same key, that heralds another stranger at the beginning of *Die Walküre*.

When Wagner's Dutchman first comes on land, his entrance music, "Die Frist is um," is no less spontaneous. It may mirror the *gran scena e cavatina* forms of the later works of Rossini and Bellini, as well as early Verdi and French grand opera—indeed, generic demarcations such as "aria" and "recitative" are noted throughout Wagner's score—yet its four sections unfold without a break, providing a powerful, impulsive depiction of the Dutchman's story. Observing tradition, though refusing to be bound by it, Wagner thus began to fashion the musical means that would set his music dramas apart and, in turn, inspire the generation that followed.

But alongside its musical innovations, the composer's 1843 opera looks ahead, in its final, numinous bars, to the metaphysical intricacies of those later works. The last redemptive scene of *Der Fliegende Holländer*, in which the Dutchman and Senta are united in death, prefigures the transfiguration of Tristan and Isolde, who likewise transcend the boundaries of physical human existence and, according to Arthur Schopenhauer, who would become Wagner's philosophical mainstay, the everyday, phenomenal realm. While a parallel reading of the Dutchman and Senta's death can seem premature, it was nonetheless countenanced by Wagner when, in 1860, not long after completing *Tristan und Isolde*, he returned to *Der Fliegende Holländer* to add transfiguring harps to passages that prefigure the conclusion in the Overture, as well as to the final scene itself.

Der Fliegende Holländer may have been received with some bemusement at its Dresden premiere, but Wagner's mythologizing of the opera's conception and his repeated revisions to the score show an unstinting belief in its dramatic and musical bounties. He would later refine his methods, yet the embryo of Wagner's music dramas is to be found in this stirringly elemental opera. While its final form was never settled—and remains a point of debate—the composer's wish to revise the work as late as 1880, while at work on *Parsifal*, and its constant presence in the repertoire, including at Bayreuth since 1901, speak to the raw brilliance of this first work of Wagner's maturity.

—Gavin Plumley

Gavin Plumley, commissioning editor of English-language program notes for the Salzburg Festival, specializes in the music and culture of Central Europe. He appears frequently on the BBC and has written for publications around the world.

The Cast



Yannick Nézet-Séguin

CONDUCTOR (MONTREAL, CANADA)

THIS SEASON *Der Fliegende Holländer* and the 50th Anniversary Gala at the Met, *Lohengrin* at the Vienna State Opera, *La Clemenza di Tito* in Baden-Baden, and concerts with the Philadelphia Orchestra, Rotterdam Philharmonic Orchestra, Vienna Philharmonic, Chamber Orchestra of Europe, Bavarian Radio Symphony Orchestra, Berlin Philharmonic, and Montreal's Orchestre Métropolitain.

MET APPEARANCES *Otello*, *Don Carlo*, *Rusalka*, *La Traviata*, *Faust*, and *Carmen* (debut, 2009).

CAREER HIGHLIGHTS He is currently music director of the Philadelphia Orchestra and the Rotterdam Philharmonic, artistic director and principal conductor of the Orchestre Métropolitain, and in June 2016, he was named as the Met's new music director, a role he will assume in 2020. He has conducted *Elektra* with Opéra de Montréal, *Der Fliegende Holländer* at the Vienna State Opera, *Le Nozze di Figaro* in concert in Baden-Baden, *Roméo et Juliette* and *Don Giovanni* at the Salzburg Festival, *Roméo et Juliette* at La Scala, *Rusalka* at Covent Garden, and *The Makropulos Case*, *Turandot*, and *Don Carlo* at the Netherlands Opera.



Amber Wagner

SOPRANO (SANTA BARBARA, CALIFORNIA)

THIS SEASON Senta in *Der Fliegende Holländer* and the National Council Grand Finals Concert at the Met; Sieglinde in *Die Walküre* with Opera Australia; the title role of *Ariadne auf Naxos* in Nancy, France; and a recital in New York.

MET APPEARANCES Amelia in *Un Ballo in Maschera* and Anna in *Nabucco* (debut, 2011).

CAREER HIGHLIGHTS Recent performances include Sieglinde in Frankfurt; Ariadne with the Bavarian State Opera, Minnesota Opera, Palm Beach Opera, and in Paris; Elisabeth in *Tannhäuser* and Leonora in *Il Trovatore* with Lyric Opera of Chicago; and Mahler's Symphony No. 4 with Orquesta Filarmónica de Jalisco. She has also sung Senta with the Chicago Symphony Orchestra; Leonora in *La Forza del Destino* with Washington National Opera; Ariadne with Lyric Opera of Chicago, the Canadian Opera Company, and in concert in Valencia; Elsa in *Lohengrin* at Lyric Opera of Chicago; Brangäne in *Tristan und Isolde* in Prague; Elsa and Senta at the Savonlinna Opera Festival; and the Verdi Requiem in Nice and with the Los Angeles Master Chorale, Milwaukee Symphony Orchestra, and Melbourne Symphony, among others. She was a 2007 winner of the Metropolitan Opera National Council Auditions and was featured in the documentary film, *The Audition*, about that competition.



Dolora Zajick

MEZZO-SOPRANO (SALEM, OREGON)

THIS SEASON Mary in *Der Fliegende Holländer* and the 50th Anniversary Gala at the Met, Ulrica in *Un Ballo in Maschera* in Rome, and Mrs. Grose in *The Turn of the Screw* with the Dallas Opera.

MET APPEARANCES More than 245 performances, including Amneris in *Aida*, Ulrica, Ježibaba in *Rusalka*, Azucena in *Il Trovatore* (debut, 1988), the Countess in *The Queen of Spades*, Eboli in *Don Carlo*, Adalgisa in *Norma*, Marfa in *Khovanshchina*, Santuzza in *Cavalleria Rusticana*, and Elvira Griffiths in the world premiere of Tobias Picker's *An American Tragedy*.

CAREER HIGHLIGHTS Recent highlights include a performance of her composition *Roads to Zion* in Madrid, Verdi's *Requiem* in Bilbao and La Coruña, Azucena with Staatsoper Berlin and Opera San Antonio, and Madame de Croissy in *Dialogues of the Carmelites* with Washington National Opera. She has also sung Ortrud in *Lohengrin* in Madrid; Santuzza at the Vienna State Opera, Lyric Opera of Chicago, Houston Grand Opera, and in Seville; Adalgisa with Washington National Opera; the Princess in *Adriana Lecouvreur* and *Suor Angelica* in Barcelona; Amneris in Verona; Jocasta in *Oedipus Rex* and Eboli at La Scala; and the title role of *Hérodiade* with San Francisco Opera.



Ben Bliss

TENOR (PRAIRIE VILLAGE, KANSAS)

THIS SEASON Steersman in *Der Fliegende Holländer*, Tamino in *The Magic Flute*, and the 50th Anniversary Gala at the Met; Belmonte in *Die Entführung aus dem Serail* at Atlanta Opera; Tom Rakewell in *The Rake's Progress* for his debut with Boston Lyric Opera; Camille in *Die Lustige Witwe* in Barcelona; and a US recital tour with pianist Lachlan Glen, including a performance at Carnegie Hall.

MET PRODUCTIONS Belmonte, Arturo in *Lucia di Lammermoor*, and Kunz Vogelgesang in *Die Meistersinger von Nürnberg* (debut, 2014).

CAREER HIGHLIGHTS Recent appearances include Belmonte at the Glyndebourne Festival, Tamino in *Die Zauberflöte* at LA Opera, Flamand in *Capriccio* at the Santa Fe Opera, Cassio in *Otello* at the Cincinnati May Festival, Handel's *Israel in Egypt* at Carnegie Hall, and concerts with the New York Philharmonic and the Mormon Tabernacle Choir. He has also sung Ferrando in *Così fan tutte* with the Los Angeles Philharmonic, and Benvolio in *Roméo et Juliette*, Barbarigo in *I Due Foscari*, and the Male Chorus in Britten's *The Rape of Lucretia* with LA Opera's Domingo-Colburn-Stein Young Artist Program. He is a graduate of the Met's Lindemann Young Artist Development Program.



AJ Glueckert

TENOR (PORTLAND, OREGON)

THIS SEASON Erik in *Der Fliegende Holländer* for his debut at the Met; Don José in *Carmen*, Lionel in *Martha*, Raffaele in *Stiffelio*, and Erik in Frankfurt; Erik in Lille; and Bacchus in *Ariadne auf Naxos* for his debut at the Glyndebourne Festival.

CAREER HIGHLIGHTS This season, he joined the ensemble at Oper Frankfurt, where he made his 2015 European debut as the Prince in *Rusalka*. He was an Adler Fellow and member of the 2012 Merola Opera Program at San Francisco Opera, where his roles have included Normanno in *Lucia di Lammermoor*, Beadle Bamford in *Sweeney Todd*, Vogelgesang in *Die Meistersinger von Nürnberg*, Flavio in *Norma*, Elder Gleaton in Carlisle Floyd's *Susannah*, Steersman in *Der Fliegende Holländer*, Mr. Knox in the world premiere of Tobias Pickers's *Dolores Claiborne*, and various roles in the world premiere of Mark Adamo's *The Gospel of Mary Magdalene*, among others. He has also sung Bacchus with Opera Theatre of Saint Louis, Don José at Pittsburgh Opera, the Crown Prince in the world premiere of Kevin Puts's *Silent Night* at Minnesota Opera and Opera Philadelphia, and the Prince in *Rusalka* with Minnesota Opera and New Orleans Opera.



Franz-Josef Selig

BASS (MAYEN, GERMANY)

THIS SEASON Daland in *Der Fliegende Holländer* at the Met, Osmin in *Die Entführung aus dem Serail* in Toulouse, and Arkel in *Pelléas et Mélisande* at the Vienna State Opera.

MET APPEARANCES Fasolt in *Das Rheingold* and Sarastro in *Die Zauberflöte* (debut, 1998).

CAREER HIGHLIGHTS Recent performances include Arkel at the Aix-en-Provence Festival, Paris Opera, and in London; Gurnemanz in *Parsifal* and Rocco in *Fidelio* in Madrid; Rocco and Osmin at the Bavarian State Opera; Seneca in *L'Incoronazione di Poppea* in Vienna; the Hermit in *Der Freischütz* in Paris; Osmin at the Aix-en-Provence Festival; and Gurnemanz in Frankfurt. He has also sung Hunding in *Die Walküre* and Daland at the Bayreuth Festival; King Marke in *Tristan und Isolde* with the Paris Opera, Canadian Opera Company, and in Madrid; Gurnemanz and King Marke at the Vienna State Opera; and Daland in Koblenz, Germany. He appears regularly at Covent Garden, La Scala, Lyric Opera of Chicago, the Bavarian State Opera, Paris Opera, Deutsche Oper Berlin, and the Salzburg Festival.



Michael Volle

BARITONE (FREUDENSTADT, GERMANY)

THIS SEASON The title role of *Der Fliegende Holländer* and the 50th Anniversary Gala at the Met, Scarpia in *Tosca* and Orest in *Elektra* at Staatsoper Berlin, Orest in Dresden, Scarpia in Mannheim, Wotan in *Das Rheingold* in Tokyo and Baden-Baden, Papageno in *Die Zauberflöte* at the Paris Opera, and Hans Sachs in *Die Meistersinger von Nürnberg* at La Scala and the Bayreuth Festival.

MET APPEARANCES Mandryka in *Arabella* (debut, 2014) and Hans Sachs.

CAREER HIGHLIGHTS Recent performances include Don Alfonso in *Così fan tutte* at the Salzburg Festival; the Dutchman, Wotan in the *Ring* cycle, Dr. Schön/Jack the Ripper in *Lulu*, and the title role of *Wozzeck* at Staatsoper Berlin; the title role of *Guillaume Tell* and the Dutchman at the Bavarian State Opera; Jochanaan in *Salome* in Luxembourg; the Dutchman, Amfortas in *Parsifal*, Scarpia, and Wotan in the *Ring* cycle at the Vienna State Opera; the Dutchman in Zurich; Scarpia at Deutsche Oper Berlin; *Wozzeck* at La Scala and Bucharest's George Enescu Festival; the Four Villains in *Les Contes d'Hoffmann* at the Bregenz Festival; and Mandryka in Barcelona. In 2014, *Opernwelt* magazine named him singer of the year.

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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 please 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 Metropolitan 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 music students to study an opera's score during a live 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. Please be sure to turn off all devices before entering the auditorium.