

WOLFGANG AMADEUS MOZART

DON GIOVANNI

CONDUCTOR
Plácido Domingo

PRODUCTION
Michael Grandage

SET AND COSTUME DESIGNER
Christopher Oram

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Ben Wright

REVIVAL STAGE DIRECTOR
Louisa Muller

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in two acts

Libretto by Lorenzo Da Ponte

Saturday, April 29, 2017
8:00–11:30PM

The production of *Don Giovanni* was made possible by a generous gift from the **Richard and Susan Braddock Family Foundation**, and **Sarah and Howard Solomon**

Additional funding was received from Jane and Jerry del Missier and Mr. and Mrs. Ezra K. Zilkha

The revival of this production is made possible by a gift from Rolex

The Metropolitan Opera

2016-17 SEASON

The 561st Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

DON GIOVANNI

CONDUCTOR
Plácido Domingo

IN ORDER OF VOCAL APPEARANCE

LEPORELLO
Erwin Schrott

MASETTO
Jeongcheol Cha

DONNA ANNA
Angela Meade

CONTINUO
David Heiss, CELLO
Steven Eldredge,
HARPSICHORD

DON GIOVANNI
Mariusz Kwiecien*

THE COMMENDATORE
Štefan Kocán

MANDOLIN SOLO
Joyce Rasmussen Balint

DON OTTAVIO
Matthew Polenzani

DONNA ELVIRA
Marina Rebeka

ZERLINA
Isabel Leonard

Saturday, April 29, 2017, 8:00-11:30PM

This performance is dedicated to Dr. Joan Taub Ades
in grateful recognition of her generosity to the Metropolitan Opera
as a member of the Council for Artistic Excellence.

MARTY SOHL/METROPOLITAN OPERA



A scene
from Mozart's
Don Giovanni

Chorus Master **Donald Palumbo**
Musical Preparation **Steven Eldredge, Derrick Inouye,**
Jonathan Khuner, and Bryan Wagorn*
Fight Director **J. Allen Suddeth**
Assistant Stage Directors **Sarah Ina Meyers and**
Daniel Rigazzi
Stage Band Conductor **Gregory Buchalter**
Italian Coach **Gildo Di Nunzio**
Prompter **Jonathan Khuner**
Met Titles **Cori Ellison**
Scenery, properties, and electrical props constructed and
painted in **Metropolitan Opera Shops**
Costumes executed by **Das Gewand, Düsseldorf, and**
Metropolitan Opera Costume Department
Wigs and Makeup executed by **Metropolitan Opera**
Wig and Makeup Department

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

This production uses fire effects.

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* Graduate of the
Lindemann Young Artist
Development Program

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Met Titles

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Synopsis

Act I

Spain, mid-18th century. Leporello, servant to the nobleman Don Giovanni, keeps watch outside the Commendatore's home at night. Suddenly, the Commendatore's daughter, Donna Anna, comes running out, struggling with the masked Giovanni and followed by her father. The Commendatore challenges Giovanni to a duel and is killed. Giovanni and Leporello escape. Anna asks her fiancé, Don Ottavio, to avenge her father's death.

In the morning, Giovanni and Leporello encounter one of Giovanni's former conquests, Donna Elvira, who is devastated by his betrayal. Leporello explains to her that she is neither the first nor the last woman to fall victim to Giovanni and shows her his catalogue with the name of every woman Giovanni has seduced.

In the country near Don Giovanni's home, peasants celebrate the marriage of Masetto and Zerlina. Giovanni flirts with the bride, telling her she is destined for a better life. But Elvira urges Zerlina to flee her suitor. She also warns Anna, who is still unaware of the identity of her father's murderer and has asked Giovanni for help in finding the man. Giovanni, for his part, insists that Elvira is mad, and Anna and Ottavio wonder what to believe. As Giovanni leaves, Anna suddenly recognizes his voice as that of the murderer. Devastated but determined, she once more asks Ottavio to avenge her. He wonders how to restore her peace of mind. Giovanni, who has invited the entire wedding party to his home, looks forward to an evening of drinking and dancing.

Outside Giovanni's home, Zerlina asks Masetto to forgive her. Giovanni leads them both inside. Anna, Elvira, and Ottavio appear masked and, unrecognized, are invited in by Leporello.

In the ballroom, Giovanni dances with Zerlina, then tries to force himself on her in an adjoining room. Her cries for help prompt Giovanni to blame Leporello. Anna, Elvira, and Ottavio unmask themselves and, along with Zerlina and Masetto, accuse Giovanni. He is momentarily caught off guard but manages to slip away.

Intermission (AT APPROXIMATELY 9:35 PM)

Act II

Having exchanged clothes with Giovanni, Leporello takes Elvira on a nighttime walk, leaving his master free to serenade her maid. When Masetto arrives with a band of peasants to hunt down Giovanni, the disguised Don sends them off in various directions, then beats up Masetto. Zerlina finds her bruised fiancé and comforts him.

Later that night, Leporello—still believed by Elvira to be Giovanni—is surprised by Anna, Ottavio, Zerlina, and Masetto, who all denounce the supposed Don. Fearing for his life, Leporello reveals his identity and escapes. Ottavio declares he will take revenge on Giovanni and asks the others to look after Anna. Elvira thinks about Giovanni, whom she still loves in spite of everything.

In a cemetery, Giovanni and Leporello find the statue of the Commendatore, which suddenly speaks, warning Giovanni that by morning he will laugh no longer. Giovanni forces the terrified Leporello to invite the statue to dinner. The statue accepts.

Once again, Ottavio asks Anna to marry him, but she replies that she will not do so until her father's death has been avenged.

Elvira arrives at Giovanni's home. She makes a last attempt to persuade him to change his life, but he laughs at her. The statue of the Commendatore appears and asks Giovanni to repent. He refuses and is consumed by flames. Elvira, Anna, Ottavio, Zerlina, Masetto, and Leporello are left behind to contemplate their futures and the fate of an immoral man.

Wolfgang Amadeus Mozart

Don Giovanni

Premiere: National Theater (now Estates Theater), Prague, 1787

Aided by his ingenious librettist, Lorenzo Da Ponte, Mozart approached his operatic retelling of the Don Juan myth from a point of view that is neither tragic nor entirely comic, but rather lighthearted, urbane, and ironic. Over the course of a night, a day, and another night, we follow the title character and his earthy comic sidekick, Leporello, through a series of encounters that begins with a fatal duel, moves back and forth between the humorous and the sentimental, and ends with the protagonist being dragged down to hell by a vengeful, ghostly reincarnation of the Commendatore. Buoyed by Mozart's nuanced and insightful score, the opera still rings with psychological truth after more than two centuries.

The Creators

Wolfgang Amadeus Mozart (1756–1791) was the son of a Salzburg court musician and composer, Leopold, who was also his principal teacher and exhibited him as a musical prodigy throughout Europe. His achievements in opera, in terms of beauty, vocal challenge, and dramatic insight, remain unsurpassed, and his seven mature works of the genre are pillars of the repertory. The extraordinary Lorenzo Da Ponte (1749–1838) led an adventurous life in Venice and Vienna. He converted from Judaism as a youth and joined the Catholic Church, where he took Holy Orders. He supplied librettos for the prominent composers of his time, including Antonio Salieri, and collaborated with Mozart on *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni*. Da Ponte migrated to America and eventually settled in New York, where he was granted the first chair of Italian at Columbia College (now University), and where he was instrumental in developing an audience for Italian opera. The myth of Don Juan appears to have first made it into print in the play *El Burlador de Sevilla y Convidado de Piedra* ("The Trickster of Seville and the Stone Guest," 1630) by the versatile Spanish author and priest Tirso de Molina.

The Setting

The city of Seville in southern Spain, where Mozart originally set his opera, was already famous in his time as a mythical world of winding streets, hot-blooded young men, and exotically beautiful women sequestered behind latticed windows. This production places the action in an unnamed Spanish city in the mid-18th century.

The Music

Mozart's score for this opera teems with the elegance and grace that marks his entire output, which is evident from the first measures of the ravishing overture. This musical refinement is combined with extraordinary dramatic expression. Don Giovanni's famous Act I aria "Fin ch'han dal vino" (the so-called "Champagne" aria) is beautiful but almost vulgar in its graphic depiction of the character's sexual obsession. The ineffectual loveliness of the tenor Don Ottavio, on the other hand, is depicted in the long, languid lines of the character's two ravishing solos, "Dalla sua pace" (Act I) and "Il mio tesoro" (Act II). Donna Anna's nobility—and perhaps her intransigence—are well reflected in her major arias, "Or sai chi l'onore" in Act I and "Non mi dir" in Act II. The buffoonish (yet astute) Leporello is funny throughout the opera, but his Act I aria "Madamina, il catalogo è questo" (the "Catalogue" aria) is also a towering example of the melding of words and music. Donna Elvira's Act II aria, "Mi tradi quell'alma ingrata," contains extravagant leaps and runs that express the emotions of a person barely holding on to her mental stability.

Met History

Don Giovanni appeared at the Met in 1883 during the company's first season. Victor Maurel, Verdi's original Falstaff, portrayed the title character in several performances during the 1890s, and in 1908, Gustav Mahler conducted an impressive cast, including the legendary Russian bass Fyodor Chaliapin as Leporello. Mahler even played the harpsichord recitative accompaniment himself on a modified piano. A new Joseph Urban–designed production premiered in 1929, conducted by Tullio Serafin and featuring the Italian bass Ezio Pinza in what would become his most celebrated role. Cesare Siepi took over for the subsequent generation. The great Austrian conductor Karl Böhm made his company debut with this opera in 1957. Met Music Director Emeritus James Levine has conducted 61 performances to date, beginning in 1974. Great interpreters of the title role have included Sherrill Milnes, James Morris, Thomas Hampson, Ferruccio Furlanetto, and Samuel Ramey, the last two alternating with each other in the role of Leporello. Donna Anna has been performed by artists including Rosa Ponselle, Zinka Milanov, Joan Sutherland, Leontyne Price, Renée Fleming, and Eleanor Steber, who had previously made her mark as Donna Elvira. The opera has also showcased such diverse singers as Pilar Lorengar (Met debut as Donna Elvira, 1966), Kiri Te Kanawa, Karita Mattila, and Susan Graham (Elvira), Carol Vaness (Elvira and Anna), Ljuba Welitsch (Anna), Anna Netrebko (Anna and Zerlina), Kathleen Battle, Roberta Peters, Teresa Stratas, Frederica von Stade, Dawn Upshaw, and Bidu Sayão (Zerlina), Bryn Terfel (Giovanni and Leporello), René Pape and Paul Plishka (Leporello), Theodor Uppman (Masetto), and Nicolai Gedda, Beniamino Gigli, and Jan Peerce (Ottavio). Michael Grandage's production premiered in October 2011, with Fabio Luisi conducting Barbara Frittoli, Marina Rebeka, Ramón Vargas, and Peter Mattei in the title role.

Program Note

“Mozart had experienced how much the Bohemians appreciated his music and how well they executed it,” wrote one of Mozart’s friends after the composer’s death. “This he often mentioned to his acquaintances in Prague, where a hero-worshipping, responsive public and real friends carried him, so to speak, on their shoulders.” Mozart must have loved his time in Prague, where he finally received the recognition he badly wanted and felt he deserved but never quite achieved in the more staid, aristocratic Vienna. His love affair with the Bohemian city began in January 1787, a month or so after a production of *Le Nozze di Figaro*—which had premiered to only modest success in Vienna earlier in 1786—had opened and taken Prague by storm. The opera orchestra and some wealthy admirers of the work paid for Mozart to visit, and he was amazed at what he found:

I was very delighted to look upon all these people leaping about in sheer delight to the music of my *Figaro*, adapted for noisy contra-dances and waltzes; for here nothing is discussed but *Figaro*; nothing is played, blown, sung, or whistled but *Figaro*; no opera is succeeding but *Figaro* and eternally *Figaro*; certainly a great honor for me.

Mozart brought with him on his visit the newly completed Symphony No. 38, which he had written in the city’s honor, and this too met with tremendous enthusiasm from the public and enjoyed repeated performances. Unfortunately, he was able to soak up the adoration for less than a month before returning to Vienna, but he left with a commission in hand for another opera—this time one that would have its premiere in Prague. The new opera was to become *Don Giovanni*.

Myths and legends regarding the composition of *Don Giovanni* abound, chief among them that the music was written in an impossibly short amount of time in the few weeks leading up to its October 1787 premiere. And as with most such tales, there is a kernel of truth in the story. Mozart—always known for his frenzied work rate—wrote much of the recitative as well as some of the comical scenes in the weeks preceding the premiere. Most amazing—and most oft-referenced—is that he wrote the overture truly at the last moment, either the day before or the day of the opening, so that the instrumental parts were barely able to be copied in time. But these were the items that Mozart always saved for last when composing operas; the major arias and ensemble numbers had been in the works for months, since shortly after his return to Vienna in February. Mozart accomplished many seemingly miraculous feats, but even he could not have written, rehearsed, and produced a work such as *Don Giovanni* in three weeks’ time. It is impressive enough that he was able to write it in less than a year, despite also turning out three quintets, a sonata, and the divertimentos *Ein musikalischer Spass* (“A Musical Joke”) and the famous *Eine kleine Nachtmusik*—not to mention dealing with the news of his father’s death—during the same span.

Mozart did the sensible thing and approached Lorenzo Da Ponte, the librettist with whom he had collaborated to such great success on *Le Nozze di Figaro*, as a partner for *Don Giovanni*. And though many scholars have argued that Da Ponte's libretto for *Don Giovanni* is dramatically a bit of a mess, only saved by Mozart's transcendent music, it is important to acknowledge that the Italian playwright was working with a very difficult and complex subject. The Don Juan myth had been the subject of numerous literary, dramatic, musical, philosophical, and popular interpretations, each with its own angle and varying details. To tackle such a well-known subject at significant length (enough to support a full-length opera), sustain dramatic tension, and provide a text that lends itself to music is no mean feat. In its knitting together of so many different ideas and influences, it is true that the *Don Giovanni* libretto does not have the surgical precision and seamless construction of Da Ponte's text for *Figaro*. But in sacrificing those attributes, it allows greater freedom. It offers more opportunity for the music to be the decisive voice, making the connections and filling in the gaps left by the text—an opportunity Mozart seized to the fullest.

By this time in his life, the composer had completely left all of his contemporaries and his younger self behind and was turning out masterpiece after masterpiece as if he were incapable of anything else—and perhaps he was. The music of *Don Giovanni* is a wonder, at once both an apotheosis of 18th-century Italianate opera and a startling premonition of Romanticism, Wagnerian music drama, and even the psychological dramas of the 20th century. Mozart's most forward-looking opera, *Don Giovanni* was unsurprisingly the work most appreciated by the composers of the next century. As the great critic Harold Schonberg wrote, "It is the most Romantic of Mozart's operas, just as it is the most serious, the most powerful, and the most otherworldly.... Mozart was constantly misunderstood by the 19th century. He was called the Raphael of music, and was considered an elegant, dainty rococo composer who just happened to have composed *Don Giovanni*." Though operagoers, musicians, and scholars will never tire of debating which of Mozart's operas are the "greatest," this is certainly one of his most widely loved, even today.

But if *Don Giovanni* is among Mozart's most enduring and popular operas, it is also one of his most ambiguous and difficult to interpret. In his own catalog, Mozart labeled the work an opera buffa, or comic opera. But it is difficult to accept that this tale of obsessive promiscuity, infidelity, sexual assault, murder, and the dragging of the protagonist into the yawning mouth of hell is purely a light-hearted, humorous work. Yet there are moments of genuine comedy, and since the impetus for its composition was a commission specifically for a follow-up to *Le Nozze di Figaro*, Mozart was surely sensitive to the expectation of levity. Da Ponte called *Don Giovanni* a *dramma giocoso* (a work that combines serious roles with comic ones). This seems closer to the mark, but the fact that the distinction is based on the combination of serious and comic roles brings up

Program Note CONTINUED

the most important reason for the opera's ambiguity. The tone of *Don Giovanni* is wholly dependent on the production and the singers' interpretations of their parts. The title character can be played as a debonair, confident "bad boy" who seduces his women and the audience into ignoring his dark side. Or he can be played as a vile and violent criminal who rapes and kills to get what he wants. Likewise, Donna Elvira can be a tragic and pitiable shell of a woman, driven mad as she's strung along by the cruel don, or she can be a humorous caricature, her outbursts made so broad and outsized that they become ridiculous. And so on. For this reason, perhaps more than any other opera, *Don Giovanni* is different with each production. No matter how many times you see it, you never really "know" it, and so it draws you back again and again.

—Jay Goodwin

Jay Goodwin is the Met's Managing Editor.

The Cast



Plácido Domingo

CONDUCTOR (MADRID, SPAIN)

THIS SEASON He conducts *Don Giovanni* and sings Germont in *La Traviata*, the title role of *Nabucco*, and in the 50th Anniversary Gala at the Met. He also conducts *Tosca* and *Roméo et Juliette* at the Vienna State Opera, *La Traviata* at the Mariinsky Theatre, and *Les Contes d'Hoffmann* at the LA Opera, and sings Germont in Valencia and Munich, Rodrigo in *Don Carlo* at the Vienna State Opera, and the title role of *Macbeth* at LA Opera, Staatsoper Berlin, Theater an der Wien, and in Madrid and Beijing.

MET APPEARANCES He has opened the Met season 21 times, sung more than 650 performances of 49 roles, and conducted more than 150 performances with the company since his 1968 debut as Maurizio in *Adriana Lecouvreur*. He made his Met conducting debut in 1984 with *La Bohème* and has returned to lead a total of ten different operas.

CAREER HIGHLIGHTS His repertoire includes more than 140 roles, and he has given more than 4,000 performances in opera houses worldwide. In 1993, he founded the international vocal competition Operalia. A prolific recording artist, he is the recipient of 12 Grammy Awards. He is currently General Director of LA Opera and was general director of Washington National Opera from 2003 through June 2011.



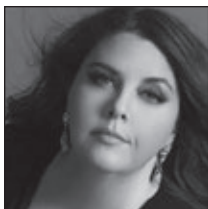
Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON Zerlina in *Don Giovanni*, Charlotte in *Werther*, and the 50th Anniversary Gala at the Met; Adalgisa in *Norma* with the Canadian Opera Company; Rosina in *Il Barbiere di Siviglia* at the Vienna State Opera; Charlotte in Bologna; and Donna Elvira in *Don Giovanni* at the Aix-en-Provence Festival.

MET APPEARANCES Rosina, Cherubino in *Le Nozze di Figaro*, Dorabella in *Così fan tutte*, Miranda in *The Tempest*, Rosina, Blanche in *Dialogues des Carmélites*, and Stéphanie in *Roméo et Juliette* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include the title role of *La Cenerentola* at Lyric Opera of Chicago, Ada Monroe in Jennifer Higdon's *Cold Mountain* with Opera Philadelphia, Arden Scott in Jake Heggie's *Great Scott* with the San Diego Opera, and Donna Elvira and Ada Monroe with the Santa Fe Opera. She has also sung *Cenerentola* at the Bavarian State Opera and Washington National Opera, Rosina at San Francisco Opera and Lyric Opera of Chicago, Cherubino at the Paris Opera and Bavarian State Opera, and Dorabella at the Salzburg Festival. She was the 2011 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Angela Meade

SOPRANO (CENTRALIA, WASHINGTON)

THIS SEASON Donna Anna in *Don Giovanni* and the 50th Anniversary Gala at the Met; Lucrezia in *I Due Foscari* and the title role of *Norma* in Madrid; the title role of Rossini's *Ermione* in Lyon, Paris, and with the Russian National Orchestra; the title role of *Anna Bolena* in Seville; Lina in *Stiffelio* in Bilbao; Verdi's Requiem with Houston Grand Opera, Janáček's Glagolitic Mass with the Los Angeles Philharmonic, and Mahler's Symphony No. 8 with Tokyo's NHK Symphony.

MET APPEARANCES Leonora in *Il Trovatore*, Elvira in *Ernani* (debut, 2008), Alice Ford in *Falstaff*, Norma, Anna Bolena, and the Countess in *Le Nozze di Figaro*.

CAREER HIGHLIGHTS She has sung Leonora with Deutsche Oper Berlin and in La Coruña; the title role of Donizetti's *Parisina d'Este* with Opera Orchestra of New York; Verdi's Requiem in Bilbao, São Paulo, Boston, and with the New York Philharmonic; Norma and Donna Anna with LA Opera, Elena in *I Vespri Siciliani* with the Vienna State Opera, and Norma with Washington National Opera. She was a 2007 winner of the Met's National Council Auditions and recipient of the Met's 2012 Beverly Sills Award, established by Agnes Varis and Karl Leichtman.



Marina Rebeka

SOPRANO (RIGA, LATVIA)

THIS SEASON Donna Elvira in *Don Giovanni* and Mathilde in *Guillaume Tell* at the Met, Violetta in *La Traviata* at the Vienna State Opera and in Valencia, the title role of *Maria Stuarda* at the Rome Opera, and the title role of *Norma* at the Latvian National Opera.

MET APPEARANCES Violetta, Donna Anna in *Don Giovanni* (debut, 2011), and Musetta in *La Bohème*.

CAREER HIGHLIGHTS Violetta at the Bavarian State Opera, Covent Garden, Lyric Opera of Chicago, Latvian National Opera, Zurich Opera, and Deutsche Oper Berlin; Mathilde at the Bavarian State Opera, Dutch National Opera, and Rossini Opera Festival in Pesaro; Donna Anna at the Vienna State Opera, Bavarian State Opera, Lyric Opera of Chicago, and Zurich Opera; Liù in *Turandot* and Mimì in *La Bohème* with the Latvian National Opera; Fiordiligi in *Così fan tutte* at the Bavarian State Opera and Zurich Opera; and Juliette in *Roméo et Juliette* at the Vienna State Opera.



Jeongcheol Cha

BASS-BARITONE (SEOUL, SOUTH KOREA)

THIS SEASON Masetto in *Don Giovanni*, Grégorio in *Roméo et Juliette*, and a Gentleman in *La Traviata* at the Met.

MET APPEARANCES Prince Yamadori in *Madama Butterfly* and the Second Watchman in *Die Frau Ohne Schatten* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Hosokawa in the world premiere of Jimmy López's *Bel Canto* at Lyric Opera of Chicago, Basilio in *Il Barbiere di Siviglia* with Opera Theatre of Saint Louis, and the title role of *Don Giovanni* with North Carolina Opera. He has also sung the title role of *Don Pasquale*, *Don Giovanni*, Wu Tianshi in the American premiere of Sir Peter Maxwell Davies's *Kommilitonen!*, and Germano in Rossini's *La Scala Di Seta* at the Juilliard School; Achilla in *Giulio Cesare* with Wolf Trap Opera; *Don Giovanni* at the Korean National Opera; Prince Gabriel III in the world premiere of David T. Little's *Vonkensport* at Bard College's Fischer Center; Dulcamara in *L'Elisir d'Amore* at the Chautauqua Institution; and Leporello in *Don Giovanni* in Seoul.



Štefan Kocán

BASS (TRNAVA, SLOVAKIA)

THIS SEASON Prince Gremin in *Eugene Onegin*, Sparafucile in *Rigoletto*, and the Commendatore in *Don Giovanni* at the Met, and Ramfis in *Aida* and Sparafucile in Bologna.

MET APPEARANCES Ferrando in *Il Trovatore*, Konchak in *Prince Igor*, and Ramfis and the King (debut, 2009) in *Aida*.

CAREER HIGHLIGHTS Recent performances include the Watcher in Enescu's *Oedipe* at Covent Garden, Banquo in *Macbeth* in Dresden, Leporello in *Don Giovanni* with the Flemish Opera, and Vodník in *Rusalka* and the title role in *Mefistofele* in Prague. He has also sung Bluebeard in *Bluebeard's Castle* with the Flemish Opera; the title role in *Attila* in Santiago; Philip II and the Grand Inquisitor in *Don Carlo* and Banquo at La Scala; Osmin in *Die Entführung aus dem Serail* and the Commendatore at the Bavarian State Opera; Ramfis with Lyric Opera of Chicago; Masetto in *Don Giovanni* at La Scala and Staatsoper Berlin; the Commendatore with LA Opera; Sarastro in *Die Zauberflöte* in Cologne; Zaccaria in *Nabucco* in Graz; and Padre Guardiano in *La Forza del Destino*, the Grand Inquisitor, and Banquo at the Vienna State Opera.

The Cast CONTINUED



Mariusz Kwiecien

BARITONE (KRAKOW, POLAND)

THIS SEASON The title roles of *Don Giovanni* and *Eugene Onegin* and the 50th Anniversary Gala at the Met, Alphonse XI in *La Favorite* and Count Almaviva in *Le Nozze di Figaro* at the Bavarian State Opera, Onegin at the Polish National Opera and Lyric Opera of Chicago, Don Giovanni in Barcelona, and Malatesta in *Don Pasquale* in Krakow.

MET APPEARANCES More than 200 performances in 19 roles, including Zurga in *Les Pêcheurs de Perles*, the Duke of Nottingham in *Roberto Devereux*, Count Almaviva, Marcello in *La Bohème*, Belcore in *L'Elisir d'Amore*, Enrico in *Lucia di Lammermoor*, Escamillo in *Carmen*, and Kuligin in *Kát'a Kabanová* (debut, 1999), among others.

CAREER HIGHLIGHTS Recent performances include Don Giovanni at the Vienna State Opera and Lyric Opera of Chicago; Rodrigo in *Don Carlo* with San Francisco Opera; the title role of Szymanowski's *King Roger* in Krakow, at Covent Garden, and with the Boston Symphony Orchestra; Malatesta in Barcelona; and Onegin at the Bavarian State Opera. He has also sung Don Giovanni at Covent Garden, San Francisco Opera, Seattle Opera, Bavarian State Opera, and the Santa Fe Opera; Onegin at Moscow's Bolshoi Theatre and the Vienna State Opera; and Count Almaviva at Covent Garden and in Chicago and Madrid. He is a graduate of the Met's Lindemann Young Artist Development Program.



Matthew Polenzani

TENOR (EVANSTON, ILLINOIS)

THIS SEASON Don Ottavio in *Don Giovanni*, the Italian Singer in *Der Rosenkavalier*, the title role of *Idomeneo*, and the 50th Anniversary Gala at the Met; Fernando in *La Favorite*, Rodolfo in *La Bohème* and Tamino in *Die Zauberflöte* at the Bavarian State Opera; and Tamino at Lyric Opera of Chicago.

MET APPEARANCES More than 300 performances of 36 roles, including the title role in *Roberto Devereux*, Nadir in *Les Pêcheurs de Perles*, Hoffmann in *Les Contes d'Hoffmann*, Ferrando in *Così fan tutte*, the Duke in *Rigoletto*, Nemorino in *L'Elisir d'Amore*, Roberto in *Maria Stuarda*, Alfredo in *La Traviata*, Ernesto in *Don Pasquale*, and Boyar Khrushchov in *Boris Godunov* (debut, 1997).

CAREER HIGHLIGHTS Recent performances include Don Ottavio at the Paris Opera, the title role of *Werther* at the Vienna State Opera and Bavarian State Opera, and Rodolfo in Barcelona. He has sung Des Grieux in *Manon* and Idomeneo at Covent Garden, Alfredo in Zurich, Tito in *La Clemenza di Tito* at Lyric Opera of Chicago, and Nemorino at the Bavarian State Opera. He was the recipient of the Met's 2008 Beverly Sills Artist Award, established by Agnes Varis and Karl Lichtman.



Erwin Schrott

BASS (MONTEVIDEO, URUGUAY)

THIS SEASON Leporello in *Don Giovanni* at the Met and Vienna State Opera, Scarpia in *Tosca* at Staatsoper Berlin, the title role of *Mefistofele* and Dulcamara in *L'Elisir d'Amore* at the Bavarian State Opera, the title role of *Don Giovanni* in Vienna and Budapest, Escamillo in *Carmen* in Naples, and Rossini's *Stabat Mater* at the Rossini Opera Festival in Pesaro.

MET APPEARANCES Figaro in *Le Nozze di Figaro*, Dulcamara, Don Giovanni, Escamillo, and Colline in *La Bohème* (debut, 2000).

CAREER HIGHLIGHTS Recent performances include Selim in *Il Turco in Italia* in Pesaro; Don Giovanni at the Bavarian State Opera, Paris Opera, and in Buenos Aires, Genoa, and Monte Carlo; Escamillo in Verona; Mefistofele in Baden-Baden; Verdi's Requiem in Bilbao; the title role of *Attila* in Palermo; Dulcamara at the Vienna State Opera; Figaro at Covent Garden; Dulcamara in Montevideo; Procida in *Les Vêpres Siciliennes* in Copenhagen; and Leporello in Salerno. He has also sung Leporello at Staatsoper Berlin, Covent Garden, and the Salzburg Festival; Dulcamara in Madrid; Procida at Covent Garden; Méphistophélès in *Faust* at the Vienna State Opera and in Baden-Baden and Barcelona; and Don Giovanni at Covent Garden and La Scala.

Facilities and Services

THE ARNOLD AND MARIE SCHWARTZ GALLERY MET

Art gallery located in the South Lobby featuring leading artists. Open Monday through Friday, 6pm through last intermission; Saturday, noon through last intermission of evening performances.



ASSISTIVE LISTENING SYSTEM AND BINOCULARS

Wireless headsets, which work with the FM assistive listening system to amplify sound, are available at the coat check station on the South Concourse level before performances. Binoculars are also available for rental at the coat check station on the South Concourse level. The rental cost is \$5. A major credit card or driver's license is required as deposit.



BLIND AND VISUALLY IMPAIRED

Large print programs are available free of charge from the ushers. Braille synopses of many operas are available free of charge. Please contact an usher. Tickets for no-view score desk seats may be purchased by calling the Metropolitan Opera Guild at 212-769-7028.



BOX OFFICE

Monday–Saturday, 10am–8pm; Sunday, noon–6pm. The Box Office closes at 8pm on non-performance evenings or on evenings with no intermission. Box Office Information: 212-362-6000.

CHECK ROOM

On Concourse level (Founders Hall).

FIRST AID

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 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.

Cellular telephones, alarm watches, and/or electronic paging systems must be turned off prior to the start of the performance. They may only be used before a performance and during intermission. Please be courteous when checking your phone.