

WOLFGANG AMADEUS MOZART

DON GIOVANNI

CONDUCTOR
Fabio Luisi

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, October 22, 2016
1:00-4:30PM

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

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The Metropolitan Opera
2016-17 SEASON

The 556th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

DON GIOVANNI

CONDUCTOR
Fabio Luisi

IN ORDER OF VOCAL APPEARANCE

LEPORELLO
Adam Plachetka

MASETTO
Matthew Rose

DONNA ANNA
Hibla Gerzmava

CONTINUO
David Heiss, CELLO
Howard Watkins*,
HARPSICHORD

DON GIOVANNI
Simon Keenlyside

THE COMMENDATORE
Kwangchul Youn

MANDOLIN SOLO
Joyce Rasmussen Balint

DON OTTAVIO
Paul Appleby*

DONNA ELVIRA
Malin Byström

ZERLINA
Serena Malfi

Saturday, October 22, 2016, 1:00-4:30PM

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Chorus Master **Donald Palumbo**
Musical Preparation **Derrick Inouye, Dan Saunders,**
Howard Watkins*, and **Joshua Greene**
Fight Director **J. Allen Suddeth**
Assistant Stage Directors **Sarah Ina Meyers** and
Daniel Rigazzi
Stage Band Conductor **Jeffrey Goldberg**
Italian Coach **Loretta Di Franco**
Prompter **Joshua Greene**
Met Titles **Cori Ellison**
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Wigs and Makeup executed by **Metropolitan Opera**
Wig and Makeup Department

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Synopsis

Spain, mid-18th century

Act I

SCENE 1 The Commendatore's home

SCENE 2 A street

SCENE 3 Open country near Don Giovanni's home

SCENE 4 Outside Don Giovanni's home

SCENE 5 Inside Don Giovanni's home

Intermission (AT APPROXIMATELY 2:35 PM)

Act II

SCENE 1 A street

SCENE 2 A courtyard in front of the Commendatore's home

SCENE 3 A cemetery

SCENE 4 Another part of the Commendatore's home

SCENE 5 Don Giovanni's home

Act I

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.

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.

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



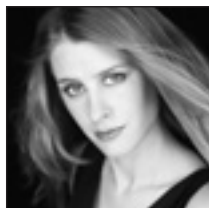
Fabio Luisi

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Don Giovanni* and *Guillaume Tell* at the Met; *Don Carlos*, *Un Ballo in Maschera*, *Das Land des Lächelns*, *Lohengrin*, and Verdi's *Requiem* at the Zurich Opera; New Year's celebration concerts in Venice; and concerts in Europe and the U.S.

MET APPEARANCES *Cavalleria Rusticana* and *Pagliacci*, *Manon Lescaut*, *Le Nozze di Figaro*, *Macbeth*, *The Merry Widow*, *La Cenerentola*, *Madama Butterfly*, *Un Ballo in Maschera*, *Les Troyens*, *Aida*, *Manon*, *La Traviata*, *Elektra*, *Hansel and Gretel*, *Tosca*, *Lulu*, *Simon Boccanegra*, *Die Ägyptische Helena*, *Turandot*, *Ariadne auf Naxos*, *Rigoletto*, *Don Carlo* (debut, 2005), and Wagner's *Ring* cycle.

CAREER HIGHLIGHTS He is Principal Conductor of the Met, General Music Director of the Zurich Opera, Principal Conductor Designate of the Danish National Symphony Orchestra (taking up that position in 2017), and former Chief Conductor of the Vienna Symphony. He made his La Scala debut in 2011 with *Manon*, his Salzburg Festival debut in 2003 leading Strauss's *Die Liebe der Danae*, and his American debut with the Lyric Opera of Chicago leading *Rigoletto*. He also appears regularly with the Vienna State Opera, the Bavarian State Opera, and Berlin's Deutsche Oper and Staatsoper.



Malin Byström

SOPRANO (HELSINGBORG, SWEDEN)

THIS SEASON Donna Elvira and, later, Donna Anna in *Don Giovanni* at the Met, the title role of *Jenůfa* in Stockholm, and the title role of *Salome* in Amsterdam.

MET APPEARANCES The title role of *Arabella* and Marguerite in *Faust* (debut, 2011).

CAREER HIGHLIGHTS The Marschallin in *Der Rosenkavalier*, Desdemona in *Otello*, Romilda in *Seize*, and Donna Elvira at the Royal Swedish Opera; Mathilde in *Guillaume Tell*, Fiordiligi in *Così fan tutte*, Amalia in *I Masnadieri* Donna Anna, and Marguerite at Covent Garden; *Jenůfa* at the San Francisco Opera; Fiordiligi at the Bavarian State Opera; Donna Anna for her 2011 Salzburg Festival debut; the Countess in *Le Nozze di Figaro* in Geneva and at the Aix-en-Provence Festival; Amelia in *Simon Boccanegra*, the Countess, and Marguerite at the Göteborg Opera; Hélène in *Les Vêpres Siciliennes* in Geneva; Hanna Glawari in *The Merry Widow* in Montpellier; Agathe in *Der Freischütz* in Bregenz; Musetta in *La Bohème* in Mannheim and Bregenz; and Fiordiligi and the title role of Massenet's *Manon* with Opera North.



Hibla Gerzmava

SOPRANO (MOSCOW, RUSSIA)

THIS SEASON Donna Anna in *Don Giovanni* at the Met and her role debut as Elisabeth in *Don Carlo* at the Bolshoi Theatre.

MET APPEARANCES Liù in *Turandot*, Desdemona in *Otello*, Mimi in *La Bohème*, and Antonia in *Les Contes d'Hoffmann* (debut, 2010).

CAREER HIGHLIGHTS She has sung Vitellia in *La Clemenza di Tito* and Donna Anna with the Vienna State Opera; Mimi at Covent Garden and for her debut at the Bavarian State Opera; Violetta in *La Traviata* at Valencia's Palau de les Arts; Eva in Haydn's *Die Schöpfung* and the Angel in Cavalieri's *Rappresentazione di Anima e di Corpo* at Germany's Ludwigsburg Festival; and Lyudmila in Glinka's *Ruslan and Lyudmila*, the Swan Princess in Rimsky-Korsakov's *The Tale of Tsar Saltan*, Louisa in Prokofiev's *Betrothal in a Monastery*, Rosina in *Il Barbiere di Siviglia*, Mimi and Musetta in *La Bohème*, Adele in *Die Fledermaus*, Violetta, Antonia, Donna Anna, and the title roles of *Lucia di Lammermoor* and Cherubini's *Médée* at Moscow's Stanislavsky and Nemirovich-Danchenko Music Theatre. She has also appeared in concert at Carnegie Hall, Vienna's Theater an der Wien, and in St. Moritz.



Serena Malfi

MEZZO-SOPRANO (NAPLES, ITALY)

THIS SEASON Zerlina in *Don Giovanni* at the Met, Romeo in *I Capuleti e i Montecchi* in Oviedo, Spain, and Pippo in *La Gazza Ladra* at La Scala

MET APPEARANCES Cherubino in *Le Nozze di Figaro* (debut, 2014)

CAREER HIGHLIGHTS Cherubino at the Vienna State Opera, Glyndebourne Festival, and in Buenos Aires; Ruggiero in *Alcina* in Dresden; the title role in *La Cenerentola* at the Vienna State Opera, Paris Opera, and in Moscow, Rome, Naples, Lausanne, Valencia, and Buenos Aires; Annio in *La Clemenza di Tito* at the Vienna State Opera, Bavarian State Opera, and in Madrid; Zerlina at the Paris Opera and the Théâtre des Champs Élysées; Rosina in *Il Barbiere di Siviglia* at Covent Garden, the Canadian Opera Company, and in Madrid, Zurich, and Berlin; Nerone in *Agrippina* at the Paris Opera; Dido in Purcell's *Dido and Aeneas* in Rome; and Despina in *Così fan tutte* for her debut at La Scala.



Paul Appleby

TENOR (SOUTH BEND, INDIANA)

THIS SEASON Don Ottavio in *Don Giovanni* at the Met and Belmonte in *Die Entführung aus dem Serail* in Amsterdam.

MET APPEARANCES Belmonte, Tom Rakewell in *The Rake's Progress*, David in *Die Meistersinger von Nürnberg*, Brian in *Two Boys*, Chevalier de la Force in *Dialogues des Carmélites*, Hylas in *Les Troyens*, Demetrius in *The Enchanted Island*, and Brighella in *Ariadne auf Naxos* (debut, 2011).

CAREER HIGHLIGHTS Recent appearances include Tamino in *Die Zauberflöte* at the San Francisco Opera, Bénédict in *Béatrice et Bénédict* at the Glyndebourne Festival, Don Ottavio at the San Diego Opera, Ferrando in *Così fan tutte* in Frankfurt and with the Canadian Opera Company, and Tamino in *Die Zauberflöte* with Washington National Opera. He has also sung Fritz in Offenbach's *La Grande-Duchesse de Gérolstein* with the Santa Fe Opera, Ferrando with Boston Lyric Opera, Tom Rakewell in Frankfurt, Agenore in *Il Re Pastore* with Opera Theatre of Saint Louis, and Lysander in Britten's *A Midsummer Night's Dream* and Gomatz in *Zaide* with Wolf Trap Opera. He is a graduate of the Met's Lindemann Young Artist Development Program.



Simon Keenlyside

BARITONE (LONDON, ENGLAND)

THIS SEASON The title role of *Don Giovanni* at the Met, Count Almaviva in *Le Nozze di Figaro* at La Scala, and Don Giovanni, the title role of *Macbeth*, and Golaud in *Pelléas et Mélisande* at the Vienna State Opera.

MET APPEARANCES Prospero in *The Tempest*, the title role of *Hamlet*, Rodrigo, Count Almaviva, Belcore in *L'Elisir d'Amore* (debut, 1996), Olivier in *Capriccio*, Marcello in *La Bohème*, and Papageno.

CAREER HIGHLIGHTS Renato in *Un Ballo in Maschera* and Don Giovanni at the Bavarian State Opera, Rodrigo in *Don Carlo*, the title role of *Wozzeck*, Ford in *Falstaff*, and the title role of *Rigoletto* at the Vienna State Opera; *Wozzeck* at Covent Garden, the Bavarian State Opera, in Paris, Madrid, and in a concert performance at Lincoln Center with the Philharmonia Orchestra; the title role of *Eugene Onegin*, Papageno in *Die Zauberflöte*, *Hamlet*, the title role of *Billy Budd*, and Prospero (world premiere) at Covent Garden; Germont in *La Traviata* at the Bavarian State Opera; Papageno at the Salzburg Festival; and Pelléas in *Pelléas et Mélisande* in Geneva, Paris, Salzburg, Berlin and London.



Adam Plachetka

BASS-BARINTONE (PRAGUE, CZECH REPUBLIC)

THIS SEASON Leporello and, later, Masetto in *Don Giovanni* at the Met; the title role of *Le Nozze di Figaro* in Prague; the title role of *Don Giovanni*, Mustafà in *L'Italiana in Algeri*, and Dulcamara in *L'Elisir d'Amore* at the Vienna State Opera; Papageno in *Die Zauberflöte* at Lyric Opera of Chicago, and Belcore in *L'Elisir d'Amore* at Covent Garden.

MET APPEARANCES Belcore and Masetto (debut, 2015)

CAREER HIGHLIGHTS Count Almaviva in *Le Nozze di Figaro*, Malatesta in *Don Pasquale*, the King's Herald in *Lohengrin*, Dulcamara, Harlequin in *Ariadne auf Naxos*, Schaunard in *La Bohème*, and Don Basilio in *Il Barbiere di Siviglia* at the Vienna State Opera; Figaro at the Salzburg Festival, Lyric Opera of Chicago, Houston Grand Opera, and Prague National Theater; *Don Giovanni* at the Deutsche Oper Berlin; Guglielmo in *Così fan tutte* at La Scala; and *Don Giovanni*, Publio in *La Clemenza di Tito*, Nardo in *La Finta Giardiniera*, Argante in *Rinaldo*, Guglielmo, and Papageno at Prague National Theatre.



Matthew Rose

BASS (BRIGHTON, ENGLAND)

THIS SEASON Masetto and, later, Leporello in *Don Giovanni* and Frère Laurent in *Roméo et Juliette* at the Met, Baron Ochs in *Der Rosenkavalier* at Covent Garden, and Bottom in *A Midsummer Night's Dream* at the Aldeburgh Festival.

MET APPEARANCES Night Watchman in *Die Meistersinger von Nürnberg*, Bottom, Talbot in *Maria Stuarda*, and Colline in *La Bohème* (debut, 2011).

CAREER HIGHLIGHTS Bottom at La Scala, Lyon Opera, Covent Garden, Houston Grand Opera, and for his 2006 debut at the Glyndebourne Festival; Raimondo in *Lucia di Lammermoor*, Sparafucile in *Rigoletto*, Sarastro in *Die Zauberflöte*, and Talbot at Covent Garden; Leporello in *Don Giovanni*, Nick Shadow in *The Rake's Progress*, Callistene in Donizetti's *Poliuto*, and Collatinus in Britten's *The Rape of Lucretia* at the Glyndebourne Festival; Claggart in *Billy Budd* and King Marke in *Tristan und Isolde* at the English National Opera; Baron Ochs at the Chicago Lyric Opera; the title role in *Le Nozze di Figaro* at the Bavarian State Opera and Welsh National Opera; Leporello at the Deutsche Oper Berlin; and Henry VIII in *Anna Bolena* in Bordeaux.



Kwangchul Youn

BASS (CHUNG JU, SOUTH KOREA)

THIS SEASON The Commendatore in *Don Giovanni* and Melcthal in *Guillaume Tell* at the Met, King Marke in *Tristan und Isolde* at the Vienna State Opera, Sparafucile in *Rigoletto* at the Paris Opera, Gurnemanz in *Parsifal* in Sydney, and Daland in *Der Fliegende Holländer* in Madrid.

MET APPEARANCES Talbot in *Maria Stuarda*, Ferrando in *Il Trovatore*, Narbal/Mercury in *Les Troyens*, Raimondo, the Commendatore, King Marke, Sarastro in *Die Zauberflöte* (debut, 2004), Ramfis, Hermann in *Tannhäuser*, and the Old Hebrew in *Samson et Dalila*.

CAREER HIGHLIGHTS Méphistophélès in *Faust*, King Henry in *Lohengrin*, and Gurnemanz at the Vienna State Opera; King Henry and Raimondo in *Lucia di Lammermoor* at Covent Garden; Hermann, King Marke, Gurnemanz, Fasolt in *Das Rheingold*, and Hunding in *Die Walküre* at the Bayreuth Festival; Wurm in *Luisa Miller*, Padre Guardiano in *La Forza del Destino*, and Ramfis in *Aida* with the Paris Opera; Fasolt, the Commendatore, and Ferrando at La Scala; and Pogner in *Die Meistersinger von Nürnberg*, Fiesco in *Simon Boccanegra*, King Henry, and Fasolt with the Berlin State Opera.

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.