

PYOTR ILYICH TCHAIKOVSKY

EUGENE ONEGIN

CONDUCTOR
Robin Ticciati

PRODUCTION
Deborah Warner

SET DESIGNER
Tom Pye

COSTUME DESIGNER
Chloe Obolensky

LIGHTING DESIGNER
Jean Kalman

VIDEO DESIGNERS
Ian William Galloway
Finn Ross

CHOREOGRAPHER
Kim Brandstrup

REVIVAL STAGE DIRECTOR
Paula Williams

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by the composer and Konstantin
Shilovsky, after the novel in verse by
Alexander Pushkin

Tuesday, April 18, 2017
7:30–11:10PM

The production of *Eugene Onegin* was made
possible by a generous gift from **Ambassador
and Mrs. Nicholas F. Taubman**

The revival of this production is made possible by a
gift from Rolex and Mr. and Mrs. Bruce Crawford

A co-production of the Metropolitan Opera and
English National Opera

The Metropolitan Opera

2016-17 SEASON

The 154th Metropolitan Opera performance of
PYOTR ILYICH TCHAIKOVSKY'S

EUGENE ONEGIN

CONDUCTOR
Robin Ticciati

IN ORDER OF VOCAL APPEARANCE

TATIANA
Anna Netrebko

TRIQUET
Tony Stevenson*

OLGA, HER SISTER
Elena Maximova

ZARETSKI
Richard Bernstein

MADAME LARINA,
THEIR MOTHER
Elena Zaremba

PRINCE GREMIN
Štefan Kocán

FILIPPYEVNA,
TATIANA'S NURSE
Larissa Diadkova

OFFSTAGE VOICE
David Lowe

LENSKI, OLGA'S FIANCÉ
Alexey Dolgov

EUGENE ONEGIN
Peter Mattei

A CAPTAIN
David Crawford

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

Tuesday, April 18, 2017, 7:30-11:10PM

This performance is dedicated to Paul Sack and Shirley Davis in grateful recognition of their generosity to the Metropolitan Opera as members of the Council for Artistic Excellence.



MARTY SOHL/METROPOLITAN OPERA

Anna Netrebko
as Tatiana in
Tchaikovsky's
Eugene Onegin

Chorus Master **Donald Palumbo**
Assistant to the Costume Designer **Luca Costigliolo**
Musical Preparation **Howard Watkins***, **Joel Revzen**,
and **Natalia Katjukova***
Assistant Stage Director **Yefim Maizel**
Met Titles **Cori Ellison**
Scenery, properties, and electrical props constructed
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Costumes constructed by **Cos Prop**, London; **MH Couture—**
José Gomez; **Atelier Onegin-Caraco**/**Claudie Gastine**,
Paris; **Sands Films**; **ENO Production Wardrobe**; and
Metropolitan Opera Costume Department
Wigs and Makeup Executed by **Metropolitan Opera Wig**
and **Makeup Department**

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This production uses gunshot effects.

* Graduate of the
Lindemann Young Artist
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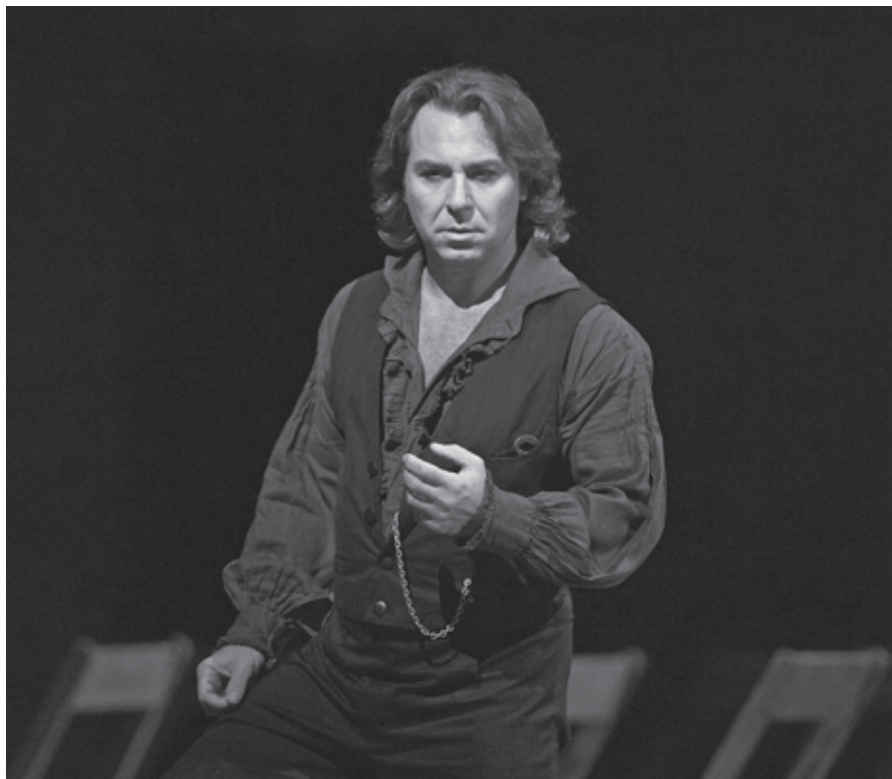


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In this rediscovered verismo gem, the classic story of Cyrano de Bergerac receives an electrifying operatic setting with the charismatic tenor Roberto Alagna as the swashbuckling title poet. Rising star Jennifer Rowley plays his beloved Roxane, with Marco Armiliato conducting.

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Synopsis

Act I

Autumn in the country. On the Larin estate, Madame Larina reflects upon the days before she married, when she was courted by her husband but loved another. She is now a widow with two daughters: Tatiana and Olga. While Tatiana spends her time reading novels, with whose heroines she closely identifies, Olga is being courted by their neighbor, the poet Lenski. He arrives unexpectedly, bringing with him a new visitor, the aristocrat Eugene Onegin, with whom Tatiana soon falls in love.

That night, Tatiana asks her nurse Filippyevna to tell her of her first love and marriage. Tatiana stays up all night writing a passionate letter to Onegin and persuades Filippyevna to have her grandson deliver it in the morning.

Tatiana waits for Onegin's response. When he arrives, Onegin admits that he was touched by her declaration but explains that he cannot accept it and offers only friendship in return. He advises her to control her emotions, lest another man take advantage of her innocence.

Intermission (AT APPROXIMATELY 8:50 PM)

Act II

January. The local community has been invited to the Larin estate to celebrate Tatiana's name day. Onegin has reluctantly agreed to accompany Lenski to what he mistakenly believes will be an intimate family celebration. Annoyed to find himself trapped at an enormous party and bored by the occasion, Onegin takes his revenge on Lenski by flirting and dancing with Olga. Lenski's jealousy rises to such a height that he challenges Onegin to a duel, and the party breaks up.

Before the duel, Lenski meditates upon his poetry, his love for Olga, and death. Lenski's second finds Onegin's late arrival and his choice of a second insulting. Although both Lenski and Onegin are full of remorse, neither stops the duel, and Lenski is killed.

Intermission (AT APPROXIMATELY 10:10 PM)

Act III

St. Petersburg, several years later. Having traveled abroad since the duel, Onegin has returned to the capital. At a ball, Prince Gremin introduces his young wife. Onegin is astonished to recognize her as Tatiana and realizes that he now loves her.

Onegin has sent a letter to Tatiana. He arrives at the Gremin palace and begs her to run away with him. Tatiana admits that she still loves him but that she has made her decision and will not betray her husband. Onegin is left desperate.

Pyotr Ilyich Tchaikovsky

Eugene Onegin

Premiere: Maly Theater, Moscow, 1879, with students from the Moscow Conservatory. Professional premiere: Bolshoi Theatre, 1881

Tchaikovsky's many moods—tender, grand, melancholic—are all given free rein in *Eugene Onegin*, the composer's lush adaptation of Alexander Pushkin's iconic work of Russian literature. The great poet re-imagined the Byronic model of the restless romantic anti-hero as a definitive bored Russian aristocrat caught between convention and ennui; Tchaikovsky, similarly, took Western European operatic forms and transformed them into an authentic and undeniably Russian work. At the core of the opera is the young girl Tatiana, who grows from a sentimental adolescent into a complete woman in one of opera's most convincing character developments. Always popular in Russia, *Eugene Onegin* stands at the heart of the international repertory and commands as much admiration among experts as affection among newcomers.

The Creators

Pyotr Ilyich Tchaikovsky (1840–1893) enjoyed tremendous fame during his lifetime as a composer of symphonic music and ballets, and his operas have achieved a steadily growing popularity outside Russia. The composer largely put together the libretto for *Eugene Onegin* himself. The source of the libretto is the mock-epic verse novel of the same name by Pushkin (1799–1837), whose position in Russian literature can be compared to that of Shakespeare's in English. Pushkin's body of work is marked by a wide range of tone and style, and his writings have been the source of many other Russian operas (most notably Mussorgsky's *Boris Godunov*, Rimsky-Korsakov's *The Golden Cockerel*, and Tchaikovsky's own *The Queen of Spades*). Tchaikovsky specifically chose the most emotional and dramatic moments from Pushkin's poem and called his work "lyric scenes," emphasizing the episodic, rather than the strictly narrative, nature of his libretto.

The Setting

Pushkin presents a vast overview of old Russian society around 1820, which Tchaikovsky's original score neatly divides into each of its three acts: from the timeless rituals of country life to the rural gentry with its troubles and pleasures and, finally, the glittering imperial aristocracy of St. Petersburg. The Met's production places the action in the later 19th century, around the time of the opera's premiere.

The Music

Tchaikovsky's universally beloved lyric gifts are at their most powerful and multilayered in this opera. Rich ensembles punctuate the work, including a quartet for women near the beginning, an elaborate choral ensemble that concludes the first scene of Act II, and a haunting fugue for tenor and baritone in Act II, Scene 2. The vocal solos are among the most striking in the repertory: anyone who can remember the first stirrings of love will be moved by Tatiana's extended "Letter Scene" in Act I, in which she rhapsodically composes a letter to Onegin in an outpouring of gorgeous melody. This is rivaled in popularity by the tenor's moving farewell to his young life in Act II, while Onegin's Act III narrative on the pointlessness of life borders on Wagnerian. Interspersed among these great solos are finely honed character pieces, such as the French tutor's charming name-day serenade to Tatiana (in French) and the bass Prince Gremin's moving ode to the surprise of finding love late in life. Throughout the opera, Tchaikovsky's unique mastery of dance music provides episodes of ballet that reflect and augment the drama.

Met History

Eugene Onegin premiered at the Met in 1920, sung in Italian by a cast headed by baritone Giuseppe DeLuca and soprano Claudia Muzio. After a total of eight performances in two consecutive seasons, the opera disappeared from the Met until 1957, when it was presented in English with George London, Lucine Amara, and Richard Tucker with Peter Brook directing. *Onegin* appeared in Russian in 1977 with Sherrill Milnes in the title role, and James Levine conducting. Robert Carsen directed a new production in 1997 that featured Vladimir Chernov, Galina Gorchakova, and Neil Shicoff, with Antonio Pappano conducting in his Met debut. Other notable stars to have appeared in the opera include Thomas Hampson, Dmitri Hvorostovsky, and Leo Nucci (*Onegin*); Mirella Freni, Raina Kabaivanska, Leontyne Price, Ileana Cotrubaș, Renée Fleming, and Karita Mattila (*Tatiana*); Nicolai Gedda, Marcello Giordani, and Ramón Vargas (*Lenski*); and Nicolai Ghiaurov and Giorgio Tozzi (*Prince Gremin*). The current production by Deborah Warner opened the Met's 2013–14 season, with Anna Netrebko, Mariusz Kwiecien, and Piotr Bezcala in the leading roles and Valery Gergiev conducting.

Program Note

Like Tatiana Larina, we can all lose ourselves in books. During the first half of the 19th century in Russia, most of the country's literate population lost itself in *Eugene Onegin*, Alexander Pushkin's novel in verse. It was as totemic a work as Goethe's *Werther* was within the German-speaking world and as popular as *Pride and Prejudice* proved in England. Its success was no doubt due to the immediacy of Pushkin's tale and his ability to draw the reader into the emotional trials and tribulations of its characters. That was certainly what enticed Tchaikovsky to the text in May 1877. Finding great affinity with Tatiana, Tchaikovsky composed a series of lyric scenes that are full of reflections and parallels, both inward and outward, prompting one of the most heartrending works in the repertoire.

The initial idea for the adaptation was not Tchaikovsky's own. He had been keen to work on a new opera after the deflating experience of *Swan Lake* in Moscow—only after his death would this ballet prove a hit—and the notion of adapting Pushkin's novel was presented to him during a conversation with friends.

The idea seemed wild to me, and I did not say anything, but later, while eating *alone* in a pub, I remembered about *Onegin* and started thinking. I thought the idea ... possible, then became captivated and by the end of my meal I had decided. I ran at once to track down a copy of Pushkin, found the book with difficulty, went home, read the poem over again with rapture and passed a sleepless night, of which the result was a charming plot with words from Pushkin.

Echoing the bookish energies of his heroine, as well as her late-night letter scene, Tchaikovsky began work on his radical retake immediately, fashioning a libretto with the help of Konstantin Shilovsky, before moving on to the score. It was a bold choice, and Tchaikovsky proved a radical adapter, breaking up the original story, discarding *Onegin's* early exploits in St. Petersburg, and focusing instead on Tatiana's tale. He was so engrossed in his work that life soon began to reflect art.

Around the time that he started work on *Eugene Onegin*, Tchaikovsky entered into a correspondence with a woman called Antonina Milyukova. Although he was romantically uninterested in her, she nonetheless offered a necessary lifeline to the composer, who was struggling with what he called his "true nature," his homosexuality. The relationship between Tchaikovsky and Milyukova was a disaster, due of course to Tchaikovsky's sexuality, but also because of ongoing preoccupations with his new opera.

I began writing the letter scene, driven to the work by an irresistible emotional need, in the heat of which I not only forgot about Antonina Milyukova, but even lost her letter or hid it so successfully that I couldn't find it. I remembered about it only when a little later I received the second

one. I was completely buried in my composition and had grown so close to the character of Tatiana that she and all around her started to seem real to me.

The letter scene, Tatiana's nocturnal outburst in which we see her gradually transformed from hesitant young girl to headstrong woman, is the dramatic, emotional, and musical crucible of the entire score, and Tchaikovsky's use of highly expressive motifs throughout the opera builds on it. When, in the final scene, Tatiana rejects Onegin in the same manner that he rejected her, so too does the music. Onegin's futile declaration in Act III reproduces themes from Tatiana's impetuous midnight reverie, with even more forceful results.

Affective memories of that crucial scene emerge elsewhere too. Although we immediately associate Tatiana with Onegin and her sister Olga with Onegin's friend Lenski, Tchaikovsky equally invites us to draw parallels between Tatiana and Lenski. So, just as the first act ends with Tatiana, Lenski dominates the final scene of the second act, with a farewell that is filled with motifs from Tatiana's letter scene. The lachrymose descending melody that runs through his aria "Kuda, kuda, kuda vy udalilis" had first appeared toward the end of her extended, frenzied solo, albeit now with added harmonic potency. In her bedroom, it places a question mark over the whole scene. But as Lenski faces his dawn duel, we know by experience that the answers to his questions can only be bleak.

Even something as light as Triquet's turn at Tatiana's name-day ball, during the scene that precedes the duel, can be read as a major thematic hinge in the drama. It seems like a light, even camp, moment within an otherwise heartrending tale, but in praising Tatiana's charms and beauty, the song palpably reverses Onegin's arrogant dismissal and prepares for Tatiana's arrival on Prince Gremin's arm in Act III. The Prince, like Triquet, will worship Tatiana, singing his own aria in praise of her to Onegin. What had been affected formality in the countryside becomes husbandly affection in the city and, of course, Gremin's admiration unsuspectingly crushes Onegin.

The various dances in the opera likewise mark the shift in time and society. The high-spirited waltz at Tatiana's party becomes the dignified Polonaise of the St. Petersburg ball. Both celebrations are in turn eminently more sophisticated versions of the estate staff's chorus in the opera's opening moments, caught in the autumnal light of the Larin house. But by the time we get to the Act III Polonaise, those bucolic ditties have become infinitely more stifling, a change that surprises Onegin more than anyone else. Having sneered at the Larin family's ways, Onegin is flabbergasted to learn that Tatiana has made a home within more elevated surroundings (and thus vaulted his own station). The tables have turned, and Onegin, standing lonely on the sidelines, emulates Tatiana's formerly dreamy character. Although the return of the motifs from

the letter scene emphasizes this transfer of power, more potent still is Tatiana's dismissal of Onegin to strains from Gremin's sycophantic aria.

The potency of Tchaikovsky's adaptation of *Eugene Onegin*, from motivic minutiae to lyrical sweep, derives from his innate understanding of the characters' emotional lot. Like his characters, Tchaikovsky was never to know lasting love, given the incompatibility of his true nature and the society in which he existed. Yet regardless of such personal circumstances and experiences, Tchaikovsky provides both the structure and the sentiment for all to appreciate this truly affecting drama. He relies on the universal power of recollection, triggered by pithy but persuasive musical ideas, drawing affecting parallels between situations and characters in a musico-dramatic structure that brilliantly anticipates the actor and director Konstantin Stanislavski's system of affective memory. In doing so, Tchaikovsky created an opera in which life is truly reflected in art.

—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



Robin Ticciati

CONDUCTOR (LONDON, ENGLAND)

THIS SEASON *Eugene Onegin* at the Met, *La Clemenza di Tito* at the Glyndebourne Festival, and concerts with the Scottish Chamber Orchestra.

MET APPEARANCES *Hansel and Gretel* (debut, 2011).

CAREER HIGHLIGHTS Since 2014, he has served as the music director of the Glyndebourne Festival, where he has led *Beatrice et Benedict*, a double bill of Ravel's *L'Heure Espagnole* and *L'Enfant et les Sortilèges*, *Die Entführung aus dem Serail*, Mozart's *La Finta Giardiniera*, and *Der Rosenkavalier*, among others. He has also conducted *Don Giovanni* in Zurich, *Eugene Onegin* at Covent Garden, *Peter Grimes* at La Scala, and *Le Nozze di Figaro* and Mozart's *Il Sogno di Scipione* at the Salzburg Festival. As music director of Glyndebourne on Tour, he led *Die Fledermaus*, *Macbeth*, and *Jenůfa*; and he has appeared with the London Symphony Orchestra, Hallé Orchestra, Rotterdam Philharmonic, Filarmonica della Scala, Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Cleveland Orchestra, Philadelphia Orchestra, and at the BBC Proms, among others. He has served as the principal conductor of the Scottish Chamber Orchestra since 2009 and will become music director of Berlin's Deutsches Symphonie-Orchester later this year.



Larissa Diadkova

MEZZO-SOPRANO (ZELENODOLSK, RUSSIA)

THIS SEASON Filippyevna in *Eugene Onegin* at the Met; Grammy in *The Gambler*, the Duenna in *Betrothal in a Monastery*, and Fricka in *Die Walküre* at St. Petersburg's Mariinsky Theatre; and the Countess in *The Queen of Spades* with the Lucerne Symphony Orchestra.

MET APPEARANCES Grammy, Lyubov in *Mazeppa*, Ulrica in *Un Ballo in Maschera*, Fricka, Herodias in *Salome*, Amneris in *Aida*, Azucena in *Il Trovatore*, Marfa in *Khovanshchina*, and Madelon in *Andrea Chénier* (debut, 1996).

CAREER HIGHLIGHTS She frequently appears at the Mariinsky Theatre, where her roles include Ulrica, the Princess in *Suor Angelica*, Konchakovna in *Prince Igor*, Ratmir in *Ruslan and Lyudmila*, and Lyubov, among others. Other recent performances include the Countess in Amsterdam and Moscow, Filippyevna in São Paulo, and Ježibaba in *Rusalka* with the Paris Opera. She has also sung Filippyevna at the Bavarian State Opera and Houston Grand Opera; Ježibaba in Rome, Amsterdam, and at Covent Garden; Marfa with the Paris Opera; the Countess at the Bavarian State Opera and Covent Garden; Mistress Quickly in *Falstaff* in Hamburg and at the Salzburg Festival; Herodias in Istanbul; Fricka and Ulrica with Lyric Opera of Chicago; and Amneris with San Francisco Opera.



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Elena Maximova

MEZZO-SOPRANO (PERM, RUSSIA)

THIS SEASON Olga in *Eugene Onegin* at the Met; the title roles in *Carmen* and *La Cenerentola*, and Prince Orlofsky in *Die Fledermaus* at the Vienna State Opera; Isabella in *L'Italiana in Algeri* in Moscow; Carmen in Tokyo; and Maddalena in *Rigoletto* at the Paris Opera.

MET APPEARANCES Giulietta in *Les Contes d'Hoffmann* and Olga (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Carmen at the Bavarian State Opera, Covent Garden, and in Dresden, Moscow, and Taormina, Italy; Charlotte in *Werther* in Tokyo; Rosina in *Il Barbiere di Siviglia* and Nicklausse in *Les Contes d'Hoffmann* in Moscow; and Cherubino in *Le Nozze di Figaro*, Marfa in *Khovanshchina*, and Maddalena at the Vienna State Opera. She has sung Eboli in *Don Carlo* and Carmen with the Finnish National Opera; Federica in *Luisa Miller*, Maddalena, Suzuki in *Madama Butterfly*, and Olga at the Bavarian State Opera; Polina in *The Queen of Spades* and Olga in Lyon; and Carmen at Staatsoper Berlin. She regularly appears with Moscow's Stanislavsky Opera in such roles as the Angel in Anton Rubinstein's *The Demon*, Carmen, Olga, Orlofsky, Preziosilla in *La Forza del Destino*, and Charlotte, among others.



Anna Netrebko

SOPRANO (KRASNODAR, RUSSIA)

THIS SEASON Tatiana in *Eugene Onegin*, the title role of *Manon Lescaut*, and the 50th Anniversary Gala at the Met; Manon Lescaut at Moscow's Bolshoi Theatre; Lady Macbeth in *Macbeth* at the Bavarian State Opera; Leonora in *Il Trovatore* at the Vienna State Opera; Violetta in *La Traviata* at La Scala; and Tatiana at the Paris Opera.

MET APPEARANCES More than 150 performances of 19 roles, including Leonora, Lady Macbeth, Mimi and Musetta in *La Bohème*, Gilda in *Rigoletto*, Juliette in *Roméo et Juliette*, Natasha in *War and Peace* (debut, 2002), and the title roles of *Iolanta*, *Anna Bolena*, *Manon*, and *Lucia di Lammermoor*, as well as a solo recital.

CAREER HIGHLIGHTS Leonora at the Vienna State Opera and Salzburg Festival; Tatiana and Manon Lescaut at the Vienna State Opera; Violetta and Mimi at the Salzburg Festival, Vienna State Opera, Bavarian State Opera, and Covent Garden; Susanna in *Le Nozze di Figaro* at the Salzburg Festival and Covent Garden; the title role of *Giovanna d'Arco* at the Salzburg Festival; Micaëla in *Carmen*, Mimi, and Manon with the Vienna State Opera; and numerous roles with St. Petersburg's Mariinsky Theatre.

The Cast CONTINUED



Alexey Dolgov
TENOR (MOSCOW, RUSSIA)

THIS SEASON Lenski in *Eugene Onegin* at the Met, Alfredo in *La Traviata* in Dresden, Cassio in *Otello* in Madrid, Tsarevich Gvidon in *The Golden Cockerel* in Brussels, Edgardo in *Lucia di Lammermoor* with the Israeli Opera, Pinkerton in *Madama Butterfly* with Seattle Opera, and Verdi's Requiem with Houston Grand Opera.

MET APPEARANCES Cassio (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Lenski in Barcelona, Cavaradossi in *Tosca* with Houston Grand Opera, Pinkerton in Montreal, Nadir in *Les Pêcheurs de Perles* and Nemorino in *L'Elisir d'Amore* with the Israeli Opera, and the title role in *Roberto Devereux* and Lenski at the Bavarian State Opera. He is a principal soloist at Moscow's Bolshoi Theatre, where his roles have included Lenski, Likov in *The Tsar's Bride*, the Prince in *The Love for Three Oranges*, Rodolfo in *La Bohème*, Alfredo, and Vladimir Igorevich in *Prince Igor*. He has also sung Lenski at the Israeli Opera; Roberto Devereux in Tokyo; Tamino in *Die Zauberflöte* and Verdi's Requiem in Nice; Pinkerton with Houston Grand Opera and in Rome; Edgardo in Lille, Tokyo, and at Washington National Opera; and Rodolfo at Washington National Opera and Staatsoper Berlin.



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.



Peter Mattei

BARITONE (PITEÅ, SWEDEN)

THIS SEASON The title role of *Eugene Onegin* and Figaro in *Il Barbiere di Siviglia* at the Met, Count Almaviva in *Le Nozze di Figaro* at the Vienna State Opera, Rodrigo in *Don Carlo* in Zurich, and Eugene Onegin at the Paris Opera.

MET APPEARANCES The title role of *Don Giovanni*, Wolfram in *Tannhäuser*, Amfortas in *Parsifal*, Marcello in *La Bohème*, Yeletsky in *The Queen of Spades*, Shishkov in *From the House of the Dead*, and Count Almaviva (debut, 2002).

CAREER HIGHLIGHTS Recent performances include Amfortas with the Royal Swedish Opera, Don Fernando in *Fidelio* at La Scala, and Eugene Onegin at the Vienna State Opera. He has also sung Don Giovanni and Shishkov at La Scala, Wolfram at Staatsoper Berlin and La Scala, and the title role of *Billy Budd* in Frankfurt and with Sweden's Göteborg Opera. Additional performances include Don Giovanni at the Vienna State Opera, La Scala, Paris Opera, and Staatsoper Berlin; Count Almaviva at Covent Garden and the San Francisco Opera; Eugene Onegin at the Salzburg and Tanglewood festivals; and Guglielmo in *Così fan tutte* with the Royal Swedish Opera.

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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.