

GIOACHINO ROSSINI

GUILLAUME TELL

CONDUCTOR
Fabio Luisi

PRODUCTION
Pierre Audi

SET DESIGNER
George Tsypin

COSTUME DESIGNER
Andrea
Schmidt-Futterer

LIGHTING DESIGNER
Jean Kalman

CHOREOGRAPHER
Kim Brandstrup

DRAMATURG
Klaus Bertisch

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in four acts

Libretto by Etienne de Jouy and
Hippolyte-Louis-Florent Bis, assisted by
Armand Marrast and Adolphe Crémieux,
based on Johann Christoph Friedrich
von Schiller's play *Wilhelm Tell*

Saturday, October 29, 2016
12:00–4:40PM

New Production

The production of *Guillaume Tell* was made possible by a generous gift from **The Fan Fox and Leslie R. Samuels Foundation, Inc.**

Additional funding for this production was received from **The Walter and Leonore Annenberg Endowment Fund**

Co-production of the Metropolitan Opera and Dutch National Opera

The Metropolitan Opera

2016-17 SEASON

The 35th Metropolitan Opera performance of
GIOACHINO ROSSINI'S

GUILLAUME TELL

CONDUCTOR
Fabio Luisi

IN ORDER OF VOCAL APPEARANCE

RUODI
Michele Angelini

A HUNTSMAN
Ross Benoiel

GUILLAUME TELL
Gerald Finley

MATHILDE
Marina Rebeka

HEDWIGE
Maria Zifchak

WALTER FURST
Marco Spotti

JEMMY
Janai Brugger

GESLER
John Relyea

MELCTHAL
Kwangchul Youn

ARNOLD
Bryan Hymel

LEUTHOLD
Michael Todd Simpson

RODOLPHE
Sean Panikkar

Saturday, October 29, 2016, 12:00–4:40PM



Gerald Finley in the
title role of Rossini's
Guillaume Tell

Chorus Master **Donald Palumbo**
Musical Preparation **Donna Racik, Steven Eldredge,
Denise Massé, Patrick Furrer, and Nimrod David Pfeffer***
Assistant Stage Directors **Frans Willem de Haas, Sara Erde,
Paula Suozzi, and Paula Williams**
Stage Band Conductor **Nimrod David Pfeffer***
Prompter **Donna Racik**
Assistant Costume Designer **Ulrike Plehn**
Met Titles **J. D. McClatchy**
Scenery, properties, and electrical props constructed
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Wisconsin; and Suitable Costumes LTD, Toronto**
Wigs and Makeup executed by **Metropolitan Opera
Wig and Makeup Department**

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edition published by Casa Ricordi, by arrangement with Hendon Music,
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CLOCKWISE FROM LEFT: LEONTYNE PRICE AS CLEOPATRA IN BARBER'S *ANTONY AND CLEOPATRA*, 1966
PHOTO: METROPOLITAN OPERA ARCHIVES

LEONIE RYSANEK AND BIRGIT NILSSON IN *ELEKTRA*, 1966
PHOTO: FRANK DUNAND/METROPOLITAN OPERA GUILD

TESTING OF THE NEW MET'S STAGE LIFTS, 1966
PHOTO: METROPOLITAN OPERA ARCHIVES

THE NEW MET

This season, Founders Hall (on the Concourse level) is home to *The New Met*, a pair of exhibitions celebrating the Metropolitan Opera's 50th anniversary in its current home at Lincoln Center. The north hall features imagery of the nine new productions that premiered in the new Met's inaugural 1966-67 season, including breathtaking photos of Leontyne Price as the title heroine of *Antony and Cleopatra* (which opened the new house), Cecil Beaton's extraordinary costumes for *La Traviata*, starring Anna Moffo, and dazzling designs by Marc Chagall for *Die Zauberflöte*. The south hall focuses on the architecture and construction of the new house, as well as offering a gripping video of the behind-the-scenes preparations for opening night in 1966.

The New Met runs in Founders Hall all season. For more 50th-anniversary content, visit metopera.org/met50.

Synopsis

Act I

In Bürglen, on the shore of Lake Lucerne, the townspeople prepare to celebrate the weddings of three couples. While the fisherman Ruodi flirts with his sweetheart, Guillaume Tell muses on the political situation in his fatherland, which is suffering under Habsburg occupation. Tell's wife, Hedwige, and his son, Jemmy, greet the elder Melcthal, who is to bless the couples. His son, Arnold, who has served with the Austrians, cannot participate in the festivities, as he is in love with the Habsburg princess Mathilde, a member of the cruel governor Gesler's entourage. Arnold has saved her from an avalanche and is now torn between his budding love for Mathilde and loyalty to his fatherland. Tell notices his friend's dilemma and tries to persuade him that fighting for his country's freedom is the only true choice. As Gesler's arrival is announced, Arnold is won over by Tell's revolutionary élan, and the two men swear to overthrow the tyrant. Melcthal presides over the marriage ceremony. For the villagers, this happy day is a welcome respite from their miserable existence. While Jemmy is hailed as the champion archer, Arnold slips away in search of Mathilde. The festive mood is disrupted by the entrance of Leuthold: he has killed an Austrian soldier who tried to abduct his daughter, and is now being pursued by Gesler's troops. His only recourse is to flee to the far side of the lake, but Ruodi refuses to take him there, as a storm is brewing. But Tell, a skilled and intrepid oarsman, is willing to brave the storm and bring his compatriot to safety. Rodolphe, the captain of Gesler's guard, looks on impotently. He presses the villagers to name Leuthold's rescuer, threatening them with death. When Melcthal answers that there are no traitors among the Swiss, Rodolphe has him arrested and orders his men to raze the village.

Intermission (AT APPROXIMATELY 1:15 PM)

Act II

In nature, too, various forces are at work. Austrian hunters have shot Swiss chamois on the Rütliberg; shepherds can be heard singing about the sunset. Mathilde leaves the Austrian hunting party behind: she knows that Arnold has followed her, and she enjoys the solitude of dusk. She is happier here in the forest than in the sumptuous palaces. Arnold finally appears. He professes his love, and Mathilde indicates that the feelings are mutual. By excelling in battle as part of the Austrian army, they decide, he could overcome their social inequality and conflicting political positions. A future together seems possible after all. The lovers must separate when Tell and Walter Furst approach, but they first agree to meet the next morning. Tell, of course, is aware that Arnold was not alone. He and Furst fear that Arnold will rejoin the enemy forces, and they appeal to Arnold's patriotism. Does he want to be an accessory to Switzerland's

downfall? Tell and Furst then inform Arnold that Gesler has executed his father, and now, wracked by guilt, Arnold at once chooses the side of the Swiss. In the darkness, the three men take an oath of vengeance: independence or death. One by one, emissaries from the neighboring cantons Unterwalden, Schwyz, and Uri join them. Together they plan to rise up against the overlords and avenge the murder of Arnold's father.

Act III

Mathilde and Arnold meet in a chapel. But in light of the recent events, the impossibility of their love is evident. Arnold swears to avenge himself on Gesler, and Mathilde chooses seclusion, to cherish her beloved in her heart.

On the market square in Altdorf, Gesler forces the Swiss to commemorate their 100-year occupation. The townsfolk are required to pay homage to his hat, raised up on a pole. They are ordered to dance until they collapse. Tell and his son Jemmy arrive, but Tell refuses to bow to the hat. Rodolphe arrests them and recognizes Tell as Leuthold's rescuer. Tell tries to dispatch Jemmy to his mother's protection, so that the boy can give the signal for the uprising when the time comes. But Gesler intercedes and, incensed by Tell's defiance, orders him to shoot an apple off Jemmy's head with his crossbow. If he refuses, both father and son will die. Even when Tell does fall to his knees before Gesler, the governor is implacable. Jemmy speaks encouraging words to his father: he is confident of his marksmanship. And indeed, Tell shoots off the apple in a clean shot. Gesler discovers, however, a second arrow in Tell's quiver. Tell plainly admits that it was intended for Gesler himself, should he have missed the apple and hit Jemmy. Furious, Gesler has his guards seize them both. But Mathilde rushes in and, in the name of the emperor, takes custody of the boy. Gesler intends to escort Tell himself to Küssnacht on the opposite shore of the lake, where he is to be thrown to wild animals. Rodolphe warns his superior of the hazardous conditions, but Gesler is not to be swayed. When their pleas for mercy go unheeded, the Swiss folk curse their oppressor. As Tell is taken away, Gesler's army confronts the Swiss rebels.

Intermission (AT APPROXIMATELY 3:35 PM)

Act IV

Beset by doubt, Arnold enters his late father's house for the last time. He provides weapons, hidden there by Melcthal and Tell, to his fellow freedom fighters. Now properly armed, they set out to liberate Tell.

A fierce storm erupts on the lakeshore. The Swiss women only just manage to restrain Hedwige in her determination to go after Gesler: it would mean certain death. But what, she argues, is the use of living without her husband and child? Both mother and son are overjoyed when Mathilde reunites Jemmy and Hedwige. Leuthold tells them that Tell's shackles were unbound so he could steer the boat in the storm. They all rush to the shore and watch as Tell leaps onto a rocky outcrop. Having removed the cache of weapons to a safe spot, Jemmy sets his family home alight as the signal for the rebellion to begin. He hands Tell his crossbow, and his father shoots the tyrant. The rebels arrive, joined by Arnold and Walter Furst: Altdorf is liberated! To his surprise, Arnold spots Mathilde. She has found a new cause at the side of the Swiss people, but their love affair is a closed book. The storm recedes and the clouds disperse, opening up a vista of the lake and the mountains. Switzerland is free.

—*Reprinted courtesy of Dutch National Opera*

Gioachino Rossini

Guillaume Tell

Premiere: Paris Opera, 1829

Far better known for its colossal reputation and famous overture than as an actual opera, *Guillaume Tell* is nevertheless a thrilling piece of musical theater, a remarkable treasure of the lyric art spanning several stylistic traditions, and in fact a game-changer for all subsequent opera. Based on a play by Schiller that deals with incidents from the borderland of history and legend, the scope of the opera is grand in plot, tone, and execution. The character of Wilhelm (Guillaume) Tell has long been celebrated in Switzerland as a man who defied Austria's attempts to consolidate its rule over the Swiss mountain lands, and as an embodiment of the proud and fierce independence of the Swiss people. Local flavor is evoked in choruses and ballet music, and personal, political, and natural realms are intertwined in a convincingly symbiotic manner. The opera was a success at its premiere, but that initial popularity was illusory. The opera's great length was problematic, and the habit of cutting the opera (to Rossini's chagrin) began almost immediately. There were other problems as well. It was the first of five works Rossini had been contracted to compose for the Paris Opera, but political upheavals interfered with the contract. It turned out to be the last opera Rossini ever wrote, even though he lived almost 40 more years and composed numerous songs and religious works. Political issues aside, Rossini's subsequent operatic silence remains one of the great open questions of musical history.

The Creators

Gioachino Rossini (1792–1868) was the world's foremost opera composer in his day. Over the course of just two decades, he created more than 30 works, both comic and tragic, before retiring from opera composition in 1829, at the age of 37. The libretto for *Guillaume Tell* was primarily written by Etienne de Jouy (1764–1846), a French soldier and global adventurer who went on to have a diverse and successful literary career. He was aided in his work by several collaborators, including Rossini himself, but primarily by Hippolyte Bis (1789–1855), a French dramatist and librettist noted in his day for pseudo-historical tragedies. The source of the libretto was a drama, *Wilhelm Tell* (1804) by Friedrich Schiller (1759–1805), a hugely important German author in several fields. Schiller's poem *An die Freude* was famously set by Beethoven in his Ninth Symphony, and among his many dramas that inspired later opera composers were *Maria Stuart* and *Don Karlos*.

The Setting

The opera is set in central Switzerland during the late 13th or early 14th century, a period remembered by later generations as a time of emerging national consciousness for the Swiss people.

The Music

The score of *Guillaume Tell* combines Rossini's unique genius for melodic and vocal virtuosity with the grandiosity of the emerging French grand opera style (a tradition which this work helped to establish). The famous overture, in four distinct and contrasting sections, introduces not only the scale of what is to follow, but some of the actual themes. Choral and dance music throughout the opera serve dramatic purposes: e.g., in Act I to create a convincing portrait of communal interdependence among the Swiss people and in Act III, in which the sense of oppression is palpable when the people are forced to perform a "Soldiers' Dance" with and for the Austrians. Among ensembles, the Act II trio between Tell, Arnold, and the Swiss patriot Walter Furst (a bass) is one of Rossini's best—indeed, Rossini felt that this act stood with his earlier, evergreen comedy *Il Barbiere di Siviglia* as his most lasting accomplishments. The solo arias are among the most exalted (and most difficult) in opera: most impressive among these are Mathilde's hauntingly exquisite "Sombre forêt" ("Sombre forest") of Act II; Tell's pleading yet simultaneously strong and defiant aria as he places the famous apple on his son's head, "Sois immobile" ("Stay motionless"); and Arnold's great scena in the last act, beginning with the plaintive "Asile héréditaire" and concluding with an explosion of bravura virtuosity.

Met History

Guillaume Tell first appeared at the Met in 1884 during the company's second season. It was presented in German, as were all operas during several early seasons centered on German repertory. The opera reappeared ten more times in subsequent seasons before being replaced in 1894 by a new production in Italian featuring the Met debut of Francesco Tamagno (who had created the role of Verdi's *Otello* at its world premiere in Milan seven years before) and Édouard de Reszke in the title role. After a mere three performances, the opera disappeared until a new production debuted in 1923, also in Italian. It featured an excellent cast headed by baritone Giuseppe Danise, soprano Rosa Ponselle, and tenor Giuseppe Martinelli. Other notable artists who appeared in the 17 total performance of this production include tenor Giacomo Lauri-Volpi, sopranos Frances Peralta and Elisabeth Rethberg, and bass Ezio Pinza. Gennaro Papi and Tullio Serafin stand out among conductors. The opera returns to the Met for the first time since 1931, and the first time ever in the original French, in Pierre Audi's new production.

Program Note

By 1829, the year of *Guillaume Tell's* premiere at the Paris Opera, Rossini was, beyond dispute, the most famous composer in the world. Over the preceding three years, Beethoven, Weber, and Schubert had all breathed their last. Schubert, in any case, never managed to achieve much fame in his lifetime, and even Beethoven's celebrity had been outstripped by Rossini's some years before, since an easily memorable statistic tells us that in 1823, Rossini had 23 operas being performed in countries around the world. Also in that year, Stendhal said of Rossini: "The glory of this man is only limited by the limits of civilization itself; and he is not yet 32."

In Vienna, having conquered all Italy, Rossini met Beethoven and dined with Metternich; in England, he sang duets with George IV. Thalers, francs, and pounds poured into his bank account in the thousands. A move to Paris in 1824 was the natural thing, since the French capital was rapidly becoming the center of the opera world following the elevation of the Paris Opera as a state institution under Napoleon and the building of a splendid new opera house on the Rue Le Peletier in 1821.

Rossini came to Paris as director of the Théâtre Italien, a subsidiary state theater, and the prestige of his name brought expectations that were at first disappointed, since he preferred for a while to present French versions of his Italian operas rather than compose new ones. He preferred, too, to present his works at the larger Paris Opera in French (which he was rapidly mastering) than at the Théâtre Italien in Italian. *Moïse et Pharaon*, even though it had earlier been *Mosè in Egitto*, was a success there in 1827, followed by the comedy *Le Comte Ory* in 1828.

Nothing equaled *Guillaume Tell*, however, in grandeur and in setting a standard in French opera that was emulated for generations (with the possible exception of Auber's *La Muette de Portici*, staged in 1828). After the end of the Napoleonic wars, France adopted an openly cosmopolitan view of social and cultural life, welcoming foreign artists in great numbers, confident in the extraordinary prestige of Paris itself. The success of Parisian piano-makers drew virtuoso pianists in great numbers (Liszt and Chopin, for a start), and the triangle of major opera houses close to the Paris Conservatory (and some excellent restaurants) ensured that during the 1830s, it would have been possible to see Liszt, Chopin, and Mendelssohn sitting together at a *terrasse* on the Boulevard des Italiens, while Meyerbeer, Donizetti, and Bellini were lodged in hotels across the street. All of them regarded Rossini with awe, especially since he was by far the richest of the resident foreigners and gave good parties. No wonder Wagner felt the urgency of moving to Paris in 1839 and Verdi likewise in 1847.

The cultural status of opera was also strong enough to ensure that every thinking Frenchman and Frenchwoman attended the Paris Opera whether they were musically inclined or not. A work like *Guillaume Tell* would quickly become

a required topic of conversation at every dinner table, and while Italian opera in general had its passionate supporters (known as *dilettanti*) and opponents, both camps had to acknowledge Rossini's achievement in blending the vocal virtuosity of Italian music with the declamatory French style. He had also picked a libretto that satisfied the special needs of the genre and struck a contemporary chord.

Since Louis XIV's time, opera in France had been considered a special branch of literature, at least to the extent that the libretto had to be in verse and meet certain dramatic criteria. The tension set up by a love affair that crosses tribal or national or religious barriers was a formula much exploited in Romantic drama, with Shakespeare's *Romeo and Juliet* as the classic prototype. Friedrich Schiller had made a drama in 1804 out of the legend of William Tell as told by the Swiss statesman and historian Aegidius Tschudi in the 16th century, which included the tale of Tell shooting the apple placed on his son's head. Whether historically true or not, Tell stood for the resistance of the Swiss cantons against Austrian rule in the 14th century. Against a backdrop of political oppression, Schiller devised an amorous relationship between the nephew of a resistance leader and a distant relative of one of the oppressors. In the opera, these characters are Arnold, son of Melcthal, an old canton leader, and Mathilde, sister of Gesler, the *gauleiter* of Altdorf in the canton of Uri, who has set his hat on a pole in the market square and requires everyone to pay homage to it.

The same tension between group hostility and personal attachment is the driving force of Meyerbeer's *Les Huguenots*, which followed at the Paris Opera a few years after *Guillaume Tell* and depicted Protestants and Catholics at each other's throats while the Protestant tenor is in love with the Catholic soprano. In Verdi's *Aida*, the Egyptian Radamès falls in love with the Ethiopian Aida during a time of war between the two nations. This was more than a formula, since resistance against occupying powers was (and has always been) a topical issue. Governments that censor the theater dislike plays and operas that favor the resistance, as they always do, which is why *Guillaume Tell* could not be performed in Austrian-occupied Milan without major alterations to the story.

In addition to spectacular singing, grand opera required visual spectacle, and in this area Paris led the world. The Opera introduced gaslighting in 1822 and took pride in the grandeur of its sets, both painted flats and three-dimensional constructions, with an emphasis on historical accuracy. The same applied to costumes, often magnificently elaborate in evoking Renaissance courts. In the case of *Guillaume Tell*, it was the mountain scenery of Switzerland that called for special effects of light and perspective, since most of the action takes place out of doors. The arrival of the men of Uri by boat in Act II, and Tell's escape from a boat in Act IV, during which he crosses the lake in a storm then pushes his captors away across the water, required illusory effects which astonished all who saw them.

Grand opera also required dancing, and a large ballet company was part of the Paris Opera personnel. Since these operas were usually set in distant lands or at least in the distant past, dancing helped to provide the essential *couleur locale*. Peasants are always seen dancing (never toiling), and court festivities were celebrated with dances, so it was rarely a problem to introduce dancing as part of the background, if not as an essential element of the plot. There is a charmingly catchy Pas de Six in Act I, but most of the dancing in *Guillaume Tell* is found in Act III when Gesler calls on the people to celebrate "this glorious day." This leads to a Pas de Trois and a Tyrolean Chorus, which gave Rossini the chance to introduce some yodeling for the chorus. There follows a Soldiers' Dance of great energy. Ballet was also the opportunity for some adventurous orchestration and for showing off the virtuosity of what many considered the finest orchestra in Europe.

There was no cheeseparating with the chorus either. Confrontations (between, say, Montagues and Capulets) required a large double chorus, and in *Guillaume Tell* Rossini gave a prominence to the chorus that has rarely been equaled in any opera since. The apogee of choral elaboration is the magnificent finale to Act II when Tell, Arnold, and Walter await the arrival of the three cantons. One by one they arrive, the men of Unterwalden, then the men of Schwyz, then the men of Uri, each singing in four parts, uniting in a stirring ensemble of men's voices in 12 parts. When they come together to sing the great ensemble "Jurons par nos dangers," the foundation is laid for some great later choral scenes in the same mold by Meyerbeer, Berlioz, Verdi, and Wagner.

In Paris, the length of an opera (or of a concert) was of little concern since the only chance to hear music with an orchestra was in the theater, and with quite high prices you were glad to get your money's worth. Changing elaborate sets caused intermissions (usually three at least) to be long, so that a final curtain well past midnight was not uncommon. In a long opera in four or five acts, singers needed both the ballet and the scene changes to give their voices a break from high-octane singing.

And what singing it was! Adolphe Nourrit, who played Arnold, was the greatest tenor of his time, having perfected the old style of singing, effortlessly rising to C-sharp when required. He was succeeded at the Paris Opera a few years later by Gilbert Duprez, who sang the same high notes with the chest voice, the famous *Ut de poitrine*, the sound we now recognize as that of a stentorian tenor, brilliantly loud and exciting. Rossini didn't like it much, saying it reminded him of a capon having its throat cut.

Tell himself, a baritone but as much a hero as the tenor in this opera, was sung by Henri-Bernard Dabadie, whose wife sang the role of the boy Jemmy. Mathilde was sung by Laure Cinti-Damoreau, a great exponent of coloratura in Italian opera, and Gesler, being the villain, has to be a bass. For this

constellation of stars and for the chorus, Rossini provided music of marvelous freshness, endlessly tuneful, and often moving at a breathless pace. No one wrote fast music as cleverly as Rossini, with apposite orchestration that bounds like a cheetah. Then, for his reflective solos—for example Mathilde’s aria in Act II, “Sombre forêt”—he never runs out of shapely melodies that both challenge the voice and stir the heart.

Guillaume Tell was Rossini’s 39th opera, and his last. He still had 39 years to live—more than half his life—but he never wrote another.

—Hugh Macdonald

Professor Emeritus at Washington University in St. Louis, Hugh Macdonald has written books on Berlioz and Bizet and is currently working on a book on the operas of Saint-Saëns.

The Cast and Creative Team



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.



Pierre Audi

DIRECTOR (BEIRUT, LEBANON)

THIS SEASON *Guillaume Tell* at the Met, *Tristan und Isolde* at the Rome Opera, *Parsifal* and Monteverdi's *Vespro della Beata Vergine* at the Dutch National Opera, and Ginastera's *Bomarzo* at Madrid's Teatro Real.

MET PRODUCTIONS *Attila* (debut, 2010).

CAREER HIGHLIGHTS He has been Artistic Director of the Dutch National Opera since 1988 and was Artistic Director of the Holland Festival from 2004 to 2014. In 2015, he became Artistic Director of New York's Park Avenue Armory, and in 2018 he will become Artistic Director of the Aix-en-Provence Festival. As a stage director at the Dutch National Opera, he enjoyed triumphs with works by Monteverdi (*Il Ritorno d'Ulisse in Patria*, *Il Combattimento di Tancredi e Clorinda*, *L'Incoronazione di Poppea*, *L'Orfeo*, and madrigals), Wagner's *Ring* cycle, and several operas by Mozart, including *Die Zauberflöte* and *La Clemenza di Tito*. He has staged the world premieres of works by Louis Andriessen, Hans Werner Henze, Tan Dun, Kaija Saariaho, and many others. As a guest director, he has worked for the Vienna State Opera, Bavarian State Opera, Paris Opera, Salzburg Festival, and more.



George Tsypin

SET DESIGNER (KAZAKHSTAN)

THIS SEASON *Guillaume Tell* at the Met, *Manon Lescaut* at Berlin Staatsoper, and *The Gospel According to the Other Mary* in Bonn.

MET PRODUCTIONS *Die Zauberflöte*, *Benvenuto Cellini*, *War and Peace*, *Mazepa*, and *The Gambler* (debut, 2001).

CAREER HIGHLIGHTS He is a sculptor, architect, and designer of opera, film, and video, and he was an artistic director and the production designer for the Opening Ceremony of the 2014 Winter Olympic Games in Sochi. His opera designs have been seen all over the world, including at the Salzburg Festival, Paris Opera, Covent Garden, English National Opera, Vienna State Opera, La Scala, Mariinsky Theater, and Dutch National Opera, where he designed the sets for Pierre Audi's production of Wagner's *Ring* cycle. He has worked in major theaters throughout the U.S.—including on Broadway, having designed the sets for *The Little Mermaid* and *Spider-Man: Turn Off the Dark*, for which he received a Tony Award nomination. He has worked with many of the world's most renowned directors, including Julie Taymor, Peter Sellars, Francesca Zambello, Jurgen Flimm, and Andrei Konchalovsky.



Andrea Schmidt-Futterer

COSTUME DESIGNER (MANNHEIM, GERMANY)

THIS SEASON *Guillaume Tell* at the Met, Manfred Trojahn's *Orest* at the Zurich Opera, and *Aida* at Brussels's La Monnaie.

MET PRODUCTIONS *Doktor Faust* (debut, 2001).

CAREER HIGHLIGHTS She was a costume assistant with Moidele Bickel at Berlin's Schaubühne theater from 1980 to 1984 and a costume designer at the Schauspielhaus and Reinhild Hoffmann dance theater in Bochum, Germany, from 1986 to 1995. For many years, she has worked closely with director Peter Mussbach, including projects in Brussels, Hamburg, Frankfurt, Paris, Berlin, and at the Salzburg Festival. In recent seasons, she has designed costumes for the Bavarian State Opera (Srška's *South Pole*, *Manon Lescaut*, *Fidelio*, and *Billy Budd*), Berlin Staatsoper (*Ariadne auf Naxos*, *Macbeth*, and *La Traviata*), La Scala (*Turandot*), Paris Opera (*La Fanciulla del West*), LA Opera (*Der Fliegende Holländer*), and in Mannheim (*Il Barbiere di Siviglia*, *Stiffelio*, *La Scala di Seta*, and *Mitridate, Re di Ponto*), Hamburg (*Dialogues des Carmélites*), and Geneva (*Falstaff* and *Iphigénie en Tauride*).



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The Cast and Creative Team CONTINUED



Jean Kalman

LIGHTING DESIGNER (PARIS, FRANCE)

THIS SEASON *Guillaume Tell* at the Met, *Hänsel und Gretel* at the Vienna State Opera, and *Ernani* in Toulouse.

MET PRODUCTIONS *The Death of Klinghoffer*, *Eugene Onegin* (2013), *Attila*, *Macbeth*, *Don Giovanni*, and *Eugene Onegin* (debut, 1997).

CAREER HIGHLIGHTS *Guillaume Tell*, *Die Zauberflöte*, *Parsifal*, *Lohengrin*, *Death in Venice*, and *Dialogues des Carmélites* at Dutch National Opera; *Die Zauberflöte*, *The Death of Klinghoffer*, Tansy Davies's *Between Worlds*, and *La Bohème* at the English National Opera; *Iphigénie en Aulide* and *Iphigénie en Tauride* in Brussels; *Pelléas et Mélisande* and *Tristan und Isolde* in Rome; *Alcina* at the Vienna State Opera; *Les Contes d'Hoffmann* and *Alcina* at La Scala; *La Traviata* at Covent Garden; and *Tosca*, *La Juive*, and *Alcina* at the Paris Opera. His work in the theater includes *Festen* for London's Almeida Theatre and on Broadway, *Cabaret* in London's West End, *The Year of Magical Thinking* on Broadway and at London's National Theatre, and Peter Brook's productions of *The Cherry Orchard*, *The Mahabharata*, *The Tempest*, *Macbeth*, and *King Lear* for the National Theatre. He has also lit numerous works for the Royal Court Theatre.



Kim Brandstrup

CHOREOGRAPHER (COPENHAGEN, DENMARK)

THIS SEASON *Guillaume Tell* at the Met.

MET PRODUCTIONS *Eugene Onegin* and *Death in Venice* (debut, 1994).

CAREER HIGHLIGHTS He won the 2010 Olivier Award for Best New Dance Piece for *Goldberg*—*The Brandstrup-Rojo Project* and has previously worked with Pierre Audi on Charpentier's *Medée* at Paris's Théâtre des Champs Élysées. Other recent work includes *Shaken Mirror* for the Royal Danish Ballet, *Transfigured Night* for Rambert Dance Company, *JEUX* at New York City Ballet, *Rhapsody* at the Danish Dance Theater, *Genesis* with Crystal Ballet, *La Traviata* for English National Opera, *Ceremony of Innocence* for the Royal Ballet in a co-production with the 2013 Aldeburgh Festival and Dance East (set to Britten's *Frank Bridge Variations*), *Carousel* for Paris's Théâtre du Châtelet, *Metamorphosis: Titan 2012*—*Machina* for London's Royal Ballet, *Eldion* and *Ghosts* for the Royal Danish Ballet, and *Invitus Invitam* and *Rushes*—*Fragments of a Lost Story* for London's Royal Ballet.



PHOTO: BEATRIZ SCHILLER/METROPOLITAN OPERA

JANÁČEK

JENŮFA

OCT 28, 31 NOV 3, 7, 12, 17

Janáček's harrowing tale stars Oksana Dyka in the title role and the great Karita Mattila as her stepmother, the Kostelnička. David Robertson conducts the first return of this riveting work in nearly a decade.

Tickets from \$25

metopera.org

The Cast and Creative Team CONTINUED



Klaus Bertisch

DRAMATURG (AMSTERDAM, NETHERLANDS)

THIS SEASON *Guillaume Tell* for his debut at the Met.

CAREER HIGHLIGHTS From 1979 to 1987, he was a dramaturg with Oper Frankfurt. He then went on to work with the Siemens Culture Program in Munich for opera houses and festivals in Germany, Belgium, France, and Austria. As a director, he has worked on *Verschollen in Essen*, *The Rake's Progress*, and *Groots en Meeslepend Wil ik Leven* (Ansink/Martinů/Puccini) in Amstelveen, Netherlands, in collaboration with Marcel Sijm. At Amsterdam's Concertgebouw, he directed *Die Lustige Witwe* and *De Spelers*, and various solo programs with Opera Studio Nederland. As a dramaturg, he has worked with Willy Decker on *Der Ring des Nibelungen*, *Die Tote Stadt*, and *La Traviata* at the Salzburg Festival, and *Death in Venice* in Barcelona, and with Dale Duesing on *L'Étoile* at Staatsoper Berlin. He has worked with Pierre Audi in Amsterdam, Brussels, Salzburg, Madrid, and at the Ruhrtriennale. He has been a dramaturg with Dutch National Opera since 1990.



Janai Brugger

SOPRANO (DARIEN, ILLINOIS)

THIS SEASON Jemmy in *Guillaume Tell*, Pamina in *The Magic Flute*, and Micaëla in *Carmen* at the Met.

MET APPEARANCES Helena in *The Enchanted Island* and Liù in *Turandot* (debut, 2012).

CAREER HIGHLIGHTS Pamina in *Die Zauberflöte* at Covent Garden; Musetta in *La Bohème* and Pamina with the LA Opera; Micaëla at Washington National Opera, Opera Colorado, and Lyric Opera of Kansas City; Liù with Hawaii Opera Theatre; the Priestess in a concert performance of *Aida* at the Hollywood Bowl with the Los Angeles Philharmonic; First Lady in *Die Zauberflöte* in concert with the Chicago Symphony Orchestra; and Juliette in *Roméo et Juliette* and Norina in *Don Pasquale* with the Palm Beach Opera. She was a member of LA Opera's Young Artist Program and San Francisco Opera's Merola Opera Program, and was a 2012 winner of the Met's National Council Auditions and Plácido Domingo's Operalia vocal competition.

The Cast and Creative Team CONTINUED



Marina Rebeka

SOPRANO (RIGA, LATVIA)

THIS SEASON Mathilde in *Guillaume Tell* and Donna Elvira in *Don Giovanni* 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 Mimi 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.



Maria Zifchak

MEZZO-SOPRANO (SMITHTOWN, NEW YORK)

THIS SEASON Hedwige in *Guillaume Tell*, Old Shepherdess in *Jenůfa*, Slave in *Salome*, Third Lady in *The Magic Flute*, Giovanna in *Rigoletto*, and Annina in *La Traviata* at the Met, and Mrs. Patrick De Rocher in Jake Heggie's *Dead Man Walking* at Lyric Opera of Kansas City.

MET APPEARANCES Over 400 performances of more than 35 roles, including Dorabella in *Così fan tutte*, Meg Page in *Falstaff*, Enrichetta in *I Puritani*, Bersi in *Andrea Chénier*, Magdalene in *Die Meistersinger von Nürnberg*, Brian's Mother in *Two Boys*, Kasturbai in *Satyagraha*, and Kate Pinkerton in *Madama Butterfly* (debut, 2000).

CAREER HIGHLIGHTS Suzuki with Dallas Opera, New Orleans Opera, and Opera Philadelphia; Mrs. Grose in Britten's *The Turn of the Screw* and Bianca in *The Rape of Lucretia* with Central City Opera; Adalgisa in *Norma* in Bogotá; Dorabella with the Seattle Opera and Arizona Opera; the Composer in *Ariadne auf Naxos* with Opera North; Angelina in *La Cenerentola* with Utah Festival Opera; and Geneviève in *Pelléas et Mélisande*, Herodias in *Salome*, and both Gertrud and the Witch in *Hansel and Gretel* with Opera Theatre of St. Louis. She was a winner of the Met's 1998 National Council Auditions.



Bryan Hymel

TENOR (NEW ORLEANS, LOUISIANA)

THIS SEASON Arnold in *Guillaume Tell* at the Met, Pinkerton in *Madama Butterfly* at La Scala, Don José in *Carmen* at the Paris Opera, and the title role of *Don Carlo* at Covent Garden.
MET APPEARANCES Rodolfo in *La Bohème*, Pinkerton, and Aeneas in *Les Troyens* (debut, 2012).

CAREER HIGHLIGHTS Don José, Henri in *Les Vêpres Siciliennes*, Robert in Meyerbeer's *Robert le Diable*, the Prince in *Rusalka*, and Aeneas at Covent Garden; Arnold at the Bavarian State Opera; Don José at Washington National Opera; Pinkerton at the Vienna State Opera; Faust in *La Damnation de Faust* and Alfredo in *La Traviata* at the Paris Opera; the Duke of Mantua in *Rigoletto* at Deutsche Oper Berlin and Santa Fe Opera; Rodolfo in Dallas and Philadelphia; Percy in *Anna Bolena* with Lyric Opera of Chicago; and Aeneas at the San Francisco Opera. He was the recipient of the Met's 2013 Beverly Sills Award, established by Agnes Varis and Karl Leichtman.



Gerald Finley

BASS-BARITONE (MONTREAL, CANADA)

THIS SEASON The title role of *Guillaume Tell* at the Met and at Bavarian State Opera, Michonnet in *Adriana Lecouvreur* at Covent Garden, Amfortas in *Parsifal* at the Vienna State Opera, Count Almaviva in *Le Nozze di Figaro* in Wiesbaden, and J. Robert Oppenheimer in a concert performance of *Doctor Atomic* at London's Barbican.

MET APPEARANCES Nick Shadow in *The Rake's Progress*, the title role of *Don Giovanni*, Count Almaviva, Golaud in *Pelléas et Mélisande*, J. Robert Oppenheimer, Papageno in *Die Zauberflöte* (debut, 1998), and Marcello in *La Bohème*.

CAREER HIGHLIGHTS Hans Sachs in *Die Meistersinger von Nürnberg* at Glyndebourne and the Paris Opera; *Guillaume Tell*, Amfortas, Count Almaviva, and the title roles of *Eugene Onegin* and Britten's *Owen Wingrave* at Covent Garden; Wolfram in *Tannhäuser* at Lyric Opera of Chicago; Count Almaviva and Forester in *The Cunning Little Vixen* with the Vienna State Opera; the title role of *Falstaff* with the Canadian Opera Company; Count Almaviva, Golaud, Eugene Onegin, and Captain Balstrode in *Peter Grimes* with English National Opera; the title role in the world premiere of Picker's *The Fantastic Mr. Fox* with LA Opera; and J. Robert Oppenheimer in the world premiere of *Doctor Atomic* at the San Francisco Opera.

The Cast and Creative Team CONTINUED



John Relyea

BASS-BARITONE (TORONTO, CANADA)

THIS SEASON Gesler in *Guillaume Tell* at the Met, King Marke in *Tristan und Isolde* for his debut at the Rome Opera, and Bishop Taché in Somers's *Louis Riel* with Canadian Opera Company.

MET APPEARANCES Water Gnome in *Rusalka*, Colline in *La Bohème*, Escamillo in *Carmen*, Figaro in *Le Nozze di Figaro*, Alidoro in *La Cenerentola* (debut, 2000), Raimondo in *Lucia di Lammermoor*, Banquo in *Macbeth*, Garibaldo in *Rodelinda*, Giorgio Walton in *I Puritani*, the Night Watchman in *Die Meistersinger von Nürnberg*, Don Basilio in *Il Barbiere di Siviglia*, Masetto in *Don Giovanni*, and Méphistophélès in *Faust* and *La Damnation de Faust*.

CAREER HIGHLIGHTS Zaccaria in *Nabucco*, Bertram in *Robert le Diable*, Nick Shadow in *The Rake's Progress*, Banquo, Colline, and Raimondo at Covent Garden; Enrico in *Anna Bolena*, Hermann in *Tannhäuser*, and Méphistophélès in *La Damnation de Faust* at Lyric Opera of Chicago; the title role of *Bluebeard's Castle* at La Scala and Paris Opera; the Four Villains in *Les Contes d'Hoffmann* at the Vienna State Opera and Bavarian State Opera; and Escamillo at the Vienna State Opera and Paris Opera. He is the recipient of the Met's 2009 Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Marco Spotti

BASS (PARMA, ITALY)

THIS SEASON Walter Furst in *Guillaume Tell* for his debut at the Met, Enrico in *Anna Bolena* in Parma, Sparafucile in *Rigoletto* in Dresden, Roger in Verdi's *Jérusalem* in Liège, Grand Inquisitor in *Don Carlo* in Genoa, Oroveso in *Norma* in Geneva, and Ferrando in *Il Trovatore* in Barcelona.

CAREER HIGHLIGHTS Walter Furst at Dutch National Opera and Brussels's La Monnaie; Ramfis in *Aida* at La Scala, Bavarian State Opera, and in Rome, Naples, Verona, Seoul, and Bergen; Colline in *La Bohème*, Sparafucile, Loredano in *I Due Foscari*, and Timur in *Turandot* at La Scala; Sparafucile in Rome and Venice; the Commendatore in *Don Giovanni* at Covent Garden and in Florence and Palermo; Timur in Rome; and the Grand Inquisitor at Paris's Théâtre des Champs-Élysées and in Torino.



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.

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