

RICHARD STRAUSS

# SALOME

CONDUCTOR  
Johannes Debus

PRODUCTION  
Jürgen Flimm

SET AND COSTUME DESIGNER  
Santo Loquasto

LIGHTING DESIGNER  
James F. Ingalls

CHOREOGRAPHER  
Doug Varone

GENERAL MANAGER  
Peter Gelb

MUSIC DIRECTOR EMERITUS  
James Levine

PRINCIPAL CONDUCTOR  
Fabio Luisi

Opera in one act

Based on Hedwig Lachmann's  
translation of Oscar Wilde's drama,  
adapted by the composer

Saturday, December 17, 2016  
1:00–2:45PM

The production of *Salome* was made possible  
by a generous gift from the **Gramma Fisher  
Foundation, Marshalltown, Iowa**

Additional funding for this production was received  
from Mr. and Mrs. Sid R. Bass, Agnes Varis and  
Karl Leichtman, Mr. and Mrs. Ezra K. Zilkha, and  
The Gilbert S. Kahn and John J. Noffo Kahn  
Endowment Fund

# The Metropolitan Opera

2016-17 SEASON

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The 161st Metropolitan Opera performance of

RICHARD STRAUSS’S

## SALOME

CONDUCTOR  
Johannes Debus

IN ORDER OF VOCAL APPEARANCE

NARRABOTH  
Kang Wang\*\*

HERODIAS  
Nancy Fabiola Herrera

THE PAGE  
Carolyn Sproule

FIRST JEW  
Allan Glassman\*

FIRST SOLDIER  
Nicholas Brownlee

SECOND JEW  
Mark Schowalter

SECOND SOLDIER  
Richard Bernstein

THIRD JEW  
Noah Baetge

JOCHANAAN  
Željko Lučić

FOURTH JEW  
Alex Richardson

A CAPPADOCIAN  
John Hancock

FIFTH JEW  
David Crawford

SALOME  
Patricia Racette

FIRST NAZARENE  
Mikhail Petrenko

A SLAVE  
Kathryn Day

SECOND NAZARENE  
Paul Corona

HEROD  
Gerhard Siegel

EXECUTIONER  
Reginald Braithwaite

Saturday, December 17, 2016, 1:00–2:45PM



Patricia Racette  
in the title role of  
Strauss's *Salome*

Musical Preparation **Donna Racik, John Keenan,  
Robert Morrison, and Jonathan C. Kelly**  
Assistant Stage Directors **Gregory Keller and  
Stephen Pickover**  
German Coach **Marianne Barrett**  
Prompter **Donna Racik**  
Met Titles **Christopher Bergen**  
Associate Set Designer **David Swayze**  
Associate Costume Designer **Mitchell Bloom**  
Scenery, properties, and electrical props constructed and  
painted in **Metropolitan Opera Shops**  
Costumes executed by **Metropolitan Opera Costume  
Department** and **Werner Russold, Toronto**  
Wigs and Makeup executed by **Metropolitan Opera  
Wig and Makeup Department**

\* Graduate of the  
Lindemann Young Artist  
Development Program

\*\* Member of the  
Lindemann Young Artist  
Development Program

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Metropolitan Opera.

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The Met  
ropolitan  
Opera

2016-17 SEASON

A scene from *Nabucco*

The Metropolitan Opera is pleased to salute  
Jaguar Manhattan in recognition of its  
generous support during the 2016-17 season.



**JAGUAR**  
MANHATTAN

PHOTO: MARTY SOHL / METROPOLITAN OPERA

## Synopsis

**A**t King Herod's palace, the young captain Narraboth admires the princess Salome, who sits at the banquet table with her stepfather, Herod, and his court. A page warns Narraboth that terrible things might happen if he continues to stare at the princess. The voice of Jochanaan is heard from the cistern, where he is kept prisoner, proclaiming the coming of the Messiah, and two soldiers comment on the prophet's kindness and Herod's fear of him.

Salome enters, disgusted with Herod's advances toward her and bored by his guests. Jochanaan's voice is heard again, cursing the sinful life of Salome's mother, Herodias. Salome asks about the prophet. The soldiers refuse to let her speak with him, but Narraboth, unable to resist her, orders that Jochanaan be brought forth from the cistern. At first terrified by his appearance, Salome quickly becomes fascinated with Jochanaan's body, asking him to let her touch his hair, his skin, and finally his lips. Jochanaan rejects her forcefully. Narraboth, who can't bear to see Salome's desire for another man, stabs himself. Salome doesn't notice. Beside herself with excitement, she continues to beg for Jochanaan's kiss. The prophet tells her to save herself by seeking Christ and retreats into the cistern, cursing Salome.

Herod appears from the palace, looking for the princess and commenting on the strange look of the moon. When he slips in Narraboth's blood, he suddenly panics and has hallucinations. Herodias angrily dismisses his fantasies and asks him to go back inside with her, but Herod's attentions are now focused on Salome. He offers her food and wine, but she rejects his advances. From the cistern, Jochanaan resumes his tirades against Herodias, who demands that Herod turn the prophet over to the Jews. Herod refuses, maintaining that Jochanaan is a holy man who has seen God. His words spark an argument among the Jews about the true nature of God, and two Nazarenes talk about the miracles of Jesus. As Jochanaan continues to accuse her, Herodias demands that he be silenced.

Herod asks Salome to dance for him. She refuses, but when he promises to give her anything she wants, she makes him swear to keep his word, and agrees. Ignoring her mother's pleas to stop, Salome dances seductively for her stepfather. Herod's delight turns to horror when Salome asks for her reward—the head of Jochanaan on a silver platter. Herod instead offers her riches, half of his kingdom, even the holy curtain of the temple, but Salome won't be dissuaded and insists he fulfill his oath. Herod finally relents, and as the executioner descends into the cistern, Salome anxiously awaits her prize. The prophet's head is brought to her, and she passionately addresses Jochanaan, finally kissing his lips. Herod, terrified and disgusted, orders his soldiers to kill Salome.



PHOTO: KEN HOWARD/MET OPERA

VERDI

# NABUCCO

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**DEC** 12, 16, 19, 22, 27, 30 **JAN** 3, 7 mat

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Plácido Domingo brings another new baritone role to the Met under the baton of James Levine. Liudmyla Monastyrska is Abigaille, Jamie Barton is Fenena, and Dmitri Belosselskiy is Zaccaria.

Tickets from \$27

[metopera.org](http://metopera.org)

*Richard Strauss*

# Salome

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### *Premiere: Dresden Court Opera, 1905*

Richard Strauss was catapulted to international fame and notoriety with this incendiary and powerful opera. The story is derived from a brief, stark account in the Gospels of Mark and Matthew: a young princess of Judea dances for her stepfather Herod and chooses as her reward the head of the prophet John the Baptist. This subject captured the imaginations of many visual artists, from Botticelli (1488) to Gustave Doré (1865), but the full possibilities of the tale were perhaps best realized in Oscar Wilde's tragedy (1891). Originally conceived as a star vehicle for the great actress Sarah Bernhardt, Wilde's play boldly merged the story's latent themes of erotica, dementia, necrophilia, and religious inspiration. It was banned from public performance in several countries. To realize Wilde's vision as an opera, Strauss created a vast orchestral canvas built around a title role of gargantuan vocal, dramatic, and physical demands. That said, Strauss's score is honed into a single musical and dramatic sweep of slightly more than an hour and a half. The result is a work with the grandeur of Wagner's epics told with the focus and emotional punch of the short Italian verismo operas. *Salome's* first audiences were not only appalled by the depraved story unfolding on the stage but also by the harsh sounds of the orchestra (which are matched by moments of intense beauty). *Salome* is a rare instance of a *succès de scandale* that retains all the vitality of its initial appearance.

### *The Creators*

Richard Strauss (1864–1949) composed an impressive body of orchestral works and songs before turning to opera. After two early failures, *Salome* caused a theatrical sensation, and the balance of his long career was largely dedicated to the stage, with *Elektra*, *Der Rosenkavalier*, and *Ariadne auf Naxos* among the high points of his output. Oscar Wilde (1854–1900), the Irish novelist, poet, and playwright, was one of the defining characters of the Victorian era. Strauss used a German translation of Wilde's play by Hedwig Lachmann (1865–1918), an author and poet who also translated works by Edgar Allan Poe, Honoré de Balzac, and Rabindranath Tagore.

### *The Setting*

The action takes place outside the palace of King Herod Antipas, tetrarch of Galilee, in the early first century AD. The present production places the scene in a non-specific contemporary setting.

### *The Music*

From the opening measure, featuring two clarinets slithering up the scale, the score announces itself as exotic, iconoclastic, and thoroughly compelling. Much of the work's magic comes from the orchestra pit: Strauss indicated an orchestra of 105, including an organ, castanets, xylophone, harmonium, and heckelphon (a lower-ranged member of the oboe family that was invented the year before *Salome* premiered). The famous "Dance of the Seven Veils" occurs about two-thirds of the way through the opera and is also frequently performed as a set piece in concerts. Most of the orchestra's other notable passages are more integrated into the surrounding score than the dance, but are no less memorable. The first appearance of Jochanaan (John the Baptist) from his cistern dungeon is an orchestral sunburst—we hear him breathing in a moment of freedom and renewed life. The moment when Salome waits for his beheading sounds supremely creepy: four double basses pinch a note between thumb and forefinger while hitting the string with their bows. Yet for all the wonder in the orchestra, the opera is uniquely demanding on the singers: the leaps and bounds of Herod's vocal line convey mental derangement. Jochanaan's brief appearances convince us of his ability to inspire both erotic and religious passion. But it is the title role that makes or breaks this opera: her lines stretch from the highest to the lowest ranges of the female voice, working with and sometimes against the huge orchestra. In its musical and dramatic challenges, it stands as one of the most demanding roles in opera.

### *Met History*

The Met premiere of *Salome* in 1907, presented at the end of the evening after a long concert of operatic highlights, was a historic occasion for several reasons. The great Wagnerian diva Olive Fremstad took the title role, and the glittering audience included Giacomo Puccini (who remained fascinated, if baffled, by the work throughout his life). Many of those present recognized the revolutionary grandeur of the music, but the opera itself was deemed so morally and musically outrageous by critics and key Met board members that it was withdrawn after that single performance. *Salome* returned to the repertory in 1934 and was performed several times throughout the next decade. The opera was a sensation in 1949 with the Bulgarian soprano Ljuba Welitsch in the title role. Through the end of the 1950s it was standard to perform *Salome* as part of a double bill, with the most frequent (if unlikely) partner piece being Puccini's *Gianni Schicchi*. After Welitsch, notable interpreters of the title role at the Met have included Inge Borkh (1958), Birgit Nilsson (1965–66), Leonie Rysanek (1972–77), Grace Bumbry (1973–81), Hildegard Behrens (1990), and Catherine Malfitano (1996). Among the remarkable conductors to have led performances have been Dimitri Mitropoulos, Karl Böhm, Erich Leinsdorf, and James Levine. The current production by Jürgen Flimm premiered in 2004, with Valery Gergiev conducting Karita Mattila as Salome.



## Program Note

From Botticelli in the 15th century and Dürer in the 16th to Picasso and Klimt in the 20th, painters have been fascinated by the personality of Salome. But before Richard Strauss came along in the early years of the 20th century, only Alessandro Stradella with his *San Giovanni Battista* (1675) and Jules Massenet with his *Hérodiade* (1881) had dealt on a large musical scale with the biblical story of the young princess whose dancing so pleased her stepfather, Herod Antipas, that he promised her any reward she might care to name. Prompted by her mother, Herodias, she asked for the head of the itinerant evangelist John the Baptist. He had been imprisoned by Herod for his blasphemous claim to be preparing the way for God's appearance on earth, and for his denunciation of Herodias's marriage to Herod as "incestuous" (because her first husband, Salome's father, was Herod's half-brother). Herod, though reluctant to grant his stepdaughter's bloodthirsty request, kept his promise. The executioner, St. Mark records, "brought his head in a charger, and gave it to the damsel: and the damsel gave it to her mother."

This is as far as the biblical narrative (which never names Salome) takes us. Oscar Wilde's play *Salomé*, written in French in 1891–92 as a vehicle for Sarah Bernhardt and published with the celebrated illustrations by Aubrey Beardsley, improved on the legend by introducing the motif of sexual obsession—Salome's for John and Herod's for her—and by inventing Herod's order that Salome should be killed by his soldiers, rather as one might put down a mad dog. Wilde's interest reflected that of several 19th-century writers, who found in the subject elements of religio-eroticism more in tune with the spirit of the time than the usual biblical themes. In addition, Wilde had a detailed knowledge of paintings of Salome. Only those by Gustave Moreau fully satisfied him. "Her lust must needs be infinite, and her perversity without limits," was Wilde's view. "Her pearls must expire on her flesh."

Wilde's play, banned in England, was first staged in 1896 in Paris, while its author was in jail. The first German production took place in Breslau in 1901, in a translation by one "Dr. Kisper." Another German translation, by Hedwig Lachmann, was sent to Richard Strauss by the young Viennese writer Anton Lindner, who offered to convert it into an opera libretto. Strauss asked for some sample scenes but was not impressed by them. He had already detected operatic possibilities in Lachmann's text as it stood. The opening line, "Wie schön ist die Prinzessin Salome heute Nacht!" ("How beautiful the Princess Salome is tonight"), immediately suggested music to him. His copy of the translation contains musical ideas jotted down hastily alongside crucial lines. When he eventually saw the play on the stage in Berlin (where he was conductor of the Court Opera) in November of 1902, in Max Reinhardt's production of Lachmann's translation, he had already made a number of sketches for an opera. Salome was played by the great actress Gertrud Eysoldt, whose striking performance was immortalized in Lovis Corinth's well-known painting.

Strauss shortened the Wilde–Lachmann text by about one third, eliminating some subsidiary episodes and reducing the floridity of the imagery. He also significantly shifted the balance of the play. Wilde’s central character was Herod. Strauss’s, indisputably, is Salome—“a 16-year-old princess with the voice of Isolde,” he called her. He completed the musical sketch during his 1904 summer holiday and finished the full score on June 20, 1905. The last part to be written was the Dance of the Seven Veils, often decried as the weakest feature of the opera, but more justly defined as a brilliantly effective, self-contained tone-poem, its music wheedling, kittenish, teasing, and ultimately demoniacal, as Strauss lashes the waltz rhythm into a frenzy.

Strauss awarded the first performance to Dresden, where the conductor Ernst von Schuch had earned Strauss’s gratitude for the successful launching of his satirical opera *Feuersnot* in 1901. The composer warned Schuch that the singers of the three principal roles of Salome, Herod, and Jochanaan (the Hebrew name for John the Baptist) would need three months to learn their parts. He had misgivings about the casting of Dresden’s buxom Wagnerian soprano Marie Wittich as the slim, youthful Salome, but decided that the vocal demands of the role overrode the visual. At the first piano rehearsal, all except one of the singers returned their parts in protest to the conductor. The exception was Czech tenor Carl Burrian (Herod), who already knew his by heart. This shamed his colleagues into reluctant action. Later, when Wittich realized the full extent of the “perversities” the director had devised for her, she threatened to go on strike, protesting, “I won’t do it, I’m a decent woman.” As a result, Strauss informed Schuch that he would reserve the first performance for him only until December 9. After that, Arthur Nikisch in Leipzig or Gustav Mahler in Vienna could have it. The premiere was given on the deadline-date and was an overwhelming success: the audience demanded 38 curtain calls. But the critics abused it as immoral and cacophonous.

The so-called “immorality” of *Salome* led to censorship problems in several countries. Strauss was bluffing Schuch because, although Mahler was anxious to conduct the opera in Vienna, his intention had provoked a warning shot from the Court Opera censor as early as September of 1905. But Mahler persevered resolutely; after reading the score, he wrote to Strauss: “Every note is right! ... I shall leave no stone unturned and shall never flag in championing this incomparable, thoroughly original masterpiece.” Mahler first saw *Salome* in Berlin in 1907, when he attended two performances within a few days. “One of the greatest masterpieces of our time,” he wrote to his wife. “It is the voice of the ‘earth-spirit’ speaking from the heart of genius.” This was Mahler’s way of saying that he recognized that the opera’s subject was sex. But the censors denied him the chance to conduct it (its first Vienna performance, by a visiting company from Breslau, was given in 1907 at a theater not under the court censor’s control). At one point Mahler hinted to Strauss that he might threaten

to resign his directorship of the Court Opera over *Salome*, which brought the noble response: “We need an artist of your determination, your genius and your outlook in such a position too badly for you to put anything at stake on *Salome*’s account. In the end we shall attain our ends without this!” *Salome* was not performed at the Vienna State Opera until 1918.

Strauss’s employer in Berlin, Kaiser Wilhelm II, remarked that *Salome* would do its composer harm. Strauss’s famous retort—that the “harm” enabled him to build his villa in Garmisch—betrays how successful the opera was, both as a coruscating and sensational score and as a *succès de scandale*. Even today, when our sensitivities have been blunted by far worse horrors than the desire of a depraved girl to kiss the mouth of a decapitated prophet, *Salome* has the power to shock and sicken an audience, not only because of its uncanny translation into music of Wilde’s *fin de siècle* decadence, but through the graphic and atmospheric magnetism of Strauss’s marvelous score. It gives the impression of having been composed in one sustained burst of invention, although structurally it is divided into the sections of a symphonic poem.

Dramatically, the opera is superbly paced, rising to the climax of Salome’s final solo, in which all the melodic themes and fragments are drawn together in an orgasmic expression of mounting desire and madness. It is easy to believe that, as has been suggested, this scene was composed first and that the rest of the one-act opera grew from it. Yet it is not Salome’s opera alone. The music for Herod, Herodias, and Jochanaan is almost as starkly characterized, while over the whole score, like the moonlight in which the action takes place, a nocturnal luminosity is shed by the masterful orchestration.

The orchestra is, in a real sense, the protagonist in *Salome*. Although over 100 instruments are required, Strauss only occasionally unleashes their full capacity. Much of the score is light, transparent, and subtly colored. His advice that it should be played “like fairy music by Mendelssohn” is a valuable hint to interpreters. The virtuosity of the scoring of this “scherzo with a fatal conclusion,” in Strauss’s own words, is dazzling, from the clarinet’s opening roulade to the grinding final chords that underline the horror of Salome’s violent death. The famous passage for “pinched” high double-bass notes as Salome sighs with anguish while waiting for Jochanaan’s head is but one of numerous *loci classici* of Strauss’s ability to create sounds that exactly mirror the dramatic situation. It is the orchestra, like a stream of consciousness, that tells us what is in the characters’ minds and hearts even before they know it themselves. Just one example: when Salome’s sexual obsession for Jochanaan becomes murderous, the orchestra converts (by distortion) the theme of her longing to kiss his mouth into that of her demand for his head on a silver charger.

—Michael Kennedy

## The Cast



### Johannes Debus

CONDUCTOR (SPEYER, GERMANY)

**THIS SEASON** *Salome* for his debut at the Met, and *Ariodante*, *Götterdämmerung*, and Somers's *Louis Riel* with the Canadian Opera Company.

**CAREER HIGHLIGHTS** He has been Music Director of the Canadian Opera Company since 2009, where he has led a wide range of repertoire, from *Il Combattimento di Tancredi e Clorinda* to *Le Nozze di Figaro* to *Falstaff*, from *Tristan und Isolde* to *Rusalka* to *Erwartung*. He spent the previous ten years at the Frankfurt Opera, where he served as pianist, coach, assistant conductor, and eventually resident conductor. He returned to Frankfurt in 2016 to conduct *The Cunning Little Vixen*. He conducts regularly at the Bavarian State Opera and Berlin Staatsoper, and he has made guest appearances with the Boston Symphony, Cleveland Orchestra, English National Opera, and Opéra National de Lyon, and at the Tanglewood, Lincoln Center, and Spoleto festivals, among many others.



### Nancy Fabiola Herrera

MEZZO-SOPRANO (CANARY ISLANDS, SPAIN)

**THIS SEASON** Herodias in *Salome*, Fenena in *Nabucco*, and Maddalena in *Rigoletto* at the Met, and Léonor de Guzman in *La Favorite* in Las Palmas, Spain.

**MET APPEARANCES** The title role of *Carmen* and Suzuki in *Madama Butterfly* (debut, 2005).

**CAREER HIGHLIGHTS** Recent performances include *Carmen* with Opera Australia, for her debut at Moscow's Bolshoi Theatre, and at Mexico's Teatro del Estado; Sara in *Roberto Devereux* for her debut at Moscow's Tchaikovsky Concert Hall; Dalila in *Samson et Dalila* with Opera Oviedo; and Paula in Daniel Catán's *Florencia en el Amazonas* at the LA Opera. She has also sung *Carmen* at the Bavarian State Opera, Arena di Verona, Semperoper Dresden, and LA Opera, as well as Charlotte in *Werther* in Oviedo, Donna Rosa in Daniel Catán's *Il Postino* in Madrid, and de Falla's *La Vida Breve* with the Los Angeles Philharmonic, Toronto Philharmonic, and Philadelphia Orchestra. Additional performances include the world premiere of *Il Postino* with the LA Opera, Giovanna Seymour in *Anna Bolena* in Barcelona, and Isabella in *L'Italiana in Algeri* in Las Palmas.



## Patricia Racette

SOPRANO (MANCHESTER, NEW HAMPSHIRE)

**THIS SEASON** The title role of *Salome* and Roxane in *Cyrano de Bergerac* at the Met, and *Salome* at the Pittsburgh Opera and LA Opera.

**MET APPEARANCES** Eighteen roles, including Nedda in *Pagliacci*, the title role of *Tosca*, Maddalena in *Andrea Chénier*, Leonora in *Il Trovatore*, Madame Lidoine in *Dialogues des Carmélites*, Cio-Cio-San in *Madama Butterfly*, Musetta (debut, 1995) and Mimi in *La Bohème*, Ellen Orford in *Peter Grimes*, Roberta in the world premiere of Tobias Picker's *An American Tragedy*, Violetta in *La Traviata*, and the three leading soprano roles in *Il Trittico*.

**CAREER HIGHLIGHTS** World premieres include the title role of Picker's *Dolores Claiborne* at the San Francisco Opera, Leslie Crosbie in Paul Moravec's *The Letter* and the title role in Picker's *Emmeline* at the Santa Fe Opera, and Love Simpson in Floyd's *Cold Sassy Tree* with Houston Grand Opera. She has also sung the title role of Carlisle Floyd's *Susannah* at the San Francisco Opera, Magda in *La Rondine* with the LA Opera, Liù in *Turandot* and Madame Lidoine with Lyric Opera of Chicago, the title roles of *Iphigénie en Tauride* and *Jenůfa* with Washington National Opera, and Cio-Cio-San for her debut with the Canadian Opera Company.



## Kang Wang

TENOR (HARBIN, CHINA)

**THIS SEASON** Narraboth in *Salome* for his house debut and First Prisoner in *Fidelio* at the Met.

**MET APPEARANCES** He made his company debut as part of the 2016 Summer Recital Series.

**CAREER HIGHLIGHTS** Elvino in a MET+Juilliard production of *La Sonnambula*, Nathanaël in *Les Contes d'Hoffmann* and the Notary in *Don Pasquale* with OperAvenir in Switzerland, and Don José in *La Tragedie de Carmen* at the International Vocal Arts Institute in Virginia. He placed second in The Dallas Opera Guild 2016 Vocal Competition and won the People's Choice Award. He also won the People's Choice Award in the Dame Joan Sutherland Award Competition and the 2014 Clonter Opera Prize in the UK. He is a member of the Met's Lindemann Young Artist Development Program.



PHOTO: KRISTIAN SCHULLER/METROPOLITAN OPERA

KAIJA SAARIAHO / LIBRETTO BY AMIN MAALOUF

# *L'AMOUR DE LOIN*

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**DEC** 1, 6, 10mat, 14, 17eve, 21, 24mat, 29

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The Metropolitan Opera presents the New York premiere of one of the most acclaimed operas of recent years, Kaija Saariaho's mesmerizing *L'Amour de Loin*, in a spellbinding new production by Robert Lepage. Susanna Mälkki conducts.

Tickets from \$27

[metopera.org](http://metopera.org)



## Željko Lučić

BARITONE (ZRENJANIN, SERBIA)

**THIS SEASON** Jochanaan in *Salome*, the title roles of *Nabucco* and *Rigoletto*, and the 50th Anniversary Gala at the Met, the title role of *Falstaff* in Frankfurt, *Rigoletto* at the Paris Opera and in Dresden, and *Iago* in *Otello* at Covent Garden and in Zurich.

**MET APPEARANCES** *Iago*, *Scarpia* in *Tosca*, the title role of *Macbeth*, *Amonasro* in *Aida*, Count di Luna in *Il Trovatore*, *Michele* in *Il Tabarro*, *Barnaba* in *La Gioconda* (debut, 2006), *Germont* in *La Traviata*, and *Gérard* in *Andrea Chénier*.

**CAREER HIGHLIGHTS** He has sung *Gérard* at Covent Garden; *Renato* in *Un Ballo in Maschera*, *Amonasro*, and *Germont* at La Scala; *Scarpia* and *Nabucco* at the Vienna State Opera; *Iago* in Zurich; the title role of *Falstaff* in Frankfurt; *Rigoletto* at the San Francisco Opera, Lyric Opera of Chicago, and La Scala; and the title role of *Simon Boccanegra* and *Macbeth* at the Bavarian State Opera. He has also sung *Nabucco* with Lyric Opera of Chicago, *Michele* and the title role of *Gianni Schicchi* in Frankfurt, *Count di Luna* at Covent Garden, *Macbeth* at the Salzburg Festival, *Don Carlo* in *Ernani* with the San Francisco Opera, and *Germont* at the Vienna State Opera, Covent Garden, and Paris Opera.



## Gerhard Siegel

TENOR (TROTBERG, GERMANY)

**THIS SEASON** *Herod* in *Salome* at the Met, the Vienna State Opera, and in Stuttgart; *Mime* in Wagner's *Ring* cycle in Dresden, Tokyo, Budapest, and Odense, Denmark; and *Tristan* in *Tristan und Isolde* in Gelsenkirchen, Germany.

**MET APPEARANCES** *Mime* (debut, 2004) and the *Captain* in *Wozzeck*.

**CAREER HIGHLIGHTS** *Herod* in Brussels, Montpellier, and at the Vienna State Opera and Berlin Staatsoper; *Mime* at the Bayreuth Festival, Covent Garden, and in Barcelona and Cologne; *Bacchus* in *Ariadne auf Naxos* at the Vienna State Opera; *Shuisky* in *Boris Godunov* at the Bavarian State Opera; the *Captain* at the Paris Opera, Lyric Opera of Chicago, in Stuttgart, and at Madrid's Teatro Real; *Max* in *Der Freischütz* at Berlin's Komische Oper; and *Florestan* in *Fidelio* at the Granada Festival. He has also sung the title role of *Tannhäuser* in Augsburg, *Max* in *Jonny Spielt Auf* in Cologne, the title role of *Siegfried* and *Walther* in *Die Meistersinger von Nürnberg* at the Nürnberg State Theatre, *Sellem* in *The Rake's Progress* at the Theater an der Wien, *Alwa* in *Lulu* in Geneva and Madrid, and Schoenberg's *Gurrelieder* on tour with the SWR Symphony Orchestra.

# Facilities and Services

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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](http://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.