**WOLFGANG AMADEUS MOZART**

**DON GIOVANNI**

**CONDUCTOR**
Cornelius Meister

**PRODUCTION**
Michael Grandage

**SET AND COSTUME DESIGNER**
Christopher Oram

**LIGHTING DESIGNER**
Paule Constable

**CHOREOGRAPHER**
Ben Wright

**REVIVAL STAGE DIRECTOR**
Louisa Muller

**Opera in two acts**

Libretto by Lorenzo Da Ponte

Saturday, February 9, 2019

8:00–11:30 PM

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

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

The revival of this production is made possible by a gift from the Metropolitan Opera Club

**GENERAL MANAGER**
Peter Gelb

**JEANETTE LERMAN-NEUBAUER MUSIC DIRECTOR**
Yannick Nézet-Séguin
The Metropolitan Opera
2018–19 Season

The 568th Metropolitan Opera performance of Saturday, February 9, 2019, 8:00–11:30PM

WOLFGANG AMADEUS MOZART’S

DON GIOVANNI

CONDUCTOR
Cornelius Meister

IN ORDER OF VOCAL APPEARANCE

LEPORELLO
Ildar Abdrazakov

DONNA ANNA
Rachel Willis-Sørensen

DON GIOVANNI
Luca Pisaroni

THE COMMENDATORE
Štefan Kocán

DON OTTAVIO
Stanislas de Barbeyrac

DONNA ELVIRA
Federica Lombardi

ZERLINA
Aida Garifullina

MASETTO
Brandon Cedel*

CONTINUO

David Heiss, cello
Howard Watkins*, harpsichord

MANDOLIN SOLO
Joyce Rasmussen Balint

Saturday, February 9, 2019, 8:00–11:30PM
A scene from Mozart’s Don Giovanni

Chorus Master  Donald Palumbo
Musical Preparation  Gregory Buchalter, Howard Watkins*, Lydia Brown*, and Nimrod David Pfeffer*
Fight Director  J. Allen Suddeth
Assistant Stage Directors  Sarah Ina Meyers and Daniel Rigazzi
Stage Band Conductor  Jeffrey Goldberg
Italian Coach  Loretta Di Franco
Prompter  Nimrod David Pfeffer*
Met Titles  Cori Ellison
Scenery, properties, and electrical props constructed and painted in Metropolitan Opera Shops
Costumes executed by Das Gewand, Düsseldorf, and Metropolitan Opera Costume Department
Wigs and Makeup executed by Metropolitan Opera Wig and Makeup Department

This production uses fire effects.

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

Before the performance begins, please switch off cell phones and other electronic devices.

Met Titles
To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions, please ask an usher at intermission.
The Metropolitan Opera is pleased to salute Bloomberg in recognition of its generous support during the 2018–19 season.

Bloomberg Philanthropies
Synopsis

Act I

Spain, mid-18th century. Leporello, servant to the nobleman Don Giovanni, keeps watch outside the Commendatore’s home at night. Suddenly, the Commendatore’s daughter, Donna Anna, comes running out, struggling with the masked Giovanni. The Commendatore appears and challenges Giovanni to a duel. Giovanni easily dispatches the older man, and he and Leporello escape. Anna returns with her fiancé, Don Ottavio, and asks him to avenge her father’s death.

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

In the country near Giovanni’s home, peasants celebrate the marriage of Masetto and Zerlina. Giovanni flirts with the bride-to-be, telling her that she is destined for a better life. Elvira interrupts his seduction and urges Zerlina to flee. She also warns Anna, who is still unaware of the identity of her father’s murderer and has asked Giovanni for help in finding the man, not to trust the Don. Giovanni, for his part, insists that Elvira is mad, and Anna and Ottavio wonder what to believe. As Giovanni leaves, Anna suddenly recognizes his voice as that of the murderer. Devastated but determined, she once more asks Ottavio to avenge her. He wonders how to restore her peace of mind. Giovanni, who has invited the entire wedding party to his home, looks forward to an evening of drinking and dancing.

Outside Giovanni’s home, Zerlina asks Masetto to forgive her. Giovanni leads them both inside. Anna, Elvira, and Ottavio appear in masks and, unrecognized, enter the party.

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

Intermission (AT APPROXIMATELY 9:35PM)
Act II
Having exchanged clothes with Giovanni, Leporello takes Elvira on a nighttime stroll, leaving his master free to serenade her maid. When Masetto arrives with a band of peasants to hunt down Giovanni, the disguised Don sends them off in various directions, then beats up Masetto. Zerlina finds her bruised fiancé and comforts him.

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

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

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

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

**Wolfgang Amadeus Mozart**

**Don Giovanni**

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

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

**The Creators**

Wolfgang Amadeus Mozart (1756–1791) was the son of a Salzburg court musician and composer, Leopold, who was also his principal teacher and exhibited him as a musical prodigy throughout Europe. His achievements in opera, in terms of beauty, vocal challenge, and dramatic insight, remain unsurpassed, and his seven mature works of the genre are pillars of the repertory. The extraordinary Lorenzo Da Ponte (1749–1838) led an adventurous life in Venice and Vienna. He converted from Judaism as a youth and joined the Catholic Church, where he took Holy Orders. He supplied libretti for the prominent composers of his time, including Antonio Salieri, and collaborated with Mozart on *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni*. Da Ponte migrated to America and eventually settled in New York, where he served as the first professor of Italian at Columbia College (now University) and was instrumental in developing an audience for Italian opera. The myth of Don Juan appears to have first made it into print in the play *El Burlador de Sevilla y Convidado de Piedra* (*The Trickster of Seville and the Stone Guest*, 1630) by the versatile Spanish author and priest Tirso de Molina (1579–1648).

**The Setting**

The city of Seville in southern Spain, where the legend of Don Juan plays out, was already famous in Mozart’s time as a mythical world of winding streets, hot-blooded young men, and exotically beautiful women sequestered behind latticed windows, or “jalousies” (which gave us our English word “jealousy”). The Met’s current production places the action in an unnamed Spanish city in the mid-18th century.
The Music
Mozart’s score for this opera teems with the elegance and grace that marks his entire output, which is already evident in the ravishing overture. This musical refinement is combined with extraordinary dramatic expression. Don Giovanni’s famous Act I aria “Fin ch’han dal vino” (the so-called “Champagne Aria”) is exhilarating but almost vulgar in its graphic depiction of the character’s sexual obsession. The ineffectual loveliness of the tenor Don Ottavio, on the other hand, is depicted in the long, languid lines of the character’s two ravishing solos, “Dalla sua pace” (Act I) and “Il mio tesoro” (Act II). Donna Anna’s nobility—and perhaps her intransigence—are well reflected in her major arias, “Or sai chi l’onore” in Act I and “Non mi dir” in Act II. The buffoonish (yet astute) Leporello is funny throughout the opera, but his Act I aria “Madamina, il catalogo è questo” (the “Catalog Aria”) is also a towering example of the melding of words and music. Donna Elvira’s Act II aria, “Mi tradi,” contains extravagant leaps and runs that express the emotions of a person barely holding on to her mental stability.

Met History
Don Giovanni appeared at the Met in 1883 during the company’s first season. Victor Maurel, Verdi’s original Falstaff, portrayed the title character in several performances during the 1890s, and in 1908, Gustav Mahler conducted an impressive cast, including the legendary Russian bass Fyodor Chaliapin as Leporello. Mahler even played the harpsichord recitative accompaniment himself on a modified piano. A new Joseph Urban–designed production premiered in 1929, conducted by Tullio Serafin and featuring the Italian bass Ezio Pinza, as the title Don, in what would become his most celebrated role. Cesare Siepi took over for the subsequent generation. The great Austrian conductor Karl Böhm made his company debut with this opera in 1957. Great interpreters of the title role have included Sherrill Milnes, James Morris, Ferruccio Furlanetto, and Samuel Ramey, the last two alternating with each other in the role of Leporello. Many great sopranos have appeared as Donna Anna: Rosa Ponselle, Zinka Milanov, Dame Joan Sutherland, Leontyne Price, Renée Fleming, and Eleanor Steber, who had previously made her mark as Donna Elvira. The opera has also showcased such diverse singers as Pilar Lorengar (Met debut, 1966), Dame Kiri Te Kanawa, Karita Mattila, and Susan Graham (Elvira); Carol Vaness (Elvira and Anna); Ljuba Welitsch (Anna); Anna Netrebko (Anna and Zerlina); Kathleen Battle, Roberta Peters, Teresa Stratas, Frederica von Stade, Dawn Upshaw, and Bidu Sayão (Zerlina); Sir Bryn Terfel (Giovanni and Leporello); René Pape and Paul Plishka (Leporello); and Nicolai Gedda, Beniamino Gigli, and Jan Peerce (Ottavio). Michael Grandage’s production premiered in October 2011, with Fabio Luisi conducting Barbara Frittoli, Marina Rebeka, Ramón Vargas, Luca Pisaroni, and Peter Mattei in the title role.
Mozart had experienced how much the Bohemians appreciated his music and how well they executed it,” wrote one of Mozart’s friends after the composer’s death. “This he often mentioned to his acquaintances in Prague, where a hero-worshipping, responsive public and real friends carried him, so to speak, on their shoulders.” Mozart must have loved his time in Prague, where he finally received the recognition he badly wanted and felt he deserved but never quite achieved in the more staid, aristocratic Vienna. His love affair with the Bohemian city began in January 1787, a month or so after a production of his *Le Nozze di Figaro*—which had premiered to only modest success in Vienna earlier in 1786—had taken Prague by storm. The opera orchestra and some wealthy admirers of the work paid for Mozart to visit, and he was amazed at what he found:

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

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

Myths and legends regarding the composition of *Don Giovanni* abound, chief among them that the music was written in an impossibly short amount of time in the few weeks leading up to its October 1787 premiere. And as with most such tales, there is a kernel of truth in the story. Mozart—always known for his frenzied work rate—wrote much of the recitative as well as some of the comical scenes in the weeks preceding the premiere. Most amazing—and most oft-referenced—is that he wrote the overture truly at the last moment, either the day before or the day of the opening, so that the instrumental parts were barely able to be copied in time. But these were the items that Mozart always saved for last when composing operas; the major arias and ensemble numbers had been in the works for months, since shortly after his return to Vienna in February. Mozart accomplished many seemingly miraculous feats, but even he could not have written, rehearsed, and produced a work such as *Don Giovanni* in three weeks’ time. It is impressive enough that he was able to write it in less than a year, despite also turning out three quintets, a sonata, and the divertimentos *Ein Musikalischer Spass* (A Musical Joke) and the famous *Eine Kleine Nachtmusik*—not to mention dealing with the news of his father’s death—during the same span.
Mozart did the sensible thing and approached Lorenzo Da Ponte, the librettist with whom he had collaborated to such great success on Le Nozze di Figaro, as a partner for Don Giovanni. And though many scholars have argued that Da Ponte’s libretto for Don Giovanni is dramatically a bit of a mess, only saved by Mozart’s transcendent music, it is important to acknowledge that the Italian playwright was working with a very difficult and complex subject. The Don Juan myth had been the subject of numerous literary, dramatic, musical, philosophical, and popular interpretations, each with its own angle and varying details. To tackle such a well-known subject at significant length (enough to support a full-length opera), sustain dramatic tension, and provide a text that lends itself to music is no mean feat. In its knitting together of so many different ideas and influences, it is true that the Don Giovanni libretto does not have the surgical precision and seamless construction of Da Ponte’s text for Figaro. But in sacrificing those attributes, it allows greater freedom. It offers more opportunity for the music to be the decisive voice, making the connections and filling in the gaps left by the text—an opportunity Mozart seized to the fullest.

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

But if Don Giovanni is among Mozart’s most enduring and popular operas, it is also one of his most ambiguous and difficult to interpret. In his own catalog, Mozart labeled the work an “opera buffa,” or “comic opera.” But it is difficult to accept that this tale of obsessive promiscuity, infidelity, sexual assault, murder, and the dragging of the protagonist into the yawning mouth of Hell is purely a light-hearted, humorous work. Yet there are moments of genuine comedy, and since the impetus for its composition was a commission specifically for a follow-up to Le Nozze di Figaro, Mozart was surely sensitive to the expectation of levity. Da Ponte called Don Giovanni a “dramma giocoso” (a work that combines serious roles with comic ones). This seems closer to the mark, but the fact that the distinction is based on the combination of serious and comic roles brings up
the most important reason for the opera’s ambiguity. The tone of Don Giovanni is wholly dependent on the production and the singers’ interpretations of their parts. The title character can be played as a debonair, confident “bad boy” who seduces his women and the audience into ignoring his dark side. Or he can be played as a vile and violent criminal who rapes and kills to get what he wants. Likewise, Donna Elvira can be a tragic and pitiable shell of a woman, driven mad as she’s strung along by the cruel don, or she can be a humorous caricature, her outbursts made so broad and outsized that they become ridiculous. And so on. For this reason, perhaps more than any other opera, Don Giovanni is different with each production. No matter how many times we see it, we never really “know” it, and so it draws us back again and again.

—Jay Goodwin

Jay Goodwin is the Met’s Editorial Director.

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Cornelius Meister
CONDUCTOR (HANNOVER, GERMANY)

THIS SEASON  Don Giovanni for his debut at the Met; Lohengrin, La Bohème, Tosca, Henze’s Der Prinz von Homburg, Cosi fan tutte, and Ariadne auf Naxos in Stuttgart; Cosi fan tutte in Zurich; and concert appearances with Tokyo’s Yomiuri Nippon Symphony Orchestra, Staatsorchester Stuttgart, and Filarmonica della Scala.

CAREER HIGHLIGHTS  He is general music director of the Staatsoper Stuttgart and Staatsorchester Stuttgart, and he has served as principal guest conductor of the Yomiuri Nippon Symphony Orchestra since 2017. Between 2010 and 2018, he was chief conductor and artistic director of the Vienna Radio Symphony Orchestra. Recent operatic credits include Parsifal in Antwerp; Die Fledermaus, Fidelio, Ariadne auf Naxos, Arabella, Die Zauberflöte, Le Nozze di Figaro, and Don Giovanni at the Vienna State Opera; Ariadne auf Naxos at the Glyndebourne Festival; Salome, Werther, and Carmen in Zurich; Die Fledermaus and the world premiere of Giorgio Battistelli’s CO2 at La Scala; Der Fliegende Holländer at the Bavarian State Opera; and the Ring Cycle at the Latvian National Opera. He has also led performances at Deutsche Oper Berlin, San Francisco Opera, Covent Garden, and with the Royal Concertgebouw Orchestra, City of Birmingham Symphony Orchestra, Orchestre de Paris, and Deutsches Symphonie-Orchester Berlin, among many others.

Aida Garifullina
SOPRANO (KAZAN, RUSSIA)

THIS SEASON  Zerlina in Don Giovanni for her debut at the Met, Adina in L’Elisir d’Amore and Gilda in Rigoletto at the Vienna State Opera, Luisa in Prokofiev’s Betrothal in a Monastery at Staatsoper Berlin, Carmina Burana in Shanghai and Beijing, and concert appearances in Vienna, Moscow, St. Petersburg, Verona, and New York.

CAREER HIGHLIGHTS  Recent performances include Leïla in Les Pêcheurs de Perles in concert at the Salzburg Festival, Juliette in Roméo et Juliette in Barcelona, Musetta in La Bohème and the title role of Rimsky-Korsakov’s The Snow Maiden at the Paris Opera, Musetta and Juliette at the Vienna State Opera, and Sophie in Werther in Muscat. She has also sung Xenia in Boris Godunov, Irina in Péter Eötvös’s Three Sisters, Pamina in Die Zauberflöte, the title role in the world premiere of Johanna Doderer’s Fatima, Susanna in Le Nozze di Figaro, and Zerlina at the Vienna State Opera. She was the winner of Plácido Domingo’s Operalia competition in 2013, and she performed at both the opening and closing ceremonies of the 2018 FIFA World Cup in her native Russia.
Rachel Willis-Sørensen  
SOPRANO (TRI-CITIES, WASHINGTON)  
**THIS SEASON** Donna Anna in *Don Giovanni* at the Met, Leonora in *Il Trovatore* in Turin, Hélène in *Les Vêpres Siciliennes* and the Countess in *Le Nozze di Figaro* at the Bavarian State Opera; Rosalinde in *Die Fledermaus* at Deutsche Oper Berlin and in Dresden, and the title role of *Rusalka* at San Francisco Opera.  
**MET APPEARANCES** The Countess (2014, debut).  
**CAREER HIGHLIGHTS** She made her international debut as the Countess at Covent Garden, followed by Donna Anna, Eva in *Die Meistersinger von Nürnberg*, and the Marschallin in *Der Rosenkavalier*. She has sung Elsa in *Lohengrin* at Deutsche Oper Berlin and in Zurich, the Marschallin at the Glyndebourne Festival, the Countess and Donna Anna at the Vienna State Opera, Eva at San Francisco Opera, and Donna Anna at Houston Grand Opera. As a member of the ensemble at Semperoper Dresden, her roles included Elettra in *Idomeneo*, Vitellia in *La Clemenza di Tito*, Mimi in *La Bohème*, and Diemut in Strauss’s *Feuersnot*. She has appeared in concert with such conductors as Sir Antonio Pappano, Andris Nelsons, Edo de Waart, Myung-Whun Chung, Marek Janowski, Donald Runnicles, Omer Meir Wellber, and Christoph von Dohnányi.

Federica Lombardi  
SOPRANO (CESENA, ITALY)  
**THIS SEASON** Donna Elvira in *Don Giovanni* at the Met for her debut and in Wiesbaden and Hamburg, Beethoven’s Ninth Symphony in Naples and Basel, the Countess in *Le Nozze di Figaro* at the Bavarian State Opera and in Rome, Fiordiligi in *Cosi fan tutte* at the Bavarian State Opera, Donna Anna in *Don Giovanni* in Bologna, and Elettra in *Idomeneo* at La Scala.  
**CAREER HIGHLIGHTS** Recent performances include Fiordiligi in Turin and Rome; Donna Anna, Fiordiligi, Micaëla in *Carmen*, the Countess, and the First Lady in *Die Zauberflöte* at Deutsche Oper Berlin; Donna Anna in Cologne and Nancy, France; Musetta in *La Bohème*, the title role of *Anna Bolena*, and Fiammetta in Giordano’s *La Cena delle Beffe* at La Scala; and Micaëla in Bangkok. She has also sung the Countess at Spoleto’s Festival dei Due Mondi and in Bergamo, Pavia, Brescia, Cremona, and Como.

Ildar Abdrazakov  
BASS (UF, RUSSIA)  
**THIS SEASON** Leporello in *Don Giovanni* at the Met, de Silva in *Ernani* and the title role of *Attila* at La Scala, Ramfis in *Aida* in concert with the Chicago Symphony Orchestra, and appearances with Montreal’s Orchestre Métropolitain, the Deutsche Symphonie-Orchester Berlin, and in Baden-Baden, Prague, Moscow, and Vienna.
MET APPEARANCES Since his 2004 debut as Masetto in Don Giovanni, he has sung more than 150 performances of 16 roles, including Assur in Semiramide, Figaro in Le Nozze di Figaro, the title role and Leporello in Don Giovanni, Mustafà in L’Italiana in Algeri, the title roles of Prince Igor and Attila, and Méphistophélès in Faust and La Damnation de Faust.

CAREER HIGHLIGHTS Recent performances include Alfonso in Donizetti’s Lucrezia Borgia in concert and Mustafà at the Salzburg Festival; the title role of Boris Godunov, Philip II in Don Carlos, and Escamillo in Carmen at the Paris Opera; Attila in concert in Barcelona; the Four Villains in Les Contes d’Hoffmann at the Bavarian State Opera and in Moscow; Philip II in Don Carlo at Covent Garden, La Scala, and the Bavarian State Opera; Giovanni da Procida in I Vespri Siciliani at St. Petersburg’s Mariinsky Theatre; and Prince Igor at the Dutch National Opera.

Stanislas de Barbeyrac

TENOR (ANNECY, FRANCE)

THIS SEASON Don Ottavio in Don Giovanni at the Met for his debut, the Bavarian State Opera, and the Paris Opera; Tamino in Die Zauberflöte at the Dutch National Opera; Piquillo in Offenbach’s La Périchole in Bordeaux; and Alfredo in La Traviata in Dresden.

CAREER HIGHLIGHTS Recent performances include Pelléas in Pelléas et Mélisande in Tokyo and Bordeaux; Tamino in Aix-en-Provence, Geneva, Zurich, and Paris; Pylade in Iphigénie en Tauride, Admète in Gluck’s Alceste, and Gonzalve in L’Heure Espagnole at the Paris Opera; Chevalier de la Force in Dialogues des Carmélites in Paris, Amsterdam, Brussels, Munich, Bologna, and Caen; Renaud in Gluck’s Armide at the Vienna State Opera and in Bordeaux and Paris; Don Ottavio at San Francisco Opera and in Stockholm; and Arbace in Idomeneo at Covent Garden. He has also sung Macduff in Macbeth in Marseille, Narraboth in Salome in Paris and São Paulo, Léandre in Gounod’s Le Médecin Malgré Lui in Geneva, and numerous concerts and recitals throughout Europe.

Brandon Cedel

BASS-BARITONE (HERSHEY, PENNSYLVANIA)

THIS SEASON Masetto in Don Giovanni at the Met; Angelotti in Tosca, the Messenger in Stravinsky’s Oedipus Rex, the Marquis d’Obigny in La Traviata, and Brander in La Damnation de Faust in Frankfurt; Collatinus in Britten’s The Rape of Lucretia at Boston Lyric Opera; Colline in La Bohème at the Canadian Opera Company; and Argante in Handel’s Rinaldo at the Glyndebourne Festival.

MET APPEARANCES The Sergeant in Manon Lescaut, a Flemish Deputy in Don Carlo, a Porter in Lady Macbeth of the Mtsensk District, and a Watchman in Die Frau ohne Schatten (debut, 2013).

CAREER HIGHLIGHTS Since 2016, he has been a member of the ensemble at Oper Frankfurt, where his roles have included the Speaker in Die Zauberflöte, Lieutenant Ratcliffe in Billy Budd, Donner in Das Rheingold, God in Zelenka’s Il Serpente di Bronzo, Argante, Masetto, and Ariodante in Handel’s Xerxes, among others. Recent performances include Dr. Dulcamara
in L’Elisir d’Amore at France’s Festival Lyrique-en-Mer, Figaro in Le Nozze di Figaro at Opera Philadelphia and the Castleton Festival, Leporello in Don Giovanni at the Glyndebourne Festival, and Masetto at the Bavarian State Opera. He is graduate of the Met’s Lindemann Young Artist Development Program.

Štefan Kocán
BASS (TRNAVA, SLOVAKIA)

This Season The Commendatore in Don Giovanni, Sparafucile in Rigoletto, and Ramfis in Aida at the Met; Philip II in Don Carlo in Bratislava; the Commendatore in Bologna; and Hunding in Die Walküre in Bordeaux.

Met Appearances Ferrando in Il Trovatore, the Commendatore, Sparafucile, Prince Gremin in Eugene Onegin, Konchak in Prince Igor, and Ramfis and the King (debut, 2009) in Aida.

Career Highlights Recent performances include Vodník in Rusalka in Český Krumlov, Czech Republic, and Banská Bystrica, Slovakia; the title role of Boito’s Mefistofele in Prague; Gurnemanz in Parsifal in Antwerp; Hunding and Fafner in the Ring Trilogy and Banquo in Macbeth in Vienna; Don Basilio in Il Barbiere di Siviglia in Bratislava; and Sparafucile in Orange, Bologna, and at Palm Beach Opera. He has also sung the Watcher in Enescu’s Oedipe at Covent Garden; Banquo in Dresden; Leporello in Don Giovanni in Bratislava; Bluebeard in Bluebeard’s Castle and Leporello in Antwerp; 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; and Masetto in Don Giovanni at La Scala and Staatsoper Berlin.

Luca Pisaroni
BASS-BARITONE (CIUDAD BOLÍVAR, VENEZUELA)

This Season The title role of Don Giovanni at the Met, Méphistophélès in Faust in Madrid, the Four Villains in Les Contes d’Hoffmann in Baden-Baden, Mustafà in L’Italiana in Algeri in Barcelona, Claudio in Handel’s Agrippina in concert with Il Pomo d’Oro, Leporello in Don Giovanni at the Bavarian State Opera, Lorenzo Da Ponte Jr./Da Ponte as a Young Man in the world premiere of Tarik O’Regan’s The Phoenix at Houston Grand Opera, Golaud in Pelléas et Mélisande at Staatsoper Berlin, Escamillo in Carmen at Covent Garden, and concert appearances throughout Europe and North America.


Career Highlights Recent performances include Don Pizarro in Fidelio at La Scala and in concert with the Tokyo Philharmonic Orchestra; Argante in Handel’s Rinaldo with the English Concert; Alidoro, Mustafà, Leporello, Méphistophélès, and Rodolfo in La Sonnambula at the Vienna State Opera; Golaud at the Paris Opera; Mahomet II in Le Siège de Corinthe at Pesaro’s Rossini Opera Festival; and Leporello at La Scala and Staatsoper Berlin.

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for rental at the coat check station on the South Concourse level. The rental cost is $5. A major credit
card or driver’s license is required as deposit.

BLIND AND VISUALLY IMPAIRED
Large print programs are available free of charge from the ushers. Braille synopses of many operas are
available free of charge. Please contact an usher. Tickets for no-view score desk seats may be purchased
by calling the Metropolitan Opera Guild at 212.769.7028.

BOX OFFICE
Monday–Saturday, 10AM–8PM; Sunday, noon–6PM. The Box Office closes at 8PM on non-performance
evenings or on evenings with no intermission. Box Office Information: 212.362.6000.

CHECK ROOM
On Concourse level (Founders Hall).

FIRST AID
Doctor in attendance during performances; contact an usher for assistance.

LECTURE SERIES
Opera-related courses, pre-performance lectures, master classes, and more are held throughout the
performance season at the Opera Learning Center. For tickets and information, call 212.769.7028.

LOST AND FOUND
Security office at Stage Door. Monday–Friday, 2PM–4PM; 212.799.3100, ext. 2499.

MET OPERA SHOP
The Met Opera Shop is adjacent to the North Box Office, 212.580.4090. Open Monday–Saturday,
10AM–final intermission; Sunday, noon–6PM. metoperashop.org

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 Metropolitan 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. diningatmetopera.com

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 Metropolitan
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 3PM, 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. metguild.org/tours

WEBSITE
metopera.org

WHEELCHAIR ACCOMMODATIONS
Telephone 212.799.3100, ext. 2204. Wheelchair entrance at Concourse level.