GIOACHINO ROSSINI

LA CENERENTOLA

CONDUCTOR
James Gaffigan

PRODUCTION
Cesare Lievi

SET AND COSTUME DESIGNER
Maurizio Balò

LIGHTING DESIGNER
Gigi Saccomandi

CHOREOGRAPHER
Daniela Schiavone

REVIVAL STAGE DIRECTOR
Daniel Rigazzi

Opera in two acts

Libretto by Jacopo Ferretti, based on the fairy tale *Cendrillon* by Charles Perrault and libretti by Charles-Guillaume Étienne (for Nicolas Isouard’s *Cendrillon*) and Francesco Fiorini (for Stefano Pavesi’s *Agatina, o La Virtù Premiata*)

Thursday, March 12, 2020
7:30–10:50PM

First time this season

The production of *La Cenerentola* was made possible by a generous gift from Alberto Vilar

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin
The Metropolitan Opera
2019–20 SEASON

The 39th Metropolitan Opera performance of
GIOACHINO ROSSINI

LA CENERENTOLA

CONDUCTOR
James Gaffigan

IN ORDER OF VOCAL APPEARANCE

CLORINDA
So Young Park

TISBE
Maya Lahyani

ANGELINA, KNOWN AS CENERENTOLA
Tara Erraught

ALIDORO
Christian Van Horn

DON MAGNIFICO
Maurizio Muraro

DON RAMIRO
Javier Camarena

DANDINI
Vito Priante DEBUT

RECIPIVE ACCOMPANIST
Bryan Wagorn*

This performance is being broadcast live on Metropolitan Opera Radio on
SiriusXM channel 75 and streamed at
metopera.org.

Thursday, March 12, 2020, 7:30–10:50PM
Chorus Master  Donald Palumbo
Musical Preparation  Donna Racik, Joel Revzen, Jonathan C. Kelly, and Bryan Wagorn*
Assistant Stage Director  Peter McClintock
Met Titles  Sonya Friedman
Italian Coach  Loretta Di Franco
Prompter  Donna Racik
Scenery, properties, and electrical props constructed and painted in Metropolitan Opera Shops
Costumes executed by Metropolitan Opera Costume Department
Wigs and makeup executed by Metropolitan Opera Wig and Makeup Department

This production uses fire effects.

La Cenerentola is performed in the critical edition by Alberto Zedda and Philip Gossett, Fondazione Rossini, Pesaro, in cooperation with Casa Ricordi, Milan

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.

* Graduate of the Lindemann Young Artist Development Program
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Synopsis

Act I
Salerno. Clorinda and Tisbe, daughters of Don Magnifico, are in the middle of one of their usual arguments. His stepdaughter Angelina, who is called Cenerentola and serves as the family maid, sings her favorite song, about a king who married a common girl. Suddenly, Alidoro, tutor to the prince Don Ramiro, enters, disguised as a beggar. The stepsisters want to send him away, but Cenerentola gives him bread and coffee. Courtiers announce that Ramiro will soon pay a visit: He is looking to wed the most beautiful girl in the land and will hold a ball to choose his bride. Magnifico hopes that it will be one of his two daughters: Marriage to a wealthy man is the only way to save the family fortune. When everybody has left, Ramiro, dressed in his servant’s clothes so that he can freely observe the prospective brides, enters alone. Cenerentola returns, and the two are immediately attracted to each other. He asks her who she is, and Cenerentola, confused, tries to explain, then runs away. Finally, the “prince” arrives—in fact Ramiro’s valet, Dandini, in disguise. Magnifico, Clorinda, and Tisbe fall over themselves flattering him, and he invites them to the ball. Cenerentola asks to be taken along, but Magnifico refuses. Ramiro notes how badly Cenerentola is treated. Alidoro says that there should be a third daughter in the house, but Magnifico claims that she has died. Left alone with Cenerentola, Alidoro tells her that he will take her to the ball and explains that God will reward her for her good heart.

At the palace, Dandini shares his negative opinion of the two sisters with the prince. But both men are confused, since Alidoro has spoken well of one of Magnifico’s daughters. Clorinda and Tisbe appear again, following Dandini, who still pretends to be the prince. When he offers Ramiro as a husband to the sister that the prince does not marry, they are outraged at the idea of marrying a servant. Alidoro enters with a beautiful unknown lady who, strangely, resembles Cenerentola. Unable to make sense of the situation, they all sit down to supper, feeling as if in a dream.

Intermission  (AT APPROXIMATELY 9:15PM)

Act II
Magnifico fears that the arrival of the stranger could ruin his daughters’ chances to marry the prince. Cenerentola, tired of being pursued by Dandini, tells him that she is in love with his servant. Overhearing this, Ramiro is overjoyed and steps forward. Cenerentola, however, tells him that she will return home and does not want him to follow her. If he really cares for her, she says, he will find her. Giving him one of her gold bracelets, she departs, and the prince resolves to win the mysterious girl.
Meanwhile, Magnifico, who still thinks that Dandini is the prince, confronts him, insisting that he decide which of his daughters he will marry. When Dandini reveals that he is in fact the prince’s servant, Magnifico is furious.

Magnifico and the sisters return home in a bad mood and order Cenerentola, again in rags, to prepare supper. During a thunderstorm, Alidoro arranges for Ramiro’s carriage to break down in front of Magnifico’s mansion so that the prince has to take refuge inside. Cenerentola and Ramiro, who produces her bracelet, recognize each other, as everybody comments on the situation. Ramiro threatens Magnifico and his daughters, who are unwilling to accept defeat, but Cenerentola asks him to forgive them.

Back at the palace, Ramiro and Cenerentola celebrate their wedding. Magnifico tries to win the favor of the new princess, but she asks only to be acknowledged at last as his daughter. Born to misfortune, she has seen her life change and declares that the days of sitting by the fire are over.
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MAR 2, 6, 10, 14 mat, 18, 21, 24, 27

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Gioachino Rossini

La Cenerentola

Premiere: Teatro Valle, Rome, 1817

The story is simple: Denigrated by her own family, a young woman ultimately finds a charming prince who sees her true value. Rossini’s operatic version of the Cinderella tale (“Cenerentola” in Italian) is charming, beautiful, touching in parts, and dramatically convincing. Jacopo Ferretti—on a tight schedule, juggling gigs with various theater managers, and contending with censors—resorted to a cut-and-paste method, pulling from a number of sources for his libretto. Though hastily assembled, the result was something new and well suited to Rossini’s special talents. Instead of the fairy godmother of the familiar version, the opera introduces the character of Alidoro (literally “wings of gold”), a figure who manipulates the action and seems to possess magic qualities, though he is unmistakably human. Indeed, the story is less about magic and more about human nature. The piece, as a result, transcends its roots as a children’s story in its humane and fundamentally realistic approach, making the title heroine’s transformation one of character rather than stereotype.

The Creators

In his day, Gioachino Rossini (1792–1868) was the world’s foremost opera composer. Over the course of just two decades, he created more than 30 works, both comic and tragic, before inexplicably stopping opera composition in 1829 at the age of 37. His operas have always been admired for their charm, musical polish, and opportunity for extravagant vocalism. It is only within the past few decades that they have once again been recognized for their sophistication and dramatic insights. Jacopo Ferretti (1784–1852), a poet who also supplied libretti for Donizetti and other composers, supplied the text for La Cenerentola. Charles Perrault (1628–1703) penned the most famous version of the Cinderella story in his still-popular collection Tales of Mother Goose, adding such now-popular features as the pumpkin carriage and the fairy godmother, neither of which appears in previous tellings—nor in Rossini’s adaptation.

The Setting

Unlike most other versions, the opera places the story in a real locale, with the prince not a generic Prince Charming but the prince of Salerno, an ancient seaside town in southern Italy.
**The Music**
The score of *La Cenerentola* overflows with the elegant buoyancy that is the hallmark of Rossini’s style. The solo parts require astounding vocal abilities, though the pyrotechnics always serve a larger dramatic purpose. The beautiful line with which the prince introduces his duet with Cenerentola, “Un soave non so che,” is a variation and expansion of the simple “Once upon a time …” ditty she sings in her first entrance. He is, quite literally, her dream come true. There is also genuine pathos, notably in the stately aria “Là del ciel nell’arcano profondo,” in which the bass Alidoro consoles Cenerentola with the promise of divine justice. Great comedy, an area in which Rossini stands supreme, runs throughout the score. It is most apparent in the dexterous patter of the duet for Dandini and Magnifico in Act II. The art of ensemble writing is another realm in which Rossini proved himself a master: His ensembles are reflections on a moment frozen in time, which examine a feeling, idea, or situation from every conceivable angle. Two remarkable examples are Act I’s “Signor, una parola,” when Cenerentola begs to go to the ball, and “Questo è un nodo avviluppato,” the “ensemble of confusion” preceding the finale, in which each character tries to untangle the baffling knot of the situation with a florid vocal phrase. The opera’s final word, however, belongs to the title character, who concludes the evening with the solo “Nacqui all’affanno e al pianto ... Non più mesta.” This musical depiction of latent heroism bursting out of the humblest character is an elegant encapsulation of the power of this archetypal fairy tale.

**Met History**
*La Cenerentola* had its Met premiere in 1997 in the current production, with James Levine conducting a cast that included Cecilia Bartoli, Ramón Vargas, Simone Alaimo, and Alessandro Corbelli in his company debut as Dandini. Corbelli would go on to appear as Don Magnifico in 2009 and 2014. (The opera had previously been given 56 times by the short-lived Metropolitan Opera National Company, including six performances at the former New York State Theater.) It has been revived in recent seasons with such singers as Jennifer Larmore, Sonia Ganassi, Olga Borodina, Elina Garanča, and Joyce DiDonato in the title role; Juan Diego Flórez, Lawrence Brownlee, and Javier Camarena as Ramiro; and John Relyea, Ildar Abdrazakov, and Luca Pisaroni as Alidoro.
In early 1816, Rossini was commissioned by impresario Pietro Cartoni to compose an opera for opening night of the Roman carnival season at the Teatro Valle that December. Yet on December 22, four days before the scheduled premiere, there was no new work. Instead of mounting a premiere, Rossini, Cartoni, and would-be librettist Jacopo Ferretti found themselves sipping tea in the impresario's apartment. It was the first time the three came together to discuss the new opera, and no one seemed particularly bothered by the situation; the atmosphere was cordial. Ferretti, a very cultured, multi-lingual, and literate man, was a little star struck by Rossini, claiming his “inability to say no, combined with an ambition to write with this distinguished Pesarese [Rossini was born in Pesaro], drove me to torment my imagination and kept us drinking tea at Cartoni’s home that very cold evening.” He proposed any number of subjects, but all were rejected for this, that, and the other reason, from finances to casting. As Ferretti described it in his memoir, the men became increasingly fatigued:

Weary of making suggestions and half falling asleep, in the middle of a yawn I murmured: Cinderella. Rossini, who had climbed into bed so as to concentrate better, sat up as straight as Alighieri’s Farinata. “Would you have the courage to write me a Cinderella?” And I, in turn, asked him, “Would you have the courage to set it to music?” And he: “When [can I have] the outline?” And I: “If I go without sleep, tomorrow morning.” And Rossini: “Goodnight!” He wrapped himself up in the bed clothes, stretched out his limbs, and like Homer’s gods, fell into the most blessed sleep. I took another glass of tea, agreed to a price, and rushed home.

Things went very quickly from that point: Ferretti claimed he wrote the verses in 22 days and Rossini the music in 24. While such speed of production seems an astounding accomplishment, one should keep in mind that the compositional process of opera in those days was facilitated by its own conventions and traditions. The structure of opera—a series of numbers—allowed for each aria, duet, or ensemble to be composed independently. And it was not uncommon for composers, especially younger ones, to work on many commissions at once in order to make a decent living and get their names before the public. Rossini himself had achieved much with incredible dispatch, beginning with his first opera, La Cambiale di Matrimonio, which premiered to great success in Venice in 1810.

Rossini’s career snowballed, and by 1815, he had secured a permanent position as musical director of the theaters in Naples, where he remained until 1822. The Neapolitan impresario Domenico Barbaja was an incredible wheeler-dealer, who ran a huge operation that included gambling casinos and other concessions, right in the opera house. Barbaja knew that he needed to keep his most valuable player happy, and he thus permitted the young composer to accept commissions from elsewhere. And Rossini, as we know, did not hesitate to take advantage of such freedom, especially in the first few years of his tenure under Barbaja. But that led to backlog, and Rossini had to resort to shortcuts, the
most famous or infamous of them being shameless self-borrowing. One glaring example is the overture to *Il Barbiere di Siviglia* (1816), which had previously served two other operas: first, *Aureliano in Palmira* (1813) and then *Elisabetta, Regina d’Inghilterra* (1815). For Cenerentola, Rossini recycled the overture from *La Gazzetta* (September 1816), and an aria from *Barbiere*—Almaviva’s “Ah il più lieto,” which became the blockbuster rondo finale for Angelina, “Non più mesta.”

How did Rossini get away with that? In most such instances, he plundered operas that had not yet been performed in the city in question, here Rome. (Ultimately, he didn’t get away with it, causing factions for him and against him to arise, particularly in Paris.) In the case of Cenerentola, however, there was even outsourcing: three arias, including Alidoro’s “Vastro teatro è il mondo,” Clorinda’s “Sventurata! Me credea,” and the chorus “Ah! Della bella incognita,” as well as the dry recitatives (recitatives accompanied by harpsichord), were written by an assistant, Luca Agolini.

Another factor that eased the way is that Ferretti based his libretto on existing works, first Charles Perrault’s *Cendrillon, ou La Petite Pantoufle de Verre* (*Cinderella, or The Little Glass Slipper*), 1697, which was adapted by Charles-Guillaume Étienne in his libretto for Nicolas Isouard’s *Cendrillon* (1810) and then reworked by Francesco Fiorini for Stefano Pavesi’s *Agatina, o La Virtù Premiata* (*Agatina, or The Rewarded Virtue*), 1814. The series of adaptations, viewed from above, appears to be some kind of compositional game of “Telephone,” in which the iconic prop of the Cinderella story was transformed by one librettist to the next from slipper (Étienne) to rose (Romani) to bracelet (Ferretti). In addition, Ferretti replaced the wicked stepmother with a bumbling stepfather, the appropriately named Don Magnifico. And, finally, in Cenerentola there is no magic—meaning no mice, no pumpkins, no fairy godmother. The benevolent mother figure becomes the philosopher, Alidoro, whose commanding bass-baritone role as spiritual advocate for both Ramiro and Angelina evokes that of the Speaker tutoring Tamino in Mozart’s *Die Zauberflöte*. Even the imagery is similar: The Speaker encourages Tamino to find his way through an “eternal night,” while Alidoro shows Angelina the path through the dark clouds of a tempest toward a bright future.

*La Cenerentola* is not an opera buffa, the more familiar term for comedies, but rather an opera semiseria, a mixed-genre work. Ferretti labeled his text a dramma giocoso, the same term given by Lorenzo Da Ponte to his libretto for Mozart’s *Don Giovanni*. A dramma giocoso, by definition, has serious characters, such as Angelina and Ramiro, and comic characters, such as Tisbe, Clorinda, and Don Magnifico, as well as in-between characters.

The opera begins in medias res with a busy scene that is both comic and serious. Clorinda practices a dance while Tisbe admires herself in a mirror; together they declare, “to such beauty, to such art, [any man] must yield.” Angelina, however, blocks out the noise with a lovely, nostalgic ballad that
parallels her own story: “Once upon a time, there was a king, weary and lonely, who sought a wife. There were three who wanted to marry him, so what was he to do? He despised pomp and beauty and thus chose for himself innocence and goodness.” The song, which is repeated several times in the opera, testifies to Angelina’s character and the true winner at the end: goodness, or “bontà” in Italian. The full title of the opera spells it out clearly: La Cenerentola, ossia la Bontà in Trionfo (Cinderella, or the Triumph of Goodness). There can be no doubt; the word “bontà,” pronounced with the accent on the final syllable, recurs throughout the libretto, a verbal leitmotif that is easily heard, especially when it lands at the end of a sentence.

Some critics, however, were unmoved by the opera’s righteous aspirations, in particular Rossini’s early biographer Stendhal (Marie-Henri Beyle), who scorned the fairy-tale romance in his dishy 1824 study of the composer’s life and works: It “invariably afflicts me with a faint feeling of nausea; and this reaction, which is never entirely dissipated, recurs periodically throughout the opera, and with increasing violence.” But Stendhal’s colorfully expressed dyspepsia belies the eruption of comedy and virtuosity in this brilliant work, especially in its verbiage, or “patter.” Describing the delivery of as many words as possible in the shortest amount of time, patter frequently drives Cenerentola into a hilarious frenzy of syllables paired with vocal pyrotechnics. But even here, the shadow of borrowing lingers: compare, for example, a passage from Figaro’s “Largo al factotum” in Il Barbiere di Siviglia, in which he describes his boss’s demands—“Figaro qua, Figaro la, Figaro qua, Figaro la, Figaro su, Figaro giu, Figaro su, Figaro giù ... (Figaro here, Figaro there, Figaro up, Figaro down ...)”—with the way that Clorinda and Tisbe bully Angelina: “Cenerentola vien qua, Cenerentola va là, Cenerentola va su, Cenerentola va giù ...”

The premiere, on January 25, 1817 (just about a month later than originally planned), was disastrous, save for a few isolated numbers. Rossini, to Ferretti’s surprise, seemed unfazed by it, rightly confident that “within two years, it will be fought over by impresarios, and even more by prime donne.” Success was actually even closer at hand: La Cenerentola was performed more than 20 times in that first Roman season. Even Stendhal had to admit that the opera was “a positive orgy of vocal sensuality” and offer praise for its “pre-eminently Rossinian … [and] ethereal degree of feather-lightness.”

—Helen M. Greenwald

Helen M. Greenwald is chair of the department of music history at New England Conservatory and editor of the Oxford Handbook of Opera.
JULES MASSENET

WERTHER

Music Director Yannick Nézet-Séguin conducts Massenet’s passionate adaptation of Goethe, with Piotr Beczała starring as the melancholic title character. Fresh off her triumphant appearance in *Agrippina*, Joyce DiDonato is Charlotte.

**MAR 16, 20, 23, 28 mat, 31** **APR 4 mat**

Tickets from $25 | metopera.org
The Cast

James Gaffigan
CONDUCTOR (NEW YORK, NEW YORK)

This season La Cenerentola at the Met, Don Giovanni at Lyric Opera of Chicago, Tristan und Isolde at the Santa Fe Opera, and concert appearances with the Lucerne Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Detroit Symphony Orchestra, Orchestre National de France, Czech Philharmonic, Montreal Symphony Orchestra, Melbourne Symphony Orchestra, and Swedish Radio Symphony Orchestra.

Met Appearances La Bohème (debut, 2018).

Career Highlights Since 2011, he has served as chief conductor of the Lucerne Symphony Orchestra and principal guest conductor of the Netherlands Radio Philharmonic Orchestra. He is music director designate of the Verbier Festival Junior Orchestra, a position that he will assume in 2021. Recent operatic credits include La Fanciulla del West at the Bavarian State Opera, Don Giovanni and Carmen at San Francisco Opera, Porgy and Bess at Dutch National Opera, Ariadne auf Naxos at the Santa Fe Opera, Così fan tutte at Lyric Opera of Chicago, and La Traviata and Le Nozze di Figaro at the Vienna State Opera. He has also appeared with many leading orchestras throughout the United States and Europe.

Tara Erraught
MEZZO-SOPRANO (DUBLIN, IRELAND)

This season The title role of La Cenerentola at the Met and Irish National Opera; Rosina in Il Barbiere di Siviglia at the Vienna State Opera; Hänsel in Hänsel und Gretel, Despina in Così fan tutte, and Alcina in Haydn’s Orlando Paladino at the Bavarian State Opera; Donna Elvira in Don Giovanni and Rosina at Staatsoper Berlin; and recital appearances throughout Europe.


Career Highlights She has sung Cenerentola at Welsh National Opera, the Bavarian State Opera, Washington National Opera, the Vienna State Opera, and in Hamburg. Since 2010, she has been a resident principal soloist at the Bavarian State Opera, where her roles have included the Composer in Ariadne auf Naxos, Kathleen Scott in the world premiere of Miroslav Srnka’s South Pole, Susanna in Le Nozze di Figaro, and Sesto in La Clemenza di Tito, among many others. She has also sung Stéphano in Romeo et Juliette in Barcelona, Annio in La Clemenza di Tito in concert in Baden-Baden, Siébel in Faust at the Salzburg Festival, and Octavian in Der Rosenkavalier at the Glyndebourne Festival.
This season Don Ramiro in La Cenerentola and the National Council Auditions Grand Finals Concert at the Met, Arturo in I Puritani at the Paris Opera, Nemorino in L'Elisir d'Amore and Gualtiero in Il Pirata in Madrid, Don Ramiro in Zurich, Tonio in La Fille du Régiment in Mexico City, Rossini's Messa di Gloria with the Orchestra dell'Accademia Nazionale di Santa Cecilia, Ernesto in Don Pasquale at the Salzburg Festival, Elvino in La Sonnambula at Deutsche Oper Berlin, and concert and recital appearances throughout Europe and North America.


Career highlights Between 2007 and 2014, he was a member of the ensemble at the Zurich Opera, where his roles have included Nadir, Count Liebenskof in Rossini's Il Viaggio a Reims, Ernesto, Fenton in Falstaff, Ferrando in Così fan tutte, and the title role of Le Comte Ory, among many others. Recent performances include Tonio at Covent Garden, Edgardo in Lucia di Lammermoor at the Bavarian State Opera, Nadir in Bilbao, Ernesto at the Paris Opera, and Arturo in Barcelona.

This season Don Magnifico in La Cenerentola and Bartolo in Le Nozze di Figaro at the Met, Don Profondo in Rossini’s Il Viaggio a Reims and Bartolo in Il Barbiere di Siviglia in Dresden, Don Magnifico in Hamburg, and Bartolo and Antonio in Le Nozze di Figaro in concert in Salzburg.

Met Appearances Sulpice in La Fille du Régiment, the Prince of Bouillon in Adriana Lecouvreur, Talpa in Il Tabarro, Simone in Gianni Schicchi, Bartolo in Le Nozze di Figaro (debut, 2005) and Il Barbiere di Siviglia, the Bailiff in Werther, and Don Alfonso in Così fan tutte.

Career highlights Recent performances include Bartolo in Le Nozze di Figaro at Covent Garden, Bartolo in Il Barbiere di Siviglia in Hamburg, Geronte in Manon Lescaut in Tokyo, and Giacomo Balducci in Benvenuto Cellini and Simone at the Paris Opera. He has also sung Don Magnifico at the Paris Opera; the title role of Don Pasquale at San Francisco Opera; Ferrando in Il Trovatore, Loredano in I Due Foscari, and Geronte at Covent Garden; Gaicomo Balducci in Barcelona; and Bartolo in Il Barbiere di Siviglia at Covent Garden, Deutsche Oper Berlin, San Francisco Opera, and in Tokyo.
Vito Priante
BARITONE (NAPLES, ITALY)

THIS SEASON  Dandini in La Cenerentola for his debut at the Met, Leporello in Don Giovanni in Rome and at the Salzburg Festival, Papageno in Die Zauberflöte at Covent Garden, Figaro in Il Barbiere di Siviglia at the Canadian Opera Company, and the Four Villains in Les Contes d’Hoffmann in Stuttgart.

CAREER HIGHLIGHTS  Recent performances include Dandini in Rome, Montreal, and in concert in Paris; the title role of Don Giovanni in Sofia; the Duke of Nottingham in Roberto Devereux at the Bavarian State Opera; Leporello in Bologna; Figaro in Le Nozze di Figaro in Rome; Califo in Adina at Pesaro’s Rossini Opera Festival; King Fernand of Naples in the first complete performances of Donizetti’s L’Angé de Nisida in concert in London; Seid in Verdi’s Il Corsaro in Valencia; Alphonse XI in Donizetti’s La Favorite in Florence; and Escamillo in Carmen in Dresden. He has also sung Cavaliere di Belfiore in Verdi’s Un Giorno di Regno at Italy’s Festival della Valle d’Itria, Silvio in Pagliacci in Strasbourg, Escamillo in Venice, Guglielmo in Così fan tutte in Rome, and Figaro in Il Barbiere di Siviglia at Covent Garden.

Christian Van Horn
BASS-BARITONE (ROCKVILLE CENTRE, NEW YORK)

THIS SEASON  Alidoro in La Cenerentola, the Doctor in Wozzeck, Colline in La Bohème, and the New Year’s Eve Gala at the Met; Claggart in Billy Budd and Silva in Ernani at San Francisco Opera; Walter in Luisa Miller at Lyric Opera of Chicago; and Creon in Stravinsky’s Oedipus Rex in concert with the Royal Concertgebouw Orchestra.

MET APPEARANCES  Publio in La Clemenza di Tito, Colline, the title role of Mefistofele, Julio in Thomas Adès’s The Exterminating Angel, the Speaker in Die Zauberflöte, and Pistola in Falstaff (debut, 2013).

CAREER HIGHLIGHTS  Recent performances include Zoroastro in Handel’s Orlando at San Francisco Opera, Escamillo in Carmen at the Bavarian State Opera, Narbal in Les Troyens at the Paris Opera, Raimondo in Lucia di Lammermoor at Opera Philadelphia, the Emperor in Stravinsky’s The Nightingale and Other Short Fables at the Canadian Opera Company, and Méphistophélès in Faust at Lyric Opera of Chicago. He has also sung Melisso in Handel’s Alcina and Raimondo at the Santa Fe Opera, Oroveso in Norma at the Dallas Opera, the Four Villains in Les Contes d’Hoffmann at LA Opera, and Escamillo and Narbal at Lyric Opera of Chicago.
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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.

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 re-admitted while the performance is in progress.

It is unlawful to use any camera, photographic equipment, or cellular telephone or similar device for recording, or other equipment or method for recording any performance. Unauthorized recording is strictly prohibited. Persons who violate this regulation may be removed from the theater and may be 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.