JULES MASSENET

WERTHE

CONDUCTOR
Yannick Nézet-Séguin

PRODUCTION
Sir Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Peter Mumford

PROJECTION DESIGNER
Wendall K. Harrington

CHOREOGRAPHER
Sara Erde

REVIVAL STAGE DIRECTOR
J. Knighten Smit

JULIUS MASSENET

WERTHE

Opera in four acts

Libretto by Édouard Blau, Paul Milliet, and Georges Hartmann, based on the novel *Die Leiden des Jungen Werthers* by Johann Wolfgang von Goethe

Monday, March 16, 2020
7:30–10:25 PM

First time this season

The production of *Werther* was made possible by a generous gift from Elizabeth M. and Jean-Marie R. Eveillard

Major funding was received from Rolex

Additional funding was received from The Fan Fox and Leslie R. Samuels Foundation, Inc.; the Gramma Fisher Foundation, Marshalltown, Iowa; and The Gilbert S. Kahn & John J. Noffo Kahn Foundation
The 88th Metropolitan Opera performance of JULES MASSENET’S

WERTHER

CONDUCTOR
Yannick Nézet-Ségui

IN ORDER OF VOCAL APPEARANCE

CHARLOTTE
Joyce DiDonato

JOHANN
Philip Cokorinos

SOPHIE
Ying Fang*

SCHMIDT
Tony Stevenson*

BAILIFF
Alan Opie

WERTHER
Piotr Beczała

CHILDREN

HANS
William Kramer

BRÜHLMANN
Calvin Griffin DEBUT

GRETEL
Zoe Buff

KÄTHCHEN
Megan Esther Grey**

KARL
A. Jesse Schopflocher

ALBERT
Etienne Dupuis

CLARA
Mila Di Polo

Fritz
Sasha Grossman

Max
N. Casey Schopflocher

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

Monday, March 16, 2020, 7:30–10:25PM
A scene from Massenet’s Werther

Musical Preparation Howard Watkins*, J. David Jackson, Marie-France Lefebvre, and Bénédicte Jourdois*
Assistant Stage Directors Sara Erde
Assistant to the Costume Designer Irene Bohan
Met Titles Sonya Friedman
Children’s Chorus Director Anthony Piccolo
Prompter Marie-France Lefebvre
Scenery, properties, and electrical props constructed and painted in Metropolitan Opera Shops
Costumes constructed by Metropolitan Opera Costume Department; Seams Unlimited, Racine, Wisconsin; Das Gewand GmbH, Düsseldorf, Germany; Saint Laurie Merchant Tailors, New York; Scafati Theatrical Tailor, New York
Wigs and Makeup executed by Metropolitan Opera Wig and Makeup Department
Projection Programmer Paul Vershbow
Projection Photography Ruppert Bohle
Projection Design Associates Bo Eriksson and Sage Carter
Projection Research Anya Klepikov and Mary Recine
Animation Maureen Selwood with Manuel Barenboim
Stock photography Samuel Orr

This production uses gunshot 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.
Synopsis

Prelude
A mother dies. The family mourns. The seasons pass.

Act I: The Home of the Bailiff
Wetzlar, Germany. The widowed bailiff is, oddly, rehearsing a Christmas carol with his young children on a warm summer evening in early July. Since the death of his wife, his eldest daughter, Charlotte, has been looking after the family. Two of his drinking friends stop by and discuss the young poet Werther, who is to escort Charlotte to a ball that evening. They also ask about Charlotte’s absent fiancé, Albert. After they have gone into the house, Werther appears and reflects on the beauty of nature. Charlotte returns, dressed for the ball, and Werther watches as she gives the children a treat and then leaves them in the care of Sophie, her 15-year-old sister. Deeply touched by the idyllic scene, Werther departs with Charlotte. The bailiff sets off to join his friends at the inn, and Sophie remains alone as night falls. She is surprised by the arrival of Albert, who has returned after a long absence. They talk happily of his impending marriage to Charlotte and go off into the house.

Charlotte and Werther dance at the ball, entranced by each other. In the moonlight, they return to the bailiff’s house. Werther praises Charlotte’s beauty and devotion to her family. She remembers her mother. Werther passionately declares his love for her, and they are about to kiss when the bailiff calls out from the house that Albert is back. The spell is broken. Charlotte admits that he is the man that she promised her dying mother that she would marry. Werther is devastated.

Act II: The Linden Trees
It is late September, and the village celebrates the 50th anniversary of the pastor’s marriage. Charlotte and Albert have been married for three months. Werther has maintained a friendship with them but is tormented by the idea that Charlotte belongs to another man. Albert tells Werther that he understands why he is so depressed: He knows all too well what it would mean to lose her. Werther assures him that he only feels friendship for them both. Sophie enters and happily invites Werther for a dance, but he evades her. When Charlotte appears, he cannot prevent himself from speaking of his love for her and recalls their first meeting. Charlotte reminds him of her duties as a wife. For both of their sakes, she says, he must leave town and not return until Christmas. Alone, Werther gives in to his despair, musing on the idea of suicide. Sophie returns to invite him to the festivities, but he brusquely replies that he is departing forever and rushes off, leaving her in tears. When Sophie passes on the news, Albert realizes that Werther is still in love with Charlotte. The celebration for the wedding anniversary begins.

Intermission (AT APPROXIMATELY 8:50PM)
Act III: Albert’s House
On Christmas Eve, Charlotte obsessively re-reads Werther’s letters, admitting to herself that she still loves him as much as he loves her. Sophie arrives and tries to cheer her up, but Charlotte gives in to her despair. Suddenly, Werther appears, utterly desolate. Together they recall tender memories of playing the piano and reading poetry together. Werther tells Charlotte that he’s still in love with her and that she must admit that she loves him. He becomes increasingly wild, and she becomes fearful, torn between giving in to him and escaping from him. He struggles with her, then kisses her. She panics and runs from the room, telling him they will never meet again. Left without hope, Werther declares that she has delivered a sentence of death and leaves. Albert returns, knowing that Werther has come back. He questions Charlotte as a servant hands him a note from Werther: He is going on a long journey and asks to borrow Albert’s pistols. Albert orders his wife to hand them over. As soon as Albert leaves the room, Charlotte rushes off to save Werther.

Interlude: Christmas Eve
Charlotte runs through the snow to Werther’s room. Werther contemplates suicide, writes a letter, and abandons it. He uses one of Albert’s pistols to shoot himself.

Act IV: The Death of Werther
Charlotte finds Werther mortally wounded in his study. He asks her not to call for help, happy to finally be united with her. She admits that she has loved him since they first met. Werther dies in her arms as the children’s Christmas carol is heard outside.

Werther on Demand
Looking for more Werther? Check out Met Opera on Demand, our online streaming service, to enjoy other outstanding performances from past Met seasons—including the 2014 Live in HD transmission, starring Jonas Kaufmann in the title role, and six radio broadcasts showcasing such legendary tenors as Alfredo Kraus and Franco Corelli. Start your seven-day free trial and explore the full catalog of more than 700 complete performances at metoperaondemand.org.
RICHARD WAGNER

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MAR 2, 6, 10, 14 mat, 18, 21, 24, 27

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In Focus

**Jules Massenet**

**Werther**

**Premiere: Hofoper, Vienna, 1892**
One of opera’s greatest depictions of impossible love, *Werther* is based on one of the most influential masterpieces of European literature. Goethe’s novel *Die Leiden des Jungen Werthers* (*The Sorrows of Young Werther*) was a sensation when it appeared in 1774. Composed as a series of letters and partly inspired by the author’s own experiences, it tells the story of a melancholy poet whose love for a married woman and general disaffection with the world lead to his suicide. The archetype of the artistic, brilliant, and doomed young man rebelling against the political and social establishment has resonated through the ages in literature, theater, film, and music. Massenet’s idea to set Goethe’s story as an opera a century after the book appeared must have struck audiences as a curious choice. *The Sorrows of Young Werther* was no longer incendiary or even controversial. Yet the composer saw its operatic potential, particularly in the psyche of the title hero and the unspoken emotional undercurrents of his character. It’s a tour-de-force role, with unique musical and dramatic challenges that have made it a prized challenge for many great tenors for more than a century.

**The Creators**
Jules Massenet (1842–1912), a French composer wildly popular in his day, was noted for his operas, songs, and oratorios. During the first half of the 20th century, only his *Manon* (1884) maintained a steady place in the repertory, but several of his other operas, including *Werther* and *Thaïs* (1894), have reappeared more frequently in the last few decades. Three writers collaborated on the opera’s libretto: Édouard Blau (1836–1906), a dramatist and librettist who also worked with Bizet and Offenbach; Paul Milliet (1848–1924), a dramatist active in Paris; and Georges Hartmann (1843–1900), a librettist and music publisher. Johann Wolfgang von Goethe (1749–1832) is a preeminent figure of German literature and the author of *Faust*. He was also a well-regarded authority on philosophy, art, and especially music.

**The Setting**
The novel and opera are set in a small town near Frankfurt, Germany, in the late 18th century. The Met’s current production, by Richard Eyre, moves the action to Massenet’s time.
The Music
The conflict between expression and repression that forms the essence of Goethe’s novel is depicted brilliantly in Massenet’s score. The composer’s gift for elegant melody is immediately apparent, but it’s the deployment and placement of these melodies that raise the opera to its impressive dramatic level. Werther’s invocation of nature at the beginning of Act I sounds like a love aria: The character’s transference of sensual longings onto the cosmos will prove unsustainable and ultimately fatal. Surprisingly, there’s no actual love duet for Werther and Charlotte. Instead, her measured description of her mother’s death in Act I prompts Werther’s great declaration of love, the juxtaposition of these two solos revealing his burgeoning fascination with death. Charlotte’s solo scene in Act III evolves from a chilling depiction of her wrestling with the desire to re-read Werther’s letters to the release of emotion in the aria “Va! Laisse couler mes larmes” (featuring an unusual and evocative saxophone solo). Werther’s subsequent aria, the famous “Pourquoi me reveiller,” encapsulates Charlotte’s dilemma in even more direct musical terms: It’s a recitation of Werther’s poetic translations that allows him to state covertly what he is forbidden to say plainly. Massenet’s use of the orchestra is often light and spare, but with a wide palette of color. Much of the tone remains dark, with the emphasis on low instruments, especially woodwinds. The cascade of sound in the brief orchestral passages, most notably the opening bars of the opera’s prelude and the intermezzo between Acts III and IV, are gripping depictions of emotion.

Met History
The Met first produced Werther on tour in Chicago in 1894, starring Jean de Reszke and Emma Eames. Another production, with Geraldine Farrar as Charlotte, premiered at the New Theatre in New York in 1909 and arrived at the Met the following year—as an opener for the ballet Coppélia, featuring the company debut of ballerina Anna Pavlova. Werther was not seen again until 1971, when Alain Lombard conducted a production by Paul-Emile Deiber that starred Enrico Di Giuseppe (replacing an ailing Franco Corelli) and Christa Ludwig. Corelli took the title role in the remaining 16 performances that season. Other notable performers to appear in that staging include Elena Obraztsova, Régine Crespin, Tatiana Troyanos, Frederica von Stade, Vesselina Kasarova, Plácido Domingo, Alfredo Kraus, Neil Shicoff, and Roberto Alagna. In 1999, Thomas Hampson sang the title part in an alternate version of the score (prepared by Massenet in 1902) that recasts the role for baritone, opposite Susan Graham as Charlotte. The current production, by Richard Eyre, premiered in February 2014, with Jonas Kaufmann and Sophie Koch in the leading roles, and Alain Altinoglu on the podium. In a subsequent revival, Edward Gardner conducted Vittorio Grigolo and Isabel Leonard as Werther and Charlotte, respectively.
Johann Wolfgang von Goethe was only 24 years old when his novel *Die Leiden des Jungen Werthers (The Sorrows of Young Werther)* was published in 1774. Within a few months, it had swept through Europe, creating a furor and making Goethe an international celebrity. Its young hero seemed to be everywhere. There were Werther scarves, Werther plates and teacups, Werther fireworks, Werther wallpaper, Werther parasols. Young men wore blue dress coats, yellow waistcoats, and jackboots to emulate him and carried crystal vials of their own tears to show they felt deeply.

The book is a series of letters from Werther to his friend Wilhelm detailing his overwhelming passion for a young woman named Charlotte, who is engaged to another man, and the deepening despair that eventually leads to his suicide. (A narrator appears only at the very end to tell the story of Werther’s last days.) It has been called the first great tragic novel and is a marvelous example of the artistic movement known as Sturm und Drang (“Storm and Drive,” or “Urge”). It was banned in some areas because authorities were afraid it condoned—or even glorified—suicide. (While there were a few copycat suicides, the stories of “waves” of suicides seem to be exaggerated.) Religious authorities were also not pleased with the book’s unabashed pantheism.

*Werther* was written in six weeks between January and March 1774. One of the reasons that the book rings so true is because it is more than slightly autobiographical. Shortly after Goethe arrived in Wetzlar in 1772, he met Charlotte Buff at a country dance and fell in love with her. She was already engaged to Johann Christian Kestner and was not pleased when Goethe once kissed her, immediately informing her fiancé and treating Goethe coolly for several days. A few weeks later, Goethe left Wetzlar. That same year, their mutual friend Karl Wilhelm Jerusalem, in despair after falling in love with a married woman, committed suicide with pistols that he borrowed from Charlotte’s fiancé. Goethe poured it all into *Werther*, later admitting that he shot his hero to save himself.

But what sets the book apart from being just a tawdry tale is the voice it gave a generation in rebelling against what it saw as the overly rational intellectualism of the Enlightenment. “I am so happy, dear friend, so completely sunk in the sensation of sheer being,” Werther writes in one of the first letters. In him, the younger generation found a champion who reveled in emotion, who believed in the supreme importance of an individual’s feelings. Rather than the established aristocracy of birth, he valued a democratic aristocracy of spirit that could be found in anyone, regardless of social status. Not everyone was charmed. W. H. Auden derided Werther as “a complete egoist, a spoiled brat, incapable of love because he cares for nobody and nothing but himself and having his way at whatever cost to others.” Still, there is something admirable about Werther’s ability to be so attuned to the beauties of nature, to take enormous delight in the simple things like watching children at play. And there’s genuine tragedy in the loss of a life that often brings so much pleasure to people around him.
Jules Massenet was not the first composer to turn Goethe’s novel into an opera, but his is the only one to hold a place in the repertoire. In his autobiography, he spins a wonderful story about visiting Wetzlar on his way back from seeing *Parsifal* at Bayreuth. His companion (his publisher Georges Hartmann) slipped him “a book with a binding yellow with age. It was the French translation of Goethe’s romance.” The two men went into a beer hall where Massenet was disgusted by “the thick, foul air laden with the bitter odor of beer. But I could not stop reading those burning letters.” After reading the scene “where keen anguish threw Werther and Charlotte into each other’s arms after the thrilling reading of Ossian’s verses,” Massenet declared, “such delirious, ecstatic passion brought tears to my eyes. What a moving scene, what a passionate picture that ought to make! It was *Werther*, my third act.”

In fact, by the time Massenet saw *Parsifal* in 1886, he had already been at work on *Werther* for several years, albeit with interruptions for other projects like *Manon*. Four years earlier on a trip to La Scala to see Massenet’s opera *Hérodiade*, the composer Hartmann and Paul Milliet decided on an opera based on Goethe’s novella for which Milliet would write the libretto. (On the score’s title page, the libretto is credited to Milliet, Hartmann, and Édouard Blau.) Massenet finished the piece in 1887 and offered it to Léon Carvalho for the Opéra Comique. Carvalho promptly turned it down, saying it was too gloomy for Paris. In fact, it took another five years before *Werther* finally reached the stage—and then it was given in German. Following the huge success of *Manon* in Vienna, the management of the Court Opera asked Massenet for a new work, and he suggested the still-unperformed *Werther*. At the premiere on February 16, 1892, Werther was the famous tenor Ernest Van Dyck (acclaimed for the title roles of Wagner’s *Lohengrin* and *Parsifal*), and Charlotte was Marie Renard, Vienna’s Manon. When *Werther* was finally presented in Paris two years later, it was not very successful. Not until the revival at the Opéra Comique in 1903 did it get the acclaim it deserves. (In 1902, Massenet rewrote the title role for the famous baritone Mattia Battistini, a version given at the Met in 1999 with Thomas Hampson as Werther.)

There are several significant differences between the novel and the opera, all of which increase the opera’s dramatic and emotional tension. The novel takes place over the course of 18 months, but the opera compresses this time to six months, from July to December, which allows the story to begin in the bright sunshine of summer and to end in the dark of winter. In the novel, Werther knows that Charlotte is engaged before ever seeing her, while in the opera, the two meet, Werther declares his love, and Charlotte is clearly attracted, all before he learns that she has a fiancé. (Werther’s reaction to realizing she is already promised is the honorable “Remain true to that vow.”) In the novel, Charlotte’s mother clearly hopes that her daughter will marry Albert, but the deathbed vow to do so is a creation of the opera’s librettists, as is Albert’s obvious knowledge that Werther plans to kill himself with the borrowed pistols.
Charlotte’s younger sister Sophie is a much bigger presence in the opera than in the novel. By making her 15 years old, rather than 11, the librettists elevate her to being a viable foil for both Werther (with whom she’s in love in the opera) as well as her sister. Sophie’s sparkling music deftly describes her personality, but she’s no shallow Pollyanna. She sees very clearly what’s going on and does all she can to help avoid the final tragedy.

In the 1890s, George Bernard Shaw was a music critic in London and a fierce partisan of Wagner’s music. But he admired the “frank naturalness” of Massenet’s Werther with its “engaging force and charm of expression.” He pointed out that though Massenet “is not exactly a creator in harmony or orchestration, yet in both he has a lively individual style. At all events, he has succeeded in keeping up the interest of a libretto consisting of four acts of a lovelorn tenor who has only two active moments, one when he tries to ravish a kiss from the fair [Charlotte], and the other when he shoots himself behind the scenes.”

Massenet accomplishes this by writing a score that is never less than interesting, and is often riveting. Though there are excerptable arias, the drama flows so smoothly, and the orchestral fabric is so seamless, that some early critics labeled it Wagnerian. Massenet unites the opera in several ways. It begins and ends with the children singing their Christmas carol. As the drama progresses, he occasionally repeats—but always slightly changes—music heard earlier. For instance, the gossamer music (known as “Clair de lune”) that accompanies the return of Werther and Charlotte to her home in Act I when Werther first declares his love returns in Act III when he reminds her of that magical moment. And, most devastatingly, it reappears in the final scene when Charlotte finally admits her love to the dying Werther.

Given the sometimes-overwhelming emotions inherent in the drama, it would have been easy for Massenet to descend into bathos. But he never pushes things too far, so the emotions, no matter how intense, always ring true. Yes, Werther is known for his melancholy and, ultimately, his despair, but Massenet also gives him ample opportunity to show his delight in nature and with simple ordinary life. Charlotte, too, is a multi-dimensional character torn between the romantic passion she shares with Werther and the stable married life Albert offers. How many other operas actively celebrate both middle-class domestic contentedness and explosive illicit romantic passion? No wonder some critics see Werther as Massenet’s masterpiece.

—Paul Thomason

Paul Thomason, who writes for numerous opera companies and symphony orchestras in the U.S. and abroad, has contributed to the Met’s program books since 1999.
GIOACHINO ROSSINI

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MAR 12, 17, 21 mat, 25, 28 APR 3

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The Cast

Yannick Nézet-Séguin
CONDUCTOR (MONTREAL, CANADA)

This season Werther, Wozzeck, Turandot, and the New Year’s Eve Gala at the Met; Met Orchestra Concerts at Carnegie Hall, where he is a Perspectives Artist; Fidelio in concert in Montreal; Die Frau ohne Schatten in concert in Paris; Schubert’s Winterreise with Joyce DiDonato in Quebec and New York; and numerous concert appearances in North America and Europe.

Met Appearances Since his 2009 debut leading Carmen, he has conducted 100 performances of 11 operas, including Dialogues des Carmélites, Pelléas et Mélisande, La Traviata, Elektra, Parsifal, and Der Fliegende Holländer.

Career Highlights He is in his second season as the Met’s Jeanette Lerman-Neubauer Music Director. He has served as music director of the Philadelphia Orchestra since 2012 and artistic director and principal conductor of the Orchestre Métropolitain since 2000. In 2018, he became honorary conductor of the Rotterdam Philharmonic Orchestra, where he was music director for ten seasons, and in 2016, he was named an honorary member of the Chamber Orchestra of Europe. Between 2008 and 2014, he was principal guest conductor of the London Philharmonic Orchestra. He has also led performances in Baden-Baden and at the Vienna State Opera, La Scala, Covent Garden, and Salzburg Festival.

Joyce DiDonato
MEZZO-SOPRANO (KANSAS CITY, KANSAS)

This season Charlotte in Werther and the title role of Agrippina at the Met, Agrippina at Covent Garden, the title role of Semiramide in concert in Barcelona, and concerts with Il Pomo d’Oro, the Orchestre Métropolitain, and the Orchestre Philharmonique de Strasbourg. She is also a Carnegie Hall Perspectives Artist, performing Schubert’s Winterreise with Yannick Nézet-Séguin and appearing in concert with the Chicago Symphony Orchestra, Brentano Quartet, and Il Pomo d’Oro.

Met Appearances Since her 2005 debut as Cherubino in Le Nozze di Figaro, she has sung more than 100 performances of 12 roles, including Sesto in La Clemenza di Tito, Adalgisa in Norma, Elena in La Donna del Lago, Sycorax in The Enchanted Island, Isolier in Le Comte Ory, and the title roles of Cendrillon, La Cenerentola, and Maria Stuarda.

Career Highlights She has appeared with all of the world’s leading opera companies, including the Vienna State Opera, Bavarian State Opera, Covent Garden, Deutsche Oper Berlin, La Scala, Paris Opera, and Salzburg Festival, among many others. She was the 2007 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.


Ying Fang  
SOPRANO (NINGBO, CHINA)

**This Season**  Sophie in *Werther* and Pamina in *The Magic Flute* at the Met, Zerlina in *Don Giovanni* at Lyric Opera of Chicago, Pamina in *Die Zauberflöte* at Houston Grand Opera, Susanna in *Le Nozze di Figaro* at LA Opera, Zerlina in concert and Mozart’s Requiem at Switzerland’s Verbier Festival, and concert appearances at Georgia’s Tsinandali Festival, the Philadelphia Chamber Music Society, Celebrity Series of Boston, and Parlance Chamber Concerts.


**Career Highlights**  Recent performance include Ilia at the Salzburg Festival; Adina in *L’Elisir d’Amore* in Vancouver; Morgana in *Alcina* at Washington National Opera; Pamina in *Die Zauberflöte* in Zurich; Susanna at Opera Philadelphia; Bellezza in Handel’s *Il Trionfo del Tempo e del Disinganno* in Caen, Lille, and Aix-en-Provence; and Nannetta in *Falstaff* in concert at the Verbier Festival. She is a graduate of the Met’s Lindemann Young Artist Development Program.

Piotr Beczała  
TENOR (CZECHOWICE-DZIEDZICE, POLAND)

**This Season**  The title role of *Werther* at the Met, Jontek in Moniuszko’s *Halka* in Vienna and at the Polish National Opera, the title role of *Lohengrin* and the Prince in *Rusalka* at the Vienna State Opera, Rodolfo in *La Bohème* at Covent Garden, Lohengrin in Zurich, Radamès in *Aida* at Spain’s Castell de Peralada Festival, and concert and recital appearances in Germany, Spain, and Austria.


**Career Highlights**  Recent performances include Rodolfo in *Luisa Miller* in Barcelona and in concert at the Salzburg Festival; Lohengrin at the Bayreuth Festival; des Grieux, Werther, and Prince Sou-Chong in Lehár’s *Das Land des Lächelns* in Zurich; Cavaradossi in *Tosca*, Don José in *Carmen*, and Maurizio at the Vienna State Opera; Faust in Madrid; Rodolfo in *La Bohème* at Staatsoper Berlin; Edgardo at the Bavarian State Opera.
Etienne Dupuis  
BARITONE (MONTREAL, CANADA)

This Season  
Albert in Werther and the Count in Le Nozze di Figaro at the Met, Athanaël in Thaïs in concert and Don Carlo in La Forza del Destino at Deutsche Oper Berlin, the title role of Eugene Onegin in Montreal and at Opera Australia, and Rodrigo in Don Carlo at the Paris Opera.

Met Appearances  
Marcello in La Bohème (debut, 2018)

Career Highlights  
Recent performances include the title role of Don Giovanni, Belcore in L’Elisir d’Amore, and Pelléas in Pelléas et Mélisande at the Paris Opera; Eugene Onegin, Valentin in Faust, and Rodrigo at Deutsche Oper Berlin; Germont in La Traviata and Valentin in Marseille; Figaro in Il Barbiere di Siviglia at the Bavarian State Opera; and Marcello in Madrid. He has also sung Athanaël in concert at Opera Australia, Jacques de Lusignan in Halévy’s La Reine de Chypre in concert in Paris, Pink in the world premiere of Julien Bilodeau’s Another Brick in the Wall and Jeune Simon in the world premiere of Kevin March’s Les Feluettes in Montreal, Anckarström in Un Ballo in Maschera and Germont at Deutsche Oper Berlin, and Oreste in Iphigénie en Tauride at the Paris Opera.

Alan Opie  
BARITONE (REDRUTH, ENGLAND)

This Season  
The Bailiff in Werther at the Met.

Met Appearances  
Arbace in Idomeneo, the Gamekeeper in Rusalka, Frank in Die Fledermaus, Leon Klinghoffer in John Adams’s The Death of Klinghoffer, Baron Zeta in The Merry Widow, Fieramosca in Benvenuto Cellini, Faninal in Der Rosenkavalier, Sharpless in Madama Butterfly, and Balstrode in Peter Grimes (debut, 1994).

Career Highlights  
Recent performances include Jack the Ripper in the world premiere of Iain Bell’s Jack the Ripper: The Women of Whitechapel, Germont in La Traviata, and Bartolo in Il Barbiere di Siviglia at English National Opera and Germont in Lisbon. He has also sung Frank at Welsh National Opera; Faninal in concert with the Boston Symphony Orchestra; Germont at Welsh National Opera; Balstrode in concert with the London Philharmonic Orchestra; Beckmesser in Die Meistersinger von Nürnberg at the Bayreuth Festival and in Berlin, Amsterdam, Munich, Vienna, and Turin; the title role of Falstaff and Leon Klinghoffer at English National Opera; Sharpless at Covent Garden and Welsh National Opera; the title role of Rigoletto at Opera North; Scarpia in Tosca at the Canadian Opera Company; and Dr. Kolenatý in The Makropulos Case at La Scala.
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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.

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.

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.