GIUSEPPE VERDI

DON CARLOS

CONDUCTOR
Yannick Nézet-Séguin

PRODUCTION
David McVicar

SET DESIGNER
Charles Edwards

COSTUME DESIGNER
Brigitte Reiffenstuel

LIGHTING DESIGNER
Adam Silverman

MOVEMENT DIRECTOR
Leah Hausman

Opera in five acts
Libretto by François Joseph Méry and Camille Du Locle, based on the play Don Karlos, Infant von Spanien by Friedrich von Schiller
Saturday, March 26, 2022
12:00–4:40pm

New Production
Last time this season

The production of Don Carlos was made possible by a generous gift from Elizabeth M. and Jean-Marie R. Eveillard, †Edwin C. Holmer III, and The Sybil B. Harrington Endowment Fund

Additional funding was received from the Hermione Foundation, Laura Sloate, Trustee

Major support was provided by Rolex

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The Metropolitan Opera
2021–22 SEASON

The eighth Metropolitan Opera performance of
GIUSEPPE VERDI’S
DON CARLOS

CONDUCTOR
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

DON CARLOS
Matthew Polenzani

THIBAULT
Meigui Zhang*

ÉLISABETH DE VALOIS
Sonya Yoncheva

COUNT OF LERME
Joo Won Kang

A MONK
Matthew Rose

RODRIQUE, MARQUIS OF POSA
Étienne Dupuis

PRINCESS OF EBOLI
Jamie Barton

PHILIPPE II, KING OF SPAIN
Eric Owens

A ROYAL HERALD
Eric Ferring

FLEMISH DEPUTIES
Vladyslav Buialskyi**
Samson Setu**
Msimelelo Mbali**
Christopher Job
Jeongcheol Cha
Paul Corona

A VOICE FROM ABOVE
Amanda Woodbury

GRAND INQUISITOR
John Relyea

COUNTESS OF AREMBERG
Anne Dyas

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Saturday, March 26, 2022, 12:00–4:40PM
This afternoon’s performance is being transmitted live in high definition to movie theaters worldwide.

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Chorus Master  Donald Palumbo
Musical Preparation  Howard Watkins*, J. David Jackson,
  Joseph Lawson, Jonathan C. Kelly, Marie-France Lefebvre,
  and Patrick Furrer
Assistant Stage Directors  Eric Sean Fogel, Gregory Keller, Jonathon Loy, and
  Marcus Shields
Assistant Costume Designer  David Kaley
Stage Band Conductor  Joseph Lawson
Fight Director  Chris Dumont
Intimacy Direction  Rocio Mendez and Doug Scholz-Carlson
Prompter  Jonathan C. Kelly
Met Titles  Christopher Bergen
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Wigs and Makeup constructed and executed by Metropolitan Opera Wig and Makeup Department

This production uses gunshot effects.

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The Met is grateful to Washington National Opera and the Kennedy Center for releasing Mr. Owens from a previous commitment.

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

Please remember that face masks are required at all times inside the Met.

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

Yamaha is the Official Piano of the Metropolitan Opera.

The Met will be recording and simulcasting audio/video footage in the opera house today. If you do not want us to use your image, please tell a Met staff member.

*  Graduate of the Lindemann Young Artist Development Program
**  Member of the Lindemann Young Artist Development Program
The Metropolitan Opera is pleased to salute Bank of America in recognition of its generous support during the 2021–22 season.
Synopsis

Act I

France and Spain, c. 1560. Against the wishes of the Spanish king, Philippe II, his son and heir, Don Carlos, has traveled incognito to Fontainebleau, where negotiations are under way for a peace treaty between Spain and France. He has seen his intended bride Élisabeth, daughter of the French king, and fallen in love with her on sight. When he meets Élisabeth and her page, who have been hunting and become lost in the forest, Carlos offers his protection without revealing his identity. Élisabeth questions him about her future husband, apprehensive over her marriage to a stranger. Carlos gives her a miniature portrait of himself, and she realizes that he is the prince. It is clear to them both that their feelings of love are mutual. Their happiness ends with news that the treaty arrangements have been altered and Élisabeth is to marry Philippe. Élisabeth reluctantly accepts. While all around them celebrate the end of the war, Élisabeth and Carlos are devastated.

Act II

Carlos seeks peace at the monastery of St. Just in Spain, where he prays at the tomb of his grandfather, Emperor Charles V. A monk, who seems to be the emperor’s ghost, confronts him. His friend Rodrigue, the Marquis of Posa, arrives to remind Carlos of his commitment to the cause of the Flemish people, who are oppressed by Spanish rule. Carlos confesses his love for the queen to Rodrigue, and pledging themselves to the cause of liberty, they swear eternal friendship.

In a garden outside the monastery, Eboli entertains the other ladies of the court with a song. Élisabeth enters, followed by Posa, who hands her a secret letter from Carlos asking for a meeting. When he is admitted, Carlos asks the queen to obtain Philippe’s permission for him to go to Flanders, then suddenly declares his continuing love. Élisabeth rejects him, and Carlos rushes off. The king enters and, finding the queen unattended, banishes the Countess of Aremberg, who should have been accompanying her. Left alone with the king, Posa challenges Philippe to end his oppression of the Flemish people. Philippe refuses but is impressed by Posa’s courage. He warns him to beware of the Inquisition and tells Posa about his suspicions of his wife and Carlos, asking Posa to watch them. Posa accepts the assignment, knowing that being in the king’s confidence will help him in the future.

Intermission (AT APPROXIMATELY 1:40PM)
Act III
Eboli writes a message for Carlos, inviting him to a secret meeting. Carlos arrives, thinking that the assignation is with Élisabeth, but when Carlos discovers that it is instead with Eboli, he rejects her advances. She realizes where the prince’s true feelings lie and swears to expose him. Posa arrives in time to overhear Eboli and threatens to kill her, but Carlos prevents him. Eboli leaves. Posa persuades Carlos that he is now in danger, and Carlos hands over some secret papers to him for safekeeping.

At a public burning of heretics in front of Madrid’s Basilica of Our Lady of Atocha, Carlos leads a group of Flemish deputies to Philippe. The king rejects their pleas for freedom. When he also dismisses Carlos’s own request to rule Flanders, the prince draws his sword on his father. Posa disarms him, and Carlos is arrested. In thanks, Philippe makes Posa a duke. A group of heretics is led to the stake as a voice from above welcomes their souls into heaven.

Intermission (AT APPROXIMATELY 2:45PM)

Act IV
In his study at night, the king reflects on his old age and his marriage to a wife who doesn’t love him. He consults with the old, blind Grand Inquisitor, who supports a death sentence for Carlos: As God sacrificed his son to save mankind, so Philippe must stifle his love for his son for the sake of the faith. The Inquisitor also demands that Posa be handed over to him. As he leaves, Philippe wonders if the throne must always yield to the altar. Élisabeth enters, having discovered that her jewel case has been stolen. Eboli, who knows that Élisabeth keeps a portrait of Carlos in it, had taken the box and given it to the king. Philippe now shows the box to Élisabeth, takes out the portrait, and accuses her of adultery. Élisabeth collapses, and the king calls for help. Eboli and Posa rush in. Posa expresses amazement that a king who rules half the world cannot govern his own emotions, while Eboli feels remorse at what her jealousy has wrought. Alone with Élisabeth, Eboli confesses that she not only falsely accused her but that she has been the king’s mistress. Élisabeth orders her from the court. Eboli laments her fatal beauty and swears to spend her final day in Spain trying to save Carlos.

Posa visits Carlos in prison to tell him that he has used the secret papers to take upon himself the blame for the Flemish rebellion. He is now a marked man, so Carlos must take up the cause of liberty for Flanders. Agents of the Inquisition shoot Posa, who dies telling Carlos that Élisabeth will meet him at the monastery.
of St. Just and declaring that he is happy to have sacrificed his life for a man who will become Spain’s savior. Philippe arrives to make peace with Carlos. When a Spanish mob comes to rescue Carlos from his cell, the king offers himself as an attempt to quell their anger. Carlos escapes, and the mob halts when the Grand Inquisitor enters. He commands everyone to their knees, and in his terrifying presence, peace is restored.

Act V
Élisabeth has come to the monastery, wanting only her own death. When Carlos appears, she encourages him to continue Posa’s quest for freedom in Flanders, and they hope for happiness in the next world. As they say goodbye, Philippe and the Grand Inquisitor arrive. As the agents of the Inquisition move in on Carlos, the Emperor Charles V materializes out of the darkness to insist that suffering is unavoidable and ceases only in heaven.

Don Carlo on Demand
Looking for more of Verdi’s grand masterpiece? Check out Met Opera on Demand, our online streaming service, to enjoy outstanding performances of the opera’s Italian version, Don Carlo, from past Met seasons: from a fiery 1964 radio broadcast starring Franco Corelli in the title role and Leonie Rysanek as Élisabeth to a 2010 Live in HD transmission conducted by Yannick Nézet-Séguin. Start your seven-day free trial and explore the full catalog of more than 750 complete performances at metoperaondemand.org.
GIACOMO PUCCINI

MADAMA BUTTERFLY

Soprano Eleonora Buratto makes an auspicious role debut as the tragic geisha Cio-Cio-San, starring alongside tenor Brian Jagde, who brought the house down earlier this season as Cavaradossi in Tosca. Alexander Soddy takes the podium to lead an evocative staging by late filmmaker Anthony Minghella.

MAR 19, 23, 26, 30  APR 3mat, 19, 22, 27, 30mat  MAY 4, 7

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In Focus

Giuseppe Verdi

Don Carlos

Premiere: Opéra, Paris, 1867

Verdi’s longest and most ambitious opera, Don Carlos is a dark and intense epic of Spain at the height of the Inquisition. The Paris Opéra commissioned the work as the national institution’s showpiece offering for the International Exhibition of 1867, a colossal fair attended by millions of people, including emperors, kings, and potentates from multiple continents. As the exhibition was meant to display the newly redesigned Paris as a (if not the) world capital, the new opera was intended to display Paris as the world’s cultural center. The Italian Verdi was engaged to compose a grand five-act French opera based on a play by one of Europe’s leading literary figures—the German Friedrich von Schiller—on a subject with an international scope that also pays homage to the grandeur of France’s past. Verdi composed much more music for Don Carlos than could ever be presented at once, and the editing process began even before the premiere and continued through the initial run. For subsequent productions, Verdi approved several different editions, translated into Italian as Don Carlo, with cuts, new orchestrations, and adaptations of vocal lines for the needs and abilities of specific singers. The opera achieved greater, if still limited, success in various re-workings of these Italian editions, but only in the second half of the 20th century was it finally established as prime Verdi. In recent decades, interest in the French versions was rekindled, with many prominent companies presenting performances based on Verdi’s original score.

The Creators

In a remarkable career spanning six decades in the theater, Giuseppe Verdi (1813–1901) composed 26 operas, at least half of which are at the core of today’s repertory. His role in Italy’s cultural and political development has made him an icon in his native country. Don Carlos’s libretto is by François Joseph Méry (1797–1865), a notable Parisian playwright, and Camille du Locle (1832–1903), who completed work on Don Carlos after Méry’s unexpected death. It is based on the 1787 play Don Karlos by German poet, philosopher, and historian Friedrich von Schiller (1759–1805), whose writings express the intense yearning for personal and political freedom that became the hallmark of the 19th-century Romantic movement.
The Setting
The opera is set in grim, authoritarian Spain at the time of the Inquisition, c. 1560. While both Schiller and Verdi took significant poetic license with actual events and relationships, most of the protagonists are based on historical models.

The Music
With its epic scale, *Don Carlos* lacks the dramatic concision of Verdi’s later works, while maintaining a unique structure that builds over its five acts, with the monumental auto-da-fé at the center. The opera features a number of complex one-on-one confrontations in which the orchestra provides the foundation while the singers are free to go off on melodic tangents. The chorus, when it appears, is imposing and reminds us that the entire world is affected by the choices and actions of the lead characters. The grandeur of the score telescopes in Acts IV and V to focus on the individuals, with magnificent and melodically rich solo scenes. The celebrated scene in the king’s study that opens Act IV, beginning with Philippe’s extended monologue in which he muses on his loveless marriage and the burden of ruling an empire, is among the most remarkable creations in Verdi’s enormous output. The title role, one of the pinnacles of the tenor repertoire, has a single brief aria in the first scene but, curiously, doesn’t get one of the great solos in the later acts.

Met History
Prior to this season, the opera has always appeared at the Met in various iterations of its Italian version, *Don Carlo*. The company’s first production, headed by Rosa Ponselle and Giovanni Martinelli in 1920, chalked up 14 performances before disappearing in 1923. The opera had a defining moment in 1950 when General Manager Rudolf Bing chose it as the inaugural production of his administration, turning to theater director Margaret Webster—the first female director in Met history—and designer Rolf Gérard to create the staging. Those performances featured an impressive array of singers, including Jussi Björling, Delia Rigal, Cesare Siepi, Robert Merrill, Fedora Barbieri, and Jerome Hines, and the conducting of Fritz Stiedry. James Levine conducted a new production by John Dexter in 1979, with Renata Scotto, Marilyn Horne, Giuseppe Giacomini, Sherrill Milnes, Nicolai Ghiaurov, and James Morris. Director Nicholas Hytner made his Met debut with a new production that opened in November 2010, conducted by Yannick Nézet-Séguin and starring Marina Poplavskaya, Anna Smirnova, Roberto Alagna, Simon Keenlyside, Ferruccio Furlanetto, and Eric Halfvarson. This season’s new staging by David McVicar, also led by Maestro Nézet-Séguin, is the Met’s first presentation based on the original French edition.

In Focus  CONTINUED
Program Note

In 1850, the Paris Opéra approached Verdi about creating either an opera on the biblical Judith—an idea he rejected outright—or an adaptation of Schiller’s 1787 verse-play Don Karlos, Infant von Spanien. In the end, those negotiations took a different turn and resulted in Verdi’s Les Vêpres Siciliennes of 1855. But in 1865, the French powers-that-be went back to work, offering Verdi an opera on Cleopatra (another immediately rejection), a setting of King Lear (an irresistible but daunting idea that Verdi deferred until his last years and never completed, to everyone’s monumental regret), or Don Karlos yet again. Verdi thought Schiller’s play a magnificent drama but somewhat lacking in theatricality, but he agreed to the proposal, and Don Carlos became his fourth and final Schiller opera (following Giovanna d’Arco, I Masnadieri, and Luisa Miller).

In 1869, two years after the eventual premiere, Verdi wrote a friend, saying that with La Forza del Destino, Don Carlos, and Aida, he had created a new kind of opera: “opere a intenzione,” or operas made of ideas, not just strings of arias, duets, cavatinas, etc. In the case of Don Carlos, his new method required enormous labor. Verdi worked on it off and on for 17 years, and few operas come to us with as many versions—with endless combinations of omissions, additions, replacements, revisions, etc.—as this one. The key landmarks in the journey of chopping-and-changing are as follows:

1. The first conception of 1866, preceding cuts made before the premiere to enable Parisians to depart before midnight and catch the last train home
2. The as-premiered Don Carlos of 1867, still an extravagant French grand opera with five acts and a ballet
3. The Naples version of 1872, identical to No. 2 but with Italian text and changes made to the Posa-Philippe and final Carlos-Élisabeth duets
4. A cut-down, four-act version developed in 1882–83 and performed in 1884, without ballet
5. A final five-act Italian version, but still without ballet

In this production, we hear what is largely the French version of 1867, but with the notable omission of the Act III ballet about a fabulous pearl given to Philip II (which really existed and later became the property of Elizabeth Taylor). Just after the premiere, Verdi also authorized the deletion of the “sommossa,” or riot scene, at the end of Act IV, dismissing it as “mere note-spinning.” There are other minor alterations and added passages: People will be arguing over the “ideal” version of this opera for many years to come.

French grand opera was a child of the French Revolution; its chief characteristics are its emphasis on spectacle, its length (five acts), and its melodramatic reshaping of history, with an eye to politics both past and present—this was, after all, a century of constant political upheaval. As definitive examples, one

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thinks of Daniel François Auber’s La Muette de Portici (1828), which ends with the heroine throwing herself into an erupting Mount Vesuvius, or of Rossini’s farewell to opera, Guillaume Tell (1829), or Meyerbeer’s Les Huguenots (1836), among others, with their grandiose ensemble scenes; Verdi’s auto-da-fé at the end of Act III of Don Carlos belongs to that tradition. A ballet somewhere in the second or third act was also de rigueur because Paris’s Opéra and Ballet had both been housed at the Palais Garnier since 1672. Indeed, Verdi expended great pains on his ballet, wanting it to be more than an excuse for men to ogle the dancers’ legs, before eliminating it from the Italian versions. Furthermore, grand opera is grand orchestration, providing thrilling opportunities for the German and Italian composers who brought the genre to its apogee. What Verdi set out to do with the sometimes crass, if rousing, pageantry of grand opera in his Don Carlos was to deepen and complicate characters and dramatic situations alike in order to add what he called “warmth.” He succeeded brilliantly.

No one looks to historical opera for historical verisimilitude. The real Don Carlos was the son of double first cousins, Philip II (he of the failed Spanish Armada) and Maria Manuela of Portugal; the prince exemplifies the inbreeding so frequent in European royalty. Doctors attempted to treat the disabled, delusional prince—who reportedly enjoyed roasting animals alive—by having him share his bed with a mummified saint(!), to no avail. The father he hated was obliged to imprison him in 1568 after learning of his son’s conspiratorial activities with nobles involved in the Protestant rebellion in the Low Countries; if the actual Don Carlos did have aspirations in Flanders, it was down to ego and lashing out at the father who had cut him off from succession to the throne. The friendship, love, and principles on display in Schiller’s and Verdi’s retellings had nothing to do with it, and Carlos would die at age 23 a few months after his imprisonment, the cause of death murky. There was an actual Marquis de Poza, whose son was reportedly burned alive in an auto-da-fé, but who seems utterly unlike his self-sacrificing counterpart in Don Carlos. The real Princess Eboli was born Ana de Mendoza and was married off to one of Philip’s favorite courtiers, Ruy Gómez de Silva; she really was the keeper of the keys to Élisabeth’s jewelry-and-treasure chest. In other very faint nods to the facts, there was talk, when they were children, of Élisabeth de Valois, daughter of the French king and Catherine de’ Medici, marrying Don Carlos. They were 14 when Élisabeth was married to Philip II.

A century or so after the historical events had played themselves out, a French abbé named César Vichard Saint-Réal wrote Don Carlos, Nouvelle Historique (1672), in which Carlos’s supposed love for Élisabeth is elevated to a principal plot point. This was the chief source for later dramatists, including Schiller, who rewrote history yet again between 1783–87 to reflect his burning passion for liberty. As a young man living in an absolutist society, Schiller rebelled at the
suppression of freedom by church and state, enacted most starkly in Verdi’s opera in the duet between the Grand Inquisitor and Philippe in Act IV. The low, dark tinta (coloration) in the orchestra could not be more ominous, even before the Inquisitor enters. “He should be blind and extremely aged (by word of mouth, Escudier will tell you why),” Verdi wrote to his librettist, not trusting the full extent of his anti-church symbols—decrepit authority and blindness to humanity—to paper. The resulting depiction, in which the Inquisitor justifies filicide and murder in God’s name, was so controversial that Empress Eugénie, wife of Napoleon III and an ultramontane Catholic, is said to have turned her back to the stage during one of the Inquisitor’s scenes at the premiere. But church trumps state in this grim vision of patriarchal forces at odds: At the end of their power struggle, Philippe bitterly, wearily acknowledges that kingly pride must bend the knee before priestly pride.

In Schiller’s philosophy, the understanding of tragic conflict goes beyond characters revered for utmost moral integrity to those figures whose flawed actions nonetheless have features of “the sublime.” This is on display in Act II, in which Rodrigue, the Marquis of Posa, fearlessly argues his ideas for the perfect state to a monarch who will not, cannot, accede to them. If Philippe is drawn by poignant human need to the young man’s courage, he still denounces “novateurs” (proponents of novel ideologies, i.e. Protestants) and threatens them with death. This duet cost Verdi more effort than anything else in the opera. Its polar opposite in the dialogue-duets that comprise so much of this work is the rousing “Dieu, tu semas dans nos âmes” between Carlos and Rodrigue at the end of Act II, Scene 1. Although sometimes criticized for stylistic simplicity, this bravura proclamation of friendship based on high ideals—especially given the prominent use of the recently invented cornets à pistons, ancestors of the modern trumpet, in the accompaniment—is thrilling.

We hear even more of Philippe’s agonizing dilemma in the scene and aria that begins Act IV, in which history played out in public in Acts I–III gives way to the private sphere in Acts IV–V. In the auto-da-fé at the end of Act III (Verdi’s addition, not found in Schiller), the focus is not on individuals but on forces en masse—chanting monks, condemned prisoners, the Catholic Church versus Protestant victims. With “Elle ne m’aime pas,” rightly one of the most famous arias in the repertoire, we are deep inside the poet William Butler Yeats’s “foul rag and bone shop of the heart.” Grace-noted knocking on Fate’s door is followed, first, by a mournful solo cello melody descending into the abyss. The violins then start up an obsessive circular gesture, sometimes slower, sometimes faster, the perfect symbol-in-sound of the unrelenting grief at the heart of this opera. For the lyrical passage “Je dormirai dans mon manteau royal,” Philippe envisions his dead body lying in state at Valladolid and laments, “Ah, if only royalty gave us the power to read the depths of the heart!” Philippe’s cruelty, Carlos’s initial
passivity and weakness, Eboli’s ego and malice, Rodrigue’s fatal machinations: None of these characters are cardboard cutouts, whether of tyranny or heroism, but rather three-dimensional beings in an array of complex relationships. Even Eboli, whom Verdi called a “coquine” (a malicious woman), suffers remorse in her aria, “O don fatal!,” and resolves to save Carlos (another Verdian invention). And Élisabeth and Carlos each takes on new agency towards the end. Carlos finally tells Philippe that he wishes to lead his own life, and Élisabeth, in her aria at the start of Act V, “Toi qui sus le néant,” also comes fully into her own. In their duet in the final scene, the lovers-that-weren’t sublimate their passion to the cause of justice and bid farewell as mother and son.

Schiller ends his drama with Philippe handing Carlos over to the Inquisition like a lamb to slaughter, but Verdi’s audience would not stand for such an ending, and he knew it. Librettist Camille Du Locle had proposed that the ghost of Charles V, Philippe’s father, should emerge from his tomb to help Carlos, and Verdi, though unhappy with this recourse to myth, eventually acquiesced. After the spectral monk leads Carlos into the tomb, the opera ends with a hushed restatement of the monks’ chorus at the start of Act II: “Charles V is no more than ashes and dust.” What a haunting conclusion to a magnificent masterpiece.

—Susan Youens

Susan Youens is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and has written eight books on the music of Franz Schubert and Hugo Wolf.
The Cast and Creative Team

Yannick Nézet-Séguin
CONDUCTOR (MONTREAL, CANADA)

**THIS SEASON**  Don Carlos, Tosca, Matthew Aucoin’s Eurydice, Terence Blanchard’s Fire Shut Up in My Bones, Mahler’s Symphony No. 2, and Verdi’s Requiem at the Met; Met Orchestra Concerts at Carnegie Hall; Das Rheingold in concert with the Rotterdam Philharmonic Orchestra in Paris; and concerts with the Philadelphia Orchestra, Orchestre Métropolitain, and Rotterdam Philharmonic Orchestra.

**MET APPEARANCES**  Since his 2009 debut leading Carmen, he has conducted more than 100 performances of 13 operas, including Wozzeck, Turandot, Dialogues des Carmélites, Pelléas et Mélisande, La Traviata, Elektra, Parsifal, and Der Fliegende Holländer.

**CAREER HIGHLIGHTS**  He is in his third 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.

David McVicar
DIRECTOR (GLASGOW, SCOTLAND)

**THIS SEASON**  Don Carlos at the Met, Macbeth at Lyric Opera of Chicago, Cavalli’s La Calisto at La Scala, and Falstaff at the Santa Fe Opera, for which he also designs the sets and costumes.

**MET PRODUCTIONS**  Agrippina, Adriana Lecouvreur, Tosca, Norma, Roberto Devereux, Cavalleria Rusticana and Pagliacci, Maria Stuarda, Anna Bolena, Giulio Cesare, and Il Trovatore (debut, 2009).

**CAREER HIGHLIGHTS**  His recent credits include Death in Venice, Andrea Chénier, Les Troyens, Adriana Lecouvreur, Aida, Salome, Le Nozze di Figaro, Faust, Die Zauberflöte, and Rigoletto at Covent Garden; Faust, Così fan tutte, Le Nozze di Figaro, and Don Giovanni at Opera Australia; Verdi’s I Masnadieri at La Scala; Charpentier’s Médée in Geneva; Les Troyens at the Vienna State Opera; and Die Entführung aus Dem Serail, Die Meistersinger von Nurnberg, Giulio Cesare, and Carmen at the Glyndebourne Festival. His productions have also appeared at the Salzburg Festival, San Francisco Opera, St. Petersburg’s Mariinsky Theatre, English National Opera, Scottish Opera, and in Madrid, Aix-en-Provence, Tokyo, Strasbourg, Brussels, and Paris, among others. He was knighted in the 2012 Diamond Jubilee Honors List and also made Chevalier de l’Ordre des Arts et des Lettres by the French Government.
Soprano Ailyn Pérez stars in Tchaikovsky’s lush romance of mistimed love, with celebrated tenor Piotr Beczala as Lenski and baritone Igor Golovatenko in the title role, following his acclaimed Met debut in 2019. James Gaffigan conducts.

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The Cast and Creative Team  CONTINUED

Charles Edwards
SET DESIGNER (NEWCASTLE-UPON-TYNE, UNITED KINGDOM)

THIS SEASON  Don Carlos at the Met, Bernstein’s Trouble in Tahiti and Symphonic Dances from West Side Story at Opera North, Norma in Madrid, and Cavalli’s La Calisto at La Scala.  
MET PRODUCTIONS  Adriana Lecouvreur and Il Trovatore (debut, 2009).  
CAREER HIGHLIGHTS  His collaborations with David McVicar include Billy Budd at Lyric Opera of Chicago and Faust at Covent Garden. His designs have appeared at many of the world’s leading opera companies, including the Vienna State Opera, English National Opera, Israeli Opera, Santa Fe Opera, Houston Grand Opera, Dallas Opera, and in Bordeaux, Lisbon, Frankfurt, Hamburg, Strasbourg, and Poznan. As a director, his credits include Tristan und Isolde in Lisbon; Pagliacci, Handel’s Joshua, Rigoletto, and Stravinsky’s Oedipus Rex at Opera North; Elektra at Covent Garden; and Massenet’s Don Quichotte and Idomeneo at Grange Park Opera.

Brigitte Reiffenstuel
COSTUME DESIGNER (MUNICH, GERMANY)

THIS SEASON  Don Carlos at the Met and Il Barbiere di Siviglia at the Salzburg Festival.  
MET PRODUCTIONS  Adriana Lecouvreur, Der Rosenkavalier, Falstaff, Un Ballo in Maschera, Giulio Cesare, and Il Trovatore (debut, 2009).  
CAREER HIGHLIGHTS  She has designed costumes for Covent Garden and English National Opera (London); La Scala (Milan); the Vienna State Opera; Opéra Bastille, Théâtre du Châtelet, and Théâtre des Champs-Elysées (Paris); the Bavarian State Opera (Munich); the Glyndebourne Festival; Lyric Opera of Chicago; San Francisco Opera; Washington National Opera; the Santa Fe Opera; and for opera houses in Berlin, Madrid, Barcelona, Monte Carlo, Tel Aviv, Sydney, Tokyo, and South Korea, among many others. Other credits include Tom Stoppard’s new play Leopoldstadt, The Light in the Piazza, and Kate Bush’s Before the Dawn concert tour.

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RICHARD STRAUSS

ELEKTRA

Soprano Nina Stemme reprises her searing portrayal in the title role of Strauss’s explosive one-act drama, joining forces with soprano Lise Davidsen as Chrysothemis. Donald Runnicles conducts Patrice Chéreau’s riveting production, hailed “a landmark of contemporary opera staging” by The New York Times.

APR 1, 5, 9, 12, 16 mat, 20

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The Cast and Creative Team CONTINUED

**Adam Silverman**  
LIGHTING DESIGNER (CHICAGO, ILLINOIS)

**This Season**  
Don Carlos at the Met, the world premiere of Donnacha Dennehy’s *The First Child* at Irish National Opera, Cavalli’s *La Calisto* at La Scala, *La Clemenza di Tito* at Covent Garden, and *Die Walküre* at English National Opera.

**Met Productions**  
Adriana Lecouvreur and *Un Ballo in Maschera* (debut, 2012).

**Career Highlights**  

**Leah Hausman**  
MOVEMENT DIRECTOR (COLUMBUS, OHIO)

**This Season**  
Don Carlos at the Met, Khovanshchina at Moscow’s Bolshoi Theatre, and *Into the Woods* in Bath.

**Met Productions**  
*Tosca*, *Norma*, *Roberto Devereux*, *Maria Stuarda*, and *Il Trovatore* (debut, 2008).

**Career Highlights**  
She has worked extensively as a director, choreographer, and movement director in the U.S. and U.K., regularly collaborating with David McVicar, Terry Gilliam, Simon McBurney, Moshe Leiser, and Patrice Caurier. Her most recent productions include *A Midsummer Night’s Dream* in Tokyo; *Weimar Republic* with the Los Angeles Philharmonic; *Death in Venice* at Covent Garden; *The Rake’s Progress* in Moscow, Aix-en-Provence, and at Dutch National Opera; *Rusalka* at San Francisco Opera and Lyric Opera of Chicago; *Les Troyens* at Covent Garden, the Vienna State Opera, La Scala, and San Francisco Opera; *Benvenuto Cellini* at the Paris Opera, English National Opera, Dutch National Opera, and in Barcelona and Rome; and *La Damnation de Faust* at Staatsoper Berlin, English National Opera, and in Antwerp and Palermo. Her work has also appeared at the Glyndebourne Festival, Paris’s Théâtre des Champs-Elysées, Scottish Opera, Old Vic, Royal Shakespeare Company, London’s National Theatre, and Chicago’s Goodman Theatre, among others.
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The Cast and Creative Team  CONTINUED

Jamie Barton
MEZZO-SOPRANO (ROME, GEORGIA)

**THIS SEASON**  Eboli in *Don Carlos* at the Met, the title role of Carmen in concert at Chicago Opera Theater, Brangäne in *Tristan und Isolde* at the Santa Fe Opera, and recitals with Jake Heggie in Frankfurt and London.


**CAREER HIGHLIGHTS**  Recent performances include Brangäne in Aix-en-Provence; Léonor de Guzman in Donizetti’s *La Favorite* and Adalgisa at Houston Grand Opera; Brangäne in concert at Lucerne Festival and in Amsterdam; Ježibaba, Sara in *Roberto Devereux*, Fricka in *Das Rheingold* and *Die Walküre*, and Waltraute and the Second Norn in *Götterdämmerung* at San Francisco Opera; Sister Helen Prejean in Jake Heggie’s *Dead Man Walking* at Atlanta Opera; Azucena in *Il Trovatore* at Lyric Opera of Chicago and the Bavarian State Opera; and Eboli in *Don Carlo* at Washington National Opera. She was the 2017 recipient of the Met’s Beverly Sills Award, established by Agnes Varis and Karl Leichtman.

Sonya Yoncheva
SOPRANO (PLOVDIV, BULGARIA)

**THIS SEASON**  Élisabeth de Valois in *Don Carlos* and a solo recital at the Met, the title role of *Manon Lescaut* in concert in Hamburg, the title role of *Tosca* in Zurich, Mimi in *La Bohème* at Staatsoper Berlin, the title role of *Iolanta* in concert with the Berlin Philharmonic, the title role of *Anna Bolena* in concert at Paris’s Théâtre des Champs-Elysées, Stephana in Giordano’s *Siberia* in concert in Madrid, the title role of *La Gioconda* at La Scala, the title role of *Norma* in Barcelona, and concerts and recitals throughout Europe.

**MET APPEARANCES**  Desdemona in *Otello*, Mimi, Violetta in *La Traviata*, Gilda in *Rigoletto* (debut, 2013), and the title roles of *Iolanta*, *Luisa Miller*, and *Tosca*.

**CAREER HIGHLIGHTS**  She has sung Mimi, Norma, Violetta, Marguerite in *Faust*, Antonia in *Les Contes d’Hoffmann*, and Micaëla in *Carmen* at Covent Garden; Imogene in Bellini’s *Il Pirata* in Madrid and at La Scala; Poppea in *L’Incoronazione di Poppea* at the Salzburg Festival; the title role of Cherubini’s *Medée* and Violetta at Staatsoper Berlin; Élisabeth de Valois, Mimi, *Iolanta*, and Violetta at the Paris Opera; and Tosca at the Vienna State Opera, Bavarian State Opera, and Staatsoper Berlin.

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Visit Founders Hall on the Concourse level for a new exhibition exploring the history of American opera at the Met—from the early 20th century to the present day. To tell this fascinating story, the exhibition draws on archival photos, drawings, and correspondence spanning more than a century.

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PHOTOS: KEN HOWARD / MET OPERA (FIRE SHUT UP IN MY BONES AND NIXON IN CHINA), ALL OTHER PHOTOS ARE MET ARCHIVES.
**Etienne Dupuis**  
Baritone (Montreal, Canada)

**This Season**  
Rodrigue in *Don Carlos* at the Met; Valentin in *Faust*, Marcello in *La Bohème*, Albert in *Werther*, and Figaro in *Il Barbiere di Siviglia* at the Vienna State Opera; the title role of *Eugene Onegin* at the Dallas Opera; the title role of *Don Giovanni* at San Francisco Opera; and a concert at Deutsche Oper Berlin.

**Met Appearances**  
The Count in *Le Nozze di Figaro* and Marcello (debut, 2018).

**Career Highlights**  
Recent performances include the Count and Figaro at the Bavarian State Opera; Rodrigo in *Don Carlo*, Don Giovanni, Sgt. Belcore in *L’Elisir d’Amore*, and Pelléas in *Pelléas et Mélisande* at the Paris Opera; Eugene Onegin in Montreal; Eugene Onegin, Valentin, and Rodrigo at Deutsche Oper Berlin; Germont in *La Traviata* and Valentin in Marseille; and Marcello in Madrid. He has also sung Athanaël in *Thaïs* 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, and Ankarström in *Un Ballo in Maschera* at Deutsche Oper Berlin.

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**Eric Owens**  
Bass-baritone (Philadelphia, Pennsylvania)

**This Season**  
Philippe II in *Don Carlos*, Porgy in *Porgy and Bess*, and Verdi’s *Requiem* at the Met; Hunding in the first act of *Die Walküre* in concert with the Met Orchestra at Carnegie Hall; and Beethoven’s *Missa Solemnis* with the Philadelphia Orchestra.

**Met Appearances**  

**Career Highlights**  
Recent performances include Wotan in *Die Walküre* in concert at Seattle Opera, Sarastro in *Die Zauberflöte* at the Glimmerglass Festival, Porgy at Dutch National Opera, Wotan in *Siegfried* and *Die Walküre* at Lyric Opera of Chicago, and Philip II in *Don Carlo* and Stephen Kumalo in Weill’s *Lost in the Stars* at Washington National Opera. In 2017, he was appointed artistic advisor of the Glimmerglass Festival. He serves on the board of trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services, and in 2019, he became co-chair of the Curtis Institute’s opera department.
Matthew Polenzani
TENOR (EVANSTON, ILLINOIS)

THIS SEASON The title role of Don Carlos, Tamino in The Magic Flute, and Verdi’s Requiem at the Met; Nemorino in L’Elisir d’Amore at the Paris Opera; Verdi’s Requiem in Monreale, Italy; Alfredo in La Traviata at the Canadian Opera Company; the title role of Don Carlo in Budapest; and Cavaradossi in Tosca at the Savonlinna Opera Festival.

MET APPEARANCES Since his 2000 debut as Alidoro in La Cenerentola, he has sung more than 400 performances of 16 roles, including Gesler in Guillaume Tell, Vodník in Rusalka, Méphistophélès in Faust and La Damnation de Faust, Colline in La Bohème, Escamillo in Carmen, Figaro in Le Nozze di Figaro, Raimondo in Lucia di Lammermoor, and Banquo in Macbeth. He has appeared at most of the world’s great opera houses, including the Bavarian State Opera, Vienna State Opera, La Scala, Covent Garden, San Francisco Opera, Lyric Opera of Chicago, Deutsche Oper Berlin, Salzburg Festival, and in Madrid, Palermo, Zurich, Frankfurt, Barcelona, Aix-en-Provence, Rome, and Florence, among many others. He was the 2008 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

John Relyea
BASS-BARITONE (TORONTO, CANADA)

THIS SEASON The Grand Inquisitor in Don Carlos and the Ghost / First Player / Gravedigger in Brett Dean’s Hamlet at the Met, Verdi’s Requiem in Parma and Monreale, Bluebeard in Bluebeard’s Castle in concert with the London Philharmonic Orchestra, and Sarastro in Die Zauberflöte in Barcelona.

MET APPEARANCES Since his 2000 debut as Alidoro in La Cenerentola, he has sung nearly 200 performances of 16 roles, including Gesler in Guillaume Tell, Vodník in Rusalka, Méphistophélès in Faust and La Damnation de Faust, Colline in La Bohème, Escamillo in Carmen, Figaro in Le Nozze di Figaro, Raimondo in Lucia di Lammermoor, and Banquo in Macbeth.

CAREER HIGHLIGHTS Recent performances include King Marke in Tristan und Isolde at the Glyndebourne Festival, Prince Gremin in Eugene Onegin in Rome, Gurnemanz in Parsifal in Palermo, Zaccaria in Nabucco at Deutsche Oper Berlin, Wurm in Luisa Miller in concert at the Salzburg Festival, and Marcel in Meyerbeer’s Les Huguenots in Dresden. He has also appeared at the Vienna State Opera, La Scala, Covent Garden, Bavarian State Opera, Paris Opera, Norwegian National Opera, Canadian Opera Company, and Lyric Opera of Chicago, among others. He was the 2009 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.