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UKRAINE TO THE UNITED NATIONS

FOR UKRAINE

A CONCERT OF REMEMBRANCE AND HOPE

Metropolitan Opera House

Friday, February 24, 2023

7PM

Throughout the 2022–23 season, the Met honors
Ukraine and its brave citizens as they fight to
defend their country and its cultural heritage.

Peter Gelb

MARIA MANETTI SHREM GENERAL MANAGER

Yannick Nézet-Séguin

JEANETTE LERMAN-NEUBAUER MUSIC DIRECTOR

FOR UKRAINE

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Yannick Nézet-Séguin CONDUCTOR

Golda Schultz SOPRANO

Emily D'Angelo MEZZO-SOPRANO

Dmytro Popov TENOR

Vladyslav Buialskyi BASS-BARITONE

Metropolitan Opera Orchestra and Chorus

For Ukraine: A Concert of Remembrance and Hope is made possible with the additional support of Ann Ziff, Chairman; Dr. Frayda B. Lindemann, President and Chief Executive Officer; and Tod Johnson, Vice President and Chair of the Executive Committee.

The Met's Æolian-Skinner pipe organ used in this performance of Mozart's Requiem was renovated thanks to a Wyncote Foundation grant from Frederick R. Haas.

To support relief efforts in Ukraine, please visit the Ministry of Foreign Affairs of Ukraine website, war.ukraine.ua/support-ukraine.

PROGRAM

Mykhailo Verbytsky
(1815–70)

National Anthem of Ukraine

Wolfgang Amadeus Mozart
(1756–91)

Requiem, K. 626

Introitus

Requiem aeternam (SOPRANO, CHORUS)

Kyrie (CHORUS)

Sequentia

Dies irae (CHORUS)

Tuba mirum (SOLO QUARTET)

Rex tremendae (CHORUS)

Recordare (SOLO QUARTET)

Confutatis (CHORUS)

Lacrymosa (CHORUS)

Offertorium

Domine Jesu (SOLO QUARTET, CHORUS)

Hostias (CHORUS)

Sanctus (CHORUS)

Benedictus (SOLO QUARTET, CHORUS)

Agnus Dei (CHORUS)

Communio

Lux aeterna (SOPRANO, CHORUS)

INTERMISSION

Ludwig van Beethoven
(1770–1827)

Symphony No. 5 in C Minor, Op. 67

Allegro con brio

Andante con moto

Scherzo: Allegro

Allegro–Presto

Valentin Silvestrov
(b. 1937)

“Prayer for Ukraine”

CHORUS MASTER

Donald Palumbo

MUSICAL PREPARATION

Gareth Morrell

Jonathan C. Kelly

STAGE DIRECTOR

J. Knighten Smit

LIGHTING DESIGN

John Froelich

MET TITLES

Christopher Bergen (National Anthem of Ukraine, "Prayer for Ukraine")

Michael Panayos (Requiem)

Hair and makeup executed by **Metropolitan Opera Wig and Makeup Department**

Mozart's Requiem, Edition Kunzelmann, No. GM990, edited by Franz Beyer, is performed by arrangement with Edition Peters USA.

Beethoven's Symphony No. 5, edited by Jonathan Del Mar, is performed by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Baerenreiter Verlag, Kassel, Germany.

Silvestrov's "Prayer for Ukraine" is performed by arrangement with European American Music Distributors Company, sole U.S. and Canadian agent for M.P. Belaieff/Schott Music, Mainz, Germany.

Yamaha is the Official Piano of the Metropolitan Opera.

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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.

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

A NOTE FROM THE GENERAL MANAGER

Exactly one year ago today, without regard for international law or the value of human life, Vladimir Putin ordered Russia's invasion of Ukraine, turning back civilization's clock by several decades and beginning the largest land war in Europe since World War II.

The Met immediately came to Ukraine's defense with words and deeds. A few days after the invasion began, the first music performed by our orchestra and chorus when we reopened the second half of our season was the Ukrainian national anthem. Two weeks later, we presented *A Concert for Ukraine*, a benefit concert to help rally support for those suffering the horrendous impact of Putin's war. We also made painful but necessary artistic sacrifices, suspending our partnership with the Bolshoi Theatre—where I had been on the very eve of the invasion for the dress rehearsal of our planned co-production of *Lohengrin*—and severing ties with any performers or institutions that have expressed support of Putin. Last summer, in collaboration with the Polish National Opera, we formed the Ukrainian Freedom Orchestra, made up of leading Ukrainian musicians who were refugees, members of domestic ensembles, and members of European orchestras, and organized a major European and American tour.

Tonight, we observe the grim one-year anniversary of the war with a musical program that carries symbolic weight. Mozart's Requiem honors and remembers the many thousands of Ukrainian soldiers who have given the last full measure of devotion for their nation's freedom, as well as the countless ordinary citizens who have been killed, wounded, displaced, and suffered privation as a result of Russia's repeated attacks on residential areas and civilian infrastructure. Then, we present Beethoven's Fifth Symphony as a rousing anthem for victory to come, reviving a tradition begun by the Allies during the Second World War.

Thank you all for joining us tonight as we pay tribute to the bravery and sacrifice of the people of Ukraine. It is essential that we continue to honor and support them until the war is won.

—Peter Gelb

NOTES ON THE PROGRAM

WOLFGANG AMADEUS MOZART *Requiem*, K. 626

PERFORMANCE TIME: APPROXIMATELY 55 MINUTES

Like Beethoven's Fifth Symphony and a handful of other iconic works, Mozart's *Requiem* has achieved immortality in the political as well as the cultural realm. Over the past 230 years, it has been used to express grief and commemorate loss after countless tragedies, including 9/11, the assassinations of John F. Kennedy and Martin Luther King, Jr., the Kent State massacre, the two World Wars—and, last May, in Lviv, Ukraine, with the audience seated among cluttered crates of medical supplies in a concert hall that was doubling as a warehouse for humanitarian aid, in tribute to those lost after three months of war. Tragically, tonight's performance marks what has become a full year of bloodshed, and honors all the victims of Russia's brutal invasion.

Part of the *Requiem*'s secular mystique derives from the legends—long since debunked—surrounding its origins in the final months of the composer's life: the commission supposedly tendered on behalf of an anonymous patron, the fatal poisoning that prevented Mozart from completing his masterpiece, his ignominious burial in a pauper's grave. Yet the special status of the *Requiem* owes something as well to the discordant facets of Mozart's personality. As hard as it is to reconcile the composer of such sublimely spiritual music with the author of scurrilous and often scatological letters to family and friends—the petulant, foul-mouthed man-child of Peter Shaffer's play *Amadeus*—the contradiction is part and parcel of Mozart's genius. It helps explain the capacious, humanistic spirit that animates even his most overtly religious works, and why he is one of the few composers in history who excelled in all the musical genres of his time, both sacred and secular.

We owe the existence of the *Requiem* to a music-loving Austrian aristocrat named Franz von Walsegg. After the death of his young wife in February 1791, Walsegg approached Mozart through an intermediary with a proposal to create a musical memorial. Apparently unfazed by the stipulation that the count would retain sole ownership of the resulting work, Mozart readily accepted the lucrative commission in July. However, the imminent premieres of his operas *Die Zauberflöte* and *La Clemenza di Tito*—the latter necessitating an extended trip to Prague—prevented him from getting to work until early October. Later that month, the composer's wife, Constanze, reported that he “began to speak of death” and “maintained that he was writing the *Requiem* for himself.” On November 20, he took to his bed, mortally ill, and on December 5, he breathed his last. Five days later, the Introitus of the Mass—the only movement that Mozart lived to complete—was performed at a funeral service held at St. Michael's Church in Vienna. In due course, Constanze invited the composer Franz Xaver Süssmayr, who had assisted Mozart on his last two operas, to fulfill the terms of the commission.

Süssmayr composed a fair number of popular singspiels, ballets, and other stage works, but the completion of Mozart's *Requiem* is his main claim to fame. (The Mozarts

were fond enough of “Sauermayr,” as Wolfgang impishly nicknamed him, to christen their first-born child Franz Xaver.) His daunting task included fleshing out Mozart’s sketchy-to-nonexistent orchestrations for the Kyrie, Sequence, and Offertory and composing the last four movements virtually from scratch. Perhaps inevitably, the Mozart-Süssmayr Requiem—the first of several completions made over the years—has garnered mixed reviews. Brahms, who edited the Requiem in the mid-1870s for the first complete edition of Mozart’s works, took pains to distinguish every note of Süssmayr’s from Mozart’s own. Yet despite the younger composer’s “errors in orchestration and voice-leading and other musical weaknesses,” the contemporary musicologist Christoph Wolff argues that “we have no choice but to regard and indeed to use Süssmayr’s arrangement as a historical source, as it may possibly contain traces of Mozart’s ideas here and there.” In tonight’s performance, Yannick Nézet-Séguin will conduct a performing edition of the Requiem by the late musicologist Franz Beyer, who undertook to remove what he called “the obvious errors” in Süssmayr’s orchestration and “color it with the hues of Mozart’s own palette.”

As experienced men of the theater, Mozart and Süssmayr were keenly attentive to the dramatic qualities of the Latin Mass for the Dead. Thus, in the Introitus the soft, sighing phrases of the orchestral prelude are abruptly transformed into a trudging funeral march at the entrance of the chorus, and the D-minor gloom of the opening prayer is dispelled by the bright major-key setting of the words “et lux perpetua” (“and eternal light”). The Sequence—the dramatic heart of the Mass—offers numerous examples of inspired text-painting, such as the “wondrous sound” of the obbligato trombone in the “Tuba mirum” and the jagged string figures that awaken us to God’s awesome majesty in the “Rex tremendae.” Following Mozart’s lead, Süssmayr alternated Baroque-style counterpoint with the lighter, homophonic idiom of the contemporary *galant* style; in the words of Georg Nikolaus von Nissen, Mozart’s early biographer (and Constanze’s second husband), the Requiem “combines the power, the sacred dignity of early music with the rich ornamentation of the newer music.” From the Sanctus on, Süssmayr systematically recapitulates Mozart’s and his own themes in what he explained as an attempt “to give more unity to the work.” Indeed, the final Communio begins as a mirror image of the Introitus and ends with a vigorous fugue based on the Kyrie, as the souls of the dead take their places among the saints forevermore.

—Harry Haskell

LUDWIG VAN BEETHOVEN *Symphony No. 5 in C Minor, Op. 67*

PERFORMANCE TIME: APPROXIMATELY 35 MINUTES

The opening measures of Beethoven's Fifth Symphony are as familiar as anything in music history, and as musicologist George Grove wrote, "it is the only [symphony] ... which is sufficiently well known to have broken the barriers of a repulsive nomenclature and to have become familiar, outside a certain more or less initiated circle, by its technical name." It has been featured in countless movies, television shows, and commercials. And it has been used for political purposes in the darkest of times: During World War II, the Allies mobilized its opening bars as a recurring fanfare to begin their radio broadcasts because the short-short-short-long rhythm spells "V" (for "victory") in Morse code. In response, Joseph Goebbels forbid the broadcast of any performance of Beethoven's Fifth in the Third Reich, despite the work's important place at the heart of the Germanic symphonic tradition. Tonight's performance revives that wartime symbolic function, representing hope for brighter days to come and commitment to Ukraine's ultimate victory.

By all rights, this symphony should battle against the same forces of misunderstanding that plague most legendary works of art, which tend to breed an insulating aura of unassailable greatness that does more to distance the work from its audience than to encourage its appreciation. How many of the thousands of people who wait hours in line every day to catch a 15-second glimpse of the *Mona Lisa*, for example, do so not because they expect to be captivated by Leonardo's mastery, but simply to snap a photo and be able to say they've seen it? Current-day audiences, then, with ears desensitized by over-familiarity and cliché, might be forgiven for appreciating little of the shocking originality contained in Beethoven's famous work—but this is never the case. All hypothetical barriers are immediately shattered by the exhilarating reality of hearing music so immediate in its impact and so consuming of one's attention. If anything, the symphony's effect on a new listener is amplified by the incredible discovery of what comes after the all-pervasive first eight notes.

Beethoven's work on this symphony began in 1804, just after the completion of the "Eroica," but a series of interruptions prevented him from finishing it until four years later. One of the most productive periods in Beethoven's career, those four years, in addition to the Fifth Symphony, saw the completion of the Fourth Symphony and most of the Sixth, the Fourth Piano Concerto, the Violin Concerto, the first two versions of *Fidelio*, the Op. 59 "Razumovsky" String Quartets, the "Appassionata" Piano Sonata, and the Mass in C. In December 1808, at an ill-fated but well-chronicled four-hour-long concert at the Theater an der Wien in Vienna, the Fifth Symphony finally received its premiere performance along with much of the orchestral music just enumerated. There were many difficulties. The musicians were second-rate and under-rehearsed, the music was fiendishly difficult, the program was far too long, and the heating system in the theater was broken. And yet, despite the poor performance and terrible conditions, Beethoven's revolutionary

NOTES ON THE PROGRAM (continued)

new music had a powerful effect on the exhausted, freezing audience. Many listeners were at first confused by the daring and unfamiliar sound of Beethoven's genius, but soon the Fifth was hailed as a masterpiece.

When describing this music, hyperbole is inevitable. From the first note to the last, the tension is unflagging, the sense of forward motion irresistible. And despite going through a number of Beethoven's typical, violently scribbled revisions, the Fifth feels like a more seamless, unified whole than virtually any other symphony in the repertoire. Ingenious irregularities are conspicuous: the enigmatic oboe cadenza toward the end of the first movement; the exuberant surge without pause from the dark, foreboding Scherzo into the gleaming C-major finale; and the thunderous addition of trombones and contrabassoon in the final movement, for the first time ever in a symphony, to name but a few examples. In so many ways, Beethoven broke away from the traditional idea of the Classical symphony, and yet his Fifth has become a definitive example of the expressive power of the form. This is precisely because one does not have to be an expert to feel the music's incendiary might. Despite its familiarity, Beethoven's Fifth will continue to awe and energize listeners, both new and experienced, as long as there are orchestras to play it.

—Jay Goodwin

VALENTIN SILVESTROV "Prayer for Ukraine"

PERFORMANCE TIME: APPROXIMATELY 6 MINUTES

"Lord, protect Ukraine. Give us power, faith, and hope. Our Father." Valentin Silvestrov's tenderly fervent a cappella choral valentine to his beleaguered homeland, "Prayer for Ukraine," originated as a response to the Maidan Uprising of 2013–14. Now living in Berlin, where he and his family took refuge last March in the wake of the Russian invasion, Silvestrov continues to nurture the faith that has empowered his compatriots throughout the conflict, and his "Prayer" has become an expression of solidarity with Ukraine's embattled citizenry, among whom the 85-year-old composer is regarded as a national treasure. With its lyrical serenity, lush harmonies, and lingering resonances, its profound quietude and conspicuous lack of bombast and pomposity, the piece expresses the composer's concern for the fragility of modern civilization—a fragility exposed, in his view, by Russia's lawless aggression.

—Harry Haskell

ALSO ON STAGE



PAOLA KUDACKI/MET OPERA

RICHARD WAGNER

LOHENGRIN

NEW PRODUCTION

Wagner's soaring masterpiece returns to the Met for the first time in 17 years, with tenor Piotr Beczala starring in the heroic title role. Music Director Yannick Nézet-Séguin takes the podium to conduct a striking new production by François Girard that is at once mythic and modern.

FEB 26mat **MAR** 2, 5mat, 10, 14, 18mat, 21, 25, 28 **APR** 1

Tickets from \$25 | metopera.org

ABOUT THE ARTISTS



Yannick Nézet-Séguin

CONDUCTOR (Montreal, Canada)

THIS SEASON *For Ukraine: A Concert of Remembrance and Hope*, Kevin Puts's *The Hours*, *Lohengrin*, Terence Blanchard's *Champion*, and *La Bohème* at the Met; concerts with the Met Orchestra at Carnegie Hall and on tour in Paris, London, and Baden-Baden; and concerts with the Philadelphia Orchestra and Orchestre Métropolitain.

MET APPEARANCES Since his 2009 debut leading *Carmen*, he has conducted nearly 150 performances of 17 operas, including *Don Carlos*, *Tosca*, Matthew Aucoin's *Eurydice*, Blanchard's *Fire Shut Up in My Bones*, *Wozzeck*, *Turandot*, *Dialogues des Carmélites*, *Pelléas et Mélisande*, *La Traviata*, *Elektra*, *Parsifal*, and *Der Fliegende Holländer*.

CAREER HIGHLIGHTS He is in his fourth season as the Met's Jeanette Lerman-Neubauer Music Director and has increasingly focused on supporting the creation of new works. 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.



Golda Schultz

SOPRANO (Bloemfontein, South Africa)

THIS SEASON *For Ukraine: A Concert of Remembrance and Hope* and Adina in *L'Elisir d'Amore* at the Met, Pamina in *Die Zauberflöte* at the Vienna State Opera, Sibelius's *Luonnotar* and Mahler's Symphony No. 2 with the San Francisco Symphony, Haydn's *Die Jahreszeiten* with the Tonkünstler Orchestra, Mahler's Symphony No. 2 with the Orchestre Philharmonique de Radio France, Micaëla in *Carmen* at the Paris Opera and Lyric Opera of Chicago, *Luonnotar* with the Boston Symphony Orchestra, and Madame Lidoine in *Dialogues des Carmélites* at the Glyndebourne Festival.

MET APPEARANCES Anne Trulove in *The Rake's Progress*, the Countess in *Le Nozze di Figaro*, Clara in *Porgy and Bess*, Sophie in *Der Rosenkavalier*, Nannetta in *Falstaff*, and Pamina (debut, 2017).

CAREER HIGHLIGHTS She was previously a member of the ensemble at the Bavarian State Opera, where her roles have included Agathe in *Der Freischütz*, the Countess, Micaëla, Liù in *Turandot*, Pamina, and Musetta in *La Bohème*, among others. Between 2013 and 2014, she was a member of the State Theater in Klagenfurt. She has also appeared at the Salzburg Festival, Lucerne Festival, Edinburgh International Festival, La Scala, San Francisco Opera, Cape Town Opera, and in Aix-en-Provence, Bordeaux, Zurich, Tokyo, and Hamburg.



Emily D'Angelo

MEZZO-SOPRANO (Toronto, Canada)

THIS SEASON *For Ukraine: A Concert of Remembrance and Hope* at the Met, Ruggiero in *Alcina* at Covent Garden, Mozart's *Requiem* with the Camerata Salzburg, the title role of *Ariodante* at the Paris Opera, Juno in *Semele* at the Bavarian State Opera, and recitals at Park Avenue Armory, Toronto's Koerner Hall, and Barcelona's L'Auditori.

MET APPEARANCES Prince Charming in *Cinderella*, Sister Mathilde in *Dialogues des Carmélites*, Annio in *La Clemenza di Tito*, and the Second Lady in *The Magic Flute* (debut, 2018).

CAREER HIGHLIGHTS Recent performances include Orfeo in *Orfeo ed Euridice* in concert in Aix-en-Provence, Siébel in *Faust* and Rosina in *Il Barbiere di Siviglia* at the Paris Opera, the title role of Handel's *Serse* with the English Concert, Donna Elvira in *Don Giovanni* and Dorabella in *Così fan tutte* at La Scala, the title role of *La Cenerentola* in Dresden, Ottavia in *L'Incoronazione di Poppea* in Zurich, Idamante in *Idomeneo* at the Bavarian State Opera, Sesto in *La Clemenza di Tito* at Covent Garden, and Cherubino in *Le Nozze di Figaro* at Staatsoper Berlin. She is a graduate of the Met's Lindemann Young Artist Development Program.

ALSO ON STAGE



JONATHAN TICHLER/MET OPERA

VINCENZO BELLINI

NORMA

Fresh off her star turn in Giordano's *Fedora*, sensational soprano Sonya Yoncheva sings her first bel canto heroine at the Met, the druid priestess at the heart of Bellini's fiery drama. Maurizio Benini conducts David McVicar's gripping staging, which also features mezzo-soprano Ekaterina Gubanova, tenor Michael Spyres, and bass-baritone Christian Van Horn.

FEB 28 **MAR 4, 8, 11, 17, 22, 25**mat

Tickets from \$25 | metopera.org



Dmytro Popov

TENOR (Rubizhne, Ukraine)

THIS SEASON *For Ukraine: A Concert of Remembrance and Hope* and Alfredo in *La Traviata* at the Met, Rodolfo in *La Bohème* and Pollione in *Norma* in Dresden, Alfredo at the Vienna State Opera, the Prince in *Rusalka* and Grigory in *Boris Godunov* at the Bavarian State Opera, Pinkerton in *Madama Butterfly* in Rome, and a concert with the Berlin Philharmonic.

MET APPEARANCES Alfredo and Rodolfo (debut, 2016).

CAREER HIGHLIGHTS Recent performances include the Prince in Cologne and in concert in Hamburg; Vaudémont in *Iolanta* in concert in Baden-Baden; Gustavo in *Un Ballo in Maschera* at the Deutsche Oper Berlin; Alfredo in Hamburg and at Covent Garden and the Bavarian State Opera; Don José in *Carmen* at Moscow's Bolshoi Theatre, the Bavarian State Opera, the Vienna State Opera, and in Hamburg; and Andrei in *Mazeppa* at the Bolshoi Theatre. He has also sung Gustavo and Vaudémont at the Bolshoi Theatre, Cavaradossi in *Tosca* in Dresden, Ruggero in *La Rondine* in Florence and Toulouse, Don José in Cologne and Zurich, Pinkerton and Vaudémont at the Paris Opera, Rodolfo in Lisbon, Alfredo in Turin and Dresden, and the Prince at the Vienna State Opera.



Vladyslav Buialskyi

BASS-BARITONE (Berdyansk, Ukraine)

THIS SEASON *For Ukraine: A Concert of Remembrance and Hope*, a Trojan Soldier in *Idomeneo*, and a Flemish Deputy in *Don Carlo* at the Met.

MET APPEARANCES The Captain in *Eugene Onegin* and a Flemish Deputy in *Don Carlos* (debut, 2022).

CAREER HIGHLIGHTS He is currently in his third year as a member of the Met's Lindemann Young Artist Development Program. He has participated in many of the world's leading vocal competitions, including Barcelona's Tenor Viñas Contest, in which he was a finalist; Warsaw's International Stanisław Moniuszko Vocal Competition, in which he was a semifinalist; and the International Singing Competition Neue Stimmen, in which he was the first recipient of the Brian Dickie Young Talent Award. During the 2021–22 season, he was a finalist in the Éva Marton International Singing Competition and a semifinalist at Operalia and in the Concours Musical International de Montréal. In 2019, he appeared as Dziemba in Moniuszko's *Halka* in concert at Krakow's Festival of Polish Music.