

GIOACHINO ROSSINI

# SEMIRAMIDE

CONDUCTOR  
Maurizio Benini

PRODUCTION  
John Copley

SET DESIGNER  
John Conklin

COSTUME DESIGNER  
Michael Stennett

LIGHTING DESIGNER  
John Froelich

REVIVAL STAGE DIRECTOR  
Roy Rallo

GENERAL MANAGER  
Peter Gelb

MUSIC DIRECTOR DESIGNATE  
Yannick Nézet-Séguin

Opera in two acts

Libretto by Gaetano Rossi, based on  
the play *Sémiramis* by Voltaire

Saturday, March 10, 2018  
1:00–4:40PM

The production of *Semiramide* was  
made possible by a generous gift from the  
**Lila Acheson and DeWitt Wallace Fund for  
Lincoln Center, established by the founders  
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# The Metropolitan Opera

2017-18 SEASON

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The 34th Metropolitan Opera performance of  
GIOACHINO ROSSINI'S

## SEMIRAMIDE

CONDUCTOR  
**Maurizio Benini**

IN ORDER OF VOCAL APPEARANCE

OROE, HIGH PRIEST OF THE MAGI  
**Ryan Speedo Green\***

IDRENO, AN INDIAN PRINCE  
**Javier Camarena**

ASSUR, A PRINCE  
**Ildar Abdrazakov**

SEMIRAMIDE, QUEEN OF BABYLON  
**Angela Meade**

ARSACE, COMMANDER OF THE ASSYRIAN ARMY  
**Elizabeth DeShong**

AZEMA, A PRINCESS  
**Sarah Shafer**

MITRANE, CAPTAIN OF THE GUARD  
**Kang Wang\*\***

GHOST OF KING NINO  
**Jeremy Galyon**

Saturday, March 10, 2018, 1:00–4:40PM

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Chorus Master **Donald Palumbo**  
Musical Preparation **Donna Racik, Gareth Morrell,  
Dan Saunders, and Dimitri Dover\***  
Assistant Stage Directors **Jonathon Loy and Louisa Muller**  
Prompter **Donna Racik**  
Met Titles **J. D. McClatchy**  
Italian Coach **Hemdi Kfir**  
Stage Band Conductor **Jeffrey Goldberg**  
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and painted by **Metropolitan Opera Shops and  
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Costumes executed by **Metropolitan Opera Costume  
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Wigs and Makeup executed by **Metropolitan Opera Wig  
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Special thanks to **Calvin Wells** for his assistance as a  
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# THE ART OF PHILANTHROPY

With their recent gift in honor of Yannick Nézet Séguin's appointment as Music Director, Jeanette Lerman-Neubauer and Joseph Neubauer are redefining arts philanthropy.



When the Met announced last month that Yannick Nézet-Séguin would take on the role of Music Director in September 2018—two years earlier than planned—there was another exciting component to the news. The Neubauer Family Foundation, founding sponsors of the Met's *Live in HD* series, would be making a \$15 million gift in honor of the maestro's new position. Starting with the new season, Nézet-Séguin

will be referred to as the Jeanette Lerman-Neubauer Music Director. It was an unprecedented gesture toward a Met artist, one that General Manager Peter Gelb described as "enlightened and generous philanthropy from two of our most loyal supporters. Joe and Jeanette believe in the power of transformative gifts."

For the Neubauers, naming the Music Director position was a logical evolution in their nearly two decades of support for the Met. Having seen the potential of the company's *Live in HD* series right from its infancy, they have steadfastly underwritten the program each year, drawn to the combination of innovation, artistic excellence, and scale that *Live in HD* represents. They see similar merit and potential in having the dynamic maestro at the musical reins of the Met. "Yannick is a consummate artist," Ms. Lerman-Neubauer says. "He really cares about every virtue that has made the Met the artistic apex that it is. He's got this unbelievable energy, and in addition to appealing to the typical classical music audience, he also intrigues people who don't come out of a classical music background."

Mr. Neubauer concurs. "We are great admirers of Yannick, personally and artistically," he says. "He is one of the leading conductors in the world, and he will continue to push the frontiers and expose new ideas. I'm convinced he will have significant influence on the artistic direction of the Met and therefore the artistic direction of opera around the world."

If the response to news of the Neubauers' gift is any indication, the public agrees. One grateful opera lover wrote, "This is the most wonderful gift ... You two are my heroes, and while I know I'm just one in a huge crowd, I can't thank you enough for all that you do."

The Neubauers say that the idea to make the gift was acted on quickly and decisively, a reflection of their clarity of vision. "One of the great pleasures of my life are these kind of projects we do together," Ms. Lerman-Neubauer says. "They raise the visibility and accessibility of the finest art for all people in all places—and that is thrilling." **M**

# Synopsis

## Act I

*Ancient Babylon.* The high priest Oroe opens the Temple of Baal, as Idreno, an Indian prince, pays homage. Assur, a prince descended from Baal, brings offerings in hopes that Queen Semiramide will choose him as successor to her late husband. The queen enters, but with a flash of lightning, the sacred altar flame goes out. Believing this to be a bad omen, Oroe warns that the ceremony should not proceed.

Arsace, commander of the Assyrian army, arrives in answer to a summons from Semiramide. He warmly recalls his beloved Azema, whom he once rescued from barbarians. He entrusts a casket containing relics and documents from his late father to Oroe. Assur appears, and when Arsace tells him that he will ask Semiramide for Azema's hand in reward for his bravery, the older man warns that Azema has been betrothed since birth to Ninia, the missing crown prince. Arsace is defiant in his love, and Assur admits his own desire for Azema.

In the palace, Idreno finds Azema and begs her to give him hope that he might win her hand. He assumes Assur is his rival, but when the princess assures him that she cares nothing for Assur, Idreno rejoices and tells her to put him to the test and he will vanquish his rival.

In the Hanging Gardens, Semiramide awaits the arrival of Arsace, whom she hopes to wed. She receives a message from an oracle stating that she will regain peace of mind with a new marriage. When Arsace enters, she tells him that she is aware of Assur's ambitions for the throne and will not permit Assur to wed Azema. Arsace believes the queen knows of his love for Azema, but Semiramide mistakenly thinks that Arsace's ardor is meant for herself and vows to give him whatever he desires.

In the throne room, Semiramide announces that Arsace will become both king and her husband. The news comes as a surprise to everyone, especially when the queen promises Azema's hand to Idreno. Thunder and lightning signal the gods' displeasure, and the ghost of the fallen King Nino appears. He announces that Arsace will reign but only after a victim is sacrificed in atonement. Fearlessly, Arsace vows to avenge the king's death, but the apparition vanishes, warning Semiramide not to follow until her time has come. The crowd wonders what guilty person could have angered the gods.

*Intermission* (AT APPROXIMATELY 2:50PM)

## Act II

In a hall within the palace, Assur reminds Semiramide that he arranged Nino's death so that she could ascend the throne and that she promised her hand to him in return. The queen repudiates his claim and says that if her son Ninia were alive, he would help her. Assur is determined to be avenged.

In the sanctuary, Oroe tells Arsace that he is actually the crown prince Ninia and shows him a scroll written by the dying Nino identifying Assur and Semiramide as his assassins. Arsace accepts the duty of killing Assur but cannot bring himself to take his own mother's life.

Azema mourns the loss of her beloved Arsace, but when Idreno appears, she realizes that Arsace hasn't married the queen yet. Idreno still hopes Azema will accept his love. Semiramide and Arsace enter, but he says that he cannot go through with the marriage, showing her the fatal scroll. Guilt stricken, she bids her newly rediscovered son to kill her and avenge his father, but Arsace hopes that the gods will spare his mother.

Outside Nino's tomb, Assur learns from loyal conspirators that Oroe has frightened the people with omens and their chance to seize the throne is lost. Assur plans to hide in the tomb and ambush Arsace but becomes frightened when he has a vision of an iron hand brandishing a sword. Fearing he has gone mad, his cohorts are relieved when the apparition fades and he regains his composure.

In the vault beneath the tomb, a group of priests awaits the traitor who will try to violate its precincts. Guided by Oroe, Arsace enters the vault and conceals himself to await his rival. Assur appears, and Semiramide descends in hopes of saving Arsace. Wandering in the dark, all three feel overcome by fear. When Oroe tells Arsace to strike, he accidentally fells Semiramide, who has stepped between him and Assur. Oroe orders Assur to be arrested and stops Arsace, who despairs at having unintentionally killed his mother, from committing suicide. The people rejoice in the gods' victory and implore Arsace to assume the throne.

*Gioachino Rossini*

# Semiramide

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*Premiere: Teatro La Fenice, Venice, 1823*

*Semiramide* is the culmination of the Italian phase of Rossini's monumental yet unusual career. He had already produced such immortal comedies as *Il Barbiere di Siviglia* and *L'Italiana in Algeri*, but in the early 19th century, he was celebrated above all else for his tragedies—none more so than *Semiramide*. The mythical Queen Semiramis was both celebrated and reviled for her complex reputation: simultaneously a great ruler, usurper, murderess, power-grabbing female, male impersonator, and master builder. She is an embodiment of female power and mystery, and thus an excellent candidate for operatic treatment. For decades after its premiere, *Semiramide* swept through the music capitals of Europe and beyond, enthraling audiences with its urgent, transcendently beautiful use of melody; undeniably exhilarating drama; and, most importantly, astonishing vocal displays—several of the score's solos and ensembles, including a series of magisterial duets, are among the highlights of operatic achievement.

### *The Creator*

Gioachino Rossini (1792–1868) was the world's foremost opera composer in his day. Over the course of just two decades, he created more than 30 works, both comic and tragic, before retiring from opera composition in 1829, at the age of 37, after his success with the grand *Guillaume Tell*. In a career spanning nearly 60 years, Gaetano Rossi (1774–1855) created libretti for many of the leading composers of his era, including Rossini, for whom he also penned the text for *Tancredi* (1813), Donizetti, and Meyerbeer. François-Marie Arouet, (1694–1778) known by his penname Voltaire, was a French author and intellectual whose stature in his own day and influence upon posterity are hard to overstate. An author (his satirical novel *Candide* remains a standard), philosopher, and wit who interacted with a huge range of contemporary luminaries, Voltaire was also noted in his time as a tragedian, and his *Sémiramis* (1748) inspired Rossi's libretto.

### *The Setting*

Rossini's epic is set in ancient Babylon, now modern-day Iraq, a kingdom which flourished between the 18th and sixth centuries BCE. According to tradition, Queen Semiramis constructed many of the great monuments of the Middle East, including ziggurats and the Euphrates embankments, and while the opera does include a handful of local details for color, including

the legendary Hanging Gardens, Rossini and Rossi were more concerned with establishing a feeling of legend and wonder than presenting any true historical accuracy.

### *The Music*

The music of *Semiramide* combines the cherished assets of Rossini's style—magnificent vocalism, irresistible melody, buoyant energy—with achievements unique to this score. The overture is probably the best-known part of the opera, but it is not the typical Rossini overture—usually composed as a separate instrumental piece—and instead includes thematic material that will be explored throughout the opera. The extremely difficult vocal style necessary for the solos is evident from the title character's ravishing Act I aria, "Bel raggio lusinghier." The bass has an extended solo in Act II, a fascinating example of a pre-Donizetti operatic mad scene. It is notable for its particular use of jagged, broken phrases in both the orchestra and the vocal line, as well as its hazy use of tonal color. Rossini's famous mastery of rhythm forms the core of this opera. In the justly famous duets—above all, Act I's riveting "Serbami ognor" for soprano and mezzo—subtle rhythmic changes and pulsing melodic figures illustrate the characters' emerging realizations. And the towering ensembles, such as the extended Act I finale, are proof of the vast musical conception Rossini realized in this opera, far beyond opportunities limited to superficial vocal display.

### *Met History*

*Semiramide* had its Met premiere on March 22, 1892, when the company performed on tour at the Mechanics Building Auditorium in Boston, Massachusetts. Italian-French soprano Adelina Patti sang the title role—her only Met appearance as *Semiramide*. Between 1894 and 1895, renowned Australian soprano Nellie Melba gave eight performances as the title monarch. The opera vanished from the repertoire for the next 95 years, only reappearing in 1990 when Lella Cuberli headlined the current production by John Copley, with a cast that also included Marilyn Horne, Chris Merritt, Samuel Ramey, and John Cheek, conducted by James Conlon. *Semiramide* would go on to have 19 performances between 1990 and 1993, with June Anderson and Christine Weidinger also tackling the title role and Stanford Olsen singing seven performances as Idreno.



## Program Note

No one at the 1823 premiere of Gioachino Rossini's *Semiramide*—at Venice's Teatro La Fenice—had any idea it would be the composer's last opera for the Italian stage. After all, since the premiere of his opera *Tancredi* in the same theater ten years before, he had been on a long, glorious run, one that had solidified his position as the finest composer of his generation in Italy and one of the most famous men in the world. But in 1824, Rossini was lured to Paris by the musical directorship of the Théâtre des Italiens and encouraged to remain there by a contract and pension from Charles X. His final five operas premiered in the French capital.

Like *Tancredi*, *Semiramide* has a libretto by Gaetano Rossi based on a play by Voltaire. Voltaire's dramas often put people into extraordinary situations that force them to make gut-wrenching decisions, and they inspired composers from his contemporary Rameau to Bernstein. His 1748 tragedy *Sémiramis* had everything: regicide, matricide, repeated supernatural intervention, a brush with incest, abundant political intrigue and conniving, and even a mad scene (which Rossini wrote, most unusually, for the bass)—all set against the exotic backdrop of Babylon and its Hanging Gardens.

At the heart of the story is one of the legendary figures of the ancient world, the Babylonian queen Semiramis. Like many semi-historical, semi-mythical figures, she really existed, but over the centuries, the very few verifiable facts about her have become encrusted with a variety of legends. Sammuramat was the wife of Assyrian king Shamshi-Adad V, who reigned from 824–810 BCE. When he died, their son, Adad-nirari III, was still a minor, so his mother held the throne for five years until he came of age. It was unheard of at the time for a woman to rule Assyria, and the fact that she preserved the kingdom so that her son could begin his reign over a strong, peaceful country assured her a place in history. Naturally, as her story was recounted through oral tradition over generations, it became embellished, sometimes outrageously. She acquired a divine connection to the goddess Ishtar and became both the founder of the city of Babylon and a great military leader. On the negative side, she was said to have killed her husband to seize the throne and to have committed incest with her son. The Greeks then changed her name to Semiramis, said that she took a handsome soldier into her bed every night and then had him killed in the morning, and claimed that her son eventually had her murdered because of the shame that her rampant immorality brought to the country. Each culture told her story a bit differently, but she was always a beautiful, strong, riveting character who inspired works of art.

Some of the dark elements of her legend made their way into Rossini's version: *Semiramide* has conspired with Prince Assur to kill her husband 15 years before the opera begins, she almost marries her son before she realizes his identity, and she is killed by him in the end, albeit accidentally. Rossini responded to these dramatic and emotional situations with some of his most elaborate writing, both vocal and instrumental.

Since winning international fame with *Tancredi*, Rossini had written almost two dozen operas, nine of them for Naples's Teatro di San Carlo. At the time, it was the most lavishly funded opera house in Europe, boasting an ensemble of some of the greatest singers in the world and a magnificent orchestra and chorus. It also produced a variety of non-Italian opera in addition to works by some of the best Italian composers of the day. Rossini soaked up all the influences he found there, writing operas that often emphasized ensembles over arias, exploited instrumental colors to an unprecedented degree, and featured arias that, above all, fit the drama of the situation even if it meant moving away from traditional aria forms.

But Rossini's Neapolitan operas were not as popular in the rest of Italy, which preferred his more traditional earlier operas, like *Il Barbiere di Siviglia* and *La Cenerentola*. In writing *Semiramide*, Rossini and his librettist found a balance, returning to a *Tancredi*-like structure but filling it with the richer music Rossini had developed since. Aside from the expansive first scene and the two finales—which are of truly massive proportions—*Semiramide* is built around six arias and four duets. The arias are all of the older style, beginning with a slow cantabile section and ending with a fast cabaletta, specifically designed to show off the singer's voice and technique. But it is the way Rossini imbues these simple forms with the extremely varied emotions of his characters—whether love, fury, or even insanity—that makes *Semiramide* such a grand opera. As Rossini scholar Philip Gossett put it:

Rossini has not invented new structures in *Semiramide*, but he has filled the old ones with more elaborate music, creating a new structural vision, one embodying the sheer joy of musical expression. Wherever one looks, the same impression emerges. The Rossinian forms have grown granite-like in *Semiramide*, but within them the music breathes with vast proportions, complex and harmonically developed themes, monumental architecture.

The sheer grandeur of *Semiramide* is conveyed in several novel ways. The recitatives are no longer accompanied by harpsichord or fortepiano but by the orchestra, and Rossini goes far beyond the traditional rhythmic “plunk, plunk” cadence at the ends of phrases, often introducing various combinations of instruments to underscore the emotion. The chorus is used far more extensively than before, functioning more like a Greek chorus, commenting on the drama. It dominates the opening scene and two finales and appears in four of the six arias, heightening their sense of grandeur. In addition to the orchestra in the pit, Rossini employs a stage band at key moments, further increasing the dimensions of the work.

None of the operas Rossini wrote for Naples had an overture, but with *Semiramide* and his return to more traditional forms, he included one. And what an overture he wrote! With the exception of the overture he would compose six years later for *Guillaume Tell*, it is his longest and most musically ambitious.

Melodies to be heard later in the opera are developed almost symphonically and enriched by exuberant orchestration, beginning with the gorgeous horn quartet introducing music that will reappear in the first act finale. A little later, while the first violins play one of the main themes of the overture, Rossini sprinkles in brief 16th-note spurts, first from the oboe, then the flute, followed by clarinet, all within a single measure, later adding the piccolo to the decorative mix. It is almost more than a listener can consciously absorb, but is typical of Rossini's musical extravagance.

Rossini lavished the same opulence on the music he wrote for his singers, which is one reason the opera was neglected for decades. With arias and duets that seem to push the limits of vocal technique, earlier productions often struggled to do justice to all of the roles because Rossini expected his male singers to excel in the same heavily embellished vocal lines as sopranos and mezzos. Thanks to a new generation of singers, this is no longer the problem it once was, and audiences can enjoy what Gossett referred to as the opera's "unabashed glorification of the power of music."

It is said that Rossini, a famous gourmand, helped develop the sumptuous dish known as Tournedos Rossini. Julia Child commented that "a platter of Tournedos Rossini takes the filet steak about as far as it can go"—not surprising since her recipe calls for the filet to be fried in butter, placed on an artichoke heart (also cooked in butter), topped by a slice of foie gras (that has been basted in Madeira and beef stock), garnished with slices of truffles, then drizzled with a Madeira demi-glace. It is an appropriate tribute to the composer whose *Semiramide* took bel canto opera about as far as it could go.

—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.*



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## The Cast



### Maurizio Benini

CONDUCTOR (FAENZA, ITALY)

**THIS SEASON** *Semiramide* at the Met, *I Vespri Siciliani* at Covent Garden, *Adriana Lecouvreur* in Monte Carlo, *Il Barbiere di Siviglia* at Washington National Opera, and *Il Trovatore* at the Paris Opera.

**MET APPEARANCES** Since his 1998 debut conducting *L'Elisir d'Amore*, he has led nearly 200 performances of 14 operas, including *I Puritani*, *Il Barbiere di Siviglia*, *Roberto Devereux*, *Don Pasquale*, *Lucia di Lammermoor*, *Le Comte Ory*, *Maria Stuarda*, *La Cenerentola*, *Norma*, *Faust*, *Luisa Miller*, *Rigoletto*, and *La Traviata*.

**CAREER HIGHLIGHTS** Recent performances include *Lucia di Lammermoor* in Toulouse, *La Traviata* and *Nabucco* at Covent Garden, *Anna Bolena* in Seville, Bellini's *I Capuleti e i Montecchi* in Zurich, and Catalani's *La Wally* in Monte Carlo. He has also conducted *Il Trovatore* at the Dutch National Opera; *Norma* in Seville; Rossini's *Il Turco in Italia* at the Bavarian State Opera; *Lucia di Lammermoor* at the Paris Opera; *La Scala di Seta*, *L'Occasione Fa il Ladro*, and *Le Siège de Corinthe* at Pesaro's Rossini Opera Festival; Rossini's *Zelmira* at the Edinburgh International Festival; *Don Carlo* and *Maria Stuarda* in Barcelona; and *Rigoletto*, *Faust*, *La Bohème*, *Attila*, and *Luisa Miller* at Covent Garden.



### Elizabeth DeShong

MEZZO-SOPRANO (SELINGSGROVE, PENNSYLVANIA)

**THIS SEASON** *Arsace* in *Semiramide* at the Met, *Ruggiero* in *Alcina* at Washington National Opera, *Suzuki* in *Madama Butterfly* at the Glyndebourne Festival, and Mendelssohn's *Elijah* with Music of the Baroque.

**MET APPEARANCES** The *Wardrobe Mistress/Schoolboy/Page* in *Lulu*, *Hermia* in *The Enchanted Island* and *A Midsummer Night's Dream*, *Suzuki*, the *First Norn* in *Götterdämmerung*, the *Priestess* in *Aida*, and *Suzy* in *La Rondine* (debut, 2008).

**CAREER HIGHLIGHTS** Recent performances include *Suzuki* at the Bavarian State Opera and Covent Garden, *Adalgisa* in *Norma* and *Fenena* in *Nabucco* at Lyric Opera of Chicago, *Hermia* in *A Midsummer Night's Dream* at the Glyndebourne Festival, *Calbo* in Rossini's *Maometto II* at the Canadian Opera Company, and *Arsace* in concert in Bordeaux. She has also sung *Hermia* in *A Midsummer Night's Dream* in Aix-en-Provence; *Rosina* in *Il Barbiere di Siviglia* at LA Opera; the title role of *La Cenerentola* at the Vienna State Opera, Glyndebourne Festival, and Canadian Opera Company; *Suzuki* at the Canadian Opera Company, San Francisco Opera, and Santa Fe Opera; *Hansel* in *Hansel and Gretel* at Lyric Opera of Chicago and the Glyndebourne Festival; and the *Composer* in *Ariadne auf Naxos* at Washington National Opera.



## Angela Meade

SOPRANO (CENTRALIA, WASHINGTON)

**THIS SEASON** The title roles of *Semiramide* and *Norma* at the Met, the title role of *Alcina* at Washington National Opera, *Giselda* in *I Lombardi alla Prima Crociata* in Turin, the title role of *Adriana Lecouvreur* in Frankfurt, Mahler's Symphony No. 8 with the Rotterdam Philharmonic Orchestra, and Beethoven's Symphony No. 9 with the Seattle Symphony.

**MET APPEARANCES** Donna Anna in *Don Giovanni*, Leonora in *Il Trovatore*, Elvira in *Ernani* (debut, 2008), Alice Ford in *Falstaff*, the title role of *Anna Bolena*, and the Countess in *Le Nozze di Figaro*.

**CAREER HIGHLIGHTS** Recent performances include Imogene in Bellini's *Il Pirata* in concert at Caramoor, Verdi's Requiem at Houston Grand Opera, Lina in *Stiffelio* in Bilbao, Anna Bolena in Seville, the title role of Rossini's *Ermione* in concert in Lyon and Paris, Lucrezia in Verdi's *I Due Foscari* in concert in Madrid, Leonora at Deutsche Oper Berlin, the title role of Donizetti's *Parisina d'Este* in concert with the Opera Orchestra of New York, and Norma in Madrid, at LA Opera and Washington National Opera, and in concert at Caramoor. She was the 2012 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



## Ildar Abdrazakov

BASS (UFA, RUSSIA)

**THIS SEASON** Assur in *Semiramide* and Figaro in *Le Nozze di Figaro* at the Met, Philip II in *Don Carlos* and the title role of *Boris Godunov* at the Paris Opera, the title role of *Attila* in concert in Barcelona, and Mustafà in *L'Italiana in Algeri* at the Salzburg Festival.

**MET APPEARANCES** Since his 2004 debut as Masetto in *Don Giovanni*, he has sung more than 150 performances in 15 roles, including the title role and Leporello in *Don Giovanni*, Mustafà, Henry VIII in *Anna Bolena*, Escamillo in *Carmen*, the title role of *Prince Igor*, Dosifei in *Khovanshchina*, the Four Villains in *Les Contes d'Hoffmann*, Attila, and Méphistophélès in *Faust* and *La Damnation de Faust*.

**CAREER HIGHLIGHTS** Recent performances include Alfonso in Donizetti's *Lucrezia Borgia* in concert and Méphistophélès in *Faust* at the Salzburg Festival; the Four Villains at the Bavarian State Opera and in Moscow; Philip II in *Don Carlo* at Covent Garden, the Bavarian State Opera, and La Scala; Escamillo at the Paris Opera; Prince Igor at the Dutch National Opera; Attila in Monte Carlo and at St. Petersburg's Mariinsky Theatre; and Don Basilio in *Il Barbiere di Siviglia* at the Paris Opera.



**Javier Camarena**  
TENOR (VERACRUZ, MEXICO)

**THIS SEASON** Idreno in *Semiramide* at the Met, Nadir in *Les Pêcheurs de Perles* at LA Opera and the Salzburg Festival, Fernand in Donizetti's *La Favorite* in concert and Edgardo in *Lucia di Lammermoor* in Madrid, Tonio in *La Fille du Régiment* at the Vienna State Opera, and Roberto in *Maria Stuarda* in concert at Deutsche Oper Berlin.

**MET APPEARANCES** Arturo in *I Puritani*, Count Almaviva in *Il Barbiere di Siviglia* (debut, 2011), Ernesto in *Don Pasquale*, Don Ramiro in *La Cenerentola*, and Elvino in *La Sonnambula*.

**CAREER HIGHLIGHTS** Recent performances include Don Ramiro at the Bavarian State Opera; Tonio in Barcelona and Las Palmas; the Duke in *Rigoletto* in Barcelona; Arturo in Zurich, Madrid, and Mexico City; Count Almaviva at Covent Garden, the Bavarian State Opera, and the Vienna State Opera; Ernesto in Zurich; and Count Liebenskof in Rossini's *Il Viaggio a Reims* in Zurich and at the Bavarian State Opera. Between 2007 and 2014, he was a member of the ensemble at Zurich Opera, where his roles included Nadir, Ferrando in *Così fan tutte*, the title role of *Le Comte Ory*, and Belmonte in *Die Entführung aus dem Serail*, among many others.



**Ryan Speedo Green**  
BASS-BARITONE (SUFFOLK, VIRGINIA)

**THIS SEASON** Oroe in *Semiramide* at the Met and the Fifth Jew in *Salome*, Colline in *La Bohème*, Truffaldin in *Ariadne auf Naxos*, Fasolt in *Das Rheingold*, Sparafucile in *Rigoletto*, Pistola in *Falstaff*, Schmidt in *Andrea Chénier*, Dr. Grenvil in *La Traviata*, and Peneios in Strauss's *Daphne* at the Vienna State Opera.

**MET APPEARANCES** Colline, "Rambo" in John Adams's *The Death of Klinghoffer*, the Bonze in *Madama Butterfly*, the Jailer in *Tosca*, the Second Knight in *Parsifal*, and the Mandarin in *Turandot* (debut, 2012).

**CAREER HIGHLIGHTS** Since 2014, he has been a member of the ensemble at the Vienna State Opera, where his roles have included Timur in *Turandot*, Billy Jackrabbit in *La Fanciulla del West*, Don Basilio in *Il Barbiere di Siviglia*, Angelotti in *Tosca*, Lord Rochefort in *Anna Bolena*, the King in *Aida*, and Titurel in *Parsifal*, among others. Recent performance include Osmin in *Die Entführung aus dem Serail* at Houston Grand Opera, Escamillo in *Carmen* in San Antonio, a King in Strauss's *Die Liebe der Danae* at the Salzburg Festival, and Ferrando in *Il Trovatore* in Luxembourg and Lille. He is a graduate of the Met's Lindemann Young Artist Development Program.

# Facilities and Services

## THE ARNOLD AND MARIE SCHWARTZ GALLERY MET

Art gallery located in the South Lobby featuring leading artists. Open Monday through Friday, 6pm through last intermission; Saturday, noon through last intermission of evening performances.



## ASSISTIVE LISTENING SYSTEM AND BINOCULARS

Wireless headsets, which work with the FM assistive listening system to amplify sound, are available at the coat check station on the South Concourse level before performances. Binoculars are also available for rental at the coat check station on the South Concourse level. The rental cost is \$5. A major credit card or driver's license is required as deposit.



## BLIND AND VISUALLY IMPAIRED

Large print programs are available free of charge from the ushers. Braille synopses of many operas are available free of charge. Please contact an usher. Tickets for no-view score desk seats may be purchased by calling the Metropolitan Opera Guild at 212-769-7028.



## BOX OFFICE

Monday–Saturday, 10am–8pm; Sunday, noon–6pm. The Box Office closes at 8pm on non-performance evenings or on evenings with no intermission. Box Office Information: 212-362-6000.

## CHECK ROOM

On Concourse level (Founders Hall).

## FIRST AID

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

## LECTURE SERIES

Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212-769-7028.

## LOST AND FOUND

Security office at Stage Door. Monday–Friday, 2pm–4pm; 212-799-3100, ext. 2499.

## MET OPERA SHOP

The Met Opera Shop is adjacent to the North Box Office, 212-580-4090. Open Monday–Saturday, 10am–final intermission; Sunday, noon–6pm.



## PUBLIC TELEPHONES

Telephones with volume controls and TTY Public Telephone located in Founders Hall on the Concourse level.

## RESTAURANT AND REFRESHMENT FACILITIES

The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Met 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.



## 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 Met 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 3:15pm, 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.

## WEBSITE

[www.metopera.org](http://www.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 readmitted 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.