

*Giuseppe Verdi*

# Simon Boccanegra

CONDUCTOR  
**James Levine**

PRODUCTION  
**Giancarlo del  
Monaco**

SET AND COSTUME  
DESIGNER  
**Michael Scott**

LIGHTING DESIGNER  
**Wayne Chouinard**

STAGE DIRECTOR  
**Peter McClintock**

GENERAL MANAGER  
**Peter Gelb**

MUSIC DIRECTOR  
**James Levine**

## Opera in a prologue and three acts

Libretto by Francesco Maria Piave and Arrigo  
Boito after the play by Antonio García Gutiérrez

Saturday, February 6, 2010, 1:00–4:20 pm

## Last time this season

The production of *Simon Boccanegra* is made possible by a generous gift from the estate of **Anna Case Mackay**.

Additional funding was received from the Metropolitan Opera Club, the Annie Laurie Aitken Charitable Trust, The Eleanor Naylor Dana Charitable Trust, and Mr. and Mrs. Paul M. Montrone.

The revival of this production was made possible by a gift from Barbara Augusta Teichert.

# The Metropolitan Opera

2009–10 Season

The 134th Metropolitan Opera performance of

*Giuseppe Verdi's*

# Simon Boccanegra

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This performance is also being broadcast live on Metropolitan Opera Radio on SIRIUS channel 78 and XM channel 79.

Conductor  
**James Levine**

IN ORDER OF VOCAL APPEARANCE

Paolo Albani  
**Stephen Gaertner**

Gabriele Adorno  
**Marcello Giordani**

Pietro  
**Richard Bernstein**

Amelia's lady-in-waiting  
**Joyce El-Khoury\***

Simon Boccanegra  
**Plácido Domingo**

A captain  
**Adam Laurence  
Herskowitz**

Jacopo Fiesco, also  
known as Andrea  
**James Morris**

Maria, daughter of  
Simon Boccanegra,  
also known as Amelia  
Grimaldi  
**Adrienne Pieczonka**

Saturday, February 6, 2010, 1:00–4:20 pm

This performance is dedicated to Dr. Agnes Varis in grateful recognition of her generosity to the Metropolitan Opera as a member of the Council for Artistic Excellence.

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Plácido Domingo  
(center) in the title  
role of Verdi's *Simon  
Boccanegra*

Chorus Master **Donald Palumbo**  
Fight Director **B.H. Barry**  
Musical Preparation **Dennis Giauque, Jane Klaviter, Linda Hall,  
J. David Jackson, Carol Isaac, and Hemdi Kfir**  
Assistant Stage Director **Eric Einhorn**  
Stage Band Conductor **Roger Malouf**  
Prompter **Jane Klaviter**  
Met Titles **Sonya Haddad**  
Assistant to the Costume Designer **Anna Klein**  
Scenery, properties, and electrical props constructed and painted  
in **Metropolitan Opera Shops**  
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Wigs executed by **Metropolitan Opera Wig Department** and  
**Atelier Staatz, Cologne**

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# On Stage at the Met

*Ariadne auf Naxos*, Strauss's marriage of comedy and myth, stars Nina Stemme in the title role. Juan Diego Flórez reprises his headline grabbing performance in the comic hit *La Fille du Régiment* alongside Diana Damrau. Anna Netrebko stars as Mimì in Franco Zeffirelli's legendary production of *La Bohème*. Riccardo Muti makes his Met debut with Verdi's rousing opera *Attila* in a new production by director Pierre Audi. Fashion designer Miuccia Prada and the architecture team of Jacques Herzog and Pierre de Meuron create the costumes and scenery with Ildar Abdrazakov singing the title role.

*Richard Strauss*

## ARIADNE AUF NAXOS

FEB 4, 8, 11, 15, 20 mat

*Gaetano Donizetti*

## LA FILLE DU RÉGIMENT

FEB 6 eve, 10, 13 mat, 16, 19, 22

*Giacomo Puccini*

## LA BOHÈME

FEB 20 eve, 24, 27 mat MAR 2, 6 eve, 10, 13 eve, 17, 20 mat

*Giuseppe Verdi*

## ATTILA

**NEW PRODUCTION**

FEB 23, 27 eve MAR 3, 6 mat, 9, 12, 15, 19, 22, 27 eve

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# Synopsis

Genoa, 14th century

## Prologue

A square outside the church of San Lorenzo and the Fieschi palace

### *Intermission*

## Act I

SCENE 1 In the seaside garden of the Grimaldi palace

SCENE 2 The council chamber of the doge's palace

### *Intermission*

## Act II

The doge's palace

## Act III

The council chamber of the doge's palace

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## Prologue

Paolo and Pietro, leaders of the plebeian party, conspire to overthrow the aristocracy. They name the popular former pirate Simon Boccanegra as their candidate for the office of doge, the chief magistrate of the republic. Boccanegra accepts, hoping that his position will enable him to marry Maria. Her father, the patrician Fiesco, keeps her prisoner because she bore Boccanegra an illegitimate child. Fiesco appears alone, mourning Maria's sudden death ("Il lacerato spirito"). Unaware she has died, Boccanegra tries to make peace with the patrician. Fiesco demands that he first be given his granddaughter, but Boccanegra explains that the infant has disappeared (Duet: "Del mar sul lido"). Entering the palace, Boccanegra discovers Maria's body. The crowd proclaims him doge.

## Act I

Twenty-five years have passed. Boccanegra has exiled many of his political opponents and Fiesco lives outside Genoa under the assumed name of Andrea Grimaldi. He is the guardian of a certain Amelia Grimaldi. Abandoned as an orphan, she has been brought up in place of the real Grimaldi daughter, who died at a young age, in order to provide the family with an heiress. Amelia is in reality Maria Boccanegra, the doge's daughter and Fiesco's granddaughter, but neither man knows her true identity. Amelia's lover is the patrician Gabriele Adorno. Together with Fiesco, whom he knows only under his assumed name, Gabriele has been plotting against Boccanegra.

SCENE 1 Amelia waits for Gabriele (“Come in quest’ora bruna”). She warns him against the dangers of his political activities and tells him that the doge wants her to marry his courtier Paolo. Gabriele hopes to marry her himself and is undeterred by her revelation that she is not a Grimaldi but an orphan of unknown background. He leaves, determined to overthrow the doge. Boccanegra arrives to tell Amelia he has pardoned her foster brothers. Impressed by his generosity, she admits her love for Gabriele and talks about her lonely past (Duet: “Orfanella il tetto umile”). From the matching portraits they have of Amelia’s mother, Boccanegra realizes that Amelia is his long-lost daughter and they embrace. When he tells Paolo to forget his dream of marrying Amelia, Paolo plots with Pietro to kidnap her.

SCENE 2 Boccanegra urges the city council to preserve peace with Venice. Gabriele runs in, chased by a mob for killing a man who was attempting to abduct Amelia. He accuses Boccanegra of plotting the abduction and tries to stab him. Amelia intervenes. She describes her abduction and escape, hinting at Paolo’s complicity. A new argument erupts and Boccanegra again urges peace (Ensemble: “Plebe! Patrizi!”). He commands Paolo to curse the man behind the kidnapping. The terrified Paolo is forced to obey, even though he is cursing himself.

### Act II

Paolo reflects on the curse and pours poison into Boccanegra’s drink (“Me stesso, ho maledetto!”). Fiesco and Gabriele are led in, and Paolo tries to convince the old man to assassinate the doge, while inciting Gabriele with insinuations about Boccanegra’s relationship with Amelia. Gabriele breaks into a fit of jealousy (“Sento avvampar nell’anima”). Amelia enters, but before she can explain, Boccanegra appears. Gabriele hides while Amelia asks her father to pardon her lover. Boccanegra agrees. Left alone, he drinks the poisoned water and falls asleep. Gabriele, who has heard nothing of the preceding conversation, enters and is about to stab Boccanegra when Amelia rushes in. The doge reveals that he is Amelia’s father and forgives the repentant Gabriele. A rebellious mob gathers outside, and Gabriele vows to fight at Boccanegra’s side.

### Act III

Genoa is celebrating Boccanegra’s victory over the rebels. Fiesco, set free, encounters Paolo on his way to execution. Paolo admits that he poisoned the doge. Boccanegra enters, mortally ill, thinking about his beloved Genoese sea (“Oh refrigerio! la marina brezza!”). Fiesco reveals his identity and learns from the doge that Amelia is his granddaughter. The old man breaks into tears and tells Boccanegra of the poison. Dying, the doge blesses the young couple and names Gabriele as his successor (Ensemble: “Gran Dio, li benedici!”).

## In Focus

*Giuseppe Verdi*

# Simon Boccanegra

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*Premiere: La Fenice, Venice, 1857; revised La Scala, Milan, 1881*

*Simon Boccanegra* is Verdi's compelling portrayal of a man who is both a leader and an outsider, set against one of the most incisive depictions of politics ever put on the stage. The title character, with his complex relationships with rivals and his long-lost daughter, is one of the summits of the baritone repertory. *Boccanegra* flopped at its 1857 premiere, but more than 20 years later Verdi's publisher convinced him to revise the work in collaboration with librettist Arrigo Boito, a younger and controversial musician/poet. Boito made the story more compact and added the thrilling Act I, Scene 2 council chamber scene. This revision was successful, but the opera still remains just outside the core repertory of Verdi favorites. The complicated story and dark tone have proven to be stumbling blocks for many critics and audiences in America. Yet it remains a rewarding example of Verdi's genius at its most humane and insightful.

### *The Creators*

Giuseppe Verdi (1813–1901), whose career in the theater spanned nearly 60 years, has been praised for his ability to find the humanity beneath the public persona of his characters. This opera was based on the play *Simón Bocanegra* (1843) by the Spanish playwright Antonio García Gutiérrez (1812–1884), whose *El Trovador* was the source for Verdi's *Il Trovatore*. The Romantic authors took special pleasure in trashing classical notions of ideal dramatic form with their use of intense emotions, outlandish coincidences, and unconventional uses of narrative time—all of which are present in *Simon Boccanegra*. Francesco Maria Piave (1810–1876) was Verdi's librettist during his extremely successful middle period. Arrigo Boito (1842–1918) was a composer, author, and (eventually) leading Italian literary figure. His work on the revision of *Boccanegra* was his first operatic collaboration with Verdi, a partnership that would culminate in Verdi's final two masterpieces: *Otello* and *Falstaff*.

### *The Setting*

The opera is based on a historical figure who, in 1339, became doge (leader) of the Republic of Genoa. While the details of the pseudo-history in the story are irrelevant to appreciating the opera, the issues symbolized in the historical moment are crucial. The endless fighting between and within the various Italian city-states of the era forms a rich background for this tale of a man worn down by social and personal fragmentation. Amid this turmoil, the humanist poet

Petrarch (1304–1374) wrote letters to various leaders urging peace and the development of an Italian national identity. One of his letters is referred to in the council chamber scene. His great poem “Italia mia,” a masterpiece uniting political and erotic imagery, climaxes with the thunderous line “I’vo gridando pace” (loosely, “I keep crying for peace”) and forms the central theme of the scene’s magnificent ensemble. The personal experience of shattered love becomes an eloquent political manifesto in both Petrarch and *Boccanegra*.

### *The Music*

Even in its original 1857 form, Verdi was attempting something new with *Boccanegra*. He supplied each act with the customary rousing music, but insisted that the important parts of the score were found between the applause-grabbing moments. His sophisticated revision expanded the role of the orchestra and deepened the characterizations. Standouts in the score include the prologue aria “Il lacerato spirito” for the grief-struck Fiesco, who is mourning the death of his daughter, Maria. The aria is punctuated by thumps from brass and percussion and tells us early on that much of the opera’s emotion will be “internalized” instead of shouted from the rooftops. The orchestra also sets up the beautiful encounter between father and daughter in Act I, Scene 1, and indicates Amelia’s murky origins as the illegitimate daughter of a pirate while lightening the tone from the gloomy prologue. The choruses are as skillfully crafted as any Verdi ever wrote. The council chamber scene includes one of the most elaborate ensembles in opera and ends with a whisper instead of the usual wall of sound.

### *Simon Boccanegra at the Met*

The Met gave the American premiere of *Simon Boccanegra* in 1932 with Lawrence Tibbett, Maria Müller, Giovanni Martinelli, and Ezio Pinza, conducted by Tullio Serafin. It opened the 1939–40 season with the same cast but with Elisabeth Rethberg as Amelia and Leonard Warren in the second baritone role. In 1949 Warren was promoted to *Boccanegra* opposite Astrid Varnay and Richard Tucker, and ten years later Warren and Tucker headed the cast for the new production by the celebrated Margaret Webster. The 1968 revival featured the impressive men’s line-up of Cornell MacNeil, Sherrill Milnes, and Nicolai Ghiaurov, and in 1984 Milnes moved into the title role in a new production led by James Levine that featured the Met debut of Aprile Mollo. Levine conducted the 1995 premiere of the current production with Vladimir Chernov, Kiri Te Kanawa, and Plácido Domingo (in the role of Gabriele Adorno) heading the cast.

## Program Note

Why was Giuseppe Verdi drawn to the play *Simón Bocanegra*? For one thing, the play's author was the Spanish dramatist Antonio García Gutiérrez, whose *El Trovador* had already provided Verdi with a subject for *Il Trovatore*. The enormous and immediate success of *Trovatore* must have been a factor; during Verdi's lifetime it was by far the most frequently performed of all his lyric dramas. Another influence may have been Verdi's love for the seaside and specifically for Genoa, principal city of the Italian Riviera and the location of the drama. Ten years after he wrote the first version of *Simon Boccanegra* (first performed in Venice in 1857), Verdi began to spend his winters in Genoa, and did so until the end of his life more than 30 years later. It is also of interest that, after he had already written the play *Simón Bocanegra*, García Gutiérrez became Spanish consul in Genoa. Poet and composer were born within one year of each other (Verdi in 1813 and García Gutiérrez in 1812), and the playwright's name appears in Verdi's correspondence; they may have known each other.

Certainly Verdi's political orientation played a role in his decision to set the Spanish play. He admired Giuseppe Mazzini, Giuseppe Garibaldi, and George Washington, and he once described himself as liberal. During the American Civil War, for example, the composer corresponded with his former student and close friend Emanuele Muzio, who was conducting in the United States at the time. The letters show that Verdi opposed slavery.

In this regard we may note that the historical Simon Boccanegra became the first elected doge of Genoa in 1339, representing the plebeians, the popular party, as opposed to the nobility, the aristocratic party of established wealth and power. It is also useful to bear in mind that during the Crusades to the Holy Land (11th to 13th centuries), Genoa developed its economic and political strength to become one of the most powerful states in the Mediterranean region. There were Genovese colonies from Spain to the Crimea, with settlements in North Africa and on many of the islands between Europe and Africa. Dependent on excellent, adventurous seamen, it is no coincidence that the city of Genoa gave birth to Christopher Columbus.

Another possible reason for Verdi's interest in the play was more personal. Most of the composer's dramas have tragic endings. *Simon Boccanegra* also has a tragic beginning. During the prologue, Boccanegra is approached to run for the highest office in Genoa by two leaders of the plebeian party, Paolo and Pietro—rather inappropriate names for politicians who, in their own words, are after gold and power. A heroic sea captain and not a politician, Boccanegra allows himself to be nominated only because he hopes the high position will persuade the aristocratic Fieschi family that, despite his humble origins, he is worthy of marrying their daughter Maria. She has already borne Boccanegra's daughter, also named Maria, and is being held captive in the family palace.

Early in the opera Boccanegra is confronted by Maria's father, Fiesco, in a duet that serves as the dramatic and musical climax of the prologue. Boccanegra doesn't know that Maria has died, but the audience knows; just before the duet it has heard Fiesco's lament, "Il lacerato spirito," sung while an offstage chorus intones the Miserere, a chant associated with death. This aria, with its stunning orchestral postlude, is the best-known selection from the opera and recalls the Miserere in Act IV of *Il Trovatore*, musically the most impressive scene in that opera.

In the duet Boccanegra begs Fiesco for forgiveness, which the older man agrees to give if Boccanegra will give him the "innocent unfortunate born of impure love." But Boccanegra explains that the "enemy of pity, fate, has stolen her." The child was left with an old nurse who died, and the little girl wandered off. Try as he might, Boccanegra could not find her. In that case, Fiesco remarks, "there can be no peace" between them. Boccanegra then enters the Fieschi palace seeking Maria, only to find her corpse. Heartbroken, he rushes into the street to hear Paolo and Pietro sing, "Boccanegra, the people acclaim you doge," followed by the chorus shouting, "Viva Simon, elected by the people."

Public success, but private disaster: there is a parallel with Verdi's own life. The young Boccanegra's loss of his beloved Maria and their child closely resembles the young Verdi's loss of his first wife and both their children. All three died within a period of 22 months when Verdi was beginning his career as an opera composer. Verdi once confessed that he cried for his operatic characters; how he must have empathized with Boccanegra!

Twenty-five years intervene between the prologue and the rest of the opera. Boccanegra has been a successful doge. The climax of the first part of Act I is the beautiful recognition duet between Boccanegra and his daughter. She had been taken to a home for orphans after her nurse's death and then adopted as a substitute for the deceased Amelia Grimaldi in order to save the Grimaldi fortune from confiscation. The unscrupulous Paolo wants to marry her, as much for her money as for her beauty; but the doge, learning that his daughter loves another, refuses him. The infuriated Paolo now turns against Boccanegra, has Amelia kidnapped, and in Act II poisons Boccanegra to bring about the opera's final tragedy.

*Simon Boccanegra* was not successful at its premiere in Venice in 1857. In response, the composer made minor changes and directed the opera both at Reggio Emilia (1857) and Naples (1858). These stagings had some success, but there were also box office disasters in Florence and Milan, and the opera dropped from the repertory. Verdi, however, never gave up easily. He was convinced he had achieved something valuable, even special in *Simon Boccanegra*. And when Arrigo Boito wanted to write a libretto for the composer based on Shakespeare's *Othello*, the composer consented to work with Boito

on *Otello* only if the poet agreed to revise the libretto of *Simon Boccanegra* for him. In addition to writing completely new and more effective music to begin the prologue and Act III, the composer demanded from the reluctant Boito a considerable amount of new text, for a dignified and effective Act I benediction by Fiesco on the forthcoming marriage of Amelia/Maria and Gabriele, for example. Most importantly, Verdi aimed for clearer musical and dramatic pictures of the hero and the villain, Boccanegra and Paolo. He succeeded in making the latter a villain comparable to Iago by completely rewriting Paolo's monologue opening Act II, as well as much of his other music.

Boccanegra, whose heroism and resourcefulness is largely taken for granted in the first version of the opera, has a magnificent role to play in a new finale to Act I, the council chamber scene of the revised 1881 Milan version. Here, in addition to making a plea for peace between Venice and Genoa, the major Italian city-states of the 14th century—and this resonated powerfully in the newly-unified Italy—Boccanegra is shown acting decisively to quell an incipient rebellion. He then forces Paolo to curse himself for the dastardly deed of having Amelia kidnapped. Numerous other musical changes, especially in the enrichment of the orchestration, made *Simon Boccanegra* the most thoroughly revised of Verdi's many reworked operas.

Beyond the personal aspects relating specifically to *Simon Boccanegra* mentioned earlier, we should not forget that Verdi looked for a number of dramatic elements in each of the operatic subjects he set. There had to be strong, well-motivated conflicts between the principal characters, such as those between Boccanegra and Fiesco and, later, between Boccanegra and Paolo. The composer always sought sympathetic, or at least believable, figures such as Boccanegra himself, his daughter, her fiancé Gabriele, and the highly principled, if obstinate, Fiesco (Andrea in much of the opera). Verdi also demanded powerful, striking situations in his dramas, such as Boccanegra's discovery of Maria's death at the precise moment he learns that he has been elected doge.

The plot of *Simon Boccanegra* is more complex than that of *Rigoletto*, *La Traviata*, *Aida*, or *Otello*, but no more so than *Il Trovatore*. As in the earlier work, Verdi was inspired to write glorious music, especially for the revised version that had its premiere on March 24, 1881, at La Scala 24 years after the world premiere of the work on March 12, 1857. It is the revised version that has become standard throughout the world and is being performed at the Met this season. —*Martin Chusid*

## The Cast



### James Levine

MUSIC DIRECTOR AND CONDUCTOR (CINCINNATI, OHIO)

**MET HISTORY** Since his 1971 company debut leading *Tosca*, he has conducted nearly 2,500 operatic performances at the Met—more than any other conductor in the company's history. Of the 83 operas he has led here, 13 were company premieres (including *Stiffelio*, *I Lombardi*, *I Vespri Siciliani*, *La Cenerentola*, *Benvenuto Cellini*, *Porgy and Bess*, *Erwartung*, *Moses und Aron*, *Idomeneo*, and *La Clemenza di Tito*). He also led the world premieres of Corigliano's *The Ghosts of Versailles* and Harbison's *The Great Gatsby*.

**THIS SEASON** Opening Night new production premiere of *Tosca*, the new production of *Les Contes d'Hoffmann*, and revivals of *Simon Boccanegra* and *Lulu*. He appears at Carnegie Hall with the MET Orchestra and Boston Symphony Orchestra and at Carnegie's Weill and Zankel halls with the MET Chamber Ensemble. Maestro Levine returns to the Boston Symphony Orchestra for his sixth season as music director, conducting world premieres by Williams, Lieberson, and Harbison, the United States premiere of Carter's flute concerto, Mendelssohn's *Elijah*, and Mahler's Symphony No. 7; he also makes his debut with the Staatskapelle Berlin (Mahler Third) in March, conducts two performances of *Die Meistersinger von Nürnberg* at the Cincinnati Opera for its 90th anniversary in June, and gives a vocal master class for the Marilyn Horne Foundation at Zankel Hall in January.



### Adrienne Pieczonka

SOPRANO (TORONTO, CANADA)

**THIS SEASON** Amelia in *Simon Boccanegra* at the Met, *Tosca* with the Deutsche Oper Berlin and in Hamburg, the title role of *Ariadne auf Naxos* and *Arabella* with the Vienna State Opera, and *Arabella* with the Deutsche Oper Berlin.

**MET APPEARANCES** Lisa in *The Queen of Spades* (debut, 2004) and Sieglinde in *Die Walküre*.

**CAREER HIGHLIGHTS** In recent seasons she has sung *Tosca* with the San Francisco Opera, Sieglinde at the Bayreuth Festival and with the Canadian Opera, the Marschallin in *Der Rosenkavalier* and Elisabeth in *Tannhäuser* with the Bavarian State Opera, the Marschallin at the Salzburg Festival, and the Countess in *Le Nozze di Figaro* with the Los Angeles Opera. She has also sung Tatiana in *Eugene Onegin* in Buenos Aires, Ellen Orford in *Peter Grimes* in Hamburg, and Donna Elvira in *Don Giovanni* at the Glyndebourne Festival.



## Plácido Domingo

TENOR (MADRID, SPAIN)

**THIS SEASON** Sings the title role of *Simon Boccanegra* at the Met, Covent Garden, La Scala, Berlin State Opera (Unter den Linden), Zurich Opera, and Madrid's Teatro Real; Bajazete in *Tamerlano* and Siegmund in *Die Walküre* with the Los Angeles Opera; and Bajazete at Covent Garden. Also conducts *Stiffelio* at the Met and *Hamlet* for the Washington National Opera.

**MET APPEARANCES** Of his 131 sung roles, he has performed 45 at the Met since his debut as Maurizio in *Adriana Lecouvreur* in 1968 and has conducted nine operas since his conducting debut leading *La Bohème* in 1984. He has sung almost all of the Met's Verdi and Puccini repertoire, most of the Met's lirico-spinto parts in the French and Italian verismo repertoire, and Wagner, including Lohengrin, Parsifal, and Siegmund.

**CAREER HIGHLIGHTS** Being chosen as general director of the Washington National Opera and Los Angeles Opera; singing Wagner at Bayreuth; Verdi's *Otello* at La Scala; opening the Met season a record 21 times; conducting the Berlin Philharmonic and Chicago Symphony Orchestra; and creating five world premieres.



## Stephen Gaertner

BARITONE (ATLANTA, GEORGIA)

**THIS SEASON** Paolo Albani in *Simon Boccanegra* at the Met.

**MET APPEARANCES** Enrico in *Lucia di Lammermoor* (debut, 2007), Moralès in *Carmen*, Melot in *Tristan und Isolde*, and Marullo in *Rigoletto*.

**CAREER HIGHLIGHTS** Sonora in *La Fanciulla del West*, Abayaldos in Donizetti's *Dom Sébastien*, and Frank in Puccini's *Edgar* at Carnegie Hall with Opera Orchestra of New York; Cascart in Leoncavallo's *Zazà* with Teatro Grattacielo at Lincoln Center's Alice Tully Hall; Riccardo in *I Puritani* with Palm Beach Opera; Enrico with Portland Opera; Talbot in *Maria Stuarda* with Baltimore Opera; Escamillo in *Carmen* with Connecticut Opera; Marcello in *La Bohème* and Silvio in *Pagliacci* in Puerto Rico; and Sharpless in *Madama Butterfly* with Knoxville Opera and Anchorage Opera.



### Marcello Giordani

TENOR (AUGUSTA, ITALY)

**THIS SEASON** Calaf in *Turandot*, Gabriele Adorno in *Simon Boccanegra*, and Cavaradossi in *Tosca* at the Met; Gustavo in *Un Ballo in Maschera* and Cavaradossi at the Vienna State Opera; the title role of *Faust* at La Scala; and Arnold in a concert performance of *Guillaume Tell* at Amsterdam's Concertgebouw.

**MET APPEARANCES** Faust in *La Damnation de Faust*, Pinkerton in *Madama Butterfly*, Edgardo in *Lucia di Lammermoor*, Roméo in *Roméo et Juliette*, des Grieux in *Manon Lescaut* and *Manon*, Ernani, Benvenuto Cellini, Rodolfo in *La Bohème* (debut, 1995), Alfredo in *La Traviata*, Lenski in *Eugene Onegin*, Gualtiero in *Il Pirata*, Gustavo, and Enzo in *La Gioconda*.

**CAREER HIGHLIGHTS** The Sicilian tenor has sung in all the world's leading theaters. Among his recent performances are Andrea Chénier in Zurich, Calaf at La Scala, Cavaradossi and Roméo at the Arena di Verona, Paolo in Zandoni's *Francesca da Rimini* in Zurich, Arnold at the Vienna State Opera, and Henri in *Les Vêpres Siciliennes* with Paris's Bastille Opera.



### James Morris

BASS (BALTIMORE, MARYLAND)

**THIS SEASON** Jacopo Fiesco in *Simon Boccanegra*, Claudius in *Hamlet*, and Dr. Schön/Jack the Ripper in *Lulu* at the Met, Scarpia in *Tosca* with the Lyric Opera of Chicago, and Hans Sachs in *Die Meistersinger von Nürnberg* with the Cincinnati Opera.

**MET APPEARANCES** More than 800 performances of 55 roles since his 1971 debut, including Wotan in the *Ring* cycle, Scarpia, Hans Sachs, Claggart in *Billy Budd*, Iago in *Otello*, Amonasro in *Aida*, Méphistophélès in *Faust*, and the title roles of *Der Fliegende Holländer* and *Don Giovanni*.

**CAREER HIGHLIGHTS** He has appeared in all the world's leading opera houses and with the major orchestras of Europe and the United States. One of the leading interpreters of Wagner's Wotan, he has sung the role in cycles at the Vienna State Opera, Bavarian State Opera, Deutsche Oper Berlin, Lyric Opera of Chicago, and San Francisco Opera, among others.



Ildar Abdrazakov  
as Attila

*Verdi*  
**ATTILA**  
NEW PRODUCTION

PHOTO: NICK HEAVICAN/METROPOLITAN OPERA

**FEB 23, 27 MAR 3, 6 mat, 9, 12, 15, 19, 22, 27**

Riccardo Muti makes his Met debut conducting one of Verdi's rousing early operas. This story of civilization's encounter with barbarism is explored in a new production by director Pierre Audi. Some of the brightest lights in contemporary design, including Miuccia Prada and the architecture team of Jacques Herzog and Pierre de Meuron, have created the costumes and scenery. Ildar Abdrazakov sings the title role, joined by Violeta Urmana, Ramón Vargas, and Carlos Alvarez.

Visit [metopera.org](http://metopera.org) or call (212) 362-6000 for more information.

# 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

Wireless headsets that work with the Sennheiser Infrared Listening System to amplify sound are available in the South Check Room (Concourse level) before performances. Major credit card or driver's license required for deposit.

## BINOCULARS

For rent at South Check Room, Concourse level.



## 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. Affordable 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. 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

For information on the 2009–2010 season of lectures and community programs, contact the Metropolitan Opera Guild, 212-769-7028.

## LOST AND FOUND

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



## LOUNGES AND RESTROOMS

On all seating levels. Wheelchair-accessible restrooms are located on the Dress Circle, Parterre, and Founders Hall levels.

## 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 at the Metropolitan Opera features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are now open two hours prior to the Metropolitan Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Metropolitan Opera ticket holders. For reservations please call 212-799-3400.

## SEAT CUSHIONS

Available in the South Check Room. Major credit card or driver's license required for deposit.

## SCHOOL PROGRAMS

For information contact the Metropolitan Opera Guild Education Department, 212-769-7022.

## SCORE READING

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Metropolitan Opera Guild at 212-769-7028. These no-view seats provide an affordable way for music students to study an opera's score during a live performance.

## TOUR GUIDE SERVICE

For reservations for backstage tours of the Opera House, telephone the Metropolitan Opera Guild, 212-769-7020. 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.

Patrons with cellular telephones, alarm watches, and/or electronic paging systems are requested to turn them off prior to entering the auditorium.