GIUSEPPE VERDI

IL TROVATORE

CONDUCTOR
Marco Armiliato

PRODUCTION
Sir David McVicar

SET DESIGNER
Charles Edwards

COSTUME DESIGNER
Brigitte Reiffenstuel

LIGHTING DESIGNED BY
Jennifer Tipton

CHOREOGRAPHER
Leah Hausman

STAGE DIRECTOR
Paula Williams

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in four parts

Libretto by Salvadore Cammarano and Leone Emanuele Bardare, based on the play *El Trovador* by Antonio García Gutierrez

Saturday, October 3, 2015
1:00–3:45PM

The production of *Il Trovatore* was made possible by a generous gift from
The Annenberg Foundation

The revival of this production is made possible by a gift of the Estate of Francine Berry

A co-production of the Metropolitan Opera, Lyric Opera of Chicago, and the San Francisco Opera Association

The Metropolitan Opera
2015–16 SEASON

The 640th Metropolitan Opera performance of

GIUSEPPE VERDI'S

IL TROVATORE

CONDUCTOR
Marco Armiliato

IN ORDER OF VOCAL APPEARANCE

FERRANDO
Štefan Kocán

INES
Maria Zifchak

LEONORA
Anna Netrebko

COUNT DI LUNA
Dmitri Hvorostovsky

MANRICO
Yonghoon Lee

AZUCENA
Dolora Zajick

A GYPSY
Edward Albert

A MESSENGER
David Lowe

RUIZ
Raúl Melo

Saturday, October 3, 2015, 1:00–3:45PM

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Chorus Master **Donald Palumbo**
Musical Preparation **Yelena Kurdina**, **J. David Jackson**, **Liora Maurer**, **Jonathan C. Kelly**, and **Bryan Wagorn**
Assistant Stage Director **Daniel Rigazzi**
Italian Coach **Loretta Di Franco**
Prompter **Yelena Kurdina**
Assistant to the Costume Designer **Anna Watkins**
Fight Director **Thomas Schall**
Scenery, properties, and electrical props constructed and painted by **Cardiff Theatrical Services** and **Metropolitan Opera Shops**
Costumes executed by **Lyric Opera of Chicago Costume Shop** and **Metropolitan Opera Costume Department**
Wigs and Makeup executed by **Metropolitan Opera Wig and Makeup Department**

Ms. Netrebko's costumes were changed from the original production designs of the Costume Designer for this presentation by the Metropolitan Opera's Resident Costume Designer and the Metropolitan Opera Costume Shop.

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A scene from *Anna Bolena*

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Synopsis

Part 1: The Duel

Spain is torn apart by civil war. The commander of the Royalist Aragon troops, Count di Luna, is obsessed with Leonora, a young noblewoman in the queen's service, who does not return his love. Outside the royal residence his soldiers keep watch at night. An unknown troubadour has been heard serenading Leonora and the jealous count is determined to capture and punish him. To keep his troops awake, the captain, Ferrando, recounts the terrible story of a Gypsy woman who was burned at the stake years ago for bewitching the count's infant brother. The Gypsy's daughter then took revenge by kidnapping the boy and—so the story goes—throwing him into the flames where her mother had died. The charred skeleton of a baby was discovered there and di Luna's father died of grief soon after. No trace was ever found of the Gypsy's daughter, but di Luna, always hoping that the remains might not have been his brother's, has sworn to find her.

In the palace gardens Leonora confesses to her companion that she is in love with a mysterious man she met before the outbreak of the war. It is he who now returns as the troubadour to serenade her each night. After they have left, Count di Luna appears, looking for Leonora. The troubadour's song is heard in the darkness and Leonora rushes out to greet him but is seized instead by di Luna. The troubadour reveals his true identity: he is Manrico, leader of the partisan rebel forces. Furious, the count challenges him to fight to the death.

Part 2: The Gypsy

The duel has been fought. Manrico overpowered the count but some instinct stopped him from killing his rival. The war has raged on with the Royalist forces victorious in the last battle. Manrico has been badly wounded and nursed back to health by his mother, the Gypsy Azucena, in a camp in the mountains.

Azucena is the woman di Luna has been looking for. Her life is scarred by the memory of her mother's death and the terrible revenge she exacted. Manrico, who has never heard the full story, is determined to finally know the truth. Azucena tells him how she stole the count's infant son but that the child she murdered in her manic rage was in fact her own. When Manrico demands to know who he truly is, Azucena is evasive: all that matters is the love of a mother she has shown him all his life and that he does not fail to take revenge on the house of di Luna. A messenger arrives with news of Leonora. Believing Manrico has died in battle, and to escape the grasp of di Luna, she is entering a convent. Azucena pleads with Manrico to stay, but he resolves to go to her immediately.

Di Luna arrives at the convent with his troops to take Leonora by force, but his attempt to seize her is foiled by the attack of Manrico and his men. In the ensuing fight, the lovers escape.

Intermission (AT APPROXIMATELY 2:10 PM)

Part 3: The Gypsy's Son

Di Luna has laid siege to the fortress where Manrico has taken refuge with Leonora. Azucena, who has been captured by Ferrando wandering nearby, is brought into the camp. When she hears di Luna's name, her reaction arouses suspicion and Ferrando recognizes her as the murderer of the count's brother. Azucena cries out to Manrico to rescue her and di Luna realizes he now has his enemy in his hands. He orders a pyre built to burn Azucena before the walls of the fortress.

Inside the castle, Manrico and Leonora are preparing to be married. She is frightened, but he assures her of his love even in the face of death. When news of Azucena's capture arrives, he summons his men and prepares to attack.

Part 4: The Execution

Manrico's army has been defeated and he and Azucena are being held captive in di Luna's castle. Leonora has escaped and now comes to the prison to pray for Manrico's salvation. When di Luna orders the execution of Manrico and Azucena at sunrise, Leonora offers herself to the count in return for her lover's life and secretly takes a slow-acting poison.

Manrico tries to comfort Azucena, who is terrified by visions of the stake and the fire that awaits her. Leonora appears to tell Manrico that he is saved and urges him to escape. He understands what she has done and furiously denounces her, refusing di Luna's mercy. But the poison is already taking effect and Leonora dies in his arms, just as di Luna arrives. He sends Manrico to his execution. Azucena cries out that her mother is avenged: di Luna has killed his own brother.

Giuseppe Verdi

Il Trovatore

Premiere: Teatro Apollo, Rome, 1853

Verdi's turbulent tragedy of four characters caught in a web of family ties, politics, and love is a mainstay of the operatic repertory. The score is as melodic as it is energetic, with infectious tunes that are not easily forgotten. The vigorous music accompanies a dark and disturbing tale that revels in many of the most extreme expressions of Romanticism, including violent shifts in tone, unlikely coincidences, and characters who are impelled by raw emotion rather than cool logic. The much-parodied story of the troubadour of the title, his vengeance-obsessed Gypsy mother, his devoted lover, and her evil aristocratic pursuer is self-consciously outrageous—that is, it is intended to outrage an audience's sense of order and decorum. The librettist Cammarano's frequent attempts to tone down the drama's most extreme aspects only met with Verdi's instructions to heighten them instead. The opera lives in a borderland between madness and reality, not perfectly at home in either realm. For anyone who truly immerses himself in its shadowy world, *Il Trovatore* provides an experience that is uniquely thrilling, even within the world of Romantic Italian opera.

The Creators

In a remarkable career spanning six decades in the theater, Giuseppe Verdi (1813–1901) composed 28 operas, at least half of which are at the core of today's repertoire. His role in Italy's cultural and political development has made him an icon in his native country. Salvadore Cammarano (1801–1852) was a playwright and one of the foremost librettists of his day. He created several libretti for Donizetti, including *Lucia di Lammermoor* (1835), as well as *La Battaglia di Legnano* and *Luisa Miller* (both 1849) for Verdi. He died before the premiere of *Il Trovatore*, leaving the libretto to be completed by Leone Emanuele Bardare (1820–after 1874), a fellow writer. The Spanish dramatist Antonio García Gutiérrez (1813–1884) wrote the play *El Trovador* at the age of 22. He never again equaled that success, although his *Simón Bocanegra* (1843) also attracted attention and was later set by Verdi.

The Setting

The opera is originally set in northern Spain in the early 15th century, during a time of prolonged civil war. Audiences of the Romantic era understood civil war as a sort of societal schizophrenia, in which individuals could be easily torn apart, both physically and psychologically, by shifting fortunes and conflicted loyalties. (Bellini's *I Puritani* and Donizetti's *Lucia di Lammermoor* also use this

background to highlight their tragedies of individual madness.) For the Met's production of *Il Trovatore*, director David McVicar has set the action during the Peninsular War (1808–1814), when Spain and its allies were fighting the forces of Napoleon.

The Music

Verdi's score for *Il Trovatore* perfectly expresses the extreme nature of the drama at hand. Throughout the opera, the use of melody is as uninhibited as the emotions of the protagonists. That melody, however, often appears to be as disturbed as the situations it portrays: much of the score is written in uneven meters (such as 3/4 or 6/8), and even those segments that are set in common 4/4 time have vigorous counter-rhythms fighting against any sense of symmetry. Examples include the underlying three-beat "death rattle" in the "Miserere" scene in Act IV and the triplet accompaniment to the baritone's great romance "Il balen del suo sorriso" in Act II. In addition to this rhythmic stress, the score makes heavy use of off-beat percussion (most famously in the case of the familiar Anvil Chorus in Act II) and trills (including one that crescendos over four bars in the mezzo-soprano's "Stride la vampa" in Act II), all of which contributes to the ambience of an off-kilter world. Beyond the rhythmic irregularities, another feature of the score is the heavy use of minor keys in almost all of the main arias. In an unusual twist, the aforementioned solo of the evil baritone character is written in a foursquare major key. Throughout the opera, the primary role of the orchestra is as a propulsive accompaniment. The spotlight remains glued to the singers as in few other operas. Each of the four principal characters needs to sing memorably in extremely diverse styles, often going directly from one to another. The soprano, for example, follows the delicate "D'amor sull'ali rosee" in Act IV with her full-voiced solo in the "Miserere." Similarly, the tenor's role is noted for the vigorous call to arms "Di quella pira" that concludes Act III. Directly before this, however, he has to sing the tender and romantic "Ah, sì, ben mio," which is as challenging in its own, more subtle way.

Met History

Il Trovatore has featured some of the Met's most formidable singers, from the company's very first season in 1883–84 to the present day. The early decades saw such memorable performers as Enrico Caruso, Emma Eames, Giuseppe De Luca, and Louise Homer. Over the following years, some of the stars included Giovanni Martinelli, Bruna Castagna, Leonard Warren, Robert Merrill, and, notably, Zinka Milanov (in 49 performances between 1937 and 1957). James McCracken, Plácido Domingo, Martina Arroyo, Aprile Millo, Grace Bumbry, Mignon Dunn, and Cornell MacNeil made more recent appearances. *Il Trovatore* has also been the occasion of several notable milestones in Met history: a new production unveiled for opening night in 1959 featured Fausto Cleva conducting Carlo Bergonzi, Antonietta Stella, Leonard Warren, and Giulietta Simionato in her Met

debut. Two years later, it saw the first appearances of Leontyne Price and Franco Corelli. The 1976–77 season opened with the debut of Gianandrea Gavazzeni conducting Luciano Pavarotti, Renata Scotto, Matteo Manuguerra, and Shirley Verrett. Joan Sutherland sang Leonora in ten performances, conducted by Richard Bonynge, all during November and December of 1987, including her final Met appearance. James Levine conducted the 1988–89 season opening night, featuring Pavarotti, Eva Marton, Sherrill Milnes, and Fiorenza Cossotto. David McVicar's production had its premiere in 2009, with the leading roles sung by Marcelo Álvarez, Sondra Radvanovsky, Dmitri Hvorostovsky, Dolora Zajick, and Kwangchul Youn, conducted by Gianandrea Noseda.

Program Note

We don't know how and when Verdi first heard about the Spanish play *El Trovador*, written by Antonio García Gutiérrez and first performed in 1836. What we do know is that his companion and future wife, Giuseppina Strepponi, translated it for him, and that in March of 1851 he wrote to Salvadore Cammarano, suggesting it as the subject of his next opera. Cammarano had provided the libretti for three of Verdi's previous stage works. It's worth looking at the qualities in the play and in the libretto that attracted Verdi and fired his imagination to compose *Il Trovatore*.

Through correspondence with Cammarano, we learn that the character of Azucena interested him the most because she was torn between two great passions: filial and maternal love. In this kind of conflict, and in living outside society, she was a female counterpart to Rigoletto, the protagonist of his previous opera. But it wasn't just this one compelling character. Verdi loved the highly theatrical situations and the built-in contrast between the chivalric life of court and castle and the life of a Gypsy, "whose roof is the sky and whose country is the world," as Azucena puts it.

Verdi's letters are full of urgings to his librettist to take advantage of everything original, out of the ordinary, even bizarre in the play. "If we cannot do our opera with all the bizarre quality of the play, we'd better give up." Cammarano didn't exactly comply: he regularized as much as he could, fitting the play into the formal conventions of contemporary opera. Verdi didn't let him get away with everything he wanted—he wouldn't let Azucena have a mad scene in the last act, for example: "Overcome with weariness, grief, terror, lack of sleep, she is unable to speak coherently," he explained. "Her mind is oppressed, but not mad." He also didn't want Cammarano to omit the scene in which Manrico foils di Luna's attempt to abduct Leonora from the convent. "It's far too original for me to give it up," Verdi wrote. "We must make as much of it as possible and get all the effect we can." (In fact, it was just this scene that provided the illustration for the title page of the published score.)

The first half of the opera—although it includes a duel and the first of three sword-brandishing rushes to the rescue of a woman—is primarily narrative. Ferrando, Leonora, Azucena, and Manrico are all storytellers, and their tales have the incantatory manner of ballad. Each hears voices—Ferrando describes the feral cry of the burned witch, Azucena's mother; Azucena hears the same voice crying "Mi vendica!" ("Avenge me!"); Leonora hears the "sweet, sad" voice of the troubadour sighing her name; Manrico, his sword at di Luna's heart, hears a voice from heaven crying, "Don't strike!" All those voices speak of events that are in the past, events that shadow the present and compromise the future. Only Count di Luna acts ungoverned by inner promptings, and that's what leads to his tragedy (although he does have a moment of conscience when he wonders if he is abusing his power).

The second half of the opera, on the other hand, is filled with extreme action, extreme language, and extreme emotion—a thwarted abduction, the

questioning of a prisoner, an interrupted wedding, preparations for burning at the stake, a sexual bargain ("Drink my blood," Leonora cries, "and trample my body underfoot"), suicide, and decapitation. Rhythm-charged melody alone can release the simultaneous pressure of these extremes.

The actions recapitulate events in the stories we have heard and even realign dramatic effects we have already experienced. We first hear Manrico, the balladeer, offstage; in the last act, Leonora hears him again as his despairing voice floats down from the prison tower. In the first act, she could not see him; now he cannot see or hear her, rescue her, or do anything to forestall her sacrifice.

Verdi thought about *Il Trovatore* for two years, a time of trying conditions and great strain. His mother had died and his father had fallen ill, Giuseppina Strepponi was being snubbed by the prudes of Busseto, and he was embroiled in a number of concurrent projects, quarrels, and acrimonious exchanges of letters. Cammarano died suddenly and Verdi had to rely on a new and untried librettist, Leone Emanuele Bardare, for a number of revisions and details. But when he finally freed himself to compose, the music poured out of him—he is said to have written the opera in little more than a month.

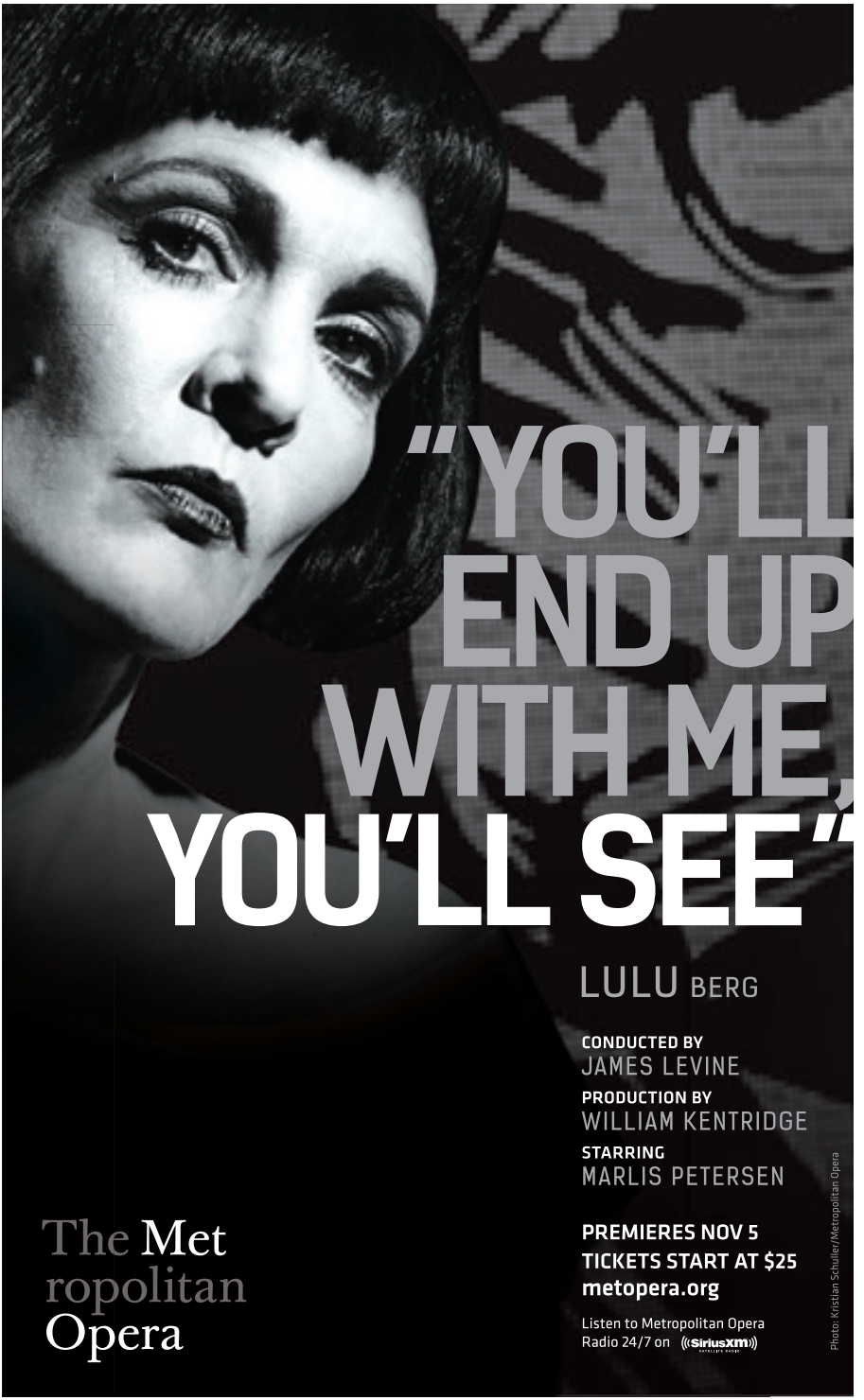
The first performance was surrounded by the usual difficulties. The budget-minded impresario wanted to substitute an offstage accordion for the organ in the wedding scene, the baritone was not in good voice, and the mezzo was a second-rate artist. But the opening night turned out to be one of Verdi's great triumphs; the entire final scene was encored. Four years later, for the Paris Opera, Verdi made some revisions and additions to the score. They are full of interest, but *Il Trovatore* is one of the rare instances in Verdi's career where the original version, not the revised one, has held the stage.

For the past century and a half, commentators have recognized the insistent vigor of the music of *Il Trovatore*. Today, however, no one would dismiss it as vulgar. Present-day critics are more likely to stress the score's own individual tint or color and to praise the wide variety of internal effect. But even at a time when its "vulgarity" was deplored, Azucena's music was always admired for its stirring rhythmic vitality, emotional directness, and its shrewd exploitation of the resources of the mezzo-soprano voice. Perhaps today we are in a better position to appreciate the element of contrast in the long, soaring lines of Leonora's music. There is an affinity between her music and di Luna's, while Manrico's vacillates between two worlds—the one he yearns to inhabit with Leonora and the one with Azucena that he cannot leave.

Nothing in *Il Trovatore* is without dignity, and if some of the situations do not satisfy the demands of realism, they release entirely convincing passions. After the premiere Verdi noted that people were complaining that "this opera is too sad, and there are too many dead people in it." His defense was simple: "But, finally, isn't life all death? What exists?"

George Bernard Shaw observed that "the vulgar realism of sitting down is ten times more impossible for the Count di Luna than for the Venus di Milo." He was making a joke, but he was also telling nothing but the truth. The characters in *Il Trovatore* are always on their feet, singing their hearts out.

—Richard Dyer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WITH ME,
YOU'LL SEE"
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Marco Armiliato

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Il Trovatore* and *Anna Bolena* at the Met, *Lucrezia Borgia* in Barcelona, *La Traviata* at Munich's Bavarian State Opera, and *L'Elisir d'Amore*, *La Bohème*, *La Traviata*, *Simon Boccanegra*, *Manon Lescaut*, and *Roméo et Juliette* at the Vienna State Opera.
MET APPEARANCES More than 350 performances of 23 operas including *La Bohème* (debut, 1998), *Tosca*, *Francesca da Rimini*, *Rigoletto*, *Lucia di Lammermoor*, *La Rondine*, *La Traviata*, *La Fille du Régiment*, *Turandot*, *Cyrano de Bergerac*, *Cavalleria Rusticana*, and *Pagliacci*.
CAREER HIGHLIGHTS Highlights of last season include *La Fanciulla del West* and *La Traviata* in Zurich, *Faust* with the Deutsche Oper Berlin, and *Tosca*, *Andrea Chénier*, and *Don Carlo* at the Vienna State Opera. A frequent guest at many of the world's leading opera houses, he made his Italian debut in 1995 at Venice's Teatro La Fenice with *Il Barbiere di Siviglia* and his international debut that same year at the Vienna State Opera with *Andrea Chénier*.

Anna Netrebko

SOPRANO (KRASNODAR, RUSSIA)

THIS SEASON Leonora in *Il Trovatore* at the Met, the Salzburg Festival, and the Staatsoper Berlin, Tatiana in *Eugene Onegin* and the title role of *Manon Lescaut* at the Vienna State Opera, Elsa in *Lohengrin* at Dresden's Semperoper, and recitals at the Met and in Baden-Baden.
MET APPEARANCES The title roles of *Iolanta*, *Anna Bolena*, *Manon*, and *Lucia di Lammermoor*, Lady Macbeth in *Macbeth*, Tatiana, Adina in *L'Elisir d'Amore*, Norina in *Don Pasquale*, Antonia in *Les Contes d'Hoffmann*, Juliette in *Roméo et Juliette*, Natasha in *War and Peace* (debut, 2002), Donna Anna and Zerlina in *Don Giovanni*, Mimì and Musetta in *La Bohème*, Gilda in *Rigoletto*, and Elvira in *I Puritani*.
CAREER HIGHLIGHTS Violetta in *La Traviata* and Mimì at the Salzburg Festival, Vienna State Opera, Bavarian State Opera, and Covent Garden; Susanna in *Le Nozze di Figaro* at the Salzburg Festival and Covent Garden; the title role of *Giovanna d'Arco* at the Salzburg Festival; Ilia in *Idomeneo* and Gilda with Washington National Opera; Lucia and Juliette with Los Angeles Opera; Micaëla in *Carmen*, Mimì, and Manon with the Vienna State Opera; and numerous roles with St. Petersburg's Mariinsky Theatre.

Dolora Zajick

MEZZO-SOPRANO (SALEM, OREGON)

THIS SEASON Azucena in *Il Trovatore* at the Met and in concert with the San Antonio Symphony, a performance of her composition *Roads to Zion*, celebrating the life of St. Teresa of Avila, in Madrid, and the Verdi Requiem in Bilbao.

MET APPEARANCES More than 225 performances including Ulrica in *Un Ballo in Maschera*, Ježibaba in *Rusalka*, Eboli in *Don Carlo*, Azucena (debut, 1988), Amneris in *Aida*, the Countess in *The Queen of Spades*, Adalgisa in *Norma*, Marfa in *Khovanshchina*, Santuzza in *Cavalleria Rusticana*, and Elvira Griffiths in the world premiere of Picker's *An American Tragedy*.

CAREER HIGHLIGHTS Recent highlights include Madame de Croissy in *Dialogues des Carmélites* with Washington National Opera, Ortrud in *Lohengrin* in Madrid, the Princess in *Suor Angelica* in Barcelona, Santuzza in Seville, Adalgisa in Washington, and Azucena with Houston Grand Opera. She has also sung Santuzza at the Vienna State Opera, Lyric Opera of Chicago, and Houston Grand Opera, the Princess in *Adriana Lecouvreur* in Barcelona, Amneris at the Arena di Verona, Eboli with the Vienna State Opera and Los Angeles Opera, Eboli and Jocasta in *Oedipus Rex* at La Scala, and the title roles of Massenet's *Hérodiade* and Tchaikovsky's *The Maid of Orleans* in San Francisco.

Dmitri Hvorostovsky

BARITONE (KRASNOYARSK, RUSSIA)

THIS SEASON Count di Luna in *Il Trovatore* at the Met, the title role of *Eugene Onegin* at Covent Garden, Count Anckarström in *Un Ballo in Maschera* and the title role of *Simon Boccanegra* at the Vienna State Opera, and Iago in *Otello* at the Salzburg Easter Festival.

MET APPEARANCES The title roles of *Rigoletto*, *Don Giovanni*, *Eugene Onegin*, and *Simon Boccanegra*, Anckarström, Rodrigo in *Don Carlo*, Don Carlo in *Ernani*, Germont in *La Traviata*, Yeletsky in *The Queen of Spades* (debut, 1995), Valentin in *Faust*, Belcore in *L'Elisir d'Amore*, and Prince Andrei in *War and Peace*.

CAREER HIGHLIGHTS He appears regularly at major opera houses throughout the world, including Covent Garden, Munich's Bavarian State Opera, La Scala, Vienna State Opera, Buenos Aires's Teatro Colón, Lyric Opera of Chicago, and the Mariinsky Theatre. Among his most notable roles are Eugene Onegin, Don Giovanni, Rodrigo, Germont, Rigoletto, Anckarström, and Francesco in *I Masnadieri*. He has also been heard in concert with the New York Philharmonic, San Francisco Symphony Orchestra, and Rotterdam Philharmonic, among others.

Štefan Kocán

BASS (TRNAVA, SLOVAKIA)

THIS SEASON Ferrando in *Il Trovatore* and Sparafucile in *Rigoletto* at the Met and the Watcher in George Enescu's *Oedipe* for his debut at Covent Garden.

MET APPEARANCES Gremin in *Eugene Onegin*, Konchak in *Prince Igor*, the Commendatore in *Don Giovanni*, and Ramfis and the King (debut, 2009) in *Aida*.

CAREER HIGHLIGHTS In recent seasons he has sung the title role of *Attila* in Santiago, Banquo in *Macbeth* and King Philip in *Don Carlo* at La Scala, and the Commendatore with Munich's Bavarian State Opera. Additional performances include Ramfis with Lyric Opera of Chicago, Masetto in *Don Giovanni* at La Scala and the Staatsoper Berlin, the Commendatore with the Los Angeles Opera, Osmin in *Die Entführung aus dem Serail* with Munich's Bavarian State Opera, Sarastro in *Die Zauberflöte* in Cologne, Zaccaria in *Nabucco* in Graz, and Padre Guardiano in *La Forza del Destino*, the Grand Inquisitor in *Don Carlo*, and Banquo at the Vienna State Opera.

Yonghoon Lee

TENOR (SEOUL, SOUTH KOREA)

THIS SEASON Manrico in *Il Trovatore* and Turiddu in *Cavalleria Rusticana* at the Met, Don José in *Carmen* and Turiddu at Covent Garden, Manrico in *Il Trovatore* at Munich's Bavarian State Opera, and Don José with Opera Australia.

MET APPEARANCES Ismaele in *Nabucco*, Don José, and the title role of *Don Carlo* (debut, 2010).

CAREER HIGHLIGHTS He has recently sung Manrico at Lyric Opera of Chicago, Don José and Manrico with Munich's Bavarian State Opera, and Calàf in *Turandot* with the Australian Opera. He has also sung the title role of *Andrea Chénier* in Zurich, Hagenbach in Catalani's *La Wally* for his debut in Geneva, Calàf in Munich, Don José at Covent Garden, and Arrigo in Verdi's *La Battaglia di Legnano* in Hamburg. Additional performances include Manrico at Vienna's Theater an der Wien, Turiddu at La Scala, Cavaradossi in *Tosca* and the title role of the French version of *Don Carlos* at the Vienna State Opera, Don José in Berlin, and Macduff in *Macbeth* at the Glyndebourne Festival.

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

RESTAURANT AND REFRESHMENT FACILITIES
The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the 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 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 Met 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 students to study an opera's score during a 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

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. Be sure to turn off all devices before entering the auditorium.