

PIETRO MASCAGNI

CAVALLERIA RUSTICANA

AND

RUGGERO LEONCAVALLO

PAGLIACCI

CONDUCTOR
Fabio Luisi

PRODUCTION
Sir David McVicar

SET DESIGNER
Rae Smith

COSTUME DESIGNER
Moritz Junge

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Andrew George

VAUDEVILLE CONSULTANT
(PAGLIACCI)
Emil Wolk

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Cavalleria Rusticana
Opera in one act

Libretto by Giovanni Targioni-Tozzetti
and Guido Menasci, based on a story
and play by Giovanni Verga

Pagliacci
Opera in a prologue and two acts
Libretto by the composer

Saturday, April 25, 2015
12:30-3:45PM

New Production

The productions of *Cavalleria Rusticana* and
Pagliacci were made possible by generous gifts from
**M. Beverly and Robert G. Bartner, Mr. and Mrs.
Paul M. Montrone, and the Estate of Anne Tallman**

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and Mark Addison, and Paul Underwood

The Metropolitan Opera

2014-15 SEASON

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The 675th Metropolitan Opera performance of
PIETRO MASCAGNI'S

CAVALLERIA RUSTICANA

CONDUCTOR
Fabio Luisi

IN ORDER OF VOCAL APPEARANCE

TURIDDU
Marcelo Álvarez

SANTUZZA
Eva-Maria Westbroek

MAMMA LUCIA
Jane Bunnell

ALFIO
George Gagnidze

LOLA
Ginger Costa-Jackson**

PEASANT WOMAN
Andrea Coleman

Saturday, April 25, 2015, 12:30–3:45PM

The Metropolitan Opera

2014-15 SEASON

The 716th Metropolitan Opera performance of
RUGGERO LEONCAVALLO'S

PAGLIACCI

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CONDUCTOR
Fabio Luisi

IN ORDER OF VOCAL APPEARANCE

TONIO
George Gagnidze

CANIO
Marcelo Álvarez

BEPPE
Andrew Stenson*

VILLAGERS
Daniel Peretto
Jeremy Little

NEDDA
Patricia Racette

SILVIO
Lucas Meachem

CANIO'S TROUPE
Marty Keiser
Andy Sapora
Joshua Wynter

Saturday, April 25, 2015, 12:30–3:45PM



Eva-Maria Westbroek
as Santuzza and
Marcelo Álvarez as
Turiddu in Mascagni's
Cavalleria Rusticana

Chorus Master **Donald Palumbo**
Musical Preparation **Dennis Giaouque, Gareth Morrell,
Howard Watkins, Thomas Bagwell, and Natalia Katyukova**
Assistant Stage Directors **Gregory Keller, Gina Lapinski, and
Louisa Muller**

Prompter **Thomas Bagwell**

Italian Coach **Loretta Di Franco**

Children's Chorus Director **Anthony Piccolo**

Assistant Costume Designer **Zeb Lalljee**

Assistant Scenic Designer, Properties **Scott Laule**

Scenery, properties, and electrical props constructed and
painted by **Metropolitan Opera Shops**

Cavalleria Rusticana costumes executed by **Metropolitan
Opera Costume Department; Parkinson Gill, London;
and Darcy Clothing Ltd., East Sussex**

Pagliacci costumes executed by **Metropolitan Opera
Costume Department; Das Gewand GmbH, Düsseldorf;
and Scafati Theatrical Tailors, New York**

Wigs and Makeup executed by **Metropolitan Opera Wig and
Makeup Department**

Animals supervised by **All-Tame Animals, Inc.**

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Lindemann Young Artist
Development Program

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press the red button once again. If you have questions please ask an
usher at intermission.

Synopsis

Cavalleria Rusticana

A village in southern Italy, circa 1900

At dawn on Easter Sunday, Turiddu is heard in the distance singing of his love for Lola, wife of the carter Alfio. She and Turiddu had been a couple before he went to join the army. When he returned and found her married to Alfio, he took up with Santuzza and seduced her, but now has abandoned her and rekindled his relationship with Lola. Later in the morning, a distraught Santuzza approaches the tavern of Mamma Lucia, Turiddu's mother, who tells her that her son is away buying wine. But Santuzza knows that Turiddu has been seen during the night in the village. Alfio arrives with a group of men, boasting of his horses—and of Lola. He asks Mamma Lucia if she has any more of her good wine. When she says that Turiddu has gone to get more, Alfio replies that he saw the other man near his house that same morning. Lucia is surprised but Santuzza tells her to keep quiet. As the villagers follow the procession to church, Santuzza stays behind and pours out her grief about Turiddu to Mamma Lucia. The old woman expresses her pity, then also leaves for mass. Turiddu appears and is confronted by Santuzza about his affair with Lola but denies her accusations. Just then Lola passes by on her way to church. She mocks Santuzza, and Turiddu turns to follow her, but Santuzza begs him to stay and implores him not to abandon her. Turiddu refuses to listen and leaves, cursed by Santuzza. Alfio arrives, late for mass. Santuzza tells him that Lola went to church with Turiddu and reveals that his wife has been cheating on him. In a rage, Alfio swears to get even and rushes off, leaving behind the now conscience-stricken Santuzza.

Returning from the church the villagers gather at Mamma Lucia's tavern. Turiddu leads them in a drinking song, but the atmosphere becomes tense when Alfio appears. He refuses Turiddu's offer of wine and instead challenges him to a knife fight. Turiddu admits his guilt but is determined to go through with the fight, for Santuzza's sake as well as for his honor. The two men agree to meet outside the village. Alone with his mother, Turiddu begs her to take care of Santuzza if he doesn't come back, then runs off to the fight. As Mamma Lucia waits anxiously, shouts are heard in the distance. A woman runs in screaming that Turiddu has been killed.

Intermission (AT APPROXIMATELY 1:45 PM)

Pagliacci

A village in southern Italy, 1949

Prologue

Tonio the clown announces that what the audience is about to see is a true story and that actors have the same joys and sorrows as other people.

Act I

A small theatrical company has just arrived and Canio, the head of the troupe, advertises the night's performance to the gathered crowd. One of the villagers suggests that Tonio is secretly courting Canio's young wife, Nedda. Canio warns them all that he will not tolerate any flirting offstage—life and theater are not the same. As the crowd disperses, Nedda is left alone, disturbed by her husband's jealousy. She looks up to the sky, envying the birds their freedom. Tonio appears and tries to force himself on her but she beats him back and he retreats, swearing revenge. In fact, Nedda does have a lover—Silvio, a young peasant, who suddenly appears. The two reaffirm their love and Silvio persuades Nedda to run away with him that night. Tonio, who has returned and overheard the end of their conversation, alerts Canio, but Silvio manages to slip away unrecognized. Canio violently threatens Nedda but she refuses to reveal her lover's name. Beppe, another member of the troupe, restrains Canio, and Tonio advises him to wait until the evening's performance to catch the culprit. Alone, Canio gives in to his despair—he must play the clown even though his heart is breaking.

Pause

Act II

That evening, the villagers assemble to watch the performance, Silvio among them. Beppe plays Harlequin, who serenades Columbine, played by Nedda. He dismisses her buffoonish servant Taddeo, played by Tonio, and over dinner the two sweethearts plot to poison Columbine's husband Pagliaccio, played by Canio. When Pagliaccio unexpectedly appears, Harlequin slips away. Taddeo maliciously assures Pagliaccio of his wife's innocence, which ignites Canio's jealousy. Forgetting his role and the play, he demands that Nedda tell him the name of her lover. She tries to continue with the performance, the audience enthralled by its realism, until Canio snaps. In a fit of rage he stabs Nedda and then Silvio, who rushes to her aid. Turning to the horrified crowd, Tonio announces that the comedy is over.

Pietro Mascagni

Cavalleria Rusticana

Premiere: Teatro Costanzi, Rome, 1890

Cavalleria Rusticana is a story of passion and jealousy in a rough Sicilian village, told with the force of primal myth. The opera is based on the highly influential short story of the same name by Sicilian writer Giovanni Verga, which created a sensation with its straightforward yet evocative prose so radically different from the flowery, dense style that had been common in Italian literature. Mascagni created a musical counterpart to Verga's achievement—his score seems a direct expression of the characters' emotions without any comment or adornment on the part of its author. *Cavalleria* won first prize in a competition for one-act operas by emerging composers (Puccini was another contestant) and took the operatic world by storm at its premiere. It earned delirious praise and equally vehement antipathy and has never been out of the core repertory. Its success was crucial in launching the verismo movement in opera, inspiring other composers to turn to stories and characters from real life (and often from society's grungier elements). The influence of verismo reached well beyond the dozen operas that can safely be categorized as the core of the genre (perhaps most famously Puccini's *La Bohème* and Leoncavallo's *Pagliacci*). It is a strain that has also run through the neo-realist Italian cinematic masterpieces of the mid-20th century, and more recently can be seen in the films of such directors as Lars von Trier. *Cavalleria Rusticana*, then, is among the most influential operas and one of the most important in terms of defining the art form as a whole. But beyond any historical considerations, it remains a vital music drama as gripping in many ways as it was at its first performance. The intense characterizations and the plot with its sense of moving toward a cataclysmic ending, all of it deftly woven into an evocative setting, make it one of the most relentlessly exciting works in the repertory.

The Creators

Pietro Mascagni (1863–1945) studied at the Milan Conservatory with Amilcare Ponchielli and even shared a small apartment for a while with fellow student Giacomo Puccini. *Cavalleria Rusticana* made him rich and famous literally overnight, and although he was not the one-hit wonder he has been labeled by non-Italian critics, his long, varied, and controversial career never quite hit the same apex again. The then-unknown librettists Giovanni Targioni-Tozzetti and Guido Menasci earned praise for their excellent work on *Cavalleria Rusticana* and went on to provide other libretti for Mascagni, Leoncavallo, and other composers of the day. Author Giovanni Verga (1840–1922) was born in Catania, Sicily, and used the imagery of his native land in his novels and stories. Among these, *Cavalleria Rusticana* was perhaps the most celebrated, packing a wallop in a mere four pages of razor-sharp prose. Verga adapted the story into a play, featuring the legendary actress Eleanora Duse, that achieved great fame and notoriety in Italy.

The Setting

The setting of *Cavalleria Rusticana* in the piazza of a Sicilian village is not merely picturesque. The village is, in a sense, a character in the opera, and is key to its dramatic and musical weight. The place is crude, untouched by modernity, close to nature's cycles of life and death and the primitive human rituals associated with them. It's dirt-poor but stabilized by codes of conduct and mores so ancient that no one remembers—or questions—their original intent. The drama unfolds on Easter Sunday. David McVicar's new Met production sets the action around 1900, a few years after the opera's composition.

The Music

The score of *Cavalleria* is direct, unadorned, and honest. Early critics who complained of its crassness and lack of artistry were paying it an unwitting compliment. The famous intermezzo, often heard outside the context of the opera, summarizes its musical plan: gorgeous, melancholy melody carried by unison strings with very little harmonization. The opera opens with the tenor's traditional Sicilian song, performed from a distance and flowing across the empty stage, suggesting a deep connection between characters and their environment. This was a startling effect in 1890 (and the same idea appeared hardly less startling 50 years later in the musical *Oklahoma!*). The impassioned vocal solos in *Cavalleria Rusticana* used to be sung with a considerable amount of extra-musical effects, such as sobs, gasps, and shouted words, especially in Italy. This delivery is less in style now. Some artists have pointed out that the secret is to make the audience believe a word has been screamed when it was, in fact, sung. Santuzza, the leading female role, is sung by both sopranos and mezzo-sopranos: her great aria, "Voi lo sapete," is a stirring challenge to the singer's musical and dramatic abilities, and her solo voice leads the impressive Easter Chorus. The tenor's equally impassioned farewell, "Mamma, quel vino è generoso," amounts to a suicide aria as all-encompassing as any in opera, while his confrontational duet with Santuzza becomes a clash of archetypes.

Ruggero Leoncavallo

Pagliacci

Premiere: Teatro dal Verme, Milan, 1892

Pagliacci is a tale of jealousy and murder among a troupe of traveling clowns, a look at the intersection of art and life so definitive that it has in many people's minds come to represent all opera. Written hot on the heels of the success of Mascagni's *Cavalleria Rusticana*, *Pagliacci* consciously utilizes the same verismo techniques in its musical and dramatic core and yet remains a distinct and equally powerful work of theater. While *Cavalleria* reveled in the realism of a village whose mores were unchanged since pre-history, the drama of *Pagliacci* found a way to expand the narrative vision of the verismo movement: the second half of the opera is a sort of opera-within-an-opera, and the frivolity of the subject of adultery in the traditional *commedia dell'arte* presentation of the traveling clowns becomes one of the driving forces of the climactic murder. By drawing this sort of a narrative frame around the on-stage action, Leoncavallo could harness all its irony, tradition, and symbolism while remaining firmly in realism, and using the artifice of theater to emphasize, rather than obscure, the truth of human emotion. *Pagliacci*, no less than *Cavalleria*, has seared itself onto the communal conscious well beyond the opera house, and the poignant image of the clown working to make an audience laugh while in a state of despair reverberates to the present day.

The Creator

Ruggero Leoncavallo (1857–1919) studied music in his native Naples and became an ardent admirer of Richard Wagner. He wrote all his own libretti, as Wagner had, and had a checkered, rather picaresque career from Cairo to Berlin. Along with several others, he contributed to the libretto of Puccini's hit *Manon Lescaut* before the two parted ways. The most notable wedge between them came when Puccini declared he was setting *La Bohème* as an opera, after Leoncavallo had already announced the same intention to the press. Both were successfully staged, and although Puccini's has become one of the world's most popular operas, Leoncavallo's is still heard on occasion and has received some lasting attention. In fact, several of Leoncavallo's other works have received ongoing acclaim in Italy, but the composer's international reputation rests squarely on his youthful verismo hit.



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2014-15 SEASON

A scene from Aida

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The Setting

Pagliacci is set in a village in Calabria, in southern Italy. In the mid-19th century, traveling troupes of commedia dell'arte players, interpreting the stock characters of Harlequin, Columbine, and others, were a familiar feature of this landscape. The specified time is the Feast of the Assumption (August 15), a major holiday in Italy. The current production moves the setting to the late 1940s, creating a sense that the story is taking place in the same village as *Cavalleria Rusticana*, two generations later.

The Music

In some ways, the score of *Pagliacci* expresses verismo ideals even more directly than *Cavalleria*, most notably in the unity of each scene and the seamless transitions between individual solos. After some early scene painting (including the pretty bell chorus), there is scarcely a line of music that does not advance the swift action of the drama. The soprano's aria, "Stridono lassù," shows that even verismo works demand beauty of tone. Likewise, Harlequin's serenade requires elegant phrasing, especially since it is delivered within the framework of a play-within-the-opera. Tonio's opening prologue, "Si può?," a daunting solo traditionally delivered in front of the curtain, is a magnificent tour de force for the baritone (and a superb dramatic touch). There is, as in *Cavalleria*, a powerful orchestral intermezzo, but *Pagliacci* is most noted for its Act I climax, the tenor aria "Vesti la giubba," one of the world's most familiar melodies. It was, in Caruso's rendition, the recording industry's first million-seller.

Cavalleria Rusticana and Pagliacci at the Met

Cavalleria was first performed by the Met on tour in Chicago in December 1891, paired with Act I of Verdi's *La Traviata*. *Pagliacci* followed in December 1893 at the opera house in New York, in a double bill with Gluck's *Orfeo ed Euridice*. The Met was the first opera company to present *Cav/Pag* together on December 22, 1893, and this combination soon became standard practice around the world, but occasional pairings with other operas were still common into the early 20th century. *Cavalleria* and *Pagliacci* individually shared the Met stage with such diverse works as *Il Barbiere di Siviglia*, *Don Pasquale*, *Lucia di Lammermoor*, *La Fille du Régiment*, *Il Trovatore*, *Rigoletto*, *La Bohème*, and even Rimsky-Korsakov's *Le Coq d'Or*. An unlikely double bill of *Pagliacci* and *Hansel and Gretel* was especially popular, with almost 100 performances between 1906 and 1938. Among the notable early interpreters of the leading roles were Emma Eames, Emma Calvé, Johanna Gadschi, Olive Fremstad, Emmy Destinn, and Rosa Ponselle (Santuzza), Francesco Tamagno and Enrico Caruso (Turiddu), Nellie Melba, Destinn, Lucrezia Bori, Claudia Muzio, and Queena Mario (Nedda), Caruso (more than 100 performances) and Giovanni Martinelli (Canio), and Pasquale Amato (Tonio). A new production in 1951 starred Zinka Milanov and Richard Tucker in *Cavalleria* and Delia Rigal, Ramón Vinay, and Leonard Warren

in *Pagliacci*. This was succeeded by another new staging in 1958, with Lucine Amara as Nedda, Mario Del Monaco as Canio, and Milanov and Warren reprising their roles. The following production, directed and designed by Franco Zeffirelli, premiered in 1970 with Leonard Bernstein conducting *Cavalleria Rusticana* and Fausto Cleva conducting *Pagliacci* and a cast that included Grace Bumbry and Franco Corelli in *Cavalleria* and Amara, Richard Tucker, and Sherrill Milnes in *Pagliacci*. Among the many other artists who have appeared in the two operas since the late 1950s are Giulietta Simionato, Eileen Farrell, Fiorenza Cossotto, and Tatiana Troyanos (Santuzza), Teresa Stratas and Diana Soviero (Nedda), Jon Vickers, James McCracken, and Giuseppe Giacomini (Canio), and Cornell MacNeil and Juan Pons (Tonio). Tenors who have faced the challenge of taking on both leading roles include Plácido Domingo, Roberto Alagna, and José Cura. The Met's latest new production, directed by David McVicar, opens in April 2015 with Eva-Maria Westbroek as Santuzza, Patricia Racette as Nedda, Marcelo Álvarez singing Turiddu and Canio, George Gagnidze as Alfio and Tonio, and Fabio Luisi conducting.

Program Note

In 1888 Pietro Mascagni was a failure. His father was a respectable journeyman baker who didn't want any musicians in the family, but the young Mascagni had gone to the Milan Conservatory anyway. He didn't like it, though, finding the disciplines of counterpoint and fugue not suited to his temperament. He soon left to become a conductor in an itinerant opera company, and when that folded he settled in a small town and gave piano lessons.

Then, in 1888, the publishing house of Sonzogno arranged a contest for one-act operas. Mascagni turned to a work of Giovanni Verga's—the short story *Cavalleria Rusticana*, which had been adapted as a play—and within a few short months wrote an opera. It beat out 72 other contestants and had its triumphant premiere in Rome in 1890. Even the aged Verdi, who had written *Otello* but not yet *Falstaff*, conceded that *Cavalleria Rusticana* wasn't bad: "It has all the elements of success." Although Mascagni lived until 1945 and wrote more than a dozen other operas, his reputation still rests on his early masterpiece, composed when he was 25.

Some time after *Cavalleria's* premiere, another unsuccessful young man who was earning his living as an accompanist and café pianist set out to try his hand at a similar work. Ruggero Leoncavallo's *Pagliacci* opened at the Teatro dal Verme in Milan in May 1892, two years after *Cavalleria*, creating the same kind of sensation. The following year, the Met was the first opera company to present the two works together in one evening—a pairing that soon became standard practice.

In the 1890s both *Cavalleria* and *Pagliacci* were thought to represent something new: Tonio, in the familiar prologue to Leoncavallo's opera, goes a way toward telling us what. He appears in front of the curtain to reassure us that this is not just a story; instead he's bringing us a slice of life. (In fact, Leoncavallo claimed, almost certainly falsely, that he had taken his story from an actual court case that his father, a magistrate, had tried.) We will see human passions as they work themselves out in the real world, Tonio continues—love and hatred, woe, howlings of rage, and scornful laughter.

Of course, opera had depicted such emotions for a long, long time—all of these elements occur in Mozart's *Don Giovanni*, written more than 100 years earlier. What is new is the social position of the characters. With *Cav* and *Pag*, along with Bizet's *Carmen* (1875), we move away from dramas about people of noble birth acted out in remote historical settings. In early opera, the action on the stage reflected the preoccupations of the aristocratic audience; later, for audiences of a wider social range, the music served to make the emotions of remote characters accessible, to show that persons of high rank are swayed by the same passions as the audience that listens. (Though in fairness to a few other antecedents, Verdi's *Luisa Miller* is about a farmer's daughter; and though a baron and a marquis make incidental appearances, *La Traviata* is about what happens when the respectable middle-class gets involved with the demi-monde.) In the music of *Cavalleria* and *Pagliacci* we find the emotions of the lowborn ennobled, given size and importance. Characters in these operas frequent taverns and go

to blacksmiths and work in the fields and rub down donkeys—and experience love and hatred, woe, howlings of rage, and scornful laughter; these are part of what Verdi meant by “the elements of success.” The emphasis in the verismo genre is on the size of emotion, as a look at some of the marks of expression in the score of *Cavalleria* demonstrates: *con disperazione*, *con angoscia*, *con dolore*, *con amarezza* (“with bitterness”), *nel colma dell’ira* (“at a peak of fury”), *con forza*, and, of course, *con suprema passione*.

Much has been made of the swiftness of action in these operas, and indeed there are striking, sudden transformations, mostly brought about by emotional upheaval. After the few measures of Santuzza’s narrative, the affable Alfio sings that his love for Lola has turned to hatred; wildly he calls for vengeance and blood. Alfio and Turiddu go off together and a moment later a peasant woman screams that Turiddu has been killed; Canio erupts and sings that he is no longer a clown. What Shaw wrote of *Cavalleria* is equally true of its partner: the opera, he said, is “a youthfully vigorous piece of work, with abundant snatches of melody broken obstreperously off on one dramatic pretext or another.”

But it is also necessary to observe that at the same time both operas are slow-moving, traditional pieces, with arias, duets, and choruses formally worked out, before being broken “obstreperously” off. The Easter chorus and drinking song in *Cavalleria*, the bell chorus and Nedda’s aria in *Pagliacci* may tell us a little about character, but mostly they sketch in background and atmosphere, and a very prettified version of peasant life it is. *Cavalleria*, in fact, is nearly half over before anything much happens and, oddly, even then most of the real action occurs offstage. For all the violence of the emotions the music depicts, we see only an ear getting bitten. But all the atmospheric musical genre-painting is what gives the culminating events their context and much of their effect: the swiftness of the tragic action is like the swiftness of most of the crucial events in real life, rudely intruding on the ordinariness of the daily.

Critics have always tended to condescend to these operas, especially to *Cavalleria*. And it is true that the emotions in Mascagni’s opera are uncomplicated, the tunes sturdy and simple, the orchestration borderline crude. *Pagliacci* is more sophisticated dramatically and musically in its exploitation of the perennial theme of theatrical illusion and reality. But each of the operas has had diverse and even surprising admirers—Puccini, of course, but also Massenet, Debussy, Sibelius, even Gustav Mahler. And for more than 120 years the loyalty of the public has never once wavered. That’s the kind of prolonged success it’s hard to argue with.

—Richard Dyer

The Cast and Creative Team



Fabio Luisi

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Macbeth*, *Cavalleria Rusticana*, *Pagliacci*, *The Merry Widow*, and the National Council Grand Finals Concert at the Met; *I Capuleti e i Montecchi*, *Norma*, *Die Frau ohne Schatten*, and Martinů's *Julietta* at the Zurich Opera; and *Lulu* at the Dutch National Opera.

MET APPEARANCES *La Cenerentola*, *Madama Butterfly*, *Un Ballo in Maschera*, *Les Troyens*, *Aida*, *Don Giovanni*, *Manon*, *La Traviata*, *Le Nozze di Figaro*, *Elektra*, *Hansel and Gretel*, *Tosca*, *Lulu*, *Simon Boccanegra*, *Die Ägyptische Helena*, *Turandot*, *Ariadne auf Naxos*, *Rigoletto*, *Don Carlo* (debut, 2005), and Wagner's *Ring* cycle.

CAREER HIGHLIGHTS He is Principal Conductor of the Met, General Music Director of the Zurich Opera, and Principal Conductor Designate of the Danish National Symphony Orchestra (taking up that position in 2017). He was formerly Chief Conductor of the Vienna Symphony, and made his La Scala debut in 2011 with *Manon*, his Salzburg Festival debut in 2003 leading Strauss's *Die Liebe der Danae*, and his American debut with the Lyric Opera of Chicago leading *Rigoletto*. He also appears regularly with the Vienna State Opera, Munich's Bavarian State Opera, and Berlin's Deutsche Oper and Staatsoper.



Sir David McVicar

DIRECTOR (GLASGOW, SCOTLAND)

THIS SEASON *Cavalleria Rusticana* and *Pagliacci* at the Met.

MET PRODUCTIONS *Maria Stuarda*, *Anna Bolena*, *Giulio Cesare*, and *Il Trovatore* (debut, 2009).

CAREER HIGHLIGHTS His productions include *Il Trovatore* (Lyric Opera of Chicago, San Francisco Opera); *La Clemenza di Tito* (Aix-en-Provence Festival and Lyric Opera of Chicago); *Les Troyens*, *Adriana Lecouvreur*, *Aida*, *Salome*, *Le Nozze di Figaro*, *Faust*, *Die Zauberflöte*, and *Rigoletto* (Covent Garden); Wagner's *Ring* cycle (Strasbourg); *Faust* (Opera Australia); *Tristan und Isolde* (Tokyo and Vienna); *Alcina*, *Tosca*, and *The Rape of Lucretia* (ENO); *Don Giovanni* (San Francisco); *The Rake's Progress*, *La Traviata*, *Così fan tutte*, *Madama Butterfly*, and *Idomeneo* (Scottish Opera); *Die Meistersinger von Nürnberg*, *Giulio Cesare*, *Carmen*, and *La Bohème* (Glyndebourne); *Sweeney Todd*, *Don Giovanni*, *Hamlet*, and *Il Re Pastore* (Opera North); *Semele* (Théâtre des Champs-Élysées); *Don Giovanni* and *A Midsummer Night's Dream* (Brussels); *The Turn of the Screw* (Mariinsky Theatre, ENO); and *Manon* (ENO, Dallas, Barcelona, Chicago). He was knighted in 2012 and received the South Bank Show Award for his productions of *Giulio Cesare* at Glyndebourne and *The Rape of Lucretia* and *The Turn of the Screw* at ENO.

The Cast and Creative Team CONTINUED



Rae Smith

SET DESIGNER (LONDON, ENGLAND)

THIS SEASON *Cavalleria Rusticana* and *Pagliacci* for her debut at the Met, *Wonder.land* at the National Theatre, and *The Tempest* for Birmingham Royal Ballet.

CAREER HIGHLIGHTS Drawings, set, and costume design for *War Horse* (winner of Tony and Olivier Awards) at the National Theatre and Lincoln Center's Vivian Beaumont Theater, for U.S. and UK tours, Germany, the Netherlands, South Africa, Australia, Japan, and China. Broadway productions include *The Weir* (Walter Kerr), *The Seafarer* (Booth), *Juno and the Paycock* (Roundabout), and *Oliver Twist* (John Jay Theater, OBIE Award for Best Set and Costume Design). Other opera design for Sir David McVicar includes Wagner's *Ring* cycle at Opera du Rhin and *A Midsummer Night's Dream* at Brussels's La Monnaie.



Moritz Junge

COSTUME DESIGNER (LONDON, ENGLAND)

THIS SEASON *Cavalleria Rusticana* and *Pagliacci* for his debut at the Met and *Wolf Works* for London's Royal Ballet.

CAREER HIGHLIGHTS Opera and ballet include *Les Troyens*, *Aida*, *The Tempest* (Covent Garden); *Don Carlo* (Bolshoi Opera); *L'Anatomie de la Sensation* (Paris Opera Ballet); numerous works for the Royal Ballet including *Live Fire Exercise*, *Limen*, *Infra* (also for the Joffrey Ballet and Mariinsky Ballet), and *Chroma* (also for Alvin Ailey, Boston Ballet, National Ballet of Canada, San Francisco Ballet, Royal Danish Ballet, and Bolshoi Ballet); *Outlier* (New York City Ballet); *The Messiah* (English National Opera, Opera de Lyon); *Dyad 1929* (Australian Ballet); *Renature* (Nederlands Dans Theater); and *La Cenerentola* (Glyndebourne Festival). Designs for theater include *In the Republic of Happiness* (Royal Court); *The Kitchen*, *Dido*, *Queen of Carthage*, and *The Hour We Knew Nothing of Each Other* (National Theatre); *Judgment Day* (Almeida); and *All About My Mother* (Old Vic). In 2012 he designed costumes for the London Paralympic Games Opening Ceremony. He was the overall winner of the 2001 Linbury Prize for Stage Design.



Paule Constable

LIGHTING DESIGNER (BRIGHTON, ENGLAND)

THIS SEASON New productions of *Le Nozze di Figaro*, *The Merry Widow*, and *Cavalleria Rusticana* and *Pagliacci* and the revival of *Don Giovanni* at the Met and *The Curious Incident of the Dog in the Night-Time*, *The Cripple of Inishmaan*, and *Les Misérables* on Broadway.

MET PRODUCTIONS *Satyagraha* (debut, 2008), *Giulio Cesare*, and *Anna Bolena*.

CAREER HIGHLIGHTS She received the 2011 Tony Award for the Broadway production of *War Horse* and Olivier Awards in the UK for *The Curious Incident of the Dog in the Night-Time* and *His Dark Materials* at the National Theatre, *Don Carlos* at London's Gielgud Theatre, and *The Chalk Garden* at the Donmar Warehouse. Operatic engagements include *Carmen*, *Faust*, *Rigoletto*, *Die Zauberflöte*, and *Macbeth* for Covent Garden; *Die Meistersinger von Nürnberg*, *Billy Budd*, *Carmen*, *La Bohème*, and *Rusalka* at Glyndebourne; *Idomeneo*, *Satyagraha*, and *Peter Grimes* for English National Opera; and Monteverdi's *L'Incoronazione di Poppea*, *Semele*, and *Agrippina* for Paris's Théâtre des Champs-Élysées. She recently designed lighting for David McVicar's productions of Wagner's *Ring* cycle in Strasbourg and *Tristan und Isolde* in Tokyo.



Andrew George

CHOREOGRAPHER (LONDON, ENGLAND)

THIS SEASON *Cavalleria Rusticana* and *Pagliacci* at the Met.

MET PRODUCTIONS *Giulio Cesare*, *Anna Bolena*, and *Don Giovanni* (debut, 2000).

CAREER HIGHLIGHTS In the U.S. he has provided choreography for productions of *Der Fliegende Holländer* for New York City Opera and *Rusalka*, *Die Meistersinger von Nürnberg*, and *Giulio Cesare* for Lyric Opera of Chicago. His UK credits include *Andrea Chénier*, *Les Troyens*, *Adriana Lecouvreur*, and *Salome* for Covent Garden; *The Turn of the Screw*, *Der Rosenkavalier*, *Agrippina*, and *The Handmaid's Tale* for English National Opera; *Die Meistersinger von Nürnberg*, *Giulio Cesare*, and *Carmen* for the Glyndebourne Festival; *The Rake's Progress* and *La Traviata* for Scottish Opera; *The Rake's Progress* in Turin; *La Traviata* for Welsh National Opera and in Madrid; and *Der Rosenkavalier* for Scottish Opera and Opera North. He has also choreographed productions for La Scala, the Netherlands Opera, Berlin State Opera, Salzburg Festival, Frankfurt Opera, Tokyo's New National Theatre, Brussels's La Monnaie, Paris's Théâtre des Champs-Élysées and Théâtre du Châtelet, Opéra National du Rhin, and the Aix-en-Provence Festival, as well as completing work on his third *Ring* cycle in Strasbourg.

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The Cast and Creative Team CONTINUED



Emil Wolk

VAUDEVILLE CONSULTANT (BROOKLYN, NEW YORK)

THIS SEASON *Pagliacci* for his debut at the Met.

CAREER HIGHLIGHTS His work in opera includes Puck in *A Midsummer Night's Dream* at La Scala, English National Opera and the Aix-en-Provence Festival. Work in film includes Ariel in *Prospero's Books*, Kamanev in *Stalin*, Samuel in *Escape from Sobibor*, and Cyprus Charlie in *The Tall Guy*. Theater credits include Goran in *Chitty Chitty Bang Bang* and Gangster in *Kiss Me, Kate* (Olivier Award) in London's West End, Nathan Detroit in *Guys and Dolls* at Leicester Haymarket, and *Endangered Species* with The Kosh. Television work includes *Sherlock Holmes*, *Lost Empires*, *Full Stretch*, *Polterguests*, *Prime Suspect*, and *Rake*. He has directed *Circus Oz* (Bicentennial and 30th Birthday shows), *Animal Crackers* in London West End, and *Charley's Aunt*, *Bats*, and *Sherlock Holmes in Trouble* at Manchester Royal Exchange. He has also worked as a consultant on *Die Zauberflöte* for Scottish Opera, *The Count of Monte Cristo* for Manchester Royal Exchange, *My Bicycle Loves You* for the Sydney Festival, and *High Time* for Field Day Theatre.



Patricia Racette

SOPRANO (MANCHESTER, NEW HAMPSHIRE)

THIS SEASON Nedda in *Pagliacci* at the Met, the title role of Carlisle Floyd's *Susannah* at the San Francisco Opera, Cio-Cio-San in *Madama Butterfly* for her debut with the Canadian Opera Company, and the title role of *Salome* for her debut at Opera San Antonio.

MET APPEARANCES Eighteen roles including the title role of *Tosca*, Maddalena in *Andrea Chénier*, Leonora in *Il Trovatore*, Madame Lidoine in *Dialogues des Carmélites*, Cio-Cio-San, Musetta (debut, 1995) and Mimì in *La Bohème*, Ellen Orford in *Peter Grimes*, Roberta in the world premiere of Tobias Picker's *An American Tragedy*, Violetta in *La Traviata*, and the three leading soprano roles in *Il Trittico*.

CAREER HIGHLIGHTS World premieres include the title role of Picker's *Dolores Claiborne* at the San Francisco Opera, Leslie Crosbie in Paul Moravec's *The Letter* and the title role in Picker's *Emmeline* at the Santa Fe Opera, and Love Simpson in Floyd's *Cold Sassy Tree* with Houston Grand Opera. She has also sung Madga in *La Rondine* with Los Angeles Opera, Liù in *Turandot* and Madame Lidoine with Lyric Opera of Chicago, and the title roles of *Iphigénie en Tauride* and *Jenůfa* with Washington National Opera.

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A scene from *Die Zauberflöte*
PHOTO: CORY WEAVER/METROPOLITAN OPERA

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Eva-Maria Westbroek

SOPRANO (THE HAGUE, THE NETHERLANDS)

THIS SEASON Katerina Ismailova in *Lady Macbeth of Mtsensk* and Santuzza in *Cavalleria Rusticana* at the Met, Maddalena in *Andrea Chénier* and a return to the title role of Mark-Anthony Turnage's *Anna Nicole* at Covent Garden (where she sang the world premiere in 2011), and the title role of *Ariadne auf Naxos* in Zurich.

MET APPEARANCES Sieglinde in *Die Walküre* (debut, 2011) and the title role of *Francesca da Rimini*.

CAREER HIGHLIGHTS Minnie in *La Fanciulla del West* at Covent Garden and in Amsterdam and Frankfurt; Sieglinde at Covent Garden, San Francisco Opera, Deutsche Oper Berlin, Aix-en-Provence Festival, and Bayreuth Festival; and Katerina Ismailova at Covent Garden, the Netherlands Opera, and in Madrid. Last season she sang Isolde in *Tristan und Isolde* in Dresden and the title role of *Kát'a Kabanová* at the Berlin State Opera. She has also appeared as Elisabeth in *Tannhäuser*, Giorgetta in *Il Tabarro*, and Dido in *Les Troyens*, at Covent Garden; Madame Lidoine in *Dialogues des Carmélites*, the Empress in *Die Frau ohne Schatten*, and Chrysothemis in *Elektra* at Paris's Bastille Opera; Chrysothemis at the Salzburg Festival and in Munich; and Leonora in *La Forza del Destino* for her debut at the Vienna State Opera.



Marcelo Álvarez

TENOR (CÓRDOBA, ARGENTINA)

THIS SEASON Turiddu in *Cavalleria Rusticana* and Canio in *Pagliacci* at the Met, Canio in Monte Carlo, Cavaradossi in *Tosca* and Maurizio in *Adriana Lecouvreur* at Paris's Bastille Opera, and Cavaradossi at the Deutsche Oper Berlin.

MET APPEARANCES The title role of *Andrea Chénier*, Cavaradossi, Radamès in *Aida*, Manrico in *Il Trovatore*, Alfredo in *La Traviata* (debut, 1998), the Duke in *Rigoletto*, Edgardo in *Lucia di Lammermoor*, Rodolfo in *La Bohème*, des Grieux in *Manon*, the Italian Singer in *Der Rosenkavalier*, Gustavo in *Un Ballo in Maschera*, and Don José in *Carmen*.

CAREER HIGHLIGHTS Recent engagements include Radamès at the Paris Opera, Manrico at La Scala, Enzo in *La Gioconda* at the Deutsche Oper Berlin, and Cavaradossi with the Vienna State Opera, Munich's Bavarian State Opera, St. Petersburg's Mariinsky Theatre, and Turin's Teatro Regio on tour in Japan. He has appeared in all the world's leading theaters since his 1995 European debut in Venice as Elvino in *La Sonnambula*. He has sung the title role of *Werther* in London, Vienna, and Munich, his first performances of *Luisa Miller* at Covent Garden in 2004, his first Rodolfo at La Scala in 2005, and his first performances of *Un Ballo in Maschera* at Covent Garden in 2005. In 2011 he made his debut as Alvaro in *La Forza del Destino* at the Paris Opera.

FINAL WEEKS OF THE SEASON

Don't miss the drama

APR 15–25

VERDI

Don Carlo

APR 14–MAY 8

MASCAGNI/LEONCAVALLO NEW PRODUCTION

Cavalleria Rusticana/ Pagliacci

APR 23–MAY 9

VERDI

Un Ballo in Maschera

MAY 1–9

STRAVINSKY

The Rake's Progress



The Met
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A scene from *Un Ballo in Maschera*

PHOTO: KEN HOWARD/METROPOLITAN OPERA

2014-15 SEASON



George Gagnidze

BARITONE (TBILISI, REPUBLIC OF GEORGIA)

THIS SEASON Alfio in *Cavalleria Rusticana*, Tonio in *Pagliacci*, and Amonasro in *Aida* at the Met, Scarpia in *Tosca* at the Paris Opera, Amonasro at La Scala, and the title role of *Simon Boccanegra* in Hamburg.

MET APPEARANCES Scarpia, Shaklovity in *Khovanshchina*, and the title roles of *Macbeth* and *Rigoletto* (debut, 2009).

CAREER HIGHLIGHTS Recent performances include *Rigoletto* at La Scala and the Aix-en-Provence Festival, Scarpia at La Scala and the Vienna State Opera, and the title role of *Nabucco* in Palermo. He has also sung *Macbeth* at the Deutsche Oper Berlin, *Rigoletto* at the Los Angeles Opera and Parma's Verdi Festival, Miller in *Luisa Miller* in Valencia, and Germont in *La Traviata* at La Scala, and has appeared at Madrid's Teatro Real, Paris's Bastille Opera, and Genoa's Teatro Carlo Felice. He made his operatic debut in 1996 at the Tbilisi Opera House as Renato in *Un Ballo in Maschera*.



Lucas Meachem

BARITONE (RALEIGH, NORTH CAROLINA)

THIS SEASON Silvio in *Pagliacci* at the Met, Figaro in *Il Barbiere di Siviglia* and Marcello in *La Bohème* at Covent Garden, Figaro in John Corigliano's *The Ghosts of Versailles* with the Los Angeles Opera, and a European concert tour of *Iolanta* with Anna Netrebko.

MET APPEARANCES Mercutio in *Roméo et Juliette* and General Rayevsky in *War and Peace* (debut 2007).

CAREER HIGHLIGHTS He has sung Oreste in *Iphigénie en Tauride*, Valentin in *Faust*, Demetrius in *A Midsummer Night's Dream*, and Marcello at Lyric Opera of Chicago; the title roles of *Eugene Onegin* and *Don Giovanni*, Papageno in *Die Zauberflöte*, Count Almaviva in *Le Nozze di Figaro*, Fritz/Frank in Korngold's *Die Tote Stadt*, and Figaro in *Il Barbiere di Siviglia* with the San Francisco Opera; and *Don Giovanni* with the Santa Fe Opera. He has also sung Wolfram in *Tannhäuser* at Japan's Saito Kinen Festival and in Toulouse, *Don Giovanni* at the Glyndebourne Festival, the title role of *Billy Budd* at the Paris Opera, and Count Almaviva at Munich's Bavarian State Opera.

SUMMER RECITAL SERIES

Take It Outside



Photo: Chris Lee/Metropolitan Opera

This June the Met's Summer Recital Series will once again take to the great outdoors with free recitals starring leading Met artists—as well as rising young stars—in parks in all five boroughs. The series kicks off on June 15 at 8 PM at Central Park SummerStage with soprano Janai Brugger, mezzo-soprano Isabel Leonard, and baritone Nathan Gunn, joined by pianist Dan Saunders.

Here is the rest of the schedule:

Wednesday, June 17 at 7PM in Brooklyn Bridge Park

Wednesday, June 24 at 7PM in Socrates Sculpture Parks (Queens)

Friday, June 26 at 7PM in Jackie Robinson Park (Manhattan)

Sunday, June 28 at 6PM in Crotona Park (Bronx)

Tuesday, June 30 at 7PM in Clove Lakes Park (Staten Island)

The Summer Recital Series will feature arias and duets from a variety of popular operas, along with selections from the American Songbook. No tickets are required for any of the performances. For more information visit metopera.org/summer in early June.