

*Ambroise Thomas*

# Hamlet

CONDUCTOR

**Louis Langrée**

PRODUCTION

**Patrice Caurier  
Moshe Leiser**

SET DESIGNER

**Christian Fenouillat**

COSTUME DESIGNER

**Agostino Cavalca**

LIGHTING DESIGNER

**Christophe Forey**

GENERAL MANAGER

**Peter Gelb**

MUSIC DIRECTOR

**James Levine**

## Opera in five acts

Libretto by Michel Carré and Jules Barbier,  
based on the play by William Shakespeare

Saturday, March 27, 2010, 1:00–4:20 pm

## New Production

This production of *Hamlet* was made possible  
by a generous gift from Mr. and Mrs. Wilmer J.  
Thomas, Jr.

Production owned by the Grand Théâtre  
de Genève

# The Metropolitan Opera

2009–10 Season

Simon Keenlyside's performance is underwritten by the **Annenberg Principal Artist Fund**.

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The 13th Metropolitan Opera performance of

*Ambroise Thomas's*

## Hamlet

CONDUCTOR

**Louis Langrée**

IN ORDER OF VOCAL APPEARANCE

Claudius, king of Denmark  
**James Morris**

Gertrude, queen and consort of Claudius  
**Jennifer Larmore**

Prince Hamlet, Gertrude's son  
**Simon Keenlyside**

Ophélie  
**Marlis Petersen**

Laërte, Ophélie's brother  
**Toby Spence**

Marcellus  
**Matthew Plenk \***

Horatio  
**Liam Bonner**

Ghost of Hamlet's father  
**David Pittsinger**

Polonius, Ophélie's father  
**Maxim Mikhailov**

Gravediggers  
**Richard Bernstein**  
**Mark Schowalter**

Player King  
**Peter Richards**

Player Queen  
**Joshua Wynter**

Player Villain  
**Christian Rozakis**

Saturday, March 27, 2010, 1:00–4:20 pm

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Chorus Master **Donald Palumbo**  
Musical Preparation **Dennis Giauque, Steven Eldredge, Derrick Inouye, Pierre Vallet, and Carrie-Ann Matheson**  
Assistant Stage Directors **Gregory Anthony Fortner, Jonathon Loy, and Louisa Muller**  
Stage Band Conductor **Gregory Buchalter**  
Prompter **Carrie-Ann Matheson**  
Met Titles **J.D. McClatchy**  
Scenery, properties, and electrical props constructed and painted in **Shops of the Grand Théâtre de Genève**  
Costumes constructed by **Shops of the Grand Théâtre de Genève** and **Metropolitan Opera Costume Shop**  
Selected costumes by the **Gran Teatre del Liceu, Barcelona;** and **Royal Opera House, Covent Garden**  
Wigs by **Metropolitan Opera Wig Department**

Ambroise Thomas's "Hélas! Dieu m'épargne la honte," Duet, No. 8, from *Hamlet*, with original orchestration newly discovered and edited by Hugh MacDonald, is used by arrangement with European American Music Distributors LLC, sole U.S. and Canadian agent for Baerenreiter, publisher and copyright owner.

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**This production uses cannon sound effects.**

Yamaha is the official piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

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# Synopsis

Denmark

## Act I

SCENE 1 Inside Elsinore Castle

SCENE 2 Night, the ramparts of the castle

## Act II

SCENE 1 Inside Elsinore Castle

SCENE 2 The banquet hall

## *Intermission*

## Act III

Inside Elsinore Castle

## Act IV

Ophélie's apartment

## Act V

In a cemetery

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## Act I

Two months after the death of King Hamlet, fanfares announce the marriage of his brother and successor Claudius to the widowed queen, Gertrude. Hamlet, prince of Denmark and son of the former king, remains apart from the celebration. He is consumed by remorse and self-doubt and vehemently disapproves of his mother's new marriage so soon after his father's death. His thoughts are interrupted by the arrival of Ophélie, the daughter of the Lord Chamberlain, Polonius. She is in love with Hamlet and upset by rumors that he intends to leave the court. He assures her that he still loves her (Duet: "Doute de la lumière"). Laërte, Ophélie's brother, arrives. He is being sent on a mission to Norway and entrusts his sister to Hamlet's care. The prince refuses to join the others for the wedding banquet. His friend Horatio appears to tell Hamlet that his father's ghost has been seen.

At night, alone on the ramparts of the castle, Hamlet meets the ghost, who tells his son that he was poisoned by Claudius, and demands vengeance for his murder. Hamlet swears to obey.

## Act II

Ophélie is distressed by Hamlet's indifference ("Sa main depuis hier"). She would like to leave the court, but Gertrude thinks she can help cure the prince's melancholy. Claudius, who also has noticed Hamlet's disturbing behavior,

arrives. Gertrude wonders if her son suspects the real cause of the former king's death but Claudius assures her that he is merely losing his mind. The prince enters, rebuffs Claudius for addressing him as his son, and announces that he has arranged for a play to be performed that evening. When the players arrive Hamlet instructs them to perform "The Murder of Gonzago." He hopes that the story of a murder by poisoning will prompt a confession from the king and queen. In order not to arouse suspicion, he plays the fool and invites the actors to drink ("Ô vin, dissipe la tristesse").

The court assembles to watch the play. It has the desired effect: Claudius erupts in anger as the murderer of the story gains the crown. Hamlet hides his true feelings by feigning madness, snatching the crown from the king's head, to the horror of everyone present.

### Act III

Hamlet reflects on life and death: he could have killed the king but did not ("Être ou ne pas être"). He hides as the king enters. Claudius is racked with remorse and calls on his dead brother to intercede for him with God ("Je t'implore, ô mon frère"). Polonius appears, calming the king, and the two leave. Hamlet is shocked to discover that Polonius was an accomplice in the murder. When Ophélie enters with Gertrude, he roughly rejects the girl's advances and urges her to enter a convent, declaring that he no longer loves her and will not marry her. Gertrude wonders what really prompted Hamlet's change of heart. Ophélie leaves in tears, and Hamlet confronts his mother with her crime. She begs for mercy (Duet: "Pardonne, hélas! ta voix m'accable"). At that moment the ghost reappears and reminds Hamlet that it is not up to him to judge his mother. Gertrude, who cannot see the apparition, believes that her fears are confirmed: Hamlet has gone mad.

### Act IV

Ophélie has lost her senses. She imagines herself to be married to Hamlet and recalls the tale of a water nymph who lures away wandering men ("Pâle et blonde dort sous l'eau profonde"). She kills herself.

### Act V

In a cemetery, two gravediggers discuss the inevitability of death. Hamlet arrives. Unaware of Ophélie's death, he reproaches himself for the way he treated her and the madness his behavior has provoked ("Comme une pâle fleur"). Laërte appears, demanding vengeance, and the two men duel. Hamlet is wounded and kills Laërte. When the funeral cortège with Ophélie's body approaches, Hamlet, distraught to discover she is dead, kneels by her bier. He then kills Claudius and dies.

*Ambroise Thomas*

# Hamlet

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### *Premiere: Opéra, Paris, 1868*

Ambroise Thomas's *Hamlet*, the most successful of a number of operatic adaptations of Shakespeare's towering tragedy, is a prime example of the grand opera tradition that flourished in Paris in the 19th century (reaching its climax between 1830 and 1850). This operatic genre enthralled audiences with large-scale works in which grand choruses, elaborate ensembles, and magnificent staging provided the framework for sensational vocal solos. Although many details of Shakespeare's play were unavoidably altered or omitted in the opera, the story of a prince whose resolve to murder his stepfather is frozen by doubt and conflicting impulses translated well to the musical stage. Besides the spectacle, Thomas also added deeper dramatic layers. Ophélie's madness provided him with an opportunity to create one of the most riveting scenes for coloratura soprano, and the music for the title character maintains a dramatic intensity that made the role a favorite vehicle for the leading baritones of the time. Like many other works of the grand opera tradition, *Hamlet* faced a sudden decline in popularity early in the 20th century, as the public taste moved toward less conventional structures for music dramas. The opera has seen a resurgence in public and critical esteem in recent decades as audiences become less bound by historic concerns about operatic realism.

### *The Creators*

Ambroise Thomas (1811–1896) achieved success in opera with *Mignon* (based on Goethe's *Wilhelm Meister's Apprenticeship*, 1866) and *Hamlet*. He was also highly regarded as a teacher and as the director of the Paris Conservatory, where his students included Jules Massenet and César Franck. The libretto for *Hamlet* was written by Michel Carré (1822–1872) and Jules Barbier (1825–1901), a prolific team of dramatists whose other operatic collaborations include Gounod's *Faust* and *Roméo et Juliette* and Offenbach's *Les Contes d'Hoffmann*. The opera is, of course, based on the play by William Shakespeare (1564–1616), whose works have inspired generations of artists for the last four centuries.

### *The Setting*

The opera, like Shakespeare's tragedy, is set in Denmark, in the royal castle of Elsinore. The Met's production places it in an unspecified era.

## *The Music*

The formal conventions of 19th-century grand opera in Paris were more or less inflexible, and Thomas's score fulfills the requirements with skill and originality. Works of this kind, for example, often featured a drinking song. The immediate, catchy appeal of the one Hamlet sings in Act II works convincingly within the drama, since the character, at this point, is feigning conviviality. The rich and beautiful septet at the end of the same act acknowledges the Paris Opéra's tradition of maintaining a deep roster of the world's best singers. A mad scene for the leading soprano was another popular 19th-century tradition (not just in grand opera) to provide the diva with a tour-de-force showpiece. Ophélie's extended aria in Act IV is one of the most remarkable and difficult examples. Some of the other vocal solos, while less spectacular, are also highly challenging and demand the refined technique of French romantic singing, including Getrude's Act II "Dans son regard plus sombre" and Hamlet's Act V lament for Ophélie, "Comme un pale fleur." Elsewhere, Thomas adds entirely original touches: the music for brass accompanying Hamlet's meeting with his father's ghost is otherworldly and effective; in the macabre music for the pantomime play in Act II the composer makes use of the unfamiliar sound of the recently invented saxophone. Yet for all the flourish of the orchestral writing and the great solos, the music for *Hamlet* is also insightfully dramatic. The extended duet scene between Hamlet and his mother—rhythmically intense and harmonically dense—has long been considered a highlight of the opera, just as riveting as the more famous mad scene.

## *Hamlet at the Met*

*Hamlet* first appeared at the Met in its inaugural 1883–84 season, on tour in Cincinnati, sung in Italian and featuring the show-stopping coloratura of soprano Marcella Sembrich. It received only eight more performances over the following 13 years (both in French and Italian), with such stars as Nellie Melba and Emma Calvé appearing as Ophélie. Until this season's new production by Patrice Caurier and Moshe Leiser, the opera had not been seen at the Met since 1897.

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**Monday–Saturday:** 10 am through the first intermission of the evening performance

**Sunday:** noon to 6 pm

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## Program Note

In English-speaking countries it is generally as dangerous to tamper with Shakespeare as it is to fiddle with Goethe in Germany. But no one seems to have informed the French of this. The second half of the 19th century saw French composers turning the sacred canon of Shakespeare and Goethe into operas right and left. *Faust*, *Wilhelm Meister's Apprenticeship*, *The Sorrows of Young Werther*, *Much Ado About Nothing*, *Romeo and Juliet*, and, most egregiously (from the point of view of English speakers), *Hamlet* all became popular French operas.

To this day German opera houses often bill Gounod's *Faust* as *Marguerite*, in deference to Goethe's original. If Ambroise Thomas had entitled his 1868 opera *Ophélie* rather than *Hamlet*, perhaps it might not have been so excoriated by the critics—so much so that the Met did not stage Thomas's perfectly marvelous opera during the entire 20th century.

*Hamlet* was performed at the Met during its opening season, in Italian, and later in the original French. But despite starry casts—which included Marcella Sembrich, Emma Calvé, and Nellie Melba as Ophélie, Giuseppe Kaschmann and Jean Lassalle in the title role, and Edouard de Reszke and Pol Plançon as Claudius—it disappeared after nine performances. Ophélie's mad scene was sometimes heard, shorn from the rest of the opera—most memorably, perhaps, when the company was on tour in Chicago in 1894 and Melba sang it after a complete performance of *Rigoletto*, leaving one to wonder at the reactions of her baritone and tenor co-stars.

The opinion of *Hamlet* expressed by W. J. Henderson, dean of New York's music critics during the company's first 50 years, was typical. "No one can really take it very seriously," he sniffed. On another occasion he wrote, "No artist, however talented, can present a clear and symmetrical impersonation of either Hamlet or Ophelia as set forth in the opera." And he once referred to the role of Hamlet as "the melancholy Dane, who in opera, however, is not too melancholy to sing a good drinking song."

But turning up one's nose at *Hamlet* the opera merely because it is not *Hamlet* the play makes as much sense as sneering at a lobster soufflé just because it is not roast beef. *Hamlet* the opera offers a veritable banquet of delights if one will only approach it for what it is—a wonderful example of French grand opera, filled with enchanting melodies and dramatic scenes loaded with contrasts, all heightened by innovative orchestration and propelled by interesting characters championed by some of the best singing actors of all time.

When Thomas's librettists, Michel Carré and Jules Barbier, set to work on *Hamlet*, the main French translation of the play was still the one made in 1769 by Jean-François Ducis. Like all other French "translations" of the time, it was more a version of the play, smoothing out Shakespeare's "vulgar" language and dropping scenes that were considered violent or otherwise distasteful—in



short, “refining” Shakespeare for the more “elevated” tastes of the French. It was Victor Hugo’s son, François-Victor, who made the first true translations of Shakespeare into French, his multivolume work first being published in 1859.

French opera did not aim to bring all of Shakespeare’s complexity and Elizabethan sense of drama to its public. It had its own cultural norms and expectations within which the librettists and composer were expected to work. For Carré and Barbier to not only show Ophélie’s death on stage, but to devote most of Act IV to it, raised eyebrows at the time. The scene with the gravediggers that opens Act V was considered quite shocking by Parisian audiences in 1868, which also expected their Hamlet to live at the end of the opera, as he did when French actors played him on stage. Thomas knew the happy ending for his opera would cause problems in England, and he wrote what is known as the Covent Garden ending, in which Hamlet dies. In the new Met production, a version is used that incorporates sections of both the original and the Covent Garden versions, with a tragic ending.

Today Thomas is one of the least known of the major 19th-century French composers, but he was not only extraordinarily successful in his day, he was quite influential, largely as the director of the Paris Conservatory. Charles Louis Ambroise Thomas was born into a musical family in Metz on August 5, 1811. His father taught violin, singing, and piano, his mother sang, and an older brother played cello in Parisian orchestras. At the age of 17, Ambroise enrolled at the Conservatory.

His first real operatic triumph was in 1849 with *Le Caïd*. The 1850 *Le Songe d’une nuit d’été*, despite its title, is not a version of *A Midsummer Night’s Dream*, but an opera in which Shakespeare himself appears as a character, along with Queen Elizabeth I and Sir John Falstaff. But by far Thomas’s most successful opera was *Mignon* (1866), given more than one thousand times by the Opéra Comique during the composer’s lifetime. It was followed by *Hamlet* two years later at the Opéra.

*Hamlet’s* complex, challenging title role was originally conceived for a tenor, but when the great singing actor Jean-Baptiste Faure became available, Thomas reworked the part for baritone. The young Swedish soprano Christine Nilsson was the first Ophélie, driving all of Paris into a delirium with her star-making performance. (Fifteen years later she would open the brand new Metropolitan Opera House on Broadway and 39th Street in another French opera, *Faust*.) The popular Pauline Gueymard-Lauters created the role of Gertrude.

*Hamlet* is not only a ravishingly beautiful opera, it’s also vividly dramatic. In Hamlet’s encounter with the Ghost in Act I, for example, the orchestration brilliantly conveys a sense of the supernatural, and interrupting the scene with the sounds of the festivities coming from inside the castle only heightens the effect. Thomas’s unusual use of the saxophone during the scene with the mimes

is another example of his command of orchestral forces. The composer also reminds us of the genuine love Hamlet feels for Ophélie in the opera: he repeats the haunting melody of their Act I duet that accompanies Hamlet's words "Doubt the light, if you will, but never doubt my love" not only in Act II but, most poignantly, in Ophélie's death scene. Hamlet's drinking song is partially reprised during the Act II finale, highlighting the character's feigned madness after accusing Claudius of murder. The third act, beginning with the operatic version of "To be or not to be" and ending with the brilliant confrontation scene between Hamlet and his mother, is one of the gems in all of French opera.

It would not be going too far to say that every single aria and scene in this opera makes a considerable effect when performed by singers with the right voice, technique, and understanding of French style. This new Met production should allow audiences to see *Hamlet* for what it is: a great French opera and a sensational evening in the theater. —*Paul Thomason*

## A Note from the Directors

Opera should serve two gods: the god of music and the god of theater. In an opera like *Hamlet* (as with all our opera projects) what we are trying to achieve is to use the means of music and theater to witness our human condition.

This can be hard on the singers, because it is not only their vocal beauty we are after, but vocal truth. This is why the conductor has the immense responsibility of not making mere sound, but music. And the directors must not just make images, but theater. In other words: relationships and meaning.

A night at the opera should be an exciting moment, as real human beings surround you with their vibrating sound (without electronic devices!) so that you can experience, feel, and think about (in the case of *Hamlet*) the wounds, torments, and also the desperate humor of the dark prince. He is at once a victim of madness and someone who causes madness in others. The opera is also about how difficult it can be to live up to one's father's expectations. It tells us that the idea of revenge inevitably kills more than the presumed killer: it dries up love and pushes friends away, in a spiraling, certain death.

Of course, at this performance, you will not hear all of Shakespeare's words. This is a 19th-century opera, by a 19th-century French composer and librettist. But listen, for example, to how honest Thomas's music writing is for the famous "To be or not be." This is not bombastic music to impress audiences; this is poignant music-making by a composer trying with very simple but heartfelt ways to take us into the depths of Hamlet's soul.

And that is exactly what we, too, have tried to do. —*Moshe Leiser & Patrice Caurier*

# The Cast and Creative Team



**Louis Langrée**  
CONDUCTOR (MULHOUSE, FRANCE)

**THIS SEASON** *Hamlet* at the Met, *Don Giovanni* at the Aix-en-Provence Festival and for his debut at La Scala, André Messager's *Fortunio* at Paris's Opéra Comique, and concerts with the Houston and Baltimore Symphony Orchestras, Scottish Chamber Orchestra, and the Deutsche Kammerphilharmonie Bremen.

**MET APPEARANCES** *Iphigénie en Tauride* (debut, 2007) and *Don Giovanni*.

**CAREER HIGHLIGHTS** He has been music director of Lincoln Center's Mostly Mozart Festival since 2002 and was music director of the Orchestre de Picardie from 1993 to 1998, the Lyon Opera from 1998 to 2000, and the Liège Philharmonic from 2001 to 2006. He has also performed with orchestras in Milan, Dallas, Baltimore, Paris, and Detroit. He regularly conducts period instrument orchestras that include the Orchestra of the Age of Enlightenment, Concerto Köln, Orchestre des Champs-Élysées, and Le Concert d'Astrée. Festival appearances include performances at Spoleto, Orange, Vienna, and London's BBC Proms.



**Patrice Caurier** (RIGHT)  
**and Moshe Leiser** (LEFT)  
DIRECTORS

**THIS SEASON** *Hamlet* for their Met debuts, *Le Comte Ory* and the world premiere of Marc-André Dalbavie's *Gesualdo* in Zurich, and *The Makropulos Case* with the Nantes Angers Opera.

**CAREER HIGHLIGHTS** Recent works for the French directors include *Mosè in Egitto* and Halévy's *Clari* in Zurich; *Jenůfa*, *Rise and Fall of the City of Mahagonny*, *Tosca*, and *Bluebeard's Castle* for Angers Nantes Opera; *La Cenerentola*, *Il Barbiere di Siviglia*, *Il Turco in Italia*, *Hamlet*, *Madama Butterfly*, and *Hansel and Gretel* for Covent Garden; *Eugene Onegin* for St. Petersburg's Mariinsky Theatre; and Wagner's *Ring* cycle for the Geneva Opera. Together, the French directors have created more than 80 opera productions for theaters that include Paris's Châtelet, Geneva's Grand Théâtre, Welsh National Opera, and Charleston's Spoleto Festival. Their movie of *L'Enfant et les Sortilèges* was awarded Best Musical Movie at the Cannes Midem Festival. Their production of *Mazeppa* for Welsh National Opera received a BAFTA Award for Best Opera Production in the UK. They received the French Critics Award for Best Opera Production for *Jenůfa* in Nantes.



**Christian Fenouillat**  
SET DESIGNER (PARIS, FRANCE)

**THIS SEASON** *Hamlet* for his Met debut.

**CAREER HIGHLIGHTS** He studied architecture in Grenoble and began designing for the theater in 1975. He works regularly with directors such as Bruno Boëglin, Claudia Stavisky, Christophe

Perton, Patrice Caurier, and Moshe Leiser. Among his designs for opera are *Hansel and Gretel*, *La Cenerentola*, *Il Barbiere di Siviglia*, *Il Turco in Italia* (Covent Garden); *Fidelio* and *Orfeo ed Euridice* (Welsh National Opera); *I Capuleti e i Montecchi* (Lisbon); *Armida* and *La Clemenza di Tito* (Paris's Théâtre des Champs-Élysées); *Wozzeck*, *Hamlet*, *Der Rosenkavalier*, and Wagner's Ring cycle (Geneva); *Jenůfa*, *Rise and Fall of the City of Mahagonny* (Charleston's Spoleto Festival); Beethoven's *Leonore*, *La Traviata*, and *The Nose* (Lausanne); *Tosca* and *Bluebeard's Castle* (Nantes); *Madama Butterfly* and *Hamlet* (Covent Garden and Barcelona); *Ariane et Barbe-Bleue* and *Lucie de Lammermoor* (Lyon); and *Pelléas et Mélisande* (Bilbao).



## Agostino Cavalca

COSTUME DESIGNER (PARIS, FRANCE)

**THIS SEASON** *Hamlet* for his Met debut, *Mosè in Egitto* for the Zurich Opera, *Carmen* for the Welsh National Opera, *Il Turco in Italia* at Covent Garden, and *The Makropulos Case* in Nantes and Angers.

**CAREER HIGHLIGHTS** Originally from Italy, since 1980 he has lived in Paris, where he has designed costumes for many productions of classical works, including Goethe, Racine, Molière, Marivaux, and Shakespeare, in addition to numerous works by contemporary authors. His work in opera includes Mozart's *Die Schuldigkeit des Ersten Gebots*, Weill and Brecht's *The Threepenny Opera*, Weber's *Euryanthe*, and Rossini's *Le Comte Ory* at the Aix-en-Provence Festival; Verdi's *Luisa Miller* in Montpellier and Liège; and *Roméo et Juliette* in Lyon. He has worked with directors Patrice Caurier and Moshe Leiser since 1995, designing costumes for their productions seen at St Petersburg's Mariinsky Theatre, the Paris Opera, Paris's Châtelet, Welsh National Opera, and Covent Garden, among others.



## Christophe Forey

LIGHTING DESIGNER (BESANÇON, FRANCE)

**THIS SEASON** *Hamlet* for his Met debut.

**CAREER HIGHLIGHTS** With Moshe Leiser and Patrice Caurier he has designed lighting for *Fidelio*, *Orfeo ed Euridice* (Welsh National Opera); *Der Rosenkavalier*, *Pelléas et Mélisande*, Wagner's Ring cycle, and *Don Carlo* (Geneva); *Rise and Fall of the City of Mahagonny*, *Leonore*, and *The Nose* (Lausanne); *Wozzeck* and *Jenůfa* (Charleston's Spoleto Festival); *Bluebeard's Castle* and *Tosca* (Nantes); *Madama Butterfly*, *La Cenerentola*, *Il Turco in Italia*, *Il Barbiere di Siviglia*, *Hansel and Gretel* (Covent Garden); and *Mosè in Egitto* and Halévy's *Clari* (Zurich). He has also worked with Silviu Purcarete (*Parsifal* for Scottish Opera), Günter Krämer (*Ariadne auf Naxos* in Lyon), Bruno Boëglin (Bernard-Marie Koltès's *Roberto Zucco* in Lyon and Paris), Jean-Marc Bourg (Emmanuel Darley's *Être Humain* in Montpellier and Christian Prigent's *Une Phrase pour ma Mère* in Avignon), and Lucinda Childs (*Orfeo ed Euridice*, *The Miraculous Mandarin*, *Oedipus Rex*, and *Songs from Before* in Edinburgh, Strasbourg, and Paris).

## The Cast and Creative Team CONTINUED



### Jennifer Larmore

MEZZO-SOPRANO (ATLANTA, GEORGIA)

**THIS SEASON** Gertrude in *Hamlet* at the Met, Countess Geschwitz in *Lulu* in Madrid and at Paris's Bastille Opera, Dulcinée in Massenet's *Don Quichotte*, Kostelníčka in *Jenůfa* with the Deutsche Oper Berlin, and Miss Jessel in Britten's *The Turn of the Screw* at the Theater an der Wien.

**MET APPEARANCES** Elizabeth Griffiths in the world premiere of Picker's *An American Tragedy*, Orlofsky in *Die Fledermaus*, Hansel in *Hansel and Gretel*, Isabella in *L'Italiana in Algeri*, the title role of *Giulio Cesare*, Angelina in *La Cenerentola*, Giulietta in *Les Contes d'Hoffmann*, and Rosina in *Il Barbiere di Siviglia* (debut, 1995).

**CAREER HIGHLIGHTS** She made her professional debut in 1986 with the Nice Opera and that year sang her first Rosina in Strasbourg. Since that time she has appeared as Rosina more than 500 times while appearing in dozens of other leading roles in opera houses throughout Europe and South America.



### Marlis Petersen

SOPRANO (SINDELFINGEN, GERMANY)

**THIS SEASON** Ophélie in *Hamlet* and the title role of *Lulu* at the Met, the title role in the world premiere of Aribert Reimann's *Medea* at the Vienna State Opera, Aphrodite in Henze's *Phaedra* at London's Barbican Centre, and Donna Anna in *Don Giovanni* at the Aix-en-Provence Festival.

**MET APPEARANCES** Adele in *Die Fledermaus* (debut, 2005).

**CAREER HIGHLIGHTS** She has sung *Lulu* with the Vienna State Opera, Lyric Opera of Chicago, and in Athens and Hamburg; Donna Clara in Zemlinsky's *Der Zwerg* and the title role of *Thaïs* in Athens; Zerbinetta in *Ariadne auf Naxos* at Covent Garden; Oscar in *Un Ballo in Maschera* at the Bregenz Festival; Adele at Paris's Bastille Opera and Lyric Opera of Chicago; Elisa in Mozart's *Il Re Pastore* and Susanna in *Le Nozze di Figaro* at the Salzburg Festival; and Konstanze in *Die Entführung aus dem Serail* at Brussels's La Monnaie and the Aix-en-Provence Festival. She also appeared as Aphrodite in the world premiere of *Phaedra* in Berlin and as Marta di Spelta in the world premiere of Manfred Trojahn's *La Grande Magia* in Dresden.



### Simon Keenlyside

BARITONE (LONDON, ENGLAND)

**THIS SEASON** Hamlet at the Met, Wozzeck with the Paris Opera, Macbeth with the Vienna State Opera, Rodrigo in *Don Carlo* at Covent Garden and Munich's Bavarian State Opera, and his first Rigoletto with the Welsh National Opera.

**MET APPEARANCES** Count Almaviva in *Le Nozze di Figaro*, Belcore in *L'Elisir d'Amore* (debut, 1996), Olivier in *Capriccio*, Marcello in *La Bohème*, and Papageno in *Die Zauberflöte*.

**CAREER HIGHLIGHTS** The title role of *Billy Budd*, Prospero in the world premiere of Thomas Adès's *The Tempest*, and Winston in the world premiere of Maazel's *1984* at Covent Garden; Rodrigo at the Vienna State Opera; Count Almaviva at La Scala and the Vienna State Opera; and Pelléas in *Pelléas et Mélisande* in Geneva, Paris, and most recently in Salzburg, Berlin, and London. He was the recipient of the 2006 Olivier Award for outstanding achievement in 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.



## Toby Spence

TENOR (HERTFORD, ENGLAND)

**THIS SEASON** Laërte in *Hamlet* for his Met debut, Tom Rakewell in *The Rake's Progress* at Covent Garden, Henry Morosus in *Die Schweigsame Frau* with Munich's Bavarian State Opera, and his debut with the Vienna Philharmonic in Elgar's *The Dream of Gerontius*.

**CAREER HIGHLIGHTS** He appears regularly with the English National Opera, Paris Opera, and at Covent Garden in roles that include Fenton in *Falstaff* and Ferrando in *Così fan tutte* (ENO), Billy Budd and Tom Rakewell (Paris), and Ramiro in *La Cenerentola* (Covent Garden). In Munich he has sung Ferrando, Ottavio in *Don Giovanni*, Telemaco in *Il Ritorno d'Ulisse in Patria*, and Acis in *Acis and Galatea*. He has also sung Tamino in *Die Zauberflöte* and David in *Die Meistersinger von Nürnberg* in Brussels, Oronte in *Alcina* with the San Francisco Opera, Hyllas in *Hercules* at the Aix-en-Provence Festival, and Tamino with the Santa Fe Opera.

# 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 through first intermission of the evening performance; Sunday, noon–6pm. The Box Office closes at 8pm on non-performance evenings or on evenings with no intermission. Box Office Information: 212-362-6000.

## CHECK ROOM

On Concourse level (Founders Hall).

## FIRST AID

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

## LECTURE SERIES

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.