

GEORGES BIZET

CARMEN

CONDUCTOR
Louis Langrée

PRODUCTION
Sir Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Peter Mumford

CHOREOGRAPHER
Christopher Wheeldon

REVIVAL STAGE DIRECTOR
Paula Williams

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in four acts

Libretto by Henri Meilhac and
Ludovic Halévy, based on the
novella by Prosper Mérimée

Saturday, February 2, 2019
1:00–4:25PM

The production of *Carmen* was made
possible by a generous gift from
Mrs. Paul Desmarais Sr.

The Metropolitan Opera

2018–19 SEASON

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The 1,022nd Metropolitan Opera performance of
GEORGES BIZET’S

CARMEN

CONDUCTOR
Louis Langrée

IN ORDER OF VOCAL APPEARANCE

MORALÈS
Alexey Lavrov*

LE DANÇAÏRE
Javier Arrey

MICAËLA
Aleksandra Kurzak

LE REMENDADO
Scott Scully

DON JOSÉ
Roberto Alagna

SOLO DANCERS
Maria Kowroski
Junio Enrique

ZUNIGA
Richard Bernstein

CARMEN
Clémentine Margaine

FRASQUITA
Sydney Mancasola

MERCÉDÈS
Samantha Hankey

ESCAMILLO
Alexander Vinogradov

Saturday, February 2, 2019, 1:00–4:25PM

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Chorus Master **Donald Palumbo**
Musical Preparation **Pierre Vallet, Bradley Moore***, and
Liora Maurer
Fight Director **J. Allen Suddeth**
Assistant Stage Directors **Sara Erde and Jonathon Loy**
Stage Band Conductor **Gregory Buchalter**
Met Titles **Sonya Friedman**
Children's Chorus Director **Anthony Piccolo**
Movement Coach **Sara Erde**
Associate Costume Designer **Irene Bohan**
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Wigs and Makeup executed by **Metropolitan Opera**
Wig and Makeup Department

This production uses gunshot effects.

This version of *Carmen* uses, in part, the critical edition by
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Synopsis

Act I

Spain during the Spanish Civil War. By a cigarette factory in Seville, soldiers comment on the townspeople. Among them is Micaëla, a peasant girl, who asks for a corporal named Don José. Moralès, another soldier, tells her that José will return with the changing of the guard. The relief guard, headed by Lieutenant Zuniga, soon arrives, and Moralès informs José that Micaëla has been looking for him. When the factory bell rings, the men of Seville gather to watch the female workers—especially their favorite, the Gypsy Carmen. She tells her admirers that love is free and obeys no rules. Carmen throws a flower at Don José, who has not been paying her any attention, before the women go back to work. José picks up the flower and hides it as Micaëla returns. She brings a letter from José's mother, who lives in a village in the countryside. As he begins to read the letter, Micaëla leaves. José is about to throw away the flower when a fight erupts inside the factory. Zuniga sends José to retrieve those responsible, and when the corporal returns with Carmen, the Gypsy refuses to answer Zuniga's questions. Zuniga orders José to take her to prison. Left alone with him, she entices José with suggestions of a rendezvous at Lillas Pastia's tavern. Mesmerized, he agrees to let her get away. As they leave for prison, Carmen escapes, and Don José is arrested.

Act II

Carmen and her friends Frasquita and Mercédès entertain the guests at the tavern. Zuniga tells Carmen that José has just been released. The bullfighter Escamillo enters, boasting about the pleasures of his profession, and flirts with Carmen, who tells him that she is involved with someone else. After everyone has left with Escamillo, the smugglers Le Dancaire and Le Remendado explain their latest scheme to the women. Frasquita and Mercédès are willing to help, but Carmen refuses because she is in love. The smugglers withdraw as José approaches. Carmen arouses his jealousy by telling him how she danced for Zuniga. She dances for him now, but when a bugle call sounds, José says that he must return to the barracks. Carmen mocks him. To prove his love, José shows her the flower that she threw at him and confesses how its scent maintained his hope during the weeks in prison. She is unimpressed: If he really loved her, he would desert the army and join her in a life of freedom in the mountains. José refuses, and Carmen tells him to leave. Zuniga bursts in, and in a jealous rage, José fights him. The smugglers return and disarm Zuniga. José now has no choice but to join them.

Intermission (AT APPROXIMATELY 2:45PM)

Act III

Carmen and José quarrel in the smugglers' mountain hideaway. She admits that her love is fading and advises him to return to live with his mother. When Frasquita and Mercédès turn the cards to tell their fortunes, they foresee love and riches for themselves, but Carmen's cards spell only death—for her and for José. Micaëla appears, frightened by the mountains and afraid to meet the woman who has turned José into a criminal. She hides when a shot rings out. José has fired at an intruder, who turns out to be Escamillo. He tells José that he has come to find Carmen, and the two men fight. The smugglers separate them, and Escamillo invites everyone, Carmen in particular, to his next bullfight. When he has left, Micaëla emerges and begs José to return home. Only when he learns that his mother is dying does he agree, but before he leaves, he warns Carmen that they will meet again.

Act IV

The crowd cheers the bullfighters on their way to the arena in Seville. Carmen arrives on Escamillo's arm, and Frasquita and Mercédès warn her that José is nearby. Unafraid, she waits outside the entrance as the crowds enter the arena. José appears and begs Carmen to forget the past and start a new life with him. She calmly tells him that their affair is over: She was born free, and free she will die. The crowd is heard cheering Escamillo. José keeps trying to win Carmen back. She takes off the ring that he once gave her and throws it at his feet before heading for the arena. Pushed over the edge, José stabs her to death.



Carmen on Demand

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Georges Bizet

Carmen

Premiere: Opéra Comique, Paris, 1875

Bizet's masterpiece of the Gypsy seductress who lives by her own rules, no matter the cost, has had an impact far beyond the opera house. The opera's melodic sweep is as irresistible as the title character herself, a force of nature who has become a defining cultural figure. This drama—of a soldier torn between doing the right thing and pursuing the woman that he cannot resist—bursts with melody and seethes with all the erotic vitality of its unforgettable title character. *Carmen* was a scandal at its premiere and was roundly denounced in the press for its flagrant immorality. The power of the music and the drama, however, created an equally vocal faction in favor of the work. The composer Tchaikovsky and the philosopher Nietzsche both praised the opera, the latter identifying in the robustness of the score nothing less than a cure-all for the world's spiritual ills.

The Creators

Georges Bizet (1838–1875) was a French composer whose talent was apparent from childhood. *Carmen* was his final work, and its success was still uncertain at the time of his premature death (although the opera was not quite the total failure in its initial run that it has sometimes been called). Henri Meilhac (1831–1897) was a librettist and dramatist who would subsequently provide the libretto for Massenet's popular *Manon* (1884). His collaborator on the libretto for *Carmen* was Ludovic Halévy (1834–1908), the nephew of composer Jacques Fromental Halévy (creator of the opera *La Juive* and Bizet's father-in-law). Composer Ernest Guiraud (1837–1892), born in New Orleans, was a friend of Bizet's who wrote the recitatives between the set numbers when *Carmen* moved from the Opéra Comique (where dialogue was customary) to the opera houses of the world. The libretto of *Carmen* is based on a novella by Prosper Mérimée (1803–1870), a French dramatist, historian, and archaeologist. According to one of his letters, the book was inspired by a true story that the Countess of Montijo told him during a visit to Spain. Published in 1845, it was Mérimée's most popular work.

The Setting

The opera takes place in and around Seville, a city that, by the time *Carmen* was written, had already served many operatic composers as an exotic setting conducive to erotic intrigues and turmoil (Rossini's *Il Barbiere di Siviglia* and Verdi's *La Forza del Destino*, among many others). The hometown of Don Juan, the city also inspired Mozart's *Don Giovanni*, and Beethoven used Seville as the setting for

a study of marital fidelity in *Fidelio*. *Carmen* is particularly associated with this beguiling city of colorful processions, bullfights, and vibrant Gypsy community. The Met's current production, by Sir Richard Eyre, updates the action to the Spanish Civil War during the 1930s.

The Music

The score of *Carmen* contains so many instantly recognizable melodies that it can be easy to overlook how well constructed it is. The orchestra brings to life a wide palette of sound. The major solos are excellent combinations of arresting melody and dramatic purpose, most notably the baritone's famous Act II Toreador Song ("Votre toast, je peux vous le rendre ... Toréador, en garde"), the tenor's wrenching Flower Song ("La fleur que tu m'avais jetée") in Act II, and Micaëla's soaring Act III aria ("Je dis que rien ne m'épouvante"). Carmen and Don José have three remarkable duets marking the stages of their fateful relationship: the seductive phase (Act I), conflict (Act II), and tragic explosion (Act IV). Unlike in traditional operatic duets, however, they almost never sing at the same time, a device that emphasizes their inherently disparate natures. Interestingly, while Carmen has several solos in the form of songs—that is, moments in which the character is actually supposed to be singing within the context of the drama—she has no actual aria. It's a dramaturgical device that suggests that she is seen first as a sort of celebrity, performing for others, and then as a projection of the fantasies of others.

Met History

Carmen entered the standard Met repertory slowly, premiering on tour in Boston in 1884, sung in Italian. After several performances in German, it finally became a Met staple in the original French in 1893, headed by Emma Calvé, her generation's leading interpreter of the title role. Calvé would perform the part a record 138 times at the Met before 1904. Enrico Caruso sang Don José between 1906 and 1919, and the charismatic Geraldine Farrar appeared as the Gypsy temptress from 1914 to 1922 (she also played the role in a popular silent movie of 1915). In more recent decades, famous Met Carmens have included Risë Stevens (1945–61), Marilyn Horne (1972–88), Denyce Graves (1995–2005), Olga Borodina (2000–10), and Anita Rachvelishvili (2011–2014). Among the memorable tenors to have performed in the opera are Giovanni Martinelli (1915–41), Richard Tucker (1952–72), James McCracken (1966–75), Plácido Domingo (1971–97), and Neil Shicoff (2000–04). Arturo Toscanini led 18 star-studded performances of the opera between 1908 and 1915, and Leonard Bernstein conducted *Carmen* for the opening night of the 1972–73 season. The current production, by Sir Richard Eyre, opened on New Year's Eve 2009, with Elīna Garanča, Roberto Alagna, Barbara Frittoli, and Mariusz Kwiecien in the leading roles and Yannick Nézet-Séguin conducting.

Program Note

The death of Georges Bizet on June 3, 1875, exactly three months after the famous opening night of *Carmen* at the Opéra Comique in Paris, is one of the cruelest ironies in the history of music. While it was certainly tragic that Puccini never lived to see *Turandot* and that Berlioz never lived to see *Les Troyens*, those composers were at the end of illustrious careers. Bizet was only 36 and had just revealed for the first time the true depth of his operatic genius. If Verdi, Wagner, or Strauss had died at that age, not many of their works would be heard in our opera houses today.

Just a few extra months granted to Bizet would have shown him that the Vienna Opera had presented *Carmen* to a reception quite different from the mixture of shocked incomprehension and scandalous fascination that greeted it in Paris; just three more years would have given him the satisfaction of knowing that it had played in Brussels, Budapest, St. Petersburg, Stockholm, London, Dublin, New York, and Philadelphia, and he would at last have made a respectable living as a composer instead of having to toil over four-hand arrangements of lesser operas by lesser composers.

If only those pig-headed Parisians on the first night had been less parochial in their judgment, we like to think, success and recognition might have staved off the quinsy and rheumatism that led to Bizet's death, probably precipitated by depression. Bizet was used to failure, since none of his theatrical ventures had been successful before. But none of them displayed the genius that lifts every page of *Carmen* to starry heights. His early works *Les Pêcheurs de Perles*, *La Jolie Fille de Perth*, and *Djamileh* all show glimpses of what he could do. But in *Carmen*, Bizet invested more energy and passion than ever before.

The crucial idea, Bizet's own, was to base the story on Prosper Mérimée's novella *Carmen*. In 1872, he was commissioned to write a three-act opera for the Opéra Comique, a theater where operas traditionally ended happily, with villainy and sin put firmly in their place; loyalty and fidelity were always rewarded. It was a family theater where audiences would be amused and entertained, excited even, but never shocked. The choice of *Carmen* inevitably led to an impasse, since the heroine is the villain, and meets her death on stage. She flaunts her attractions and boasts of her conquests. She smokes, seduces soldiers, corrupts customs officials, and smuggles on the side. But she is fascinating, clever, beautiful, and sometimes even tender, and her music is so alluring that no one can escape her magnetism. French society lived out a convenient hypocrisy by indulging its fancies in private while maintaining a correct exterior. What people saw at the Opéra Comique was unfortunately very public: Sensuality was presented here in the raw, to music of unmistakable appeal. Social mores have so radically changed in our century that the complexity of the response to *Carmen*—a mixture of distaste, fascination, and guilt—is not easy to disentangle.

Bizet was not attempting to engineer social change or storm the barricades of propriety; he simply recognized a good subject for music and knew he could

bring it to life on the stage. This is musical theater charged with an unprecedented realism that makes the two principal figures, Carmen and Don José, as vivid as flesh and blood, destroyed by their appetites and their weaknesses. The librettists, Henri Meilhac and Ludovic Halévy (an experienced and expert team), made the story convincingly operatic by introducing two balancing characters, neither of any importance in Mérimée's story. First is Micaëla, whose purity, devotion to Don José, and attachment to his dying mother make Carmen's personality all the more striking and brazen. And Escamillo is the irresistible lure that entices Carmen from Don José, though the bullfighter, unlike the soldier, would never shed a tear over her infidelity.

The settings, too, are superbly theatrical: a square in Seville where soldiers change guard and cigarette-girls gather; Lillas Pastia's tavern, where all forms of lowlife meet; the smugglers' hideout in the mountains; and finally the bullring where the slaughter of bulls inside (offstage) acts as dramatic counterpoint to José's desperate murder of Carmen outside (onstage). Carmen, as even she herself knows, is doomed. So too is José, by his defiance of military orders, by joining forces with the smugglers, and by his willful neglect of Micaëla and his mother, not to mention his fatal passion for Carmen. In Mérimée's version, he has also committed two murders.

Fearing that such a story would frighten off his loyal though dwindling public, Camille du Locle, director of the Opéra Comique, did his best to soften the blow by cautioning his public and steering high officials away. He could make nothing of the music, in any case, and described it as "Cochin-Chinese." Such counter-advertising by a theater manager is hard to believe. The librettists similarly seem to have been willing to tone down the impact of the work that would make their names immortal. Throughout the long rehearsal period from October 1874 to March 1875, Bizet had to resist pressure for change and suffer the complaints of both orchestra and chorus that it was not performable.

But the composer had supporters, since his two principal singers believed in the opera from the start. Paul Lhérie, the Don José, was full of good intentions, though he sang disastrously flat in his unaccompanied entrance in Act II. In Célestine Galli-Marié, Bizet had a superlative, perhaps definitive, Carmen. She evidently brought to the role the blend of sultry sensuality and fatal bravado that all good Carmens need; her own private life was liberated (by the standards of the day), and she is said to have had an affair with Bizet, which is not unlikely given the pressures under which they were working and the uncertain state of his marriage. Further support for Bizet came from one or two good notices in the press and a few expressions of admiration from fellow composers.

The majority of the notices after that first night, though, were hostile and uncomprehending, and one or two were deeply insulting. The show did not close, however. It ran for more than 40 performances, not at all a disgraceful total, kept alive no doubt by its salacious reputation and, after a dozen performances,

by the sensational irony of Bizet's death. By the time the Opéra Comique dared to stage it again, in 1883, the opera was a worldwide success.

Part of *Carmen's* appeal rests on its brilliant evocation of Spain. Bizet went to some trouble to find authentic melodies. The famous Habanera, for example, was adapted from a tune by the Spanish-American composer Sebastián Yradier. But Bizet could invent good Spanish music of his own, too. The Séguedille that closes Act I is superlatively colorful and dramatic, as is the Gypsy song that opens the following act in Lillas Pastia's tavern.

Yet much of the opera is not Spanish at all. Whatever its novelty, it belongs to the tradition of French opéra comique, as we can tell when leading characters present themselves in two-verse songs, or couplets. The depiction of the two smugglers Le Dancaïre and Le Remendado as comic figures belongs to the same tradition. There is also a strong strain of French lyricism in *Carmen*, derived from Gounod, Bizet's mentor, who jokingly said that Micaëla's Act III aria was stolen from him. It faithfully echoes his style in such works as *Roméo et Juliette* (on which Bizet had worked as pianist and assistant).

Those critics in 1875 who could see beyond the sensation of the story to the music were confused. Conventions were stretched and the dramatic immediacy of the music was stronger than anything they had heard before. Such departures from custom were invariably labeled "Wagnerian," a term of abuse in France at that time. Chromatic harmony and daring key shifts were assumed to be Wagner's monopoly. But Bizet had no intention whatever of imitating Wagner, whose music and theories he knew little about. His music was modern, and for many critics that was enough. His genius is evident in the brilliance of each individual number, finding sharply distinctive melodies and moods for every scene. Few other composers of the time could boast such fertile invention.

The French learned to love *Carmen*, but not before it had conquered the world's opera houses. In New York, it was first performed in Italian at the Academy of Music in 1878, then in English in 1881, reaching the Metropolitan Opera during its first season on January 5, 1884 (also still in Italian). It has remained in the Met's repertoire ever since, and may well be, as Tchaikovsky predicted, the most popular opera in the world.

—Hugh Macdonald

Professor Emeritus at Washington University in St. Louis, Hugh Macdonald has written books on Berlioz and Bizet and is currently working on a book on the operas of Saint-Saëns.

The Cast



Louis Langrée

CONDUCTOR (MULHOUSE, FRANCE)

THIS SEASON *Carmen* at the Met, *Eugene Onegin* at the Vienna State Opera, Thomas's *Hamlet* in Paris, and concerts with the Cincinnati Symphony Orchestra, Leipzig Gewandhaus Orchestra, and at Lincoln Center's Mostly Mozart Festival.

MET APPEARANCES *Carmen*, *Dialogues des Carmélites*, *La Bohème*, *Don Giovanni*, *Hamlet*, and *Iphigénie en Tauride* (debut, 2007).

CAREER HIGHLIGHTS He has been music director of the Mostly Mozart Festival since 2002 and the Cincinnati Symphony Orchestra since 2013. He has also served as music director of the Orchestre de Picardie, Orchestre Philharmonique Royal de Liège, Opéra National de Lyon, and Glyndebourne Touring Opera, and chief conductor of the Camerata Salzburg. Recent operatic performances include *Le Comte Ory* in Versailles and Paris, *La Bohème* at Cincinnati Opera, *Pelléas et Mélisande* in Paris, and *Così fan tutte* in Aix-en-Provence. He has led the Vienna Philharmonic, Berlin Philharmonic, London Philharmonic Orchestra, Orchestre de Paris, Orchestre des Champs-Élysées, Philadelphia Orchestra, Toronto Symphony Orchestra, and NHK Symphony Orchestra, among others, and conducted productions at the Bavarian State Opera, La Scala, Covent Garden, Glyndebourne Festival, Lyric Opera of Chicago, and in Dresden, Bucharest, Cologne, Geneva, and Orange.



Maria Kowroski

SOLO DANCER (GRAND RAPIDS, MICHIGAN)

THIS SEASON Solo Dancer in *Carmen* at the Met and performances with New York City Ballet.

MET APPEARANCES Solo Dancer in *Carmen* (debut, 2009).

CAREER HIGHLIGHTS Currently a member of New York City Ballet, she joined that company in 1995 and was promoted to soloist in 1997 and principal dancer in 1999. Since that time, she has appeared in numerous works from NYCB's repertory, including featured roles in Balanchine's *Agon*, *Apollo*, *Bugaku*, *A Midsummer Night's Dream* (Titania), *The Nutcracker* (Sugarplum Fairy, Dewdrop, and Coffee), *Jewels* ("Emeralds," "Rubies," and "Diamonds"), *Swan Lake*, and *Union Jack*. She has originated roles in works by Jorma Elo, Susan Stroman, Mauro Bigonzetti, Boris Eifman, Douglas Lee, Wayne McGregor, Benjamin Millepied, Justin Peck, Helgi Tomasson, and Christopher Wheeldon, and has danced featured roles in works by Jerome Robbins, Alexei Ratmansky, Ulysses Dove, Eliot Feld, Robert La Fosse, and Richard Tanner, among many others. She also appeared as a guest artist with St. Petersburg's Mariinsky Ballet in productions of *Swan Lake* and *Jewels* and with the Munich Ballet in *Apollo* and *Brahms Schoenberg Quartet*. In 2002 and 2004, she was featured on the PBS television series *Live from Lincoln Center*.



Aleksandra Kurzak

SOPRANO (BRZEG DOLNY, POLAND)

THIS SEASON Micaëla in *Carmen* at the Met, Violetta in *La Traviata* and Desdemona in *Otello* at the Paris Opera, the title role of *Luisa Miller* in concert in Monte Carlo, and Cio-Cio-San in *Madama Butterfly* in Naples.

MET APPEARANCES Nedda in *Pagliacci*, Adina in *L'Elisir d'Amore*, Gretel in *Hansel and Gretel*, Gilda in *Rigoletto*, Blondchen in *Die Entführung aus dem Serail*, and Olympia in *Les Contes d'Hoffmann* (debut, 2004).

CAREER HIGHLIGHTS Recent performances include Desdemona in Hamburg; Liù in *Turandot* and Desdemona at the Vienna State Opera; Vitellia in *La Clemenza di Tito*, Alice Ford in *Falstaff*, and Micaëla at the Paris Opera; Liù and Adina at Covent Garden; Mimì in *La Bohème* at Staatsoper Berlin; Rachel in Halévy's *La Juive* and Olympia/Antonia/Giulietta/Stella in *Les Contes d'Hoffmann* at the Bavarian State Opera; Adina at Deutsche Oper Berlin; and Nedda in Zurich. She has also sung the title role of *Lucia di Lammermoor* and Fiorilla in Rossini's *Il Turco in Italia* at Covent Garden, Norina in *Don Pasquale* in Zurich, Mimì in Genoa, Adina at the Paris Opera, and Gilda at the Polish National Opera, Vienna State Opera, Covent Garden, and La Scala.



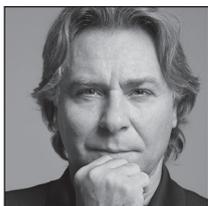
Clémentine Margaine

MEZZO-SOPRANO (NARBONNE, FRANCE)

THIS SEASON The title role of *Carmen* at the Met and Covent Garden, and Dulcinée in Massenet's *Don Quichotte* at Deutsche Oper Berlin.

MET APPEARANCES *Carmen* (debut, 2017).

CAREER HIGHLIGHTS Recent performances include *Carmen* at the Vienna State Opera, Deutsche Oper Berlin, Paris Opera, and in Toulouse, Naples, and Dresden; Amneris in *Aida* at Opera Australia; Léonor de Guzman in Donizetti's *La Favorite* in Barcelona and at the Bavarian State Opera; Dulcinée at Lyric Opera of Chicago; and Concepcion in Ravel's *L'Heure Espagnole* at the Paris Opera. She has also sung *Carmen* at the Canadian Opera Company, Opera Australia, Washington National Opera, Bavarian State Opera, Latvia's Sigulda Opera Festival, Dallas Opera, and in Rome; Fidès in Meyerbeer's *Le Prophète*, Marguerite in *La Damnation de Faust*, and Dalila in *Samson et Dalila* at Deutsche Oper Berlin; Sara in *Roberto Devereux* in Bilbao; Didon in *Les Troyens* in concert in Geneva; Léonor de Guzman in concert at Caramoor; and Charlotte in *Werther* in Buenos Aires.



Roberto Alagna

TENOR (CLICHY-SOUS-BOIS, FRANCE)

THIS SEASON Don José in *Carmen* and Samson in *Samson et Dalila* at the Met; Alfredo in *La Traviata*, the title role of *Otello*, and Don José at the Paris Opera; the title role of *Andrea Chénier* at Deutsche Oper Berlin and Covent Garden; and Rodolfo in *Luisa Miller* in concert in Monte Carlo.

MET APPEARANCES Since his 1996 debut as Rodolfo in *La Bohème*, he has sung more than 125 performances of 16 roles, including Turiddu in *Cavalleria Rusticana*, Canio in *Pagliacci*, the title role of *Cyrano de Bergerac*, Pinkerton in *Madama Butterfly*, des Grieux in *Manon Lescaut*, Don José, and Cavaradossi in *Tosca*.

CAREER HIGHLIGHTS Recent performances include Manrico in *Il Trovatore* at the Paris Opera; Samson in concert in Paris; Samson, Calaf in *Turandot*, and Otello at the Vienna State Opera; Maurizio in *Adriana Lecouvreur* in Monte Carlo; the Condemned Man in David Alagna's *Le Dernier Jour d'un Condamné* in Marseille; Radamès in concert in Gstaad, Switzerland; and Nemorino in *L'Elisir d'Amore* and Calaf at Covent Garden. He has also appeared at the Bavarian State Opera, La Scala, Lyric Opera of Chicago, Salzburg Festival, and in Zurich, Madrid, Barcelona, Bilbao, Orange, and Avignon.



Junio Enrique

SOLO DANCER (MINAS GERAIS, BRAZIL)

THIS SEASON Solo Dancer in *Carmen* for his principal debut, as well as ensemble roles in various productions, at the Met.

CAREER HIGHLIGHTS He is currently in his sixth season as a member of the Metropolitan Opera Ballet, and with the company, he has appeared in productions of *Le Nozze di Figaro*, *Tannhäuser*, *Die Zauberflöte*, *Aida*, *Lucia di Lammermoor*, and *Rigoletto*. He began his professional career with Brazil's Companhia de Dança Sesiminas. In 2005, he was chosen to dance at the New York International Ballet Competition and was subsequently hired by South Carolina's Columbia Classical Ballet. In 2007, he joined New Jersey Ballet Company as a principal dancer. He is currently a principal guest artist with Staten Island Ballet, and last summer, he choreographed a production of *Rigoletto* at Berkshire Opera Festival. His film and television credits include *Scorned: Love Kills*, *The Perfect Murder*, *Variations of Jade*, *Bunny and Tai*, *Becoming Ricardo*, *Tears*, and *Ellie Can't Fail*.



Alexander Vinogradov

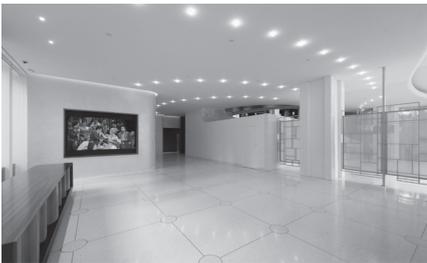
BASS (MOSCOW, RUSSIA)

THIS SEASON Escamillo in *Carmen* at the Met, Dallas Opera, Covent Garden, and in Hamburg; Philip II in *Don Carlo* at LA Opera; Zaccaria in *Nabucco* at Deutsche Oper Berlin and in Hamburg; and Raimondo in *Lucia di Lammermoor* in Valencia.

MET APPEARANCES Walter in *Luisa Miller* (debut, 2018) and Raimondo.

CAREER HIGHLIGHTS Recent performances include the title role of *Don Giovanni* in Tokyo; Escamillo in Verona, Rome, and at LA Opera; de Silva in *Ernani* in Marseille; Méphistophélès in *Faust* in Jerez, Spain; General Polkan in Rimsky-Korsakov's *The Golden Cockerel* in Madrid and in concert in Amsterdam; Procida in *I Vespri Siciliani* and Philip II in Valencia; and Fiesco in *Simon Boccanegra*, Walter Furst in *Guillaume Tell*, and Banquo in *Macbeth* in Hamburg. He has also sung Escamillo in Zurich, Venice, and Toulon; Colline in *La Bohème* at Savonlinna Opera Festival; Raimondo in Turin; Walter in Hamburg and Naples; Méphistophélès in Essen, Germany; Fiesco in Bordeaux; Banquo in Valencia; the title role of *Attila* in St. Gallen, Switzerland; the title role of Rachmaninoff's *Aleko*, Lanceotto Malatesta in Rachmaninoff's *Francesca da Rimini*, and Zaccaria in Nancy, France; and King René in *Iolanta* in Cologne.

The New South Entrance



This season, the Met introduces a new entrance to the opera house for eligible Patrons and Subscribers. The area inside the South Entrance will also be used for intermission and education events. The South Entrance will open for performances one hour prior to curtain.

For information on how you can support the Met, visit metopera.org/support.

The South Entrance is made possible thanks to the generosity of Betsy Z. Cohen and Edward E. Cohen.

Facilities and Services



ASSISTIVE LISTENING SYSTEM AND BINOCULARS

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



BLIND AND VISUALLY IMPAIRED

Large print programs are available free of charge from the ushers. Braille synopses of many operas are available free of charge. Please contact an usher. Tickets for no-view score desk seats may be purchased by calling the Metropolitan Opera Guild at 212.769.7028.



BOX OFFICE

Monday–Saturday, 10AM–8PM; Sunday, noon–6PM. The Box Office closes at 8PM on non-performance evenings or on evenings with no intermission. Box Office Information: 212.362.6000.

CHECK ROOM

On Concourse level (Founders Hall).

FIRST AID

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

LECTURE SERIES

Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212.769.7028.

LOST AND FOUND

Security office at Stage Door. Monday–Friday, 2PM–4PM; 212.799.3100, ext. 2499.

MET OPERA SHOP

The Met Opera Shop is adjacent to the North Box Office, 212.580.4090. Open Monday–Saturday, 10AM–final intermission; Sunday, noon–6PM. metoperashop.org



PUBLIC TELEPHONES

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

RESTAURANT AND REFRESHMENT FACILITIES

The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Metropolitan Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Met ticket holders. For reservations please call 212.799.3400. diningatmetopera.com



RESTROOMS

Wheelchair-accessible restrooms are on the Dress Circle, Grand Tier, Parterre, and Founders Hall levels.

SEAT CUSHIONS

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

SCHOOL PARTNERSHIPS

For information contact the Metropolitan Opera Guild Education Department, 212.769.7022.

SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the 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

Backstage tours of the opera house are held during the Met season on most weekdays at 3PM, 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. metguild.org/tours

WEBSITE

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 re-admitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Please be sure to turn off all devices before entering the auditorium.