

WOLFGANG AMADEUS MOZART

# DON GIOVANNI

CONDUCTOR  
Cornelius Meister

PRODUCTION  
Michael Grandage

SET AND COSTUME DESIGNER  
Christopher Oram

LIGHTING DESIGNER  
Paule Constable

CHOREOGRAPHER  
Ben Wright

REVIVAL STAGE DIRECTOR  
Louisa Muller

GENERAL MANAGER  
Peter Gelb

JEANETTE LERMAN-NEUBAUER  
MUSIC DIRECTOR  
Yannick Nézet-Séguin

Opera in two acts

Libretto by Lorenzo Da Ponte

Monday, April 15, 2019  
8:00–11:30PM

The production of *Don Giovanni* was made possible by a generous gift from the **Richard and Susan Braddock Family Foundation**, and **Sarah and Howard Solomon**

Additional funding was received from Jane and Jerry del Missier and Mr. and Mrs. Ezra K. Zilkha

The revival of this production is made possible by a gift from the Metropolitan Opera Club

# The Metropolitan Opera

2018–19 SEASON

The 575th Metropolitan Opera performance of

WOLFGANG AMADEUS MOZART'S

## DON GIOVANNI

CONDUCTOR

Cornelius Meister

IN ORDER OF VOCAL APPEARANCE

LEPORELLO

Adam Plachetka

DONNA ANNA

Guanqun Yu

DON GIOVANNI

Peter Mattei

THE COMMENDATORE

Dmitry Belosselskiy

DON OTTAVIO

Paul Appleby\*

DONNA ELVIRA

Susanna Phillips

ZERLINA

Serena Malfi

MASETTO

Kihwan Sim

CONTINUO

David Heiss, CELLO

Linda Hall, HARPSICHORD

MANDOLIN SOLO

Joyce Rasmussen Balint

Monday, April 15, 2019, 8:00–11:30PM



A scene  
from Mozart's  
*Don Giovanni*

Chorus Master **Donald Palumbo**  
Musical Preparation **Donna Racik, Linda Hall,**  
**Derrick Inouye, and Lydia Brown\***  
Fight Director **J. Allen Suddeth**  
Assistant Stage Directors **Sarah Ina Meyers and**  
**Daniel Rigazzi**  
Stage Band Conductor **Jeffrey Goldberg**  
Italian Coach **Loretta Di Franco**  
Prompter **Donna Racik**  
Met Titles **Cori Ellison**  
Scenery, properties, and electrical props constructed and  
painted in **Metropolitan Opera Shops**  
Costumes executed by **Das Gewand, Düsseldorf, and**  
**Metropolitan Opera Costume Department**  
Wigs and Makeup executed by **Metropolitan Opera**  
**Wig and Makeup Department**

**This production uses fire effects.**

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\* Graduate of the  
Lindemann Young Artist  
Development Program

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# Synopsis

## Act I

*Spain, mid-18th century.* Leporello, servant to the nobleman Don Giovanni, keeps watch outside the Commendatore's home at night. Suddenly, the Commendatore's daughter, Donna Anna, comes running out, struggling with the masked Giovanni. The Commendatore appears and challenges Giovanni to a duel. Giovanni easily dispatches the older man, and he and Leporello escape. Anna returns with her fiancé, Don Ottavio, and asks him to avenge her father's death.

The next morning, Giovanni and Leporello encounter one of Giovanni's former conquests, Donna Elvira, who is devastated by his betrayal. Leporello explains to her that she is neither the first nor the last woman to fall victim to Giovanni and shows her his catalog with the name of every woman Giovanni has seduced.

In the country near Giovanni's home, peasants celebrate the marriage of Masetto and Zerlina. Giovanni flirts with the bride-to-be, telling her that she is destined for a better life. Elvira interrupts his seduction and urges Zerlina to flee. She also warns Anna, who is still unaware of the identity of her father's murderer and has asked Giovanni for help in finding the man, not to trust the Don. Giovanni, for his part, insists that Elvira is mad, and Anna and Ottavio wonder what to believe. As Giovanni leaves, Anna suddenly recognizes his voice as that of the murderer. Devastated but determined, she once more asks Ottavio to avenge her. He wonders how to restore her peace of mind. Giovanni, who has invited the entire wedding party to his home, looks forward to an evening of drinking and dancing.

Outside Giovanni's home, Zerlina asks Masetto to forgive her. Giovanni leads them both inside. Anna, Elvira, and Ottavio appear in masks and, unrecognized, enter the party.

In the ballroom, Giovanni dances with Zerlina, then tries to force himself on her in an adjoining room. Her cries for help prompt Giovanni to blame Leporello. Anna, Elvira, and Ottavio unmask themselves and, along with Zerlina and Masetto, accuse Giovanni. He is momentarily caught off guard but manages to slip away.

*Intermission* (AT APPROXIMATELY 9:35PM)

## Act II

Having exchanged clothes with Giovanni, Leporello takes Elvira on a nighttime stroll, leaving his master free to serenade her maid. When Masetto arrives with a band of peasants to hunt down Giovanni, the disguised Don sends them off in various directions, then beats up Masetto. Zerlina finds her bruised fiancé and comforts him.

Later that night, Leporello—who Elvira still believes to be Giovanni—is surprised by Anna, Ottavio, Zerlina, and Masetto, who all denounce the supposed Don. Fearing for his life, Leporello reveals his identity and escapes. Ottavio declares that he will take revenge on Giovanni and asks the others to look after Anna. Elvira thinks about Giovanni, whom she still loves in spite of everything.

In a cemetery, Giovanni and Leporello find a statue of the Commendatore, which suddenly speaks, warning Giovanni that by morning he will laugh no longer. Giovanni forces the terrified Leporello to invite the statue to dinner. The statue accepts.

Once again, Ottavio asks Anna to marry him, but she replies that she will not do so until her father's death has been avenged.

Elvira arrives at Giovanni's home. She makes a last attempt to persuade him to change his life, but he laughs at her. The statue of the Commendatore appears and commands that Giovanni repent. He refuses and is consumed by flames. Left behind, Elvira, Anna, Ottavio, Zerlina, Masetto, and Leporello contemplate their futures and the fate of an immoral man.



## *Don Giovanni* on Demand

Looking for more *Don Giovanni*? Check out **Met Opera on Demand**, our online streaming service, to enjoy other outstanding performances from past Met seasons—including a historic 1973 radio broadcast featuring Cesare Siepi, a spirited telecast from 2000 with Sir Bryn Terfel as the title Don, and the 2016 *Live in HD* transmission headlined by Simon Keenlyside. Start your seven-day free trial and explore the full catalog of more than 700 complete performances at [metoperaondemand.org](http://metoperaondemand.org).

*Wolfgang Amadeus Mozart*

# Don Giovanni

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*Premiere: National Theater (now Estates Theater), Prague, 1787*

Aided by his ingenious librettist, Lorenzo Da Ponte, Mozart approached his operatic retelling of the Don Juan myth from a point of view that is neither tragic nor entirely comic—but rather lighthearted, urbane, and ironic. Over the course of a night, a day, and another night, we follow the title character and his earthy comic sidekick, Leporello, through a series of encounters that begins with a fatal duel, moves back and forth between the humorous and the sentimental, and ends with the protagonist being dragged down to Hell by a vengeful, ghostly reincarnation of the Commendatore. Buoyed by Mozart's nuanced and insightful score, the opera still rings with psychological truth after more than two centuries after its premiere.

### *The Creators*

Wolfgang Amadeus Mozart (1756–1791) was the son of a Salzburg court musician and composer, Leopold, who was also his principal teacher and exhibited him as a musical prodigy throughout Europe. His achievements in opera, in terms of beauty, vocal challenge, and dramatic insight, remain unsurpassed, and his seven mature works of the genre are pillars of the repertory. The extraordinary Lorenzo Da Ponte (1749–1838) led an adventurous life in Venice and Vienna. He converted from Judaism as a youth and joined the Catholic Church, where he took Holy Orders. He supplied libretti for the prominent composers of his time, including Antonio Salieri, and collaborated with Mozart on *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni*. Da Ponte migrated to America and eventually settled in New York, where he served as the first professor of Italian at Columbia College (now University) and was instrumental in developing an audience for Italian opera. The myth of Don Juan appears to have first made it into print in the play *El Burlador de Sevilla y Convidado de Piedra* (*The Trickster of Seville and the Stone Guest*, 1630) by the versatile Spanish author and priest Tirso de Molina (1579–1648).

### *The Setting*

The city of Seville in southern Spain, where the legend of Don Juan plays out, was already famous in Mozart's time as a mythical world of winding streets, hot-blooded young men, and exotically beautiful women sequestered behind latticed windows, or “jalousies” (which gave us our English word “jealousy”). The Met's current production places the action in an unnamed Spanish city in the mid-18th century.

## *The Music*

Mozart's score for this opera teems with the elegance and grace that marks his entire output, which is already evident in the ravishing overture. This musical refinement is combined with extraordinary dramatic expression. Don Giovanni's famous Act I aria "Fin ch'han dal vino" (the so-called "Champagne Aria") is exhilarating but almost vulgar in its graphic depiction of the character's sexual obsession. The ineffectual loveliness of the tenor Don Ottavio, on the other hand, is depicted in the long, languid lines of the character's two ravishing solos, "Dalla sua pace" (Act I) and "Il mio tesoro" (Act II). Donna Anna's nobility—and perhaps her intransigence—are well reflected in her major arias, "Or sai chi l'onore" in Act I and "Non mi dir" in Act II. The buffoonish (yet astute) Leporello is funny throughout the opera, but his Act I aria "Madamina, il catalogo è questo" (the "Catalog Aria") is also a towering example of the melding of words and music. Donna Elvira's Act II aria, "Mi tradi," contains extravagant leaps and runs that express the emotions of a person barely holding on to her mental stability.

## *Met History*

*Don Giovanni* appeared at the Met in 1883 during the company's first season. Victor Maurel, Verdi's original Falstaff, portrayed the title character in several performances during the 1890s, and in 1908, Gustav Mahler conducted an impressive cast, including the legendary Russian bass Fyodor Chaliapin as Leporello. Mahler even played the harpsichord recitative accompaniment himself on a modified piano. A new Joseph Urban–designed production premiered in 1929, conducted by Tullio Serafin and featuring the Italian bass Ezio Pinza, as the title Don, in what would become his most celebrated role. Cesare Siepi took over for the subsequent generation. The great Austrian conductor Karl Böhm made his company debut with this opera in 1957. Great interpreters of the title role have included Sherrill Milnes, James Morris, Ruggero Raimondi, Dmitri Hvorostovsky, Ferruccio Furlanetto, and Samuel Ramey, the last two alternating with each other in the role of Leporello. Many great sopranos have appeared as Donna Anna: Rosa Ponselle, Zinka Milanov, Dame Joan Sutherland, Leontyne Price, Renée Fleming, and Eleanor Steber, who had previously made her mark as Donna Elvira. The opera has also showcased such diverse singers as Pilar Lorengar (Met debut, 1966), Dame Kiri Te Kanawa, Karita Mattila, and Susan Graham (Elvira); Carol Vaness (Elvira and Anna); Ljuba Welitsch (Anna); Anna Netrebko (Anna and Zerlina); Kathleen Battle, Roberta Peters, Teresa Stratas, Frederica von Stade, Dawn Upshaw, and Bidu Sayão (Zerlina); Sir Bryn Terfel (Giovanni and Leporello); René Pape and Paul Plishka (Leporello); and Nicolai Gedda, Beniamino Gigli, and Jan Peerce (Ottavio). Michael Grandage's production premiered in October 2011, with Fabio Luisi conducting Barbara Frittoli, Marina Rebeka, Ramón Vargas, Luca Pisaroni, and Peter Mattei in the title role.



## Program Note

“Mozart had experienced how much the Bohemians appreciated his music and how well they executed it,” wrote one of Mozart’s friends after the composer’s death. “This he often mentioned to his acquaintances in Prague, where a hero-worshipping, responsive public and real friends carried him, so to speak, on their shoulders.” Mozart must have loved his time in Prague, where he finally received the recognition he badly wanted and felt he deserved but never quite achieved in the more staid, aristocratic Vienna. His love affair with the Bohemian city began in January 1787, a month or so after a production of his *Le Nozze di Figaro*—which had premiered to only modest success in Vienna earlier in 1786—had taken Prague by storm. The opera orchestra and some wealthy admirers of the work paid for Mozart to visit, and he was amazed at what he found:

I was very delighted to look upon all these people leaping about in sheer delight to the music of my *Figaro*, adapted for noisy contra-dances and waltzes; for here nothing is discussed but *Figaro*; nothing is played, blown, sung, or whistled but *Figaro*; no opera is succeeding but *Figaro* and eternally *Figaro*; certainly a great honor for me.

Mozart brought with him on his visit the newly completed Symphony No. 38, which he had written in the city’s honor, and this too met with tremendous enthusiasm from the public and enjoyed repeated performances. Unfortunately, he was able to soak up the adoration for less than a month before returning to Vienna, but he left with a commission in hand for another opera—this time one that would have its premiere in Prague. The new opera was to become *Don Giovanni*.

Myths and legends regarding the composition of *Don Giovanni* abound, chief among them that the music was written in an impossibly short amount of time in the few weeks leading up to its October 1787 premiere. And as with most such tales, there is a kernel of truth in the story. Mozart—always known for his frenzied work rate—wrote much of the recitative as well as some of the comical scenes in the weeks preceding the premiere. Most amazing—and most oft-referenced—is that he wrote the overture truly at the last moment, either the day before or the day of the opening, so that the instrumental parts were barely able to be copied in time. But these were the items that Mozart always saved for last when composing operas; the major arias and ensemble numbers had been in the works for months, since shortly after his return to Vienna in February. Mozart accomplished many seemingly miraculous feats, but even he could not have written, rehearsed, and produced a work such as *Don Giovanni* in three weeks’ time. It is impressive enough that he was able to write it in less than a year, despite also turning out three quintets, a sonata, and the divertimentos *Ein Musikalischer Spass* (A Musical Joke) and the famous *Eine Kleine Nachtmusik*—not to mention dealing with the news of his father’s death—during the same span.

Mozart did the sensible thing and approached Lorenzo Da Ponte, the librettist with whom he had collaborated to such great success on *Le Nozze di Figaro*, as a partner for *Don Giovanni*. And though many scholars have argued that Da Ponte's libretto for *Don Giovanni* is dramatically a bit of a mess, only saved by Mozart's transcendent music, it is important to acknowledge that the Italian playwright was working with a very difficult and complex subject. The Don Juan myth had been the subject of numerous literary, dramatic, musical, philosophical, and popular interpretations, each with its own angle and varying details. To tackle such a well-known subject at significant length (enough to support a full-length opera), sustain dramatic tension, and provide a text that lends itself to music is no mean feat. In its knitting together of so many different ideas and influences, it is true that the *Don Giovanni* libretto does not have the surgical precision and seamless construction of Da Ponte's text for *Figaro*. But in sacrificing those attributes, it allows greater freedom. It offers more opportunity for the music to be the decisive voice, making the connections and filling in the gaps left by the text—an opportunity Mozart seized to the fullest.

By this time in his life, the composer had completely left all of his contemporaries and his younger self behind and was turning out masterpiece after masterpiece as if he were incapable of anything else—and perhaps he was. The music of *Don Giovanni* is a wonder, at once both an apotheosis of 18th-century Italianate opera and a startling premonition of Romanticism, Wagnerian music drama, and even the psychological dramas of the 20th century. Mozart's most forward-looking opera, *Don Giovanni* was unsurprisingly the work most appreciated by the composers of the next century. As the great critic Harold Schonberg wrote, "It is the most Romantic of Mozart's operas, just as it is the most serious, the most powerful, and the most otherworldly. . . . Mozart was constantly misunderstood by the 19th century. He was called the Raphael of music, and was considered an elegant, dainty rococo composer who just happened to have composed *Don Giovanni*." Though operagoers, musicians, and scholars will never tire of debating which of Mozart's operas are the "greatest," this is certainly one of his most widely loved, even today.

But if *Don Giovanni* is among Mozart's most enduring and popular operas, it is also one of his most ambiguous and difficult to interpret. In his own catalog, Mozart labeled the work an "opera buffa," or "comic opera." But it is difficult to accept that this tale of obsessive promiscuity, infidelity, sexual assault, murder, and the dragging of the protagonist into the yawning mouth of Hell is purely a light-hearted, humorous work. Yet there are moments of genuine comedy, and since the impetus for its composition was a commission specifically for a follow-up to *Le Nozze di Figaro*, Mozart was surely sensitive to the expectation of levity. Da Ponte called *Don Giovanni* a "dramma giocoso" (a work that combines serious roles with comic ones). This seems closer to the mark, but the fact that

the distinction is based on the combination of serious and comic *roles* brings up the most important reason for the opera's ambiguity. The tone of *Don Giovanni* is wholly dependent on the production and the singers' interpretations of their parts. The title character can be played as a debonair, confident "bad boy" who seduces his women and the audience into ignoring his dark side. Or he can be played as a vile and violent criminal who rapes and kills to get what he wants. Likewise, Donna Elvira can be a tragic and pitiable shell of a woman, driven mad as she's strung along by the cruel don, or she can be a humorous caricature, her outbursts made so broad and outsized that they become ridiculous. And so on. For this reason, perhaps more than any other opera, *Don Giovanni* is different with each production. No matter how many times we see it, we never really "know" it, and so it draws us back again and again.

—Jay Goodwin

*Jay Goodwin is the Met's Editorial Director.*

## The Cast



### Cornelius Meister

CONDUCTOR (HANNOVER, GERMANY)

**THIS SEASON** *Don Giovanni* for his debut at the Met; *Lohengrin*, *La Bohème*, *Tosca*, Henze's *Der Prinz von Homburg*, *Così fan tutte*, and *Ariadne auf Naxos* in Stuttgart; *Così fan tutte* in Zurich; and concert appearances with Tokyo's Yomiuri Nippon Symphony Orchestra, Staatsorchester Stuttgart, and Filarmonica della Scala.

**CAREER HIGHLIGHTS** He is general music director of the Staatsoper Stuttgart and Staatsorchester Stuttgart, and he has served as principal guest conductor of the Yomiuri Nippon Symphony Orchestra since 2017. Between 2010 and 2018, he was chief conductor and artistic director of the Vienna Radio Symphony Orchestra. Recent operatic credits include *Parsifal* in Antwerp; *Die Fledermaus*, *Fidelio*, *Ariadne auf Naxos*, *Arabella*, *Die Zauberflöte*, *Le Nozze di Figaro*, and *Don Giovanni* at the Vienna State Opera; *Ariadne auf Naxos* at the Glyndebourne Festival; *Salome*, *Werther*, and *Carmen* in Zurich; *Die Fledermaus* and the world premiere of Giorgio Battistelli's *CO<sub>2</sub>* at La Scala; *Der Fliegende Holländer* at the Bavarian State Opera; and the *Ring* cycle at the Latvian National Opera. He has also led performances at Deutsche Oper Berlin, San Francisco Opera, Covent Garden, and with the Royal Concertgebouw Orchestra, City of Birmingham Symphony Orchestra, Orchestre de Paris, and Deutsches Symphonie-Orchester Berlin, among many others.



### Serena Malfi

MEZZO-SOPRANO (NAPLES, ITALY)

**THIS SEASON** Zerlina in *Don Giovanni* at the Met, Siébel in *Faust* in Madrid, the title role of *La Cenerentola* at the Vienna State Opera, Dorabella in *Così fan tutte* at Covent Garden, and Rosina in *Il Barbiere di Siviglia* in Bologna.

**MET APPEARANCES** Dorabella, Cherubino in *Le Nozze di Figaro* (debut, 2014), and Zerlina.

**CAREER HIGHLIGHTS** Recent performances include Dorabella in Versailles, Stockholm, and in concert at Bucharest's George Enescu Festival; Rosina in Zurich; Pippo in Rossini's *La Gazza Ladra* at La Scala; and Romeo in *I Capuleti e i Montecchi* in Oviedo, Spain. She has also sung Cherubino at the Glyndebourne Festival, Vienna State Opera, and in Muscat and Buenos Aires; Ruggiero in *Alcina* in Dresden; Cenerentola in Rome, Lausanne, Naples, Moscow, Valencia, Buenos Aires, and at the Vienna State Opera and Paris Opera; Rosina at the Canadian Opera Company, Covent Garden, Staatsoper Berlin, and in Madrid; Zerlina in Paris; Annio in *La Clemenza di Tito* at the Bavarian State Opera, Vienna State Opera, and in Madrid; Despina in *Così fan tutte* at La Scala; Nerone in *Agrippina* at the Paris Opera; and Dido in Purcell's *Dido and Aeneas* in Rome.



## Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

**THIS SEASON** Donna Elvira in *Don Giovanni*, Micaëla in *Carmen*, and Musetta in *La Bohème* at the Met; the Countess in *Le Nozze di Figaro* at Cincinnati Opera; and appearances with the San Francisco Symphony, La Jolla Music Society, and at Bravo! Vail and the Aspen Music Festival.

**MET APPEARANCES** Musetta (debut, 2008), Clémence in Kaija Saariaho's *L'Amour de Loin*, Rosalinde in *Die Fledermaus*, Antonia/Stella in *Les Contes d'Hoffmann*, Fiordiligi in *Così fan tutte*, Donna Anna in *Don Giovanni*, and Pamina in *Die Zauberflöte*.

**CAREER HIGHLIGHTS** Recent performances include Musetta in concert with the Boston Symphony Orchestra, Birdie in Blitzstein's *Regina* at Opera Theatre of Saint Louis, Mendelssohn's *Elijah* with Music of the Baroque, and Donna Anna in Zurich. She has also sung Cleopatra in *Giulio Cesare* with Boston Baroque, Juliette in *Roméo et Juliette* and the title role of *Lucia di Lammermoor* at Lyric Opera of Chicago, Arminda in Mozart's *La Finta Giardiniera* and the Countess at the Santa Fe Opera, Donna Anna in Frankfurt, and the Countess at the Dallas Opera and in Lisbon. She was the 2010 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichter.



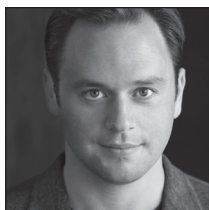
## Guanqun Yu

SOPRANO (SHANDONG, CHINA)

**THIS SEASON** Donna Anna in *Don Giovanni* and Micaëla in *Carmen* at the Met, Mimì in *La Bohème* in Zurich, Lucrezia in Verdi's *I Due Foscari* in concert with the Munich Radio Orchestra, Leonora in *Il Trovatore* in Bologna, Vitellia in *La Clemenza di Tito* at LA Opera, and Desdemona in *Otello* at Deutsche Oper Berlin.

**MET APPEARANCES** Liù in *Turandot*, Fiordiligi in *Così fan tutte*, and Leonora (debut, 2012).

**CAREER HIGHLIGHTS** Recent performances include Micaëla, Liù, and Elettra in *Idomeneo* in Zurich; Mimì at the Bavarian State Opera; Amelia Grimaldi in *Simon Boccanegra* in Hamburg; Liù in Cologne; and Donna Anna and Micaëla in Frankfurt. She has also sung Liù at the Bregenz Festival; the Countess in *Le Nozze di Figaro* at the Bavarian State Opera, LA Opera, and in Beijing; Fiordiligi in Marseille; Mathilde in *Guillaume Tell* in Hamburg; Nedda in *Pagliacci* and Mimì at Deutsche Oper Berlin; Desdemona and Fiordiligi in Cologne; Amelia Grimaldi in Frankfurt; Rosina in John Corigliano's *The Ghosts of Versailles* at LA Opera; Nedda in Klagenfurt, Austria; Lucrezia, Desdemona, and Amelia Grimaldi in Valencia; Lina in *Stiffelio* in Monte Carlo; and Leonora at Busseto's Festival Verdi.



**Paul Appleby**  
TENOR (SOUTH BEND, INDIANA)

**THIS SEASON** Don Ottavio in *Don Giovanni* and Pelléas in *Pelléas et Mélisande* at the Met, the title role of *Candide* in concert in Barcelona, Joe Cannon in John Adams's *Girls of the Golden West* and Pelléas at the Dutch National Opera, and concert appearances with the Deutsches Symphonie-Orchester Berlin, BBC Scottish Symphony Orchestra, and Bournemouth Symphony Orchestra.

**MET APPEARANCES** Don Ottavio, Belmonte in *Die Entführung aus dem Serail*, Tom Rakewell in *The Rake's Progress*, David in *Die Meistersinger von Nürnberg*, Brian in Nico Muhly's *Two Boys*, Chevalier de la Force in *Dialogues des Carmélites*, Hylas in *Les Troyens*, Demetrius in *The Enchanted Island*, and Brighella in *Ariadne auf Naxos* (debut, 2011).

**CAREER HIGHLIGHTS** Recent performances include *Candide* in concert with Orchestra of St. Luke's, Tom Rakewell and Belmonte at the Dutch National Opera, Joe Cannon in the world premiere of *Girls of the Golden West* at San Francisco Opera, Tamino in excerpts from *Die Zauberflöte* in concert with the Los Angeles Philharmonic, and Bénédict in *Béatrice et Bénédict* at the Paris Opera and Glyndebourne Festival. He is a graduate of the Met's Lindemann Young Artist Development Program.



**Dmitry Belosselskiy**  
BASS (MOSCOW, RUSSIA)

**THIS SEASON** The Commendatore in *Don Giovanni*, Fafner in the *Ring* cycle, Ramfis in *Aida*, and the Old Hebrew in *Samson et Dalila* at the Met, and Walter in *Luisa Miller* in Barcelona.

**MET APPEARANCES** Wurm in *Luisa Miller*, Zaccaria in *Nabucco* (debut, 2011), Ramfis, de Silva in *Ernani*, and the Old Convict in *Lady Macbeth of Mtsensk*.

**CAREER HIGHLIGHTS** He is a principal guest artist at Moscow's Bolshoi Theatre, where, between 2010 and 2013, he was a soloist. At the Bolshoi, his roles included Philip II in *Don Carlo*, the title role of *Boris Godunov*, Méphistophélès in *La Damnation de Faust*, Escamillo in *Carmen*, Zaccaria, King René in *Iolanta*, and Malyuta Skuratov in Rimsky-Korsakov's *The Tsar's Bride*. Recent performances include Philip II in Bologna and Florence, Fiesco in *Simon Boccanegra* at the Vienna State Opera and La Scala, Ivan Susanin in Glinka's *A Life for the Tsar* in Frankfurt, the Grand Inquisitor in *Don Carlos* at the Paris Opera, Ramfis at the Salzburg Festival, Prince Gremin in *Eugene Onegin* at Lyric Opera of Chicago, and Boris Godunov at the Bavarian State Opera.



## Peter Mattei

BARITONE (PITEÅ, SWEDEN)

**THIS SEASON** The title role of *Don Giovanni* at the Met and Vienna State Opera.

**MET APPEARANCES** Since his 2002 debut as the Count in *Le Nozze di Figaro*, he has sung nearly 150 performances of nine roles, including Amfortas in *Parsifal*, the title role of *Eugene Onegin*, Figaro in *Il Barbiere di Siviglia*, Wolfram in *Tannhäuser*, Don Giovanni, Yeletsky in *The Queen of Spades*, Marcello in *La Bohème*, and Shishkov in *From the House of the Dead*.

**CAREER HIGHLIGHTS** Recent performances include Amfortas, Shishkov, and Eugene Onegin at the Paris Opera; Rodrigo in *Don Carlo* and Eugene Onegin in Zurich; and the Count at the Vienna State Opera. He has also sung Amfortas at the Royal Swedish Opera; Eugene Onegin at the Vienna State Opera, Salzburg Festival, and in Umeå, Sweden; Don Fernando in *Fidelio*, Don Giovanni, and Shishkov at La Scala; Wolfram at Staatsoper Berlin and La Scala; the title role of *Billy Budd* in Frankfurt and Gothenburg, Sweden; Don Giovanni at the Vienna State Opera, Paris Opera, and Staatsoper Berlin; the Count at Covent Garden and San Francisco Opera; and Guglielmo in *Così fan tutte* at the Royal Swedish Opera.



## Adam Plachetka

BASS-BARITONE (PRAGUE, CZECH REPUBLIC)

**THIS SEASON** Leporello in *Don Giovanni* at the Met; Figaro in *Il Barbiere di Siviglia*, Chorèbe in *Les Troyens*, Dr. Dulcamara in *L'Elisir d'Amore*, Leporello, and Alidoro in *La Cenerentola* at the Vienna State Opera; Alidoro at the Paris Opera; Vladislav in Smetana's *Dalibor* in Prague; and appearances with the Borusan Istanbul Philharmonic Orchestra.

**MET APPEARANCES** Guglielmo in *Così fan tutte*, Figaro in *Le Nozze di Figaro*, Masetto (debut, 2015) and Leporello in *Don Giovanni*, and Belcore in *L'Elisir d'Amore*.

**CAREER HIGHLIGHTS** Recent performances include Přemysl ze Stadie in Smetana's *Libuše* and the Count and Figaro in *Le Nozze di Figaro* in Prague; Papageno in *Die Zauberflöte* at the Salzburg Festival; Riccardo in *I Puritani*, Dr. Malatesta in *Don Pasquale*, the title role of *Don Giovanni*, Figaro in *Le Nozze di Figaro*, and Mustafà in *L'Italiana in Algeri* at the Vienna State Opera; Publio in *La Clemenza di Tito* in concert in Baden-Baden; Belcore at Covent Garden; Figaro in *Le Nozze di Figaro* at Lyric Opera of Chicago and Houston Grand Opera; Don Giovanni in Bratislava and at Deutsche Oper Berlin; and Guglielmo at La Scala.

## The Cast CONTINUED



### Kihwan Sim

BASS (SEOUL, SOUTH KOREA)

**THIS SEASON** Masetto in *Don Giovanni* at the Met and Lodovico in *Otello*, Giorgio in *I Puritani*, Escamillo in *Carmen*, and Méphistophélès in *La Damnation de Faust* in Frankfurt.  
**MET APPEARANCES** Colline in *La Bohème* (debut, 2016).

**CAREER HIGHLIGHTS** Since 2012, he has been a member of the ensemble at Oper Frankfurt, where his roles have included Rodolfo in *La Sonnambula*, Sparafucile in *Rigoletto*, Procida in *Les Vêpres Siciliennes*, Ferrando in *Il Trovatore*, Nick Shadow in *The Rake's Progress*, de Silva in *Ernani* in concert, Leporello in *Don Giovanni*, Colline, Zuniga in *Carmen*, Tiridate in Handel's *Radamisto*, the title role of Verdi's *Oberto*, Gottardo in Rossini's *La Gazza Ladra*, Raimondo in *Lucia di Lammermoor*, Figaro in *Le Nozze di Figaro*, the Duke of Albany in Aribert Reimann's *Lear*, and Talbot in *Maria Stuarda*, among others. He has also sung the First Nazarene in *Salome* at Covent Garden; Gualtiero in *I Puritani* in concert in Montpellier; Colline in Cologne; Procida in Nice; Figaro in Darmstadt, Germany; and Masetto at Savonlinna Opera Festival.

## 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.

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