

Giacomo Puccini

Manon Lescaut

CONDUCTOR

James Levine

SET AND COSTUME
DESIGNER

Desmond Heeley

LIGHTING DESIGNER

Gil Wechsler

STAGE DIRECTOR

Gina Lapinski

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

Lyric drama in four acts

Based on a novel by Abbé Prévost

Saturday, February 16, 2008, 1:00–4:05pm

The production of *Manon Lescaut* was made possible by a generous gift from **Mrs. Donald D. Harrington.**

The revival of this production is made possible by a gift from the Jane W. Nuhn Charitable Trust.

The Metropolitan Opera

2007-08 Season

This performance is broadcast live over The Toll Brothers–Metropolitan Opera International Radio Network, sponsored by **Toll Brothers, America's luxury home builder®**, with generous long-term support from **The Annenberg Foundation** and the **Vincent A. Stabile Endowment for Broadcast Media**, and through contributions from listeners worldwide.

This afternoon's performance is also being transmitted live in high definition to movie theaters in the United States, Canada, and Europe, and broadcast live on Metropolitan Opera Radio, on Sirius Satellite Radio channel 85.

The 213th Metropolitan Opera performance of

Giacomo Puccini's

Manon Lescaut

Conductor
James Levine

IN ORDER OF VOCAL APPEARANCE

Edmondo, a student
Sean Panikkar

The Chevalier des Grieux
Marcello Giordani

Lescaut, Manon's brother
Dwayne Croft

An innkeeper
Paul Plishka

Geronte, a wealthy Parisian
Dale Travis

Manon Lescaut
Karita Mattila

A musician
Tamara Mumford

Madrigal singers
Lisette Oropesa
Jennifer Black
Sasha Cooke
Ellen Rabiner

Dancing Master
Bernard Fitch

A sergeant
James Courtney

A lamplighter
Tony Stevenson

A sea captain
Richard Bernstein

Saturday, February 16, 2008, 1:00–4:05pm



Ken Howard/Metropolitan Opera

The final scene of Puccini's *Manon Lescaut* with Karita Mattila in the title role and Marcello Giordani as des Grieux

Chorus Master **Donald Palumbo**
Musical Preparation **Joan Dornemann, Dennis Giauque, Jane Klaviter, Joseph Colaneri, Howard Watkins, Carrie-Ann Matheson, and Hemdi Kfir**
Assistant Stage Directors **David Kneuss and Daniel Rigazzi**
Prompter **Jane Klaviter**
Met Titles **J.D. McClatchy**
Scenery, properties, and electrical props constructed and painted in **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume Department**
Wigs created by **Metropolitan Opera Wig Department**
Millinery by **Richard Tautkus**
Animals supervised by **All-Tame Animals, Inc.**

This performance is made possible in part by public funds from the New York State Council on the Arts.

Before the performance begins, please switch off cell phones and other electronic devices.

Classic Met broadcasts are available on demand at Rhapsody.com.

Yamaha is the official piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

Visit metopera.org

Met Titles

Met Titles are available for this performance in English, German, and Spanish. To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions please ask an usher at intermission.

Synopsis

Act I

A square in Amiens

Intermission

Act II

Manon's rooms in Geronte's Paris house

Intermission

Act III

The harbor at Le Havre

Pause

Act IV

A desolate area in the Louisiana Territory

Act I

Amiens, France, around 1720. Edmondo, his fellow students, and their girlfriends are enjoying the summer evening on a public square. They welcome the young Chevalier des Grieux, who sings a jaunty serenade to the girls ("Tra voi, belle"). Soon the courtyard stirs with the arrival of a carriage bearing Manon and her brother, Lescaut, who is escorting his sister to a convent at their father's orders. Sharing the coach with them is Geronte, an old and wealthy Parisian gallant. While the innkeeper shows Lescaut and Geronte to their rooms, des Grieux introduces himself to Manon. She is intrigued by him and agrees to meet him later, then joins her brother. The chevalier realizes he has fallen in love ("Donna non vidi mai"). Geronte, who also has designs on Manon, bribes the innkeeper to arrange for Manon's abduction. Edmondo, who has overheard the conversation, warns des Grieux. As evening falls, Manon keeps her promise and meets des Grieux, who persuades her to evade both the convent and her elderly admirer by running off to Paris with him instead ("Vedete? Io son fedele"). Geronte returns to find the young lovers escaping in the carriage he hired for himself and Manon; furious, he is calmed by Lescaut, who assures him a girl like Manon, who loves luxury, will be easy to lure away from a poor student.

Act II

Manon has left des Grieux and is living in a sumptuous Paris apartment as Geronte's mistress. When Lescaut arrives to congratulate her on her success, she sadly replies that luxury cannot make up for the loss of des Grieux ("In quelle trine morbide"). The arrival of a group of musicians who sing a madrigal in her honor does not change her mood, but Manon's vanity is aroused when Geronte appears with some of his friends to pay tribute to her beauty. The men

watch her dancing lesson, while she sings a love song to the strains of a minuet ("L'ora, o Tirsi"). Lescaut goes off to find des Grieux. After the guests have left, the chevalier confronts Manon ("Tu, tu, amore? Tu?"). He first reproaches her as faithless, but soon gives in to her beauty and insistent declarations of true love. Geronte returns to find them in each other's arms. When Manon holds up a mirror to mock his age, he leaves in a fury, threatening revenge. Lescaut bursts in to warn the lovers that the city guards are on their way, but Manon insists on gathering her jewels first. The delay proves disastrous: led in by Geronte, gendarmes arrest Manon for theft and drag her off to prison.

Act III

On a street by the harbor of Le Havre, des Grieux and Lescaut wait for dawn, hoping to rescue Manon from deportation to America. When she appears at the bars of her prison, the lovers once again exchange vows and words of hope. The sound of a shot indicates that Lescaut's plot has been discovered. A band of soldiers lead in the women prisoners, who are each called by name to board the ship, while a curious crowd gathers to comment on their appearance. Des Grieux desperately begs the captain to let him accompany Manon to the New World ("Guardate, pazzo son!"). Moved, the captain agrees.

Act IV

Wandering in a wasteland where she and des Grieux have fled after landing at New Orleans, the ailing Manon is at the end of her strength and cannot go any farther. When des Grieux goes off in search of help, she is overcome by terror and despair ("Sola, perduta, abbandonata!"). Des Grieux returns but Manon dies in his arms.

Bartlett Sher's hit production is
“fast, funny, well-sung
— even sexy.” — ASSOCIATED PRESS

The *New York Times* raves that
stunning newcomer Elina
Garanča is “the real thing.”

Rossini

IL BARBIERE *di* SIVIGLIA

Jan 30, Feb 2, 7, 14, 21, 25, 29

Photo: Marty Solti/Metropolitan Opera

The Met
ropolitan
Opera

Visit metopera.org or call 212-362-6000
for casting information and ticket availability.

Giacomo Puccini

Manon Lescaut

Premiere: Teatro Regio, Turin, 1893

Few operas, if any, have surpassed *Manon Lescaut* in the depiction of the urgency of young love—perhaps not even Puccini's next stage work, *La Bohème*. The French tale of a beautiful young woman destroyed by her conflicting needs for love and luxury had already inspired Jules Massenet's *Manon* (1884), which was a relatively new and immensely popular work at the time of *Manon Lescaut*'s premiere. Puccini was as yet almost unknown (*Manon Lescaut* would change that), and the idea of taking on an established composer like Massenet was considered folly. The two operas, however, are so different in tone that each stands on its own. Puccini infused the story with a new level of frank emotion and a flood of melody. He made the story, in a word, Italian and created the first of his many archetypal heroines who continue to captivate audiences today.

The Creators

Born in Lucca, Giacomo Puccini (1858–1924) is the composer of 12 operas, half of which form the core of most opera companies' repertory today. *Manon Lescaut* was his first great success, ensuring his international status and leading George Bernard Shaw to name him "the successor to Verdi." Writing the libretto for *Manon Lescaut* was a laborious process: Domenico Oliva (1860–1917), a journalist and sometime politician, and novelist and playwright Marco Praga (1862–1929) provided much of the raw material. Puccini then turned to playwright Giuseppe Giacosa (1847–1906) and poet Luigi Illica (1857–1919) for revisions. These two would later collaborate with Puccini on his three most successful operas: *La Bohème*, *Tosca*, and *Madama Butterfly*. Fellow (and eventual rival) composer Ruggero Leoncavallo (1857–1919) worked on the libretto at various points, and even Puccini's publisher Giulio Ricordi (1840–1912) provided key tweaks. The source material was a novel by the colorful Abbé Prévost (1697–1763), *Histoire du Chevalier des Grieux et de Manon Lescaut* (1731).

The Setting

The first three acts of the opera take place in various locations in France, around the year 1720: the first act is in the town of Amiens, the second in a magnificent palace in Paris, and the third on the waterfront of the port city of Le Havre. The fourth act is set in a desolate location in the New World, an imaginary place described in the libretto as "a vast desert near the outskirts of New Orleans."

The Music

The work that thrust Puccini onto the international stage as Italy's foremost opera composer, *Manon Lescaut* is built on lessons learned from Richard Wagner, translated into a thoroughly Italian, full-blooded thrill ride. The orchestra plays a prominent role in propelling the action—the waves of sound during the powerful Act II love duet are among the most blatantly erotic in opera. The tenor's entrance aria, "Tra voi, belle," is a pleasant, bouncy tune appropriate to the youth's frivolous outlook on love. Shortly after, when he has met the woman whose love transforms him, he sings the meatier "Donna non vidi mai." The fullest expression of his growth occurs at the end of Act III in a brief but explosive cry of despair. Similarly, the title character grows from a bored and pouty youth in Act II's elegant and self-pitying "In quelle trine morbide" into a fully realized adult facing untimely death in Act IV's shatteringly dramatic "Sola, perduta, abbandonata." The use of the chorus in Act III is one of the most striking moments in this opera. The tone is hypnotic, persistent, rolling like the ship that awaits the prisoners, and pulsating like a sad mockery of the earlier love duet.

Manon Lescaut at the Met

Manon Lescaut premiered at the Met in 1907, with Lina Cavalieri and Enrico Caruso as the lovers. Puccini himself was in the audience, having disembarked from his ship only hours before, on his first trip to New York. The Met also gave the Paris premiere of the opera on tour in 1910, with Arturo Toscanini conducting Caruso and the glamorous Spanish diva Lucrezia Bori in her first appearance with the company. More revivals through the 1920s followed, with Bori relinquishing most performances of the title role to New Zealand soprano Frances Alda, with Beniamino Gigli as her lover. The opera fell out of the repertory in 1930 until a historic 1949 revival with Dorothy Kirsten and Jussi Björling. The following years saw notable performances of the title role from Licia Albanese (11 performances from 1949 to 1966), Renata Tebaldi (14 performances, 1958–1968), and Mirella Freni (11 performances, 1984–1990). Richard Tucker memorably appeared 28 times as des Grieux between 1949 and 1968. A new production in 1980, by Giancarlo Menotti, featured James Levine conducting Renata Scotto and Plácido Domingo, with one of these performances considered among the greatest *Live from the Met* telecasts.

Program Note

The original title page of Puccini's *Manon Lescaut* names no librettist—an omission thinly veiling a paternity so complex that no one would claim primary responsibility. Ultimately, everyone involved preferred anonymity to the ridicule that might be invited by a full listing of those with a hand in the opera's text: Ruggero Leoncavallo, Marco Praga, Domenico Oliva, Luigi Illica, and Giuseppe Giacosa, not to mention Puccini's publisher Giulio Ricordi, who exercised a guiding hand and may have contributed some lines to the final result.

At first, Ricordi had resisted Puccini's desire to make an opera from Abbé Prévost's famous novel. Massenet's setting had appeared in Paris in 1884, and its success would seem to have preempted the subject. But Puccini was sure of himself: "Manon is a heroine I believe in and therefore she cannot fail to win the hearts of the public," he told Ricordi in 1889, and later wrote to Praga that "Massenet feels it as a Frenchman with the powder and the minuets. I shall feel it as an Italian, with desperate passion." Along with this certainty, Puccini brought to *Manon Lescaut* a newfound determination that the libretto should please him, at whatever cost. Hence the revolving-door procession of authors—which ultimately ended happily, for the final partnership of Giacosa and Illica was to endure through Puccini's greatest successes, *La Bohème*, *Tosca*, and *Madama Butterfly*, ending only with Giacosa's death in 1906.

Leoncavallo—at that time not yet the celebrated composer of *Pagliacci*—was Ricordi's first nominee as librettist, but Puccini appears not to have been happy with his work. Praga's treatment, versified by Oliva, was enthusiastically welcomed at first; then Puccini became worried about its similarity to Massenet's libretto, and when he insisted on omitting Praga's second act, showing the lovers subsisting poorly but happily in Paris, the playwright withdrew. Oliva and Puccini then devised the present third act, the embarkation of the prostitutes at Le Havre, to balance the omission. Eventually Oliva, too, succumbed to Puccini's constant nagging: Illica was responsible for the genre episodes in Act II and the lamplighter in Act III, while Giacosa joined him in the finishing touches. Their work was not made simpler by the fact that Puccini had been composing all along, working on the parts of the libretto that had satisfied him; as a result, some things could not be changed. Despite everything, the opera was finally finished in October 1892.

Perhaps not surprisingly, Puccini ended up with a flawed libretto. The deletion of Praga's second act is not made up for by Lescaut's brief narrative in the present Act II explaining how he found Manon with des Grieux, living on "kisses but no cash," and brought her to Geronte. Similarly, the final act, all pathos devoid of suspense, is insufficiently motivated by Manon's obscure revelation that "my fatal beauty inflames new passions; they wanted to separate us." As transition between Acts II and III, on the other hand, Puccini inserted a symphonic intermezzo captioned "The Imprisonment—The Voyage to Le Havre."

Nonetheless, *Manon Lescaut* vindicates Ricordi's prediction, in a letter of August 1892, that "the music will solve many of the defects." Completely logical or not, the episodes that make up Puccini's version of Manon's tale are those that allow fullest scope and give greatest stimulus to his particular genius and sympathies. The first act skillfully interweaves the ardent and youthful choruses, the nascent passion of des Grieux, a grotesque limping theme for the elderly Geronte, and energetic music for the card game. The hollow *galanterie* that begins Act II perfectly evokes Manon's bored restlessness in the metrical instability of the music. (The "Madrigal" is taken from the *Agnus Dei* of Puccini's 1880 Mass). Sensual, *Tristan*-esque harmony abounds in the reunion duet, which introduces several new melodies but also calls on earlier material, namely des Grieux's Act I aria "Donna non vidi mai" (itself a recapitulation of the lovers' first encounter) and Manon's reply to Geronte's madrigal, "L'ora, o Tirsi." The roll-call of the prostitutes in the third act, perhaps the most ambitious of Puccini's rare full-scale ensembles, is capped by a passionate aria for des Grieux, written in the tense declamatory style that the verismo generation modeled on Verdi's *Otello*. In the final scene, much earlier material reappears, including a poignant chromatic version of Manon's principal theme, the descending phrase to which she sings her very first words in Act I, "Manon Lescaut mi chiama."

In *Manon Lescaut* Puccini found his mature voice, and it was immediately recognized as such. The first performance took place on February 1, 1893, at Turin's Teatro Regio: Cesira Ferrani (later the first Mimi) was Manon, Giuseppe Cremonini (later the Met's first Cavaradossi) was des Grieux, and Alessandro Pomé conducted. Both public and press were rapturous; the *Corriere della Sera* proclaimed *Manon Lescaut* "among the classical operas. Puccini's genius is truly Italian. His song is the song of our paganism, of our artistic sensualism."

On August 29 of the following year, *Manon Lescaut* came to America, performed by the Philadelphia Grand Opera with the Polish soprano Selma Kört-Kronold. The Metropolitan Opera waited until January 18, 1907, when Puccini was in New York for the company's first *Butterfly*. The prima donna was the beautiful Lina Cavalieri, whose ascent from flower seller in Rome's Piazza di Spagna to wife of (briefly, and among others) the Russian Prince Bariatinsky and the American millionaire Robert Winthrop Chanler was not without parallels to Manon's career. Puccini sent an authoritative review to Tito Ricordi: "Cavalieri was magnificent. I was really struck by her temperament, especially in the moments of spiritual exaltation and emotion.... Caruso is the usual marvelous des Grieux, Scotti very good." —*David Hamilton*

Great opera is great theater.



Photo: Catherine Ashmore

A scene from
Philip Glass's
Satyagraha

The 2007–08 Season Continues!

New Productions

La Fille du Régiment
Donizetti

Hansel and Gretel
Humperdinck

Lucia di Lammermoor
Donizetti

Macbeth
Verdi

Peter Grimes
Britten

Satyagraha Met Opera Premiere
Glass

Repertory

Un Ballo in Maschera
Verdi

Il Barbiere di Siviglia
Rossini

La Bohème
Puccini

Carmen
Bizet

La Clemenza di Tito
Mozart

**Die Entführung aus
dem Serail**
Mozart

Ernani
Verdi

The First Emperor
Tan Dun

The Gambler
Prokofiev

Manon Lescaut
Puccini

Otello
Verdi

La Traviata
Verdi

Tristan und Isolde
Wagner

Die Walküre
Wagner

The Met
ropolitan
Opera

Visit metopera.org or call 212-362-6000
for casting information and ticket availability.

The Cast



James Levine

MUSIC DIRECTOR AND CONDUCTOR

BIRTHPLACE Cincinnati, Ohio

MET HISTORY Since his 1971 company debut leading *Tosca*, he has conducted nearly 2,500 operatic performances at the Met—more than any other conductor in the company's history. Of the 83 operas he has led here, 13 were company premieres (including *Stiffelio*, *I Lombardi*, *I Vespri Siciliani*, *Erwartung*, *Benvenuto Cellini*, *Idomeneo*, and *La Clemenza di Tito*). He also led the world premieres of Corigliano's *The Ghosts of Versailles* and Harbison's *The Great Gatsby*.

THIS SEASON Thirty-three performances at the Met, including the opening night and new production premiere of *Lucia di Lammermoor*, a new production of *Macbeth*, and revivals of *Manon Lescaut* and *Tristan und Isolde*. He also appears at Carnegie Hall with the MET Orchestra and Boston Symphony Orchestra, and at Carnegie's Zankel Hall with the MET Chamber Ensemble. Maestro Levine returns to the Boston Symphony Orchestra for his fourth season as music director, including season-ending performances of *Les Troyens*; in February he conducts the Juilliard Orchestra in the New York premiere of Elliott Carter's *Symphonia* and accompanies Thomas Quasthoff in Schubert's *Winterreise* in Boston.



Karita Mattila

SOPRANO

BIRTHPLACE Somero, Finland

THIS SEASON Jenůfa in Los Angeles, *Manon Lescaut* at the Met, and the world premiere of Kaija Saariaho's *Mirage* with the Orchestre de Paris. She is also heard with the Los Angeles Philharmonic Orchestra, Berlin Philharmonic Orchestra, Berlin's German Symphony Orchestra, and BBC Symphony Orchestra.

MET APPEARANCES Jenůfa, Donna Elvira in *Don Giovanni* (debut, 1990), Káťa Kabanová, Salome, Leonore in *Fidelio*, Elsa in *Lohengrin*, Eva in *Die Meistersinger von Nürnberg*, Musetta in *La Bohème*, Amelia in *Simon Boccanegra*, and Lisa in *The Queen of Spades*.

CAREER HIGHLIGHTS Has performed at all the world's major opera houses and festivals in repertoire that encompasses Beethoven, Strauss, Tchaikovsky, Verdi, Puccini, Wagner, and Janáček. Notable engagements include *Manon Lescaut* with the San Francisco Opera, Leonore at Covent Garden, *Tosca* with the Finnish National Opera, Elisabeth in *Don Carlo* in Paris, London, and at the Edinburgh Festival, Elektra with the Salzburg Easter Festival, and Lisa, Elsa, and Salome with Paris's Bastille Opera.



Dwayne Croft

BARITONE

BIRTHPLACE Cooperstown, New York

THIS SEASON Germont in *La Traviata* and Lescaut in *Manon Lescaut* at the Met, Robert E. Lee in the world premiere of Glass's *Appomattox* with the San Francisco Opera, and concert appearances with the San Francisco Symphony and Boston Symphony Orchestra.

PREVIOUS APPEARANCES More than 350 performances of 27 roles including Nick Carraway in *The Great Gatsby*, Sharpless in *Madama Butterfly*, Silvio in *Pagliacci*, Marcello in *La Bohème*, Ernesto in *Il Pirata*, Figaro in *Il Barbiere di Siviglia*, Count Almaviva in *Le Nozze di Figaro*, Fiorello in *Il Barbiere di Siviglia* (debut, 1990), Billy Budd, Eugene Onegin, Pelléas, Guglielmo in *Così fan tutte*, and Valentin in *Faust*.

CAREER HIGHLIGHTS Count Almaviva and Figaro with the Vienna State Opera, Jauféré Rudel in the world premiere of Saariaho's *L'Amour de Loin* and Count Almaviva at the Salzburg Festival, Eugene Onegin and Sharpless at the Paris Opera, and Billy Budd with Washington National Opera. He is a graduate of the Met's Lindemann Young Artist Development Program.



Marcello Giordani

TENOR

BIRTHPLACE Augusta, Italy

THIS SEASON Edgardo in *Lucia di Lammermoor*, Roméo in *Roméo et Juliette*, Pinkerton in *Madama Butterfly*, des Grieux in *Manon Lescaut*, and the title role of *Ernani* at the Met, the title role of *Andrea Chénier* in Zurich, Don Alvaro in *La Forza del Destino* in Florence, Calaf in *Turandot* in Valencia, and Cavaradossi in *Tosca* and Roméo at the Arena di Verona. He also sings the title role of *Edgar* at Carnegie Hall with Opera Orchestra of New York and Enée in *Les Troyens* with the Boston Symphony Orchestra.

MET APPEARANCES Rodolfo in *La Bohème* (debut, 1995), Alfredo in *La Traviata*, des Grieux, Lenski in *Eugene Onegin*, Gualtiero in *Il Pirata*, Riccardo in *Un Ballo in Maschera*, Cavaradossi in *Tosca*, the title role of *Benvenuto Cellini*, Enzo in *La Gioconda*, and Gabriele Adorno in *Simon Boccanegra*.

CAREER HIGHLIGHTS Paolo in *Francesca da Rimini* in Zurich, Enzo in a concert version of *La Gioconda* at Covent Garden, Arnold in *Guillaume Tell* at the Vienna State Opera, Calaf at La Scala, and Henri in *Les Vêpres Siciliennes* with Paris's Bastille Opera.



Dale Travis

BASS-BARITONE

BIRTHPLACE Trenton, New Jersey

THIS SEASON Geronte in *Manon Lescaut* at the Met, Benoit and Alcindoro in *La Bohème* with Lyric Opera of Chicago, Dr. Dulcamara in *L'Elisir d'Amore* with Boston Lyric Opera, the Sacristan in *Tosca* and Périchaud in *La Rondine* with Los Angeles Opera, and Daland in a concert performance of *Der Fliegende Holländer* with Opera Colorado.

MET APPEARANCES Louis in *A View from the Bridge* (debut, 2002) and Nicolao in *Gianni Schicchi*.

CAREER HIGHLIGHTS Bartolo in *Le Nozze di Figaro* with San Francisco Opera, Don Alfonso in *Così fan tutte* and Bartolo with Santa Fe Opera, the Marquis de la Force in *Dialogues des Carmélites* and Geronte with Lyric Opera of Chicago, Flint in *Billy Budd* in Turin, Geronte with Houston Grand Opera and Los Angeles Opera, the Commendatore in *Don Giovanni* with Opera Colorado, and the Doctor in *Wozzeck* at Japan's Saito Kinen Festival.

Demand the Met

More than 100 classic performances are now available at the Met's just-launched site at Rhapsody.com.



Sutherland and Pavarotti in *La Fille du Régiment*, Netrebko and Flórez in *Don Pasquale*.

Scotto and Domingo in a 1980 *Manon Lescaut*? Check. Sutherland and Pavarotti in *La Fille du Régiment* circa 1973? That's there too. Rosa Ponselle in *Carmen* all the way back in 1937?! Yup.

Thanks to a newly expanded partnership between the Met and RealNetworks, many of the greatest performances in the Met's rich 76-year recording history are now available—anytime—on demand. Rhapsody Online, Real's membership-based music service, provides access to a catalogue of more than 100 recordings from the Met's vast broadcast archive, with ten further performances added each month. Twenty-one titles are also currently available for download purchase.

The performances currently available at Met on Rhapsody range from that legendary Ponselle *Carmen* to a 1968 *Die Walküre* starring Birgit Nilsson, Leonie Rysanek, and Thomas Stewart to a 2000 *Ring* cycle conducted by Music Director James Levine to Donizetti's *Don Pasquale*, in the dynamic 2006 production starring Anna Netrebko and Juan Diego Flórez.

The Rhapsody online music store offers three membership or subscription plans to choose from to access Met on Rhapsody. "Rhapsody Free," a free, ad-supported service, provides 25 free streams per month online; "Rhapsody Unlimited" is a paid subscription service providing unlimited streams to most operas on its catalogue and allowing downloads at an additional per-track cost; "Rhapsody To Go," also a paid subscription service, provides the same features as "Unlimited" but offers the ability to transfer downloads to compatible MP3 devices without paying on a per-track basis.

During the season, the Met also presents free live streams of performances on our website, metopera.org, with support from RealNetworks. Visit rhapsody.com/metropolitanopera to experience the catalogue. —Charles Sheek

LIVE BROADCASTS

FEBRUARY

Saturday, February 16
1:00PM

Puccini: *Manon Lescaut*

Monday, February 18
8:00PM

Verdi: *Otello*

Wednesday, February 20
8:00PM

Puccini: *Manon Lescaut*

Thursday, February 21
8:00PM

Rossini: *Il Barbiere di Siviglia*

Saturday, February 23
1:30PM

Bizet: *Carmen*

Monday, February 25
8:00PM

Rossini: *Il Barbiere di Siviglia*

Wednesday, February 27
8:00PM

Bizet: *Carmen*

Thursday, February 28
7:30PM

Britten: *Peter Grimes*

MARCH

Saturday, March 1
1:00PM

Verdi: *Otello*

Monday, March 3
8:00PM

Britten: *Peter Grimes*

Tuesday, March 4
8:00PM

Verdi: *Otello*

Metropolitan Opera Radio on SIRIUS

The definitive radio
channel for opera lovers

Enjoy up to four live broadcasts a week plus gems from the Met's rich 76-year radio broadcast history—commercial-free, 24 hours a day, seven days a week. For more information, visit metopera.org.

SIRIUS
SATELLITE RADIO
THE BEST RADIO ON RADIO