

WOLFGANG AMADEUS MOZART

COSÌ FAN TUTTE

CONDUCTOR
David Robertson

PRODUCTION
Phelim McDermott

SET DESIGNER
Tom Pye

COSTUME DESIGNER
Laura Hopkins

LIGHTING DESIGNER
Paule Constable

Opera in two acts

Libretto by Lorenzo Da Ponte

Saturday, March 31, 2018

1:00–4:35PM

New Production

The production of *Così fan tutte* was made possible by generous gifts from **William R. Miller**, and the **Trust of Joseph Padula**

Additional funding was received from the The Walter and Leonore Annenberg Endowment Fund, and the National Endowment for the Arts

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR DESIGNATE
Yannick Nézet-Séguin

Co-production of the Metropolitan Opera and English National Opera

In collaboration with Improbable

The Metropolitan Opera

2017-18 SEASON

The 192nd Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

COSÌ FAN TUTTE

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

There is no Toll Brothers—Metropolitan Opera Quiz in List Hall today.

This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 75.

CONDUCTOR
David Robertson

IN ORDER OF VOCAL APPEARANCE

FERRANDO
Ben Bliss*

GUGLIELMO
Adam Plachetka

DON ALFONSO
Christopher Maltman

FIORDILIGI
Amanda Majeski

DORABELLA
Serena Malfi

DESPINA
Kelli O'Hara

SKILLS ENSEMBLE
Betty Bloomerz
Nicholas DeCegli
Sarah Folkins
Leo the Human Gumby
Jonathan Nosan
Titano Oddfellow
Cristina Pitter
Sage Sovereign
Ray Valenz
Anna Venizelos
Josh Walker
Zoe Ziegfeld

HARPSICHORD CONTINUO
Natalia Katjukova*

Saturday, March 31, 2018, 1:00–4:35PM

This afternoon's performance is being transmitted live
in high definition to movie theaters worldwide.

The Met: Live in HD series is made possible by a generous grant from
its founding sponsor, **The Neubauer Family Foundation**.

Digital support of *The Met: Live in HD*
is provided by **Bloomberg Philanthropies**.



A scene from
Mozart's *Così
fan tutte*

Chorus Master **Donald Palumbo**
Associate Director **Dan Ayling**
Musical Preparation **Pierre Vallet, Natalia Katjukova*,
and Giuseppe Mentuccia***
Assistant Stage Director **Sara Erde, Gregory Keller, and
Paula Suozzi**
Met Titles **Cori Ellison**
Scenery, properties, and electrical props constructed and
painted by **Bay Productions Ltd., Cardiff; English
National Opera; and Metropolitan Opera Shops**
Costumes executed by **English National Opera and
Metropolitan Opera Costume Department**
Wigs and Makeup executed by **Metropolitan Opera
Wig and Makeup Department**
Animals supervised by **All-Tame Animals**

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.

The Met will be recording and simulcasting audio/video
footage in the opera house today. If you do not want us
to use your image, please tell a Met staff member.

* Graduate of the
Lindemann Young Artist
Development Program

Yamaha is the
Official Piano of the
Metropolitan Opera.

Met Titles

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.

Visit metopera.org

THE ART OF PHILANTHROPY

With their recent gift in honor of Yannick Nézet Séguin's appointment as Music Director, Jeanette Lerman-Neubauer and Joseph Neubauer are redefining arts philanthropy.



When the Met announced last month that Yannick Nézet-Séguin would take on the role of Music Director in September 2018—two years earlier than planned—there was another exciting component to the news. The Neubauer Family Foundation, founding sponsors of the Met's *Live in HD* series, would be making a \$15 million gift in honor of the maestro's new position. Starting with the new season, Nézet-Séguin

will be referred to as the Jeanette Lerman-Neubauer Music Director. It was an unprecedented gesture toward a Met artist, one that General Manager Peter Gelb described as "enlightened and generous philanthropy from two of our most loyal supporters. Joe and Jeanette believe in the power of transformative gifts."

For the Neubauers, naming the Music Director position was a logical evolution in their nearly two decades of support for the Met. Having seen the potential of the company's *Live in HD* series right from its infancy, they have steadfastly underwritten the program each year, drawn to the combination of innovation, artistic excellence, and scale that *Live in HD* represents. They see similar merit and potential in having the dynamic maestro at the musical reins of the Met. "Yannick is a consummate artist," Ms. Lerman-Neubauer says. "He really cares about every virtue that has made the Met the artistic apex that it is. He's got this unbelievable energy, and in addition to appealing to the typical classical music audience, he also intrigues people who don't come out of a classical music background."

Mr. Neubauer concurs. "We are great admirers of Yannick, personally and artistically," he says. "He is one of the leading conductors in the world, and he will continue to push the frontiers and expose new ideas. I'm convinced he will have significant influence on the artistic direction of the Met and therefore the artistic direction of opera around the world."

If the response to news of the Neubauers' gift is any indication, the public agrees. One grateful opera lover wrote, "This is the most wonderful gift ... You two are my heroes, and while I know I'm just one in a huge crowd, I can't thank you enough for all that you do."

The Neubauers say that the idea to make the gift was acted on quickly and decisively, a reflection of their clarity of vision. "One of the great pleasures of my life are these kind of projects we do together," Ms. Lerman-Neubauer says. "They raise the visibility and accessibility of the finest art for all people in all places—and that is thrilling." **M**

Synopsis

Act I

The United States during the 1950s. Two officers, Ferrando and Guglielmo, are taking a vacation with their fiancées, sisters Dorabella and Fiordiligi, at the Skyline Motel near the Pleasure Garden. At a nightclub, the boys' new friend, the cynical Don Alfonso, tells them that he doubts the women will be faithful and offers them a wager: He will prove that their lovers will be unfaithful, like all other women. The boys defend their fiancées and accept the challenge.

The next morning, Fiordiligi and Dorabella daydream about their lovers while strolling along the boardwalk. Alfonso arrives and explains that the boys have been called away to war. After saying goodbye, the girls are inconsolable.

Despina, a maid at the motel, complains about how much work she has to do. When the sisters return heartbroken, she encourages them to enjoy their freedom and find new lovers, but Fiordiligi and Dorabella cannot fathom such a betrayal.

Don Alfonso bribes Despina to help him introduce the sisters to two "infatuated young friends" of his, who are in fact Guglielmo and Ferrando in disguise. When the new suitors make advances toward the sisters, the girls are outraged and refuse to listen to any declarations of love. The men are confident of winning the bet.

Alfonso has another plan: The young men pretend to take poison in order to gain the sisters' sympathy. Despina and Alfonso go off to fetch help, leaving the two women to care for the strangers. Despina reappears disguised as "Doctor Magnetico" and pretends to heal the boys with her famous vibration machine. When Ferrando and Guglielmo request kisses in order to fully recover, the sisters again reject them, but it is clear that they're beginning to show interest in the strangers.

Intermission (AT APPROXIMATELY 2:30PM)

Act II

Despina chastises Fiordiligi and Dorabella for not knowing how to deal with men. The sisters decide that perhaps Despina is right—there can be no harm in amusing themselves with the handsome strangers. They choose which man they'd like, each picking the other's fiancée. Don Alfonso brings the girls into the Pleasure Garden to meet the boys again.

Synopsis CONTINUED

In the fairground, Dorabella responds quickly to the disguised Guglielmo's advances. She accepts a gift and relinquishes her locket with Ferrando's portrait.

Fiordiligi, however, refuses to yield to Ferrando, although she admits to herself that her heart has been won.

Ferrando is certain that they have won the wager. Guglielmo is happy to hear that Fiordiligi has been faithful to him, but when he shows his friend the portrait he took from Dorabella, Ferrando is furious. Guglielmo asks Alfonso to pay him his half of the winnings, but Alfonso reminds him that the day is not yet over.

Fiordiligi condemns Dorabella for her betrayal and resolves to leave the Pleasure Garden and join her beloved at the front.

Ferrando suddenly appears and declares his love for Fiordiligi with renewed passion. While Guglielmo watches helplessly, she finally accepts. Guglielmo and Ferrando are distraught at their fiancées' infidelity. Don Alfonso encourages the boys to forgive the women and marry them. After all, their behavior is only human nature.

The sisters have agreed to marry the young strangers, and Despina, impersonating a justice of the peace, does the honors. Alfonso suddenly announces that Guglielmo and Ferrando have returned from battle. In panic, the sisters hide their intended husbands, who return as their real selves and feign horror upon discovering the marriage contracts. Finally, the boys reveal the entire charade, and Fiordiligi and Dorabella ask forgiveness. Alfonso bids the lovers learn their lesson.

Synopsis reprinted by kind permission of English National Opera.

Wolfgang Amadeus Mozart

Così fan tutte

Premiere: Court Theater, Vienna, 1790

The third and final collaboration between Mozart and librettist Lorenzo Da Ponte is a fascinating paradox: a frothy comedy of manners with a rather cynical take on human nature; an old story (it has antecedents in Boccaccio, Shakespeare, and Cervantes, among others) with a startlingly modern tone; and a beautiful score depicting questionable behavior. The premise is simple: Two friends brag that their fiancées, who happen to be sisters, are incapable of infidelity. An older, more philosophical man bets that he can prove them wrong in 24 hours and enlists the help of the sisters' devious maid to help him in his practical joke. He coerces the young men to disguise themselves as strangers and attempt to seduce the women, which they do successfully. Although he has won the bet, the philosopher advises his friends to forgive their fiancées and to learn from the experience—after all, “all women act like that” (to paraphrase the opera's title, which is famously difficult to translate).

The Setting

The opera was originally set in Naples—with its natural beauty and abundant sunshine, the city was a popular destination in the 18th century—and the preponderance of woodwinds in the score evokes the breezy atmosphere of the Mediterranean coast. The Met's new production, by Phelim McDermott, updates the action to a seaside amusement park, inspired by New York's Coney Island, in the 1950s.

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 works continue to enthrall audiences around the world, and his achievements in opera—in terms of beauty, vocal challenge, and dramatic insight—remain unsurpassed. 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 also collaborated with Mozart on *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 Music

The score of *Così* is elegant and refined on its surface and dramatically insightful on closer inspection. The Act I trio, “Soave sia il vento,” for example, is widely recognized as one of Mozart’s most ravishing creations, but the contrary shape of Don Alfonso’s and the two women’s vocal lines clearly depicts divergent thoughts. In fact, it is often possible in this opera to tell who is siding with whom, and to what degree, in the various ensembles. The characters’ development is apparent in the diversity of their solos: There is melodic simplicity in Guglielmo’s Act I aria, in which he describes his own physical charms. Dorabella’s self-pity in her Act I aria, “Smanie implacabili,” precedes the remarkably cheerful Act II number “È Amore un ladroncello,” in which she adapts to the new situation. Fiordiligi’s progress is even more extreme: Her Act I solo “Come scoglio” is highly dramatic, with leaps, drops, and runs up and down a two-octave range. It is both a supreme example of the show-stopping arias of 18th-century opera, and—in the context of the piece—a parody of the form. Unlike the more frivolous Dorabella, Fiordiligi’s heroic posturing gives way to the genuine human pathos of her extended Act II lament “Per pietà, ben mio, perdona.” Conversely, the maid Despina’s arias are intensely text-driven and less about noble melody, while the lack of extended solos for Don Alfonso is appropriate to the enigma of his motivations and personality.

Met History

The Met gave the opera’s U.S. premiere in 1922, in a production designed by Joseph Urban, with a cast including Florence Easton, Frances Peralta, and Giuseppe De Luca. An English-language production by Alfred Lunt, starring Eleanor Steber and Richard Tucker, opened in 1951. Among those who appeared in this staging over the following years were Teresa Stich-Randall (1961–62) and Leontyne Price (1965) as Fiordiligi, Blanche Thebom as Dorabella (1951–56), and Roberta Peters as Despina (28 performances from 1953 to 1965, and an additional two in 1975 to mark her 25th anniversary with the Met). This same production later moved to the new Met at Lincoln Center, where it played in Italian with artists such as Teresa Stratas as Despina and Walter Berry as Don Alfonso (in 1971–72). A new production, by Colin Graham, appeared in 1982 with Kiri Te Kanawa, Maria Ewing, Kathleen Battle, David Rendall, James Morris (as Guglielmo), and Donald Gramm. Revivals featured Pilar Lorengar, Hei-Kyung Hong, Ann Murray, Tatiana Troyanos, Håkan Hagegård, Thomas Hampson, and Cornell MacNeil. In 1996, a new production starred Carol Vaness, Susanne Mentzer, Jerry Hadley, Dwayne Croft, Thomas Allen, and Cecilia Bartoli in her Met debut as Despina. Other notable appearances in this production included Renée Fleming, Dawn Upshaw, Susan Graham, and Paul Groves. This season’s new production, directed by Phelim McDermott, features Broadway veteran Kelli O’Hara as Despina and baritone Christopher Maltman as Don Alfonso, alongside Amanda Majeski, Serena Malfi, Ben Bliss, and Adam Plachetka, conducted by David Robertson.

Program Note

In December 1789, while he was immersed in composing *Così fan tutte*, Mozart concluded a letter to his friend Michael Puchberg with an invitation to stop by his apartment for an upcoming private rehearsal of the opera-in-progress. “I’m inviting only you and Haydn,” he wrote. No doubt the composer hoped with this enticement to sweeten the letter’s main point—his latest request for another loan. Beginning in 1788 and continuing into 1790, Mozart was repeatedly compelled to entreat Puchberg, a wealthy Viennese merchant and fellow Freemason, for financial help (usually granted) to weather a series of personal crises.

Oblique though it is, this represents one of the precious few references to *Così fan tutte* from Mozart’s surviving correspondence. Overall, he was in the midst of an exceptionally difficult period following his initial years of success in Vienna. The composer’s wife, Constanze, had required expensive treatments while pregnant the previous summer, and their daughter (and fifth child) subsequently died within an hour of her birth.

Meanwhile, Emperor Joseph II, in alliance with Russia, had been waging war on the Ottoman Empire. The prospect of being called up suddenly for service, a plot device used in *Così* that can strike modern audiences as contrived, was in fact all too real when the opera was created. The war also devastated Vienna’s economy, and as a freelance artist, Mozart was especially vulnerable to the fallout. The Emperor even contemplated shutting down the court theater to save money but was talked out of that measure.

A little over a year before, Mozart had been given an official position as Imperial Court Composer, but this was a minor appointment—it merely required him to contribute dances for Carnival—and distinctly inferior to that of Antonio Salieri, who became Kapellmeister at the court in 1788. In fact, it was Salieri who initially began to set the latest text by the court librettist Lorenzo Da Ponte—the pair had collaborated on several previous operas—but he dropped it, for reasons unclear, after composing the first two trios. The resulting availability of the *Così fan tutte* libretto allowed Mozart to return to the art form he loved above all else, following a two-year hiatus since his most recent commission for the stage.

Also noteworthy in the letter to Puchberg is Mozart’s evident high regard for the new project—high enough for him to test it out on the composer whose opinion he valued most, Joseph Haydn. Soon after, on January 26, 1790, *Così* premiered at the Burgtheater in Vienna, but Mozart’s streak of misfortunes continued: Emperor Joseph died on February 20, which led to a temporary closure of the theaters in accordance with public mourning protocol. The production had been off to a successful start, but this interruption broke its momentum. Only a handful of performances followed when *Così*’s run resumed later in the summer.

Otherwise, the genesis and initial reception of *Così* remain for the most part obscure. Even Da Ponte, looking back over his career decades later in his memoirs, had very little to say about his third and final collaboration with Mozart—in contrast to *Le Nozze di Figaro* and *Don Giovanni*. This baffling reticence, suggests musicologist Ian Woodfield, can be attributed to the fact that, by that point, *Così*'s premise had come to seem so out of tune with contemporary sensibilities that “there was little credit to be gained from the claim of authorship.”

The situation only deteriorated from there. Throughout the 19th century and into the 20th, *Così* was either ignored, regarded as an embarrassing lapse of taste on the part of Mozart, or, at best, performed using absurdly retrofitted alternate plots. Two extremes of Mozart idolatry predominated at the time—one focused on the “demonic” genius associated with *Don Giovanni*, and another stuck on an image of angelic innocence, of Mozart as an eternal child. Neither could accommodate the problematic *Così*. The opera provoked charges of triviality and—more tellingly—of decadence. After all, its two young couples are tricked into experiencing an unsettling truth that was anathema to one of Romanticism's core tenets. As an Enlightenment parable, *Così* attacks blind faith in passionate love—a faith that, after god had been proclaimed dead, was called on to fill the void. However suspect he seems to us as a cynical, embittered manipulator, Don Alfonso (portrayed as an “old philosopher”) essentially dramatizes a basic process of Enlightenment thinking: the questioning of conventional assumptions through lived experience—and the initial professions of unbreakable love and devotion on the part of both couples are pointedly conventional, as both Mozart and Da Ponte go to great lengths to illustrate.

The Romantic reaction to *Così* lives on, albeit in modified, updated form. Few other operas that are acknowledged to be masterpieces have had to contend with such enduring resistance—or, at the very least, apologies. One typical response, still frequently encountered, reserves praise for the glories of Mozart's score but denounces Da Ponte's libretto as stuck in a benighted era, the charge of “immorality” now replaced by disappointment with the misogyny codified by the title: “All Women Are Like That.” In fact, that choice of title bears Mozart's stamp—just one instance of his characteristically active involvement in helping to shape the libretto—and was intended as an in-joke alluding to a line and a musical fragment from *Le Nozze di Figaro* (Don Basilio's “*Così fan tutte le belle!*” in Act I). Mozart not only frames the action with this phrase but embeds its musical motto in the Overture.

If we consider the behavior of the quartet of lovers, both genders prove themselves to fit the pattern, and the opera ends up demonstrating that, actually, “we're all like that.” Da Ponte's original title (*Così*'s subtitle) was the more conventional *La Scuola Degli Amanti* (*The School for Lovers*). It grounds

the opera in a tradition of stage comedy that has roots in the Renaissance and that was fervently seized on by Enlightenment thinkers as a didactic tool, a way of using the leavening agent of humor to provoke insight.

To treat *Così* as a case of Mozart “transcending” a trivial or even demoralizing text is to overlook the nature of his collaboration with Da Ponte. Indeed, far from supplying heart-rending music in spite of a story that on a superficial level appears nasty and offensive, the composer is thoroughly complicit in underscoring and intensifying the sentimental education *Così* traces—in *all* its facets, comic and painful. In her now classic study, *Mozart’s Women*, the conductor Jane Glover aptly refers to the “Pandora’s box of emotion” the opera’s creators open up: “The emotional chaos that [the story’s] mischief engendered was potentially vast, and this was real grist to the combined mill of Mozart and Da Ponte.”

The result arguably represents Mozart’s most sophisticated achievement as a musical dramatist. Certainly *Così fan tutte* stands apart even within the grand Da Ponte trilogy, the surface simplicity of its plot masking an intricacy of construction that, as David Cairns so memorably puts it, “gave Mozart the ironist and compassionate anatomist of the human heart a perfect field for his gifts.” The opera’s sextet of characters interlocks and recombines with the provocative geometry of a Tom Stoppard play. We might sketch out the layers of artifice as follows: At the most immediate level, the two sisters, cocooned at first in their unchallenged belief in love; the two soldiers in disguise, observing their beloveds at one remove, caught between a desire to fail in their attempted seductions and their natural competitiveness; the collaborating Despina, another step back; and still another for Don Alfonso, who has set the whole machinery in motion. And behind all these layers, even behind Da Ponte, stands Mozart, providing an omniscient perspective through his music and allowing us to perceive contradictory emotions simultaneously.

Così’s score structures Da Ponte’s love-experiment into a perfectly paced sequence of ensembles (from duets to sextet), while the arias pinpoint the degree of individual struggle the lovers face. Mozart allies Shakespearean depth of characterization in his vocal writing with symphonic elaboration, using his complement of woodwinds in particular to tint and shade the story’s emotional implications. Take Fiordiligi’s moment of capitulation to Ferrando in their second-act duet, when the oboe’s poignant phrase signals that she has passed the point of no return. Here, just as the plot is pressing home Alfonso’s cruel insistence that “women are all like that,” Mozart’s music ensures that we hear her uniqueness, the unmistakably *differentiated* nature of Fiordiligi compared with Dorabella.

Fiordiligi’s great aria preceding this turn—a model for Beethoven’s Leonore, despite his predictable disdain for *Così*’s story—is an emblem of the rich ambiguity with which Mozart laces this score. The prominent horn

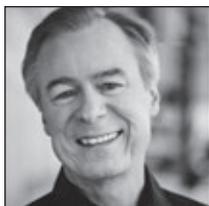
accompaniment broadcasts her heroic, “masculine” resolve but is at the same time a sonic symbol of cuckolding. Parody of the tragic gestures from *opera seria* merges with the outright comedy, say, of Despina’s various disguises (holdovers from the *commedia dell’arte* tradition), but also runs up against sincere emotions. Mozart’s exquisitely wrought musical amalgam continually leaves us guessing as to where one tips into the other, and this slipperiness plays as much a part in the fascinating challenge the opera presents for its interpreters as do its remarkable vocal demands.

Così fan tutte’s belated reassessment as a work of psychological insight with previously unappreciated contemporary resonance doesn’t remove the opera’s unsettling qualities. Indeed, if today’s audiences are more struck by the inherently monstrous aspects of *Don Giovanni*’s anti-hero, we are also more sensitive to the potential trauma inflicted by Alfonso’s mind-games. In *Don Giovanni*, the fury of violent punishment allows at least some form of catharsis, while the balm of forgiveness relights a path out of the chaotic night at the end of *Figaro*. Forgiveness is on offer in *Così*, too, when all is revealed and Da Ponte’s final chorus intones the desired lesson, but it rings hollow, the heartbreak unhealed. “There is no doubt at all, from Mozart’s brittle, almost manic setting of these words,” observes Jane Glover, “that he too has lost all faith in this Enlightenment philosophy.”

—Thomas May

Thomas May is a writer, critic, educator, and translator. His books include Decoding Wagner and The John Adams Reader, and he blogs at memeteria.com.

The Cast and Creative Team



David Robertson

CONDUCTOR (SANTA MONICA, CALIFORNIA)

THIS SEASON *Così fan tutte* at the Met and concert engagements with the St. Louis Symphony and Sydney Symphony Orchestra.

MET APPEARANCES *Jenůfa*, John Adams's *The Death of Klinghoffer*, Nico Muhly's *Two Boys*, *Le Nozze di Figaro*, *Billy Budd*, *Die Entführung aus dem Serail*, *Carmen*, and *The Makropulos Case* (debut, 1996).

CAREER HIGHLIGHTS He is in his 13th and final season as music director of the St. Louis Symphony and has been chief conductor and artistic director of the Sydney Symphony Orchestra since 2014. With more than 50 operas in his repertoire, he has appeared at many of the world's leading opera houses, including La Scala, the Bavarian State Opera, the Santa Fe Opera, San Francisco Opera, and in Paris, Hamburg, and Lyon. He has also served as music director of the Orchestre National de Lyon and Paris's Ensemble Intercontemporain and has led concerts with the Los Angeles Philharmonic and Orchestra of St. Luke's. A supporter of young musicians, he has worked with students at the Aspen Music Festival, Tanglewood, Lucerne Festival, Paris Conservatoire, Juilliard School, Music Academy of the West, and National Orchestra Institute.



Phelim McDermott

DIRECTOR (MANCHESTER, ENGLAND)

THIS SEASON *Così fan tutte* at the Met and *Aida* at English National Opera.

MET PRODUCTIONS *The Enchanted Island*, Philip Glass's *Satyagraha* (debut, 2008), and the 125th Anniversary Gala.

CAREER HIGHLIGHTS He has been performing and directing since 1984. In 1996, he co-founded the theater company Improbable, with whom he has produced a number of productions, including the Obie Award-winning *70 Hill Lane*, *Lifegame*, *Animo*, *Coma*, *Spirit*, *Sticky*, *Cinderella*, *The Hanging Man*, *Theatre Of Blood* (in collaboration with London's National Theatre), *Panic*, *Beauty and the Beast* (a co-production with ONEOFUS), *Shockheaded Peter* (which won an Olivier Award) and, most recently, *Opening Skinner's Box* at the Lincoln Center Festival. His operatic credits include Philip Glass's *Satyagraha*, *The Perfect American*, and *Akhnaton* (which won the 2017 Olivier Award for Best New Opera Production), as well as *Così fan tutte* at English National Opera; *Akhnaton* at LA Opera; and Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* at Spoleto Festival USA. He recently directed *BambinO*, a classical opera by Liam Patterson for children between 6 and 18 months old, for Scottish Opera.



KEN HOWARD/MET OPERA

DONIZETTI

LUCIA DI LAMMERMOOR

MAR 22, 26, 30 **APR** 3, 7 mat, 11, 14 eve, 25, 28 eve **MAY** 2, 5 eve, 10

Sopranos Olga Peretyatko-Mariotti and Pretty Yende share the title role, with its famously high-flying mad scene, alongside tenors Vittorio Grigolo and Michael Fabiano as Edgardo. Roberto Abbado conducts Mary Zimmerman's chilling staging, which frames the opera as an eerie Victorian ghost story.

Tickets from \$25

metopera.org

The Cast and Creative Team CONTINUED



Tom Pye

SET DESIGNER (LINCOLN, ENGLAND)

THIS SEASON *Così fan tutte* at the Met, *Aida* at English National Opera, and *Fanny and Alexander* and *Who's Afraid of Virginia Woolf* in the West End.

MET PRODUCTIONS *Eugene Onegin* (debut, 2013) and John Adams's *The Death of Klinghoffer*.

CAREER HIGHLIGHTS His operatic credits include Philip Glass's *Akhnaton*, Henze's *Elegy for Young Lovers*, *The Death of Klinghoffer*, *Eugene Onegin*, Vaughan Williams's *Riders to the Sea*, and the world premiere of Julian Anderson's *Thebans*, among others, at English National Opera; *Akhnaton* at LA Opera; *The Turn of the Screw* and the world premiere of Judith Weir's *Miss Fortune* at Covent Garden; the world premiere of Matthew Aucoin's *Crossing* at Boston's American Repertory Theater; *The Cunning Little Vixen* at the Glyndebourne Festival; *Death in Venice* at La Scala; *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni* in Lyon; and Britten's *The Rape of Lucretia* at the Bavarian State Opera. He has also designed for numerous productions on Broadway; in the West End; at London's National Theatre, the Old Vic, the Royal Court Theatre, and Bristol Old Vic, among others; and for film and television, including *To Walk Invisible* on the BBC and PBS.



Laura Hopkins

COSTUME DESIGNER (LONDON, ENGLAND, AND KANSAS CITY, MISSOURI)

THIS SEASON *Così fan tutte* at the Met and *Alcina* at Moscow's Bolshoi Theatre.

MET PRODUCTIONS John Adams's *The Death of Klinghoffer* (debut, 2014).

CAREER HIGHLIGHTS Her operatic credits include *Tosca* in Ancona, Italy; the world premiere of Iain Bell's *A Christmas Carol* at Houston Grand Opera; *Così fan tutte* at English National Opera; *The Rake's Progress* at Welsh National Opera; *L'Elisir d'Amore* at New Zealand Opera; and *Falstaff* at Opera North and English National Opera. Her theater credits include *The Divide* at the Old Vic and Edinburgh International Festival, *Annie Get Your Gun* at the Crucible Theatre, *Fanny and Alexander* at the Old Vic, *Shoes* at Sadler's Wells Theatre, *Sinatra!* at the London Palladium, and *Black Watch* at the National Theatre of Scotland, among many others.



CHRIS LEE/MET OPERA

VERDI

LUISA MILLER

MAR 29 APR 2, 6, 9, 14 mat, 18, 21 mat

The legendary Plácido Domingo and soprano sensation Sonya Yoncheva star as the father and daughter at the heart of Verdi's tragic early masterpiece, in the work's first Met performances in more than a decade. Bertrand de Billy conducts an electric cast, which also features tenor Piotr Beczala as the ardent Rodolfo.

Tickets from \$25

metopera.org



Paule Constable

LIGHTING DESIGNER (BRIGHTON, ENGLAND)

THIS SEASON *Così fan tutte* and *Norma* at the Met, Monteverdi's *Il Ritorno d'Ulisse in Patria* at Covent Garden, and *Ariodante* at the Vienna State Opera.

MET PRODUCTIONS Roberto Devereux, *Cavalleria Rusticana* and *Pagliacci*, *The Merry Widow*, *Le Nozze di Figaro*, *Giulio Cesare*, *Don Giovanni*, *Anna Bolena*, and Philip Glass's *Satyagraha* (debut, 2008).

CAREER HIGHLIGHTS She has received Tony Awards for *The Curious Incident of the Dog in the Night-Time* and *War Horse*, and Olivier Awards in the U.K. for *The Curious Incident of the Dog in the Night-Time* and *His Dark Materials* at London's National Theatre, Schiller's *Don Carlos* at London's Gielgud Theatre, and *The Chalk Garden* at the Donmar Warehouse. Additional lighting credits include *Wozzeck* at Lyric Opera of Chicago; *Follies* and *Angels in America* at the National Theatre; *Carmen*, *Faust*, *Rigoletto*, *Die Zauberflöte*, and *Macbeth* at Covent Garden; *Die Entführung aus dem Serail*, *Die Meistersinger von Nürnberg*, *Billy Budd*, *Carmen*, *La Bohème*, and *Rusalka* at the Glyndebourne Festival; *Idomeneo*, *Satyagraha*, and Charpentier's *Medea* at English National Opera; *L'Incoronazione di Poppea*, *Semele*, and *Agrippina* in Paris; the Ring cycle in Strasbourg; and *Tristan und Isolde* in Tokyo; among many others.



Amanda Majeski

SOPRANO (GURNEE, ILLINOIS)

THIS SEASON Fiordiligi in *Così fan tutte* at the Met, Vitellia in *La Clemenza di Tito* at the Paris Opera, Eva in *Die Meistersinger von Nürnberg* in Beijing, the Composer in *Ariadne auf Naxos* at the Santa Fe Opera, and Strauss's *Vier Letzte Lieder* with the Curtis Orchestra.

MET APPEARANCES Donna Elvira in *Don Giovanni* and the Countess in *Le Nozze di Figaro* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Cleopatra in *Giulio Cesare* in Buenos Aires, Fiordiligi at Opera Omaha, the Countess in *Le Nozze di Figaro* at Washington National Opera, the Countess in *Capriccio* at the Santa Fe Opera, Eva at the Glyndebourne Festival, and the Marschallin in *Der Rosenkavalier* at Lyric Opera of Chicago. She has also sung the Countess in *Le Nozze di Figaro* at Lyric Opera of Chicago, the Glyndebourne Festival, Opera Theatre of Saint Louis, and in Oviedo, Spain; the Marschallin, Vreli in Delius's *A Village Romeo and Juliet*, and the title role of *Rusalka* in Frankfurt; Marta in Weinberg's *The Passenger*, Vitellia, and Eva at Lyric Opera of Chicago; Donna Elvira at Opera Philadelphia; and Marguerite in *Faust* in Zurich.



PAOLA KUDACKI/MET OPERA

MASSENET

CENDRILLON

APR 12, 17, 20, 24, 28 mat **MAY** 3, 7, 11

Mezzo-soprano Joyce DiDonato stars in the title role of Massenet's magical take on the classic Cinderella story. Laurent Pelly directs an enchanting new production, which also features Alice Coote, Stephanie Blythe, and Kathleen Kim. Bertrand de Billy conducts.

Tickets from \$25

metopera.org



Serena Malfi

MEZZO-SOPRANO (AVERSA, ITALY)

THIS SEASON Dorabella in *Così fan tutte* and Cherubino in *Le Nozze di Figaro* at the Met, Dorabella in Versailles and in concert at Bucharest's George Enescu Festival, and Rosina in *Il Barbiere di Siviglia* in Zurich.

MET APPEARANCES Zerlina in *Don Giovanni* and Cherubino (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Dorabella in Stockholm; Pippo in Rossini's *La Gazza Ladra* at La Scala; Romeo in *I Capuleti e i Montecchi* in Oviedo, Spain; Cherubino at the Glyndebourne Festival; Ruggiero in *Alcina* in Dresden; and title role of *La Cenerentola* in Rome. She has also sung Cherubino in Muscat, Buenos Aires, and at the Vienna State Opera; Cenerentola in 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; Elmiro in Vivaldi's *Dorilla in Tempe* in concert in Lausanne; Nerone in *Agrippina* at the Paris Opera; and Dido in *Dido and Aeneas* in Rome.



Kelli O'Hara

SOPRANO (ELK CITY, OKLAHOMA)

THIS SEASON Despina in *Così fan tutte* at the Met, *The Songs of Scott Frankel & Michael Korie* as part of Lincoln Center's American Songbook series, and Anna in *The King and I* at the London Palladium.

MET APPEARANCES Valencienne in *The Merry Widow* (debut, 2014).

CAREER HIGHLIGHTS She won a Tony Award for her performance of Anna on Broadway and received Tony Award nominations for her performances in *The Bridges of Madison County*, *Nice Work if You Can Get It*, *South Pacific*, *The Pajama Game*, and *The Light in the Piazza*. Additional Broadway credits include *Jekyll & Hyde*, *Follies*, *Sweet Smell of Success*, and *Dracula*. She has also appeared in *Carousel* and *My Fair Lady* with the New York Philharmonic, *Far from Heaven* at the Williamstown Theatre Festival and Playwrights Horizon, *King Lear* at the Public Theater, *Bells Are Ringing* with City Center Encores, *My Life with Albertine* at Playwrights Horizon, and in solo shows at Carnegie Hall and Town Hall. Her television credits include *Peter Pan Live!*, *Blue Bloods*, *All Rise*, *Alexander Hamilton*, and *All My Children*, and her film credits include *Sex and the City 2*.



MARTY SOHL/MET OPERA

PUCCINI

TOSCA

APR 21 eve, 26, 30 **MAY** 4, 8, 12 eve

Sir David McVicar's "smashing new production" (*Huffington Post*) returns, with star soprano Anna Netrebko (pictured) taking on the thrilling title role for the first time. Marcelo Álvarez is her passionate lover, and Michael Volle and Željko Lučić alternate as the malevolent Scarpia. Bertrand de Billy conducts.

Tickets from \$25

metopera.org

The Cast and Creative Team CONTINUED



Ben Bliss

TENOR (PRARIE VILLAGE, KANSAS)

THIS SEASON Ferrando in *Così fan tutte* at the Met, Seattle Opera, and in Frankfurt; Tamino in *Die Zauberflöte* at Opera Philadelphia; Cassio in *Otello* in concert with the Atlanta Symphony Orchestra; Robert Wilson in John Adams's *Doctor Atomic* at the Santa Fe Opera; and Handel's *Messiah* with the New York Philharmonic.

MET APPEARANCES The Steersman in *Der Fliegende Holländer*, Tamino in *The Magic Flute*, Belmonte in *Die Entführung aus dem Serail*, Arturo in *Lucia di Lammermoor*, and Kunz Vogelgesang in *Die Meistersinger von Nürnberg* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Camille de Rosillon in *The Merry Widow* in Barcelona, Belmonte at Atlanta Opera, Flamand in *Capriccio* at the Santa Fe Opera, Tamino in *Die Zauberflöte* at LA Opera, and Tom Rakewell in *The Rake's Progress* at Boston Lyric Opera. He has also sung Belmonte with the Glyndebourne Festival, Cassio in concert at the Cincinnati May Festival, Handel's *Israel in Egypt* at Carnegie Hall, Ferrando with the Los Angeles Philharmonic, and Benvolio in *Roméo et Juliette* and Barbarigo in Verdi's *I Due Foscari* with LA Opera's Domingo-Colburn-Stein Young Artist Program. He is a graduate of the Met's Lindemann Young Artist Development Program.



Christopher Maltman

BARITONE (CLEETHORPES, ENGLAND)

THIS SEASON Don Alfonso in *Così fan tutte* at the Met, Ford in *Falstaff* in concert in Paris, Enrico in *Lucia di Lammermoor* at Covent Garden, Guido di Montforte in *I Vespri Siciliani* in Frankfurt, Mandryka in *Arabella* and Ford at the Vienna State Opera, the title role of *Don Giovanni* at Staatsoper Berlin, and Vitellozzo Tamare in Schreker's *Die Gezeichneten* at the Bavarian State Opera.

MET APPEARANCES Papageno in *The Magic Flute* and *Die Zauberflöte*, Lescaut in *Manon Lescaut*, Figaro in *Il Barbiere di Siviglia*, Eisenstein in *Die Fledermaus*, Silvio in *Pagliacci*, and Harlequin in *Ariadne auf Naxos* (debut, 2005).

CAREER HIGHLIGHTS Recent performances include Don Giovanni at the Edinburgh International Festival and Dutch National Opera, the title role of *Eugene Onegin* at the Vienna State Opera, Don Alfonso at the Bavarian State Opera, the title role of *Wozzeck* at the Dutch National Opera, Ford in concert with the Bavarian Radio Symphony Orchestra, Count di Luna in *Il Trovatore* at Covent Garden, and Friedrich in Wagner's *Das Liebesverbot* in Madrid. He has also sung Don Giovanni at Covent Garden, the Salzburg Festival, the Bavarian State Opera, and in Mexico City.

Met
Opera
on
Demand

Now Available: Anna Netrebko
in *Eugene Onegin* (2017)

Unforgettable Met Performances Streaming Now

New Apps for Apple TV and iPhone

Enjoy unlimited access to more than 625 full-length Met performances—including more than 100 *Live in HD* presentations, plus classic telecasts and hundreds of radio broadcasts—available anytime, anywhere, on your favorite devices.

Download the free apps for Apple TV, iPad, iPhone, Roku, Samsung Smart TV, and Android, or watch and listen on the Met website.

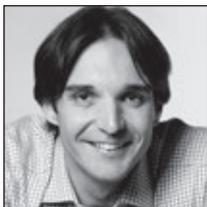
metoperaondemand.org



ROKU SAMSUNG

PHOTO: MARTY SOHL / METROPOLITAN OPERA

APPLE, THE APPLE LOGO, APPLE TV, IPAD, AND IPHONE ARE TRADEMARKS OF APPLE INC., REGISTERED IN THE US AND OTHER COUNTRIES. APP STORE IS A SERVICE MARK OF APPLE INC. ANDROID IS A TRADEMARK OF GOOGLE INC. ROKU IS A REGISTERED TRADEMARK OF ROKU, INC. IN THE US AND OTHER COUNTRIES.



Adam Plachetka

BASS-BARITONE (PRAGUE, CZECH REPUBLIC)

THIS SEASON Guglielmo in *Così fan tutte* and Figaro in *Le Nozze di Figaro* at the Met; the Count in *Le Nozze di Figaro*, the title role of *Don Giovanni*, Riccardo in *I Puritani*, and Dr. Malatesta in *Don Pasquale* at the Vienna State Opera; Přemysl ze Stadic in Smetana's *Libuše* and the Count in Prague; and Papageno in *Die Zauberflöte* at the Salzburg Festival. **MET APPEARANCES** Leporello and Masetto (debut, 2015) in *Don Giovanni* and Belcore in *L'Elisir d'Amore*.

CAREER HIGHLIGHTS Recent performances include Publio in *La Clemenza di Tito* in concert in Baden-Baden; Belcore at Covent Garden; Mustafà in *L'Italiana in Algeri*, Dr. Dulcamara in *L'Elisir d'Amore*, the King's Herald in *Lohengrin*, and Don Fernando in *Fidelio* at the Vienna State Opera; Papageno at Lyric Opera of Chicago; Don Giovanni in Bratislava; and Figaro in Prague and at the Salzburg Festival and Houston Grand Opera. He has also sung Figaro at Lyric Opera of Chicago and the Glyndebourne Festival, Guglielmo at La Scala and in Prague, Don Giovanni at Deutsche Oper Berlin, and Don Basilio in *Il Barbiere di Siviglia* and Schaunard in *La Bohème* at the Vienna State Opera.

Facilities and Services

THE ARNOLD AND MARIE SCHWARTZ GALLERY MET

Art gallery located in the South Lobby featuring leading artists. Open Monday through Friday, 6pm through last intermission; Saturday, noon through last intermission of evening performances.



ASSISTIVE LISTENING SYSTEM 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.



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 Met 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.



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 Met 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 3:15pm, 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.

WEBSITE

www.metopera.org



WHEELCHAIR ACCOMMODATIONS

Telephone 212-799-3100, ext. 2204. Wheelchair entrance at Concourse level.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be readmitted while the performance is in progress.

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

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.