

Alexander Borodin

Prince Igor

CONDUCTOR
Gianandrea Noseda

PRODUCTION
Dmitri Tcherniakov

SET DESIGNER
Dmitri Tcherniakov

COSTUME DESIGNER
Elena Zaitseva

LIGHTING DESIGNER
Gleb Filshinsky

CHOREOGRAPHER
Itzik Galili

PROJECTION DESIGNER
S. Katy Tucker

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in a prologue and three acts

Libretto by the composer after a scenario
by Vladimir Stasov, based on the epic
The Tale of Igor's Campaign

Orchestrations by Alexander Borodin,
Alexander Glazunov, and Nikolai Rimsky-Korsakov
Additional orchestrations by Pavel Smelkov

Saturday, March 1, 2014, 12:00–4:15 pm

New Production

The production of *Prince Igor* was made possible by
a generous gift from The Annenberg Foundation,
The Gilbert S. Kahn & John J. Noffo Kahn
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Rudy Prokupets

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The Metropolitan Opera

2013–14 Season

The 17th Metropolitan Opera performance of

Alexander Borodin's

Prince Igor

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This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74.

Conductor
Gianandrea Noseda

IN ORDER OF VOCAL APPEARANCE

Prince Igor Svyatoslavich
Ildar Abdrazakov

Konchakovna, daughter of Khan Konchak
Anita Rachvelishvili

Prince Galitsky,
brother of Yaroslavna
Mikhail Petrenko

Ovlur
Mikhail Vekua

Vladimir Igorevich,
Prince Igor's son
Sergey Semishkur

Khan Konchak
Štefan Kocán

Skula
Vladimir Ognovenko

Yaroslavna's Nurse
Barbara Dever

Yeroshka
Andrey Popov

Yaroslavna, wife of
Prince Igor
Oksana Dyka

Polovtsian Maiden
Kiri Deonarine

Saturday, March 1, 2014, 12:00-4:15 pm

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in high definition to movie theaters worldwide.

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Ildar Abdrazakov
in the title role of
Borodin's Prince Igor

Chorus Master **Donald Palumbo**
Fight Director **Nicolas Sandys**
Assistant to the Set Designer **Ekaterina Mochenova**
Associate Choreographer **Elisabeth Gibiat**
Video Programmer **Erik Docktor**
Projection Associate **Robert Figueiria**
Musical Preparation **Yelena Kurdina, J. David Jackson,
Lydia Brown, Vlad Iftinca, Irina Soboleva, and
Natalia Katjukova**
Assistant Stage Directors **Eric Einhorn, Yefim Maizel,
Peter McClintock, and Thorsten Cölle**
Prompter **Yelina Kurdina**
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ON STAGE NOW

*Two new productions and
two returning favorites!*

BORODIN

Prince Igor

FEB 24 MAR 1 mat, 4, 8

Dmitri Tcherniakov's new production of Borodin's Russian epic comes to the Met for the first time in nearly 100 years. Ildar Abdrazakov takes on the monumental title role, with Gianandrea Noseda conducting.

MASSENET

Werther

FEB 25, 28 MAR 3, 7, 11, 15 mat

Jonas Kaufmann stars in the title role of Massenet's sublime adaptation of Goethe's tragic romance in a new production from the creators of the Met's hit staging of *Carmen*.

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The Enchanted Island

FEB 26 MAR 1, 5, 8 mat, 12, 15, 20

The Met's delightful Baroque fantasy, with a story inspired by Shakespeare's *The Tempest* and *A Midsummer Night's Dream*, returns with Susan Graham, David Daniels, and Plácido Domingo.

BERG

Wozzeck

MAR 6, 10, 13, 17, 22 mat

Music Director James Levine conducts Berg's gripping score of passion, despair, and murder. Deborah Voigt and Thomas Hampson star.

Visit metopera.org for full casting information and ticket availability.

Synopsis

Prologue

The city-state of Putivl

Act I

The Polovtsian steppes

Intermission (AT APPROXIMATELY 1:30 PM)

Act II

SCENE 1 Yaroslavna's palace

SCENE 2 The court of Prince Galitsky

SCENE 3 Yaroslavna's palace

Intermission (AT APPROXIMATELY 2:55 PM)

Act III

The city-state of Putivl

Prologue

Together with his son, Vladimir, Prince Igor gathers his army for a military campaign against the Polovtsians. A sudden solar eclipse frightens everybody. The people and Igor's inner circle of boyars (nobles) take this as a bad omen and plead with Igor to postpone the campaign. Unnoticed by the army, two soldiers—Skula and Yeroshka—decide to desert: they do not want to risk their lives and are determined to stay behind in Putivl. Igor's wife, Yaroslavna, pleads with Igor to remain at home, but he cannot be persuaded. The Prince bids farewell to her and leaves her in the care of her brother, Prince Vladimir Galitsky. The army of Igor and Vladimir sets out on their campaign.

Act I

The battle is lost. Igor's army is destroyed, and he is taken prisoner by Khan Konchak, the chief of the Polovtsians. In his mind, the tormented Igor replays over and over everything that has happened. The beautiful Konchakovna, who is in love with Vladimir, appears to him. Then Yaroslavna appears. Then Ovlur appears, urging him to flee his captivity. Then Khan Konchak appears and offers his friendship as his guest of honor. Igor has a vision of the overwhelming joy of living life to its fullest.

Act II

Terrible nightmares and dark premonitions haunt Yaroslavna. There has not been any news from Igor for a long time. Young maidens come to Yaroslavna accusing

Galitsky of going on a wild rampage in Putivl. They complain that Galitsky has abducted one of their friends and ask Yaroslavna to step in and demand that the girl be returned to them. Yaroslavna doesn't have the power to deal with her brother. Galitsky behaves impertinently with his sister and threatens both her and Igor.

Galitsky's men are having a drunken feast. Seeking still more power, Galitsky would like to exile Yaroslavna to a nunnery as part of his plan to replace Igor as the new Prince of Putivl. Skula and Yeroshka now support Galitsky's claims. The young maidens come directly to Galitsky in a desperate attempt to save their friend, but the mob laughs at them, chasing them away. The drunken brawl reaches its climax; everyone prepares for revolt.

The boyars bring Yaroslavna the tragic news of the army's destruction and of Igor's captivity, sending her into turmoil. In the meantime, Galitsky and his followers take advantage of the moment and revolt. Alarm bells announce imminent danger: the enemy advances on Putivl and in the ensuing panic Galitsky is killed.

Act III

Putivl is destroyed and left in ruins. Yaroslavna has lost all hope for Igor's return and weeps over her husband's loss. Igor, who has in fact escaped from captivity, suddenly returns to destroyed Putivl. Torturous visions continue to haunt him. The tipsy Skula and Yeroshka discover Igor. In order to escape deserved punishment for treason, the cunning Skula suggests to Yeroshka that they be the first to summon the people to share the joyous news with them. Igor interrupts the crowd's jubilation and addresses the people with words of repentance. He blames himself for all that has happened and calls upon everybody to unite and rebuild their destroyed lives.

Alexander Borodin

Prince Igor

Premiere: Mariinsky Theater, St. Petersburg, 1890

Almost every aspect of *Prince Igor*—from its source material to its composition to its performance history and many versions—marks it as unique among operas. While some of the music, most notably the Polovtsian Dances, has long impressed the international public with its irresistible lyricism and rhythmic power, the complete work is not well known outside Russia. Like his creation, Alexander Borodin also stands apart from the profile of the typical composer (he was a chemist by profession). His only opera is based on an anonymous medieval epic, *The Tale of Igor's Campaign*, which relates a historical incident: a raid by Prince Igor Svyatoslavich against the nomadic Central Asian Polovtsian tribes in the late 12th century, an era remembered as a time of formative national consciousness and the emergence of the modern Russian culture. In that respect, the *Tale* is akin to other European national epics of the period, such as the *Nibelungenlied* and the poem of El Cid. Borodin worked on the opera intermittently for 18 years and left it incomplete at the time of his death. Fellow composers Nikolai Rimsky-Korsakov and Alexander Glazunov finished the orchestration and added some music of their own, based on various understandings of Borodin's intentions and sketches. Thus, the score has been a work in progress from the very beginning, and every subsequent production has had to make choices about what music to include—in some sense making *Prince Igor* a new opera with every staging. It can be (and often has been in 20th-century Russia) understood as a rousing nationalist anthem against barbarian foreigners, but the enigmatic title character is a far more nuanced protagonist than the stereotypical hero.

The Creators

Alexander Borodin (1833–1887) pursued careers in chemistry, education, and music simultaneously in his native St. Petersburg. As a composer, he was noted for his symphonies, chamber works, piano music, and the memorable symphonic poem *In the Steppes of Central Asia*. Many of his works remained unfinished. The posthumous editing of *Prince Igor* was undertaken by Nikolai Rimsky-Korsakov (1844–1908), a successful and prolific composer in a variety of genres, including opera. Highly regarded as an orchestrator, Rimsky-Korsakov completed much of the instrumentation of *Prince Igor*. Alexander Glazunov (1865–1936), once a student of Rimsky-Korsakov's, also worked on the score, orchestrating several large tracts of it and composing additional pieces. The libretto was adapted by Borodin himself from the anonymous 12th-century epic *The Tale of Igor's Campaign* and two other medieval Slavic chronicles. For this production, three sections of the score, including Igor's monologue in Act III, were orchestrated by conductor and composer Pavel Smelkov (b. 1976).

The Setting

The opera is set in the town of Putivl, now in northeastern Ukraine near the Russian border, and in an undefined area to the east, in the camp of the Polovtsians, a nomadic Turkic people of central Asia (and eventually Eastern Europe and the Middle East). The historic date of Igor's campaign is 1185. The Met's production is set in a timeless space inspired by different periods of Russian history and architecture.

The Music

Prince Igor's sweepingly lyrical lines and rich Romantic exoticism have captured audiences' imaginations ever since its first performance. But the score also offers masterful character delineation. Igor's Act I aria, for example, combines sumptuously expressive melody with a form that is less strict than the classically symmetrical aria, reflecting both the hero's state of mind and the dramatic situation. His character is explored even further in the rarely heard Act III monologue (newly orchestrated for this production). Throughout the opera, Igor's conflicting impulses—going to war and remaining at home—are beautifully captured in the music. (The domestic longing will be echoed in Act III by his wife, Yaroslavna, in her ravishing lament.) The opera contains several other striking vocal solos (the tenor Vladimir's and the mezzo Konchakovna's cavatinas and the bass Konchak's aria, all in Act I, the folk-derived song of the Gudak Player in Act III), but character insight is found throughout the score: an Act I recitative, for example, is a subtle and fascinating depiction of the ambivalent Ovlur's shadiness set against Igor's steadfastness. Borodin drew upon the idioms of Russian folk music to some degree in his depictions of the title hero's compatriots, and on a contrasting musical palette for their enemies, the Polovtsians. The orchestral and dance interludes and several of the great choruses accentuate this difference—but Borodin's use of an exotic sound to create an "otherness" for the Polovtsians (notably in the famous Polovtsian Dances in Act I and the Polovtsian March in Act III) is less ethnomusicology than a testament to the composer's creative imagination. The role of the chorus is of extraordinary importance throughout the opera.

Prince Igor at the Met

Prince Igor premiered at the Met in 1915, with sets and costumes based on the original St. Petersburg production. The opera was sung in Italian and Giorgio Polacco conducted Pasquale Amato in the title role and Frances Alda as Yaroslavna. After nine more performances through 1917, it disappeared from the repertory for almost a century. Director Dmitri Tcherniakov made his Met debut with the current new production, which opened on February 6, 2014, starring Ildar Abdrazakov as Igor. Gianandrea Noseda conducted.

Program Note

Alexander Borodin was never a professional or full-time composer. He was the eldest of The Five, or the Mighty Handful—that group of late-19th-century Russian composers who rejected Western styles and conservatory-taught methods, seeking instead an original Russian form of musical expression. (The other members included César Cui, Mily Balakirev, Modest Mussorgsky, and Nikolai Rimsky-Korsakov.) A research chemist and professor by trade, Borodin spent most of his time at the Imperial Medico-Surgical Academy of St. Petersburg, and science remained the primary focus and strongest passion throughout his life. He published a number of significant findings from his research, which brought him more recognition and renown during his lifetime than music did. In his spare time, Borodin also was a dedicated advocate for women's rights and education, eventually co-founding St. Petersburg's School of Medicine for Women. Composition was a hobby that had to be squeezed in between these other pursuits, and his musical production was consequently limited and sporadic. Though he had natural talent in abundance, it often took him years to complete a single work—much to the annoyance and dismay of his artistic comrades. The ambitious opera *Prince Igor*, Borodin's greatest achievement, epitomizes this situation, having spent more time in gestation and showing more clearly the marks of its composer's distraction than any of his other works.

The idea for *Prince Igor* first came from Vladimir Stasov, Borodin's friend and a prominent St. Petersburg music critic (and, incidentally, the source of the "Mighty Handful" nickname). In 1869, Stasov suggested that the composer write an opera based on the anonymous 12th-century epic poem *The Tale of Igor's Campaign*. It tells of the failed counter-offensive of Prince Igor Svyatoslavich, ruler of a medieval Slavic city-state in present-day Ukraine, against the invading Turkic Polovtsians. Stasov felt that it contained everything required by Borodin's "talent and artistic nature: broad, epic themes, national elements, an abundant cast of characters, passion, drama, and all the colorful characteristics of the Orient." The composer agreed and set to work. Opera being the most complex and labor-intensive of musical genres, however, Borodin encountered difficulties almost immediately. He would continue to encounter them for the next 18 years, during which he alternately procrastinated, abandoned, and returned to his opera, pursuing disparate ideas as they came to him and working on one section for a time only to leave it unfinished and jump in a different direction. Despite encouragement, reproach, and offers of assistance from fellow members of the Mighty Handful—Rimsky-Korsakov, especially—Borodin was never able to focus sufficient energy on the opera to bring the pieces together. In 1887, while attending a ball at the Academy, the composer suffered a heart attack and died, aged 53. *Prince Igor*, his magnum opus, was far from complete.

Rimsky-Korsakov, the youngest of the Handful and its most expeditious composer, had by that time become something of an expert at taking custody

of the orphaned music of his deceased colleagues, already having completed, arranged, or “improved” works by Mikhail Glinka, Cui, and Mussorgsky, most notably the latter composer’s epic opera *Boris Godunov*. After Borodin’s death, Rimsky-Korsakov engaged the services of Alexander Glazunov, a notable composer of the younger generation, and together the two men set out to create a performance edition of *Prince Igor*. The challenges, however, were great. One act (the third by the traditional numbering) was almost entirely missing, there were significant gaps throughout the work, many sections had been given only preliminary sketches, and even large parts of the portions that were musically complete had not been orchestrated. Even more problematic was the structure: one of the reasons Borodin had such trouble with the work was that he had failed to finalize a libretto before beginning to compose, and he still had not done so upon his death. There was no defined order for much of the material Borodin had written, and there was no specific record of intention for the parts he hadn’t. In other words, Borodin left behind not an opera, but rather a vast collection of disorganized source material. Turning that material into a cohesive whole is not an act of completion, but of co-creation.

Rimsky-Korsakov documented his and Glazunov’s work, explaining that he and the younger composer “settled the matter as follows between us: He was to fill in all the gaps in Act III and write down from memory the Overture played so often by the composer, while I was to orchestrate, finish composing, and systematize all the rest that had been left unfinished and unorchestrated by Borodin.” What Rimsky-Korsakov did not document, however, was that with their music additions also came significant omission: according to Soviet musicologist Pavel Lamm, the Rimsky/Glazunov edition left out some 20 percent of the music Borodin had written. Regardless, it has been the preeminent version ever since its 1890 premiere, used in the majority of *Prince Igor*’s performances throughout the world. And although posterity is indebted to Rimsky-Korsakov and Glazunov for preventing the opera’s complete loss, their version of *Prince Igor* is not definitive—nor can any version ever be.

The Met’s new production employs a new edition of the score prepared by director Dmitri Tcherniakov and conductor Gianandrea Noseda, in consultation with several musicologists. It returns to the source material and attempts to present *Prince Igor*, to the greatest extent possible, as Borodin left it. Though much of the orchestration is by necessity still the work of Rimsky-Korsakov, all of his and Glazunov’s additions and extrapolations are excised, including the overture and most of what usually makes up the third act. Furthermore, the order is modified: where Rimsky and Glazunov place both the Prologue and the first Russian act before the first Polovtsian act, Tcherniakov and Noseda move the Polovtsian act to directly follow the Prologue, a decision supported by a scene listing in Borodin’s own hand that was not known to Rimsky-Korsakov.

Tcherniakov and Noseda also restore as much of Borodin's missing music as possible. "We were surprised and excited to find almost unknown pieces actually by Borodin," Tcherniakov explains. "For example, we're using the orchestra scene 'The River Don Floods,' a scene with Galitsky and his gang rioting, and the rarely performed second monologue of Igor—a big confessional and dramatic piece, totally different from his traditional, popular aria."

Theatrically, the result of the new edition is that the action becomes much more internal and character-driven. The dramatic focus is not the surface layer of military and political machinations, but rather on the psychological development of Igor—not a hero but a flawed protagonist who embarks on a spiritual journey as much as a physical one. The exotic land of the Polovtsians is not a hostile den of barbarians but rather a quasi-utopian alternate reality, where Igor is able to come to terms with his mistakes and examine his life in a new way. Even Igor's return to his homeland is ambiguous. He is not a conquering warrior returning triumphant, but a damaged man making an uncertain homecoming, searching for answers in a place he finds much changed. The object is for the drama to be relatable—to escape from the stereotypical caricature of fairy-tale Russia and explore instead a vital, timeless space of human emotion in which the audience can see itself. "This story touches on all of our lives in some sense, because it's about certain difficult human things," Tcherniakov says. "I would like for us to be able to take these characters seriously, as we take each other seriously."

—Jay Goodwin

Prince Igor: The Score As Is

By Elena Vereschagina and Tatiana Vereschagina

The authors are Moscow-based musicologists who have worked with Dmitri Tcherniakov on a number of his productions, including Wozzeck (Bolshoi Theatre, Moscow, 2009), Dialogues des Carmélites (Bavarian State Opera, 2010), and the Met's new production of Prince Igor.

“Curiously enough, everyone is satisfied with my *Igor*, strongly though they may differ on other things,” Borodin famously wrote in June 1876. He meant, of course, his closest associates: Modest Mussorgsky, the “ultra-innovatory realist;” Nikolai Rimsky-Korsakov, the traditionalist; and Vladimir Stasov, “the ardent champion of novelty.” But remarkably the same was true of other, very different kinds of audiences. Excerpts from the opera were performed in public concerts in Russia and abroad starting as early as March 1876, when the work was still in progress, invariably receiving most enthusiastic acclaim. The opera was proclaimed a masterpiece before it took shape, which actually it never did, and the score still needs a closer look and respectful analysis.

In 1947, the Russian musicologist Pavel Lamm undertook an unprecedented effort to collect and compile all of Borodin’s existing autographs for *Igor*, together with Rimsky-Korsakov’s and Alexander Glazunov’s additions. This manuscript with textual comments, remains the main basic source for musicological study. According to Lamm, from the total of 9,581 bars, 1,787 bars by Borodin have not been included in Korsakov’s version, and 1,716 bars were added jointly by Rimsky-Korsakov and Glazunov. Speaking of their editing, Lamm coined a term, “indirect composition,” and claimed that “no single bar [of Borodin’s score] was left untouched.”

But Borodin’s score is not a heap of scratches. Mostly it consists of well-rounded pieces in calligraphic writing. It is not the lack of musical material that creates the main problem, since there is enough music for several operas, and not the lack of a basic concept either. Rather, the problem is the lack of an authorized, definitive final version, with the number of contradicting versions reflecting a concept ever-changing and growing over time. Like Wagner, Borodin himself created the text of the libretto, but, unlike Wagner, he never finalized the text beforehand, preferring to work on text and music simultaneously for long stretches, so that the modification of one individual part inevitably affected the whole opera.

Most productions are still based on the composer’s assumed intentions, cutting the material that does not fit and filling in the gaps. However, the analysis of the score “as is,” not “as it should have been,” is strikingly revealing, enabling us to understand the internal laws of the material itself, which will not fit into an ideological straightjacket.

In the 1990s, the musicologist Richard Taruskin famously charged the opera with “the racially justified endorsement of Russia’s expansion to the east.” But its

relation to the political doctrine of Orientalism is not unequivocal. The historical Igor is not a proper character to convey the ideas of political supremacy, being neither a villain nor a victorious hero like, for example, the saintly Dmitri Donskoi from another Russian epic, *Zadonschina*, which Borodin closely studied. Neither does Borodin's score contain any material representing the evil origins of a "Polovtsian Orient" or justifying military expansion. Only titles and scraps remain of the second Polovtsian act, which presumably should have revealed their hostility and which in fact was created by Glazunov almost on his own. On the contrary, the Putivl scenes in the original version are extended, bursting with elemental force as Galitsky's gang riots. The character of Vladimir Galitsky in the original version is extended, evolving from a mere drunkard to a political figure. Far from serving the political doctrine, the score, rather, suggests future ideas of Eurasianism. Not the external threat but the threat from within, an internal rupture, is conceived of as the main danger.

In fact, the nationalistic stance, ascribed to Borodin by the 19th-century Russian critic Vladimir Stasov, is never confirmed either by the score or by any personal evidence. Its geographical position on the imaginary border between the East and the West gave Russia a unique perspective on Orientalism. And due to specific personal circumstances, Alexander Borodin was able to reflect this multicultural experience like no one else. The illegitimate son of a Georgian prince and a Russian peasant serf girl, Borodin was consequently born a serf to his own father and was not permitted even to enter gymnasium (secondary school). But due to his abilities as a chemist, he was able to acquire a professor's chair at age 36, and soon after was named a member of the Academy, which in bureaucratic Russia was equal in rank to a military general. He finished his post-doctorate studies and met his future Russian wife in the German town of Heidelberg. He was equally comfortable as a representative of Russian science or Russian art in the major cities of Europe as he was in a peasant house in Central Russia, where he used to spend his summer vacations, wearing peasant clothes and composing. Mockingly speculating on the attractions of the West as opposed to tiresome St. Petersburg duties, he assumed the role of Tannhäuser, calling Weimar his "Venusberg" and Franz Liszt his "old Venus." For him, the East and the West were indeed located not on a geographical but psychological map.

According to Stasov, Borodin was reluctant to write an opera based on a plot from a fairy-tale past, preferring a story from modern life. It was a relatively late decision (1879) to open the opera with the "Glory" chorus (initially conceived for the finale), shifting its position from affirmative conclusion to initial statement. Introducing the scene of the solar eclipse (taken from his other operatic project, *Mlada*, as well as the scene of "The River Don Floods") as the first, Borodin at the same time changed the order of the other scenes, placing the Polovtsian act before the Putivl scenes with Galitsky, and not vice versa. However, the

Prince Igor: The Score As Is CONTINUED

initial impulse for the whole opera, and the first scene Borodin composed (in 1869), was a lyrical one—the first arioso of Yaroslavna, strangely combining the deliberately archaic text and enigmatic poetic symbolism with an ultra-modern, highly individual musical idiom. Describing this character, Borodin notably used the specific Russian term “nadryv” (in English: “tearing oneself apart”, a trendy term at the time, taken from the latest novel by Dostoevsky) with the meticulousness of a trained physician tracing the tiniest symptoms of a nervous strain. The autograph of the arioso includes in the orchestra part a Mussorgsky-style figure akin to the hallucination scene from *Boris Godunov* (written at exactly the same time, 1869), and the episode of the fainting fit in the autograph is substantially extended, quoting the themes of both arias of Igor (the more conventional aria as well as the monologue, dated 1871–72, and absent from Korsakov’s canonical version), thus justifying the status of both arias in the authorized version. Remarkably, introspection is granted to both main protagonists, and in both cases constitutes a starting point for the composer’s work on each of those characters that should not be discarded.

The Cast and Creative Team



Gianandrea Noseda

CONDUCTOR (MILAN, ITALY)

THIS SEASON *Prince Igor* and *Andrea Chénier* at the Met, *Aida* at La Scala, *Simon Boccanegra* at Turin's Teatro Regio, and *Tosca*, *Un Ballo in Maschera*, and the Verdi Requiem with the Teatro Regio on tour in Japan.

MET APPEARANCES *Macbeth*, *La Traviata*, *Il Trovatore*, *War and Peace* (debut, 2002), *La Forza del Destino*, and *Un Ballo in Maschera*.

CAREER HIGHLIGHTS He is music director of Turin's Teatro Regio, conductor laureate of the BBC Philharmonic, chief guest conductor of the Israel Philharmonic Orchestra, guest conductor of the Pittsburgh Symphony Orchestra, and principal conductor of the Orquesta de Cadaqués. Formerly principal guest conductor of St. Petersburg's Mariinsky Theatre, he has led that company in numerous performances, including *Rigoletto*, *Le Nozze di Figaro*, *La Traviata*, *La Sonnambula*, *Don Carlo*, *Don Giovanni*, *Lucia di Lammermoor*, *Les Contes d'Hoffmann*, and *La Bohème*. He has also conducted *The Queen of Spades* for the Los Angeles Opera and *Luisa Miller* at La Scala.



Dmitri Tcherniakov

DIRECTOR/SET DESIGNER (MOSCOW, RUSSIA)

THIS SEASON *Prince Igor* for his debut at the Met, Rimsky-Korsakov's *The Tsar's Bride* at the Deutsche Staatsoper Berlin, and *La Traviata* at La Scala.

CAREER HIGHLIGHTS In addition to directing, he also frequently designs sets and costumes for many of his productions. Recent highlights include Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh* at the Netherlands Opera, *Il Trovatore* in Brussels, and *Jenůfa* in Zurich. Additional notable productions include *The Rake's Progress*, *Eugene Onegin*, *Wozzeck*, and Glinka's *Ruslan and Lyudmila* at Moscow's Bolshoi Theatre, *Tristan und Isolde* and Glinka's *A Life for the Tsar* at St. Petersburg's Mariinsky Theatre, *Boris Godunov* at the Deutsche Staatsoper Berlin, *Khovanshchina* at Munich's Bavarian State Opera, Prokofiev's *The Gambler* at La Scala, *Macbeth* at the Paris Opera, *Don Giovanni* at the Aix-en-Provence Festival, and *Simon Boccanegra* at the English National Opera.

The Cast and Creative Team CONTINUED



Elena Zaitseva

COSTUME DESIGNER (ST. PETERSBURG, RUSSIA)

THIS SEASON *Prince Igor* for her debut at the Met, *La Traviata* at La Scala, and Rimsky-Korsakov's *The Tsar's Bride* at the Deutsche Staatsoper Berlin.

CAREER HIGHLIGHTS Operatic work includes costumes for *Don Giovanni* in Madrid, *Simon Boccanegra* at Munich's Bavarian State Opera and English National Opera, *Jenůfa* in Zurich, *Il Trovatore* in Brussels, and *Lady Macbeth of Mtsensk* in Düsseldorf. For the ballet stage she has created costumes for *The Sleeping Beauty* for the Mariinsky Theatre where she was chief specialist for design from 1995 to 2001. She joined the Bolshoi Theatre as head of the costume department in 2003 and has created costumes there for both opera and ballet including *Esmeralda*, *Petrushka*, *Paquita*, and *Le Corsaire*.



Gleb Filshinsky

LIGHTING DESIGNER (ST. PETERSBURG, RUSSIA)

THIS SEASON *Prince Igor* at the Met, *La Traviata* at La Scala, *The Tsar's Bride* at the Deutsche Staatsoper Berlin, *Jenůfa* in Brussels, and *Il Trovatore* at the Salzburg Festival.

MET PRODUCTION *Mazeppa* (debut, 2006).

CAREER HIGHLIGHTS He has created lighting designs for over 300 music and drama productions, and works regularly with the Mariinsky Theatre and Alexandrinsky Theatre. His credits at the Mariinsky include *The Legend of the Invisible City of Kitezh*, *Otello*, Wagner's *Ring* cycle, *Boris Godunov*, *The Nose*, *The Tsar's Bride*, *The Snow Maiden*, *Carmen*, *Tristan und Isolde*, and *Mazeppa*. He has also created lighting designs for *The Rake's Progress*, *Eugene Onegin*, and *Khovanshchina* at the Bolshoi Theatre, *La Traviata* at the Latvian National Opera, *The Gambler* at the Deutsche Staatsoper Berlin, *Don Giovanni* at the Aix-en-Provence Festival, and Zimmermann's *Die Soldaten* and Birtwistle's *Gawan* at the Salzburg Festival.



Itzik Galili

CHOREOGRAPHER (TEL AVIV, ISRAEL)

THIS SEASON *Prince Igor* for his debut at the Met and works seen with companies including the Stuttgart Ballet, Rambert Dance Company, Portugal's Quorum Ballet, Ballet Zurich, West Australian Ballet, and Brazil's Balé da Cidade.

CAREER HIGHLIGHTS He trained with Israel's Bat-Dor Dance Company and later joined the Batsheva Dance Company. After moving to Amsterdam in 1991, he formed NND/Galili Dance, where he served as artistic director from 1997 to 2008. In 2009 he co-founded and became artistic director of Dansgroep Amsterdam. Since that time, he has created more than 80 works for numerous companies including Munich's Bavarian State Ballet, the Gulbenkian Ballet, Les Grandes Ballets Canadiens, Finnish National Ballet, Royal Winnipeg Ballet, Aspen/Santa Fe Ballet, English National Ballet, and Danish Dance Theatre.



S. Katy Tucker

PROJECTION DESIGNER (BROOKLYN, NEW YORK)

THIS SEASON *Prince Igor* for her debut at the Met, *The Flying Dutchman* for the Sydney Symphony, and the world premiere of Frank Wildhorn's musical *Excalibur* (directed by Francesca Zambello) at Theatre St. Gallen.

CAREER HIGHLIGHTS She designs video and projections for live performance internationally, working frequently in opera, and collaborating with composers and musicians. Recent work includes a commission from Carnegie Hall to create a projection mapping spectacle with conductor David Robertson on a production of *Carmina Burana*. They are also collaborating on *Aida* for a 2015 concert with the St. Louis Symphony. Additional work includes *Götterdämmerung*, *Heart of a Soldier*, and *The Flying Dutchman* for the San Francisco Opera; Paul McCartney's *Ocean's Kingdom* for New York City Ballet; *Die Zauberflöte* for Teatro Amazonas; *Show Boat* at Carnegie Hall; *21c Liederabend* and *Red Hot + Riot* at BAM; *Don Giovanni*, *La Bohème*, *Zaïde*, and *Il Ritorno d'Ulisse in Patria* for Wolf Trap Opera; and Charpentier's *La Descente d'Orphée aux Enfers* for Gotham Chamber Opera.



2013-14

NEW PRODUCTIONS

Eugene Onegin
Falstaff
Die Fledermaus
Prince Igor
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REPERTORY

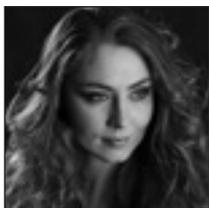
Andrea Chénier
Arabella
La Bohème
La Cenerentola
Così fan tutte
L'Elisir d'Amore
The Enchanted Island
Die Frau ohne Schatten
Madama Butterfly
The Magic Flute
A Midsummer Night's Dream
Norma
The Nose
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Rigoletto
Der Rosenkavalier
Rusalka
La Sonnambula
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Mariusz Kwiecien as Onegin
and Anna Netrebko as Tatiana

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Oksana Dyka

SOPRANO (ZHYTOMER, UKRAINE)

THIS SEASON Yaroslavna in *Prince Igor* for her debut at the Met, the title role of *Tosca* at Covent Garden, Britten's *War Requiem* at the Bregenz Festival, and the title role of *Aida* at Paris's Bastille Opera.

CAREER HIGHLIGHTS Recent performances include *Aida* at the Arena di Verona, *Tosca* at the Deutsche Staatsoper Berlin, Cio-Cio-San in *Madama Butterfly* with the Los Angeles Opera, and Amelia in *Un Ballo in Maschera* at La Scala. She has also sung Tatiana in *Eugene Onegin* in Los Angeles, *Aida* and *Tosca* at La Scala, Amelia in *Simon Boccanegra* and Desdemona in *Otello* with the Estonian National Opera, the title role of *Ariadne auf Naxos* in Genoa, *Tosca* at the Arena di Verona, and Elisabeth in *Don Carlo* at Turin's Teatro Regio.



Anita Rachvelishvili

MEZZO-SOPRANO (TBILISI, REPUBLIC OF GEORGIA)

THIS SEASON Konchakovna in *Prince Igor* at the Met, her first performances as Lyubasha in Rimsky-Korsakov's *The Tsar's Bride* at the Deutsche Staatsoper Berlin, Amneris in *Aida* at the Arena di Verona, and the title role of *Carmen* at Munich's Bavarian State Opera and for debuts with the Rome Opera and at Covent Garden.

MET PERFORMANCES *Carmen* (debut, 2011).

CAREER HIGHLIGHTS She has sung *Carmen* for debuts at La Scala, the Canadian Opera Company, Deutsche Oper Berlin, Deutsche Staatsoper Berlin, Arena di Verona, San Francisco Opera, Teatro Regio di Torino, and Seattle Opera. She has also sung Dalila in *Samson et Dalila* at Amsterdam's Concertgebouw, the Princess de Bouillon in a concert performance of *Adriana Lecouvreur* for her debut at Carnegie Hall, Amneris with Michigan Opera Theater, Isabella in *L'Italiana in Algeri* at La Scala, Dulcinée in Massenet's *Don Quichotte* in Cagliari, and Orfeo in *Orfeo ed Euridice* at Spain's Perelada Festival.



Scene from *The Enchanted Island*

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The Cast and Creative Team CONTINUED



Ildar Abdrazakov

BASS (UFA, RUSSIA)

THIS SEASON The title role of *Prince Igor* at the Met, the title role of Boito's *Mefistofele* at the San Francisco Opera, the Four Villains in *Les Contes d'Hoffmann* at the Vienna State Opera, and Banquo in *Macbeth* at the Munich Opera Festival.

MET APPEARANCES Figaro in *Le Nozze di Figaro*, Henry VIII in *Anna Bolena*, Dosifei in *Khovanshchina*, the Four Villains, Méphistophélès in *Faust* and *La Damnation de Faust*, the title role of *Attila*, Alidoro in *La Cenerentola*, Escamillo in *Carmen*, Mustafà in *L'Italiana in Algeri*, Raimondo in *Lucia di Lammermoor*, and Don Giovanni, Leporello, and Masetto (debut, 2004) in *Don Giovanni*.

CAREER HIGHLIGHTS Recent performances include Don Giovanni with Washington National Opera and Vienna State Opera, Mustafà with the Vienna State Opera, the Four Villains at La Scala, and Attila in Rome. He has also sung Don Basilio at Covent Garden, Figaro with Washington National Opera, Banquo at La Scala, and Walter in *Luisa Miller* with the Paris Opera.



Štefan Kocán

BASS (TRNAVA, SLOVAKIA)

THIS SEASON Sparafucile in *Rigoletto*, Gremin in *Eugene Onegin*, and Konchak in *Prince Igor* at the Met and the Grand Inquisitor and King Philip in *Don Carlo* at La Scala.

MET APPEARANCES The Commendatore in *Don Giovanni*, Ramfis and the King (debut, 2009) in *Aida*, Ferrando in *Il Trovatore*, and the Grand Inquisitor (with the company on tour in Japan).

CAREER HIGHLIGHTS He has recently sung the title role of *Attila* in Santiago, Banquo in *Macbeth* at La Scala, and the Commendatore with Munich's Bavarian State Opera. Additional performances include Ramfis with Lyric Opera of Chicago, Masetto in *Don Giovanni* at La Scala and the Deutsche Staatsoper Berlin, the Commendatore with the Los Angeles Opera, Osmin in *Die Entführung aus dem Serail* with Munich's Bavarian State Opera, Sarastro in *Die Zauberflöte* in Cologne, Zaccaria in *Nabucco* in Graz, and Padre Guardiano in *La Forza del Destino*, the Grand Inquisitor, and Banquo at the Vienna State Opera.



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Mikhail Petrenko

BASS (ST. PETERSBURG, RUSSIA)

THIS SEASON Prince Galitsky in *Prince Igor* at the Met, Méphistophélès in Gounod's *Faust* with the Netherlands Opera, the Verdi Requiem with the Rotterdam Philharmonic, Rachmaninov's *The Bells* with the BBC Symphony Orchestra, and Philip II in *Don Carlo* at the Verbier Festival.

MET APPEARANCES Marshal Davout, Tikhon, and Bolkonsky's Valet (debut, 2002) in *War and Peace*, Pimen in *Boris Godunov*, Sparafucile in *Rigoletto*, Pistola in *Falstaff*, and Hunding in *Die Walküre*.

CAREER HIGHLIGHTS Recent performances include Orest in *Elektra* at the Aix-en-Provence Festival, Hagen in *Götterdämmerung* and Hunding at La Scala and the Deutsche Staatsoper Berlin, Méphistophélès in *La Damnation de Faust* at Paris's Bastille Opera, Philip II with the Netherlands Opera, and Leporello in *Juan*, a feature film by Kasper Holten based on *Don Giovanni*. He has also sung Hagen at the Salzburg Easter Festival, Pope Clément in *Benvenuto Cellini* at the Salzburg Summer Festival, Daland in *Der Fliegende Holländer* at the Baden-Baden Festival, and Don Basilio in *Il Barbiere di Siviglia* at the Paris Opera.



Sergey Semishkur

TENOR (KIROV, RUSSIA)

THIS SEASON Vladimir Igorevich in *Prince Igor* for his debut at the Met and Aeneas in *Les Troyens* and Lenski in *Eugene Onegin* with the Mariinsky Theatre on tour in Vienna and Beijing, respectively.

CAREER HIGHLIGHTS He has been a member of St. Petersburg's Mariinsky Theatre since 2007, where he has sung a wide-ranging repertory of works including the title role of *Les Contes d'Hoffmann*, Rodolfo in *La Bohème*, and Lenski. In recent seasons he has sung the title role of Stravinsky's *Oedipus Rex* in concert with the Mariinsky Orchestra and Chorus on tour throughout Europe, Pinkerton in *Madama Butterfly* in Warsaw, the title role of Berlioz's *Benvenuto Cellini* at the Salzburg Festival, Mussorgsky's *Songs and Dances of Death* with the Vienna Philharmonic at the Salzburg Festival, and Dvořák's Requiem with the Orchestre de Paris. He has also appeared in concert with the City of Birmingham Symphony Orchestra, London Symphony Orchestra, and Munich Philharmonic Orchestra.

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