

WOLFGANG AMADEUS MOZART

DON GIOVANNI

CONDUCTOR
Cornelius Meister

PRODUCTION
Michael Grandage

SET AND COSTUME DESIGNER
Christopher Oram

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Ben Wright

REVIVAL STAGE DIRECTOR
Louisa Muller

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts

Libretto by Lorenzo Da Ponte

Saturday, February 16, 2019
1:00–4:30PM

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

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

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

The Metropolitan Opera

2018–19 SEASON

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The 570th Metropolitan Opera performance of

WOLFGANG AMADEUS MOZART'S

DON GIOVANNI

CONDUCTOR
Cornelius Meister

IN ORDER OF VOCAL APPEARANCE

LEPORELLO
Ildar Abdrazakov

DONNA ANNA
Rachel Willis-Sørensen

DON GIOVANNI
Luca Pisoni

THE COMMENDATORE
Štefan Kocán

DON OTTAVIO
Stanislas de Barbeyrac

DONNA ELVIRA
Federica Lombardi

ZERLINA
Aida Garifullina

MASETTO
Brandon Cedel*

CONTINUO
David Heiss, CELLO
Howard Watkins*,
HARPSICHORD

MANDOLIN SOLO
Joyce Rasmussen Balint

Saturday, February 16, 2019, 1:00–4:30PM



A scene
from Mozart's
Don Giovanni

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

This production uses fire effects.

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

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* Graduate of the
Lindemann Young Artist
Development Program

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Met Titles

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Synopsis

Act I

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

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

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

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

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

Intermission (AT APPROXIMATELY 2:35PM)

Act II

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

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

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

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

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

Wolfgang Amadeus Mozart

Don Giovanni

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

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

The Creators

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

The Setting

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

The Music

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

Met History

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

Program Note

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

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

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

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

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

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

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

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

—Jay Goodwin

Jay Goodwin is the Met's Editorial Director.



Don Giovanni on Demand

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The Cast



Cornelius Meister

CONDUCTOR (HANNOVER, GERMANY)

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

CAREER HIGHLIGHTS He is general music director of the Staatsoper Stuttgart and Staatsorchester Stuttgart, and he has served as principal guest conductor of the Yomiuri Nippon Symphony Orchestra since 2017. Between 2010 and 2018, he was chief conductor and artistic director of the Vienna Radio Symphony Orchestra. Recent operatic credits include *Parsifal* in Antwerp; *Die Fledermaus*, *Fidelio*, *Ariadne auf Naxos*, *Arabella*, *Die Zauberflöte*, *Le Nozze di Figaro*, and *Don Giovanni* at the Vienna State Opera; *Ariadne auf Naxos* at the Glyndebourne Festival; *Salome*, *Werther*, and *Carmen* in Zurich; *Die Fledermaus* and the world premiere of Giorgio Battistelli's *CO₂* at La Scala; *Der Fliegende Holländer* at the Bavarian State Opera; and the *Ring* cycle at the Latvian National Opera. He has also led performances at Deutsche Oper Berlin, San Francisco Opera, Covent Garden, and with the Royal Concertgebouw Orchestra, City of Birmingham Symphony Orchestra, Orchestre de Paris, and Deutsches Symphonie-Orchester Berlin, among many others.



Aida Garifullina

SOPRANO (KAZAN, RUSSIA)

THIS SEASON Zerlina in *Don Giovanni* for her debut at the Met, Adina in *L'Elisir d'Amore* and Gilda in *Rigoletto* at the Vienna State Opera, Luisa in Prokofiev's *Betrothal in a Monastery* at Staatsoper Berlin, *Carmina Burana* in Shanghai and Beijing, and concert appearances in Vienna, Moscow, St. Petersburg, Verona, and New York.

CAREER HIGHLIGHTS Recent performances include Leïla in *Les Pêcheurs de Perles* in concert at the Salzburg Festival, Juliette in *Roméo et Juliette* in Barcelona, Musetta in *La Bohème* and the title role of Rimsky-Korsakov's *The Snow Maiden* at the Paris Opera, Musetta and Juliette at the Vienna State Opera, and Sophie in *Werther* in Muscat. She has also sung Xenia in *Boris Godunov*, Irina in Péter Eötvös's *Three Sisters*, Pamina in *Die Zauberflöte*, the title role in the world premiere of Johanna Doderer's *Fatima*, Susanna in *Le Nozze di Figaro*, and Zerlina at the Vienna State Opera. She was the winner of Plácido Domingo's Operalia competition in 2013, and she performed at both the opening and closing ceremonies of the 2018 FIFA World Cup in her native Russia.

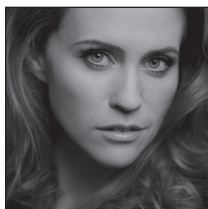


Federica Lombardi

SOPRANO (CESENA, ITALY)

THIS SEASON Donna Elvira in *Don Giovanni* at the Met for her debut and in Wiesbaden and Hamburg, Beethoven's Ninth Symphony in Naples and Basel, the Countess in *Le Nozze di Figaro* at the Bavarian State Opera and in Rome, Fiordiligi in *Così fan tutte* at the Bavarian State Opera, Donna Anna in *Don Giovanni* in Bologna, and Elettra in *Idomeneo* at La Scala.

CAREER HIGHLIGHTS Recent performances include Fiordiligi in Turin and Rome; Donna Anna, Fiordiligi, Micaëla in *Carmen*, the Countess, and the First Lady in *Die Zauberflöte* at Deutsche Oper Berlin; Donna Anna in Cologne and Nancy, France; Musetta in *La Bohème*, the title role of *Anna Bolena*, and Fiammetta in Giordano's *La Cena delle Beffe* at La Scala; and Micaëla in Bangkok. She has also sung the Countess at Spoleto's Festival dei Due Mondi and in Bergamo, Pavia, Brescia, Cremona, and Como.



Rachel Willis-Sørensen

SOPRANO (TRI-CITIES, WASHINGTON)

THIS SEASON Donna Anna in *Don Giovanni* at the Met, Leonora in *Il Trovatore* in Turin, Hélène in *Les Vêpres Siciliennes* and the Countess in *Le Nozze di Figaro* at the Bavarian State Opera, Rosalinde in *Die Fledermaus* at Deutsche Oper Berlin and in Dresden, and the title role of *Rusalka* at San Francisco Opera.

MET APPEARANCES The Countess (2014, debut).

CAREER HIGHLIGHTS She made her international debut as the Countess at Covent Garden, followed by Donna Anna, Eva in *Die Meistersinger von Nürnberg*, and the Marschallin in *Der Rosenkavalier*. She has sung Elsa in *Lohengrin* at Deutsche Oper Berlin and in Zurich, the Marschallin at the Glyndebourne Festival, the Countess and Donna Anna at the Vienna State Opera, Eva at San Francisco Opera, and Donna Anna at Houston Grand Opera. As a member of the ensemble at Semperoper Dresden, her roles included Elettra in *Idomeneo*, Vitellia in *La Clemenza di Tito*, Mimì in *La Bohème*, and Diemut in Strauss's *Feuersnot*. She has appeared in concert with such conductors as Sir Antonio Pappano, Andris Nelsons, Edo de Waart, Myung-Whun Chung, Marek Janowski, Donald Runnicles, Omer Meir Wellber, and Christoph von Dohnányi.



Ildar Abdrazakov

BASS (UFA, RUSSIA)

THIS SEASON Leporello in *Don Giovanni* at the Met, de Silva in *Ernani* and the title role of *Attila* at La Scala, Ramfis in *Aida* in concert with the Chicago Symphony Orchestra, and appearances with Montreal's Orchestre Métropolitain, the Deutsche Symphonie-Orchester Berlin, and in Baden-Baden, Prague, Moscow, and Vienna.

MET APPEARANCES Since his 2004 debut as Masetto in *Don Giovanni*, he has sung more than 150 performances of 16 roles, including Assur in *Semiramide*, Figaro in *Le Nozze di Figaro*, the title role and Leporello in *Don Giovanni*, Mustafà in *L'Italiana in Algeri*, the title roles of *Prince Igor* and *Attila*, and Méphistophélès in *Faust* and *La Damnation de Faust*.

CAREER HIGHLIGHTS Recent performances include Alfonso in Donizetti's *Lucrezia Borgia* in concert and Mustafà at the Salzburg Festival; the title role of *Boris Godunov*, Philip II in *Don Carlos*, and Escamillo in *Carmen* at the Paris Opera; Attila in concert in Barcelona; the Four Villains in *Les Contes d'Hoffmann* at the Bavarian State Opera and in Moscow; Philip II in *Don Carlo* at Covent Garden, La Scala, and the Bavarian State Opera; Giovanni da Procida in *I Vespri Siciliani* at St. Petersburg's Mariinsky Theatre; and Prince Igor at the Dutch National Opera.



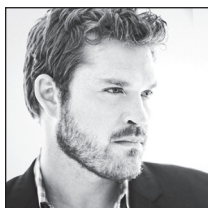
Stanislas de Barbeyrac

TENOR (ANNECY, FRANCE)

THIS SEASON Don Ottavio in *Don Giovanni* at the Met for his debut, the Bavarian State Opera, and the Paris Opera; Tamino in *Die Zauberflöte* at the Dutch National Opera; Piquillo in Offenbach's *La Périchole* in Bordeaux; and Alfredo in *La Traviata* in Dresden.

CAREER HIGHLIGHTS Recent performances include Pelléas in *Pelléas et Mélisande* in Tokyo and Bordeaux; Tamino in Aix-en-Provence, Geneva, Zurich, and Paris; Pylade in *Iphigénie en Tauride*, Admète in Gluck's *Alceste*, and Gonzalve in *L'Heure Espagnole* at the Paris Opera; Chevalier de la Force in *Dialogues des Carmélites* in Paris, Amsterdam, Brussels, Munich, Bologna, and Caen; Renaud in Gluck's *Armide* at the Vienna State Opera and in Bordeaux and Paris; Don Ottavio at San Francisco Opera and in Stockholm; and Arbace in *Idomeneo* at Covent Garden. He has also sung Macduff in *Macbeth* in Marseille, Narraboth in *Salome* in Paris and São Paulo, Léandre in Gounod's *Le Médecin Malgré Lui* in Geneva, and numerous concerts and recitals throughout Europe.

The Cast CONTINUED



Brandon Cedel

BASS-BARITONE (HERSHEY, PENNSYLVANIA)

THIS SEASON Masetto in *Don Giovanni* at the Met; Angelotti in *Tosca*, the Messenger in Stravinsky's *Oedipus Rex*, the Marquis d'Obigny in *La Traviata*, and Brander in *La Damnation de Faust* in Frankfurt; Collantinus in Britten's *The Rape of Lucretia* at Boston Lyric Opera; Colline in *La Bohème* at the Canadian Opera Company; and Argante in Handel's *Rinaldo* at the Glyndebourne Festival.

MET APPEARANCES The Sergeant in *Manon Lescaut*, a Flemish Deputy in *Don Carlo*, a Porter in *Lady Macbeth of the Mtsensk District*, and a Watchman in *Die Frau ohne Schatten* (debut, 2013).

CAREER HIGHLIGHTS Since 2016, he has been a member of the ensemble at Oper Frankfurt, where his roles have included the Speaker in *Die Zauberflöte*, Lieutenant Ratcliffe in *Billy Budd*, Donner in *Das Rheingold*, God in Zelenka's *Il Serpente di Bronzo*, Argante, Masetto, and Ariodante in Handel's *Xerxes*, among others. Recent performances include Dr. Dulcamara in *L'Elisir d'Amore* at France's Festival Lyrique-en-Mer, Figaro in *Le Nozze di Figaro* at Opera Philadelphia and the Castleton Festival, Leporello in *Don Giovanni* at the Glyndebourne Festival, and Masetto at the Bavarian State Opera. He is graduate of the Met's Lindemann Young Artist Development Program.



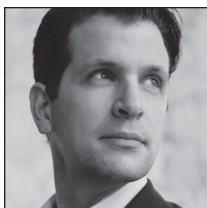
Štefan Kocán

BASS (TRNAVA, SLOVAKIA)

THIS SEASON The Commendatore in *Don Giovanni*, Sparafucile in *Rigoletto*, and Ramfis in *Aida* at the Met; Philip II in *Don Carlo* in Bratislava; the Commendatore in Bologna; and Hunding in *Die Walküre* in Bordeaux.

MET APPEARANCES Ferrando in *Il Trovatore*, the Commendatore, Sparafucile, Prince Gremin in *Eugene Onegin*, Konchak in *Prince Igor*, and Ramfis and the King (debut, 2009) in *Aida*.

CAREER HIGHLIGHTS Recent performances include Vodník in *Rusalka* in Český Krumlov, Czech Republic, and Banská Bystrica, Slovakia; the title role of Boito's *Mefistofele* in Prague; Gurnemanz in *Parsifal* in Antwerp; Hunding and Fafner in the *Ring Trilogy* and Banquo in *Macbeth* in Vienna; Don Basilio in *Il Barbiere di Siviglia* in Bratislava; and Sparafucile in Orange, Bologna, and at Palm Beach Opera. He has also sung the Watcher in Enescu's *Oedipe* at Covent Garden; Banquo in Dresden; Leporello in *Don Giovanni* in Bratislava; Bluebeard in *Bluebeard's Castle* and Leporello in Antwerp; Philip II and the Grand Inquisitor in *Don Carlo* and Banquo at La Scala; Osmin in *Die Entführung aus dem Serail* and the Commendatore at the Bavarian State Opera; and Masetto in *Don Giovanni* at La Scala and Staatsoper Berlin.



Luca Pisaroni

BASS-BARITONE (CIUDAD BOLÍVAR, VENEZUELA)

THIS SEASON The title role of *Don Giovanni* at the Met, Méphistophélès in *Faust* in Madrid, the Four Villains in *Les Contes d'Hoffmann* in Baden-Baden, Mustafà in *L'Italiana in Algeri* in Barcelona, Claudio in Handel's *Agrippina* in concert with Il Pomo d'Oro, Leporello in *Don Giovanni* at the Bavarian State Opera, Lorenzo Da Ponte Jr./Da Ponte as a Young Man in the world premiere of Tarik O'Regan's *The Phoenix* at Houston Grand Opera, Golaud in *Pelléas et Mélisande* at Staatsoper Berlin, Escamillo in *Carmen* at Covent Garden, and concert appearances throughout Europe and North America.

MET APPEARANCES The Count and Figaro in *Le Nozze di Figaro*, Giorgio in *I Puritani*, Leporello, Alidoro in *La Cenerentola*, Caliban in *The Enchanted Island*, and Publio in *La Clemenza di Tito* (debut, 2005).

CAREER HIGHLIGHTS Recent performances include Don Pizarro in *Fidelio* at La Scala and in concert with the Tokyo Philharmonic Orchestra; Argante in Handel's *Rinaldo* with the English Concert; Alidoro, Mustafà, Leporello, Méphistophélès, and Rodolfo in *La Sonnambula* at the Vienna State Opera; Golaud at the Paris Opera; Mahomet II in *Le Siège de Corinthe* at Pesaro's Rossini Opera Festival; and Leporello at La Scala and Staatsoper Berlin.

The New South Entrance



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

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

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

Facilities and Services



ASSISTIVE LISTENING SYSTEM AND BINOCULARS

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



BLIND AND VISUALLY IMPAIRED

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



BOX OFFICE

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

CHECK ROOM

On Concourse level (Founders Hall).

FIRST AID

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

LECTURE SERIES

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

LOST AND FOUND

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

MET OPERA SHOP

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



PUBLIC TELEPHONES

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

RESTAURANT AND REFRESHMENT FACILITIES

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



RESTROOMS

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

SEAT CUSHIONS

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SCHOOL PARTNERSHIPS

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

SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Metropolitan Opera Guild at 212.769.7028. These no-view seats provide an affordable way for music students to study an opera's score during a live performance.

TOUR GUIDE SERVICE

Backstage tours of the opera house are held during the Met season on most weekdays at 3PM, and on select Sundays at 10:30AM and/or 1:30PM. For tickets and information, call 212.769.7028. Tours of Lincoln Center daily; call 212.875.5351 for availability. metguild.org/tours

WEBSITE

metopera.org



WHEELCHAIR ACCOMMODATIONS

Telephone 212.799.3100, ext. 2204. Wheelchair entrance at Concourse level.

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

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

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

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

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