

JOHANN STRAUSS, JR.

DIE FLEDERMAUS

CONDUCTOR
James Levine

PRODUCTION
Jeremy Sams

SET AND COSTUME DESIGNER
Robert Jones

LIGHTING DESIGNER
Jen Schriever

CHOREOGRAPHER
Stephen Mear

Operetta in three acts

Original libretto by Carl Haffner and
Richard Genée

Lyrics by Jeremy Sams

Dialogue by Douglas Carter Beane

Saturday, January 2, 2016
1:00–4:25PM

The production of *Die Fledermaus* was
made possible by a generous gift from
The Sybil B. Harrington Endowment Fund;
and **Howard Solomon**, in honor of his wife,
Sarah Billingham Solomon

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

The Metropolitan Opera

2015–16 SEASON

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The 232nd Metropolitan Opera performance of
JOHANN STRAUSS, JR.’S

DIE FLEDERMAUS

CONDUCTOR
James Levine

IN ORDER OF VOCAL APPEARANCE

ALFRED
Dimitri Pittas*

PRINCE ORLOFSKY
Susan Graham

ADELE
Lucy Crowe

IVAN
Jason Simon

ROSALINDE
Susanna Phillips

FROSCH
Christopher Fitzgerald

GABRIEL VON EISENSTEIN
Toby Spence

DR. BLIND
Mark Schowalter

DR. FALKE
Paulo Szot

FRANK
Alan Opie

IDA
Betsy Wolfe

Saturday, January 2, 2016, 1:00–4:25PM



Susanna Phillips as
Rosalinde
in Strauss's
Die Fledermaus

Chorus Master **Donald Palumbo**
Dramaturg **Paul Cremo**
Musical Preparation **Donna Racik, Paul Nadler,**
and **Bryan Wagorn**
Assistant Stage Directors **Eric Einhorn and Jonathon Loy**
Performance Consultant **Even Cabinet**
Prompter **Donna Racik**
Met Titles **Michael Panayos**
Associate Choreographer **Sarah O'Gleby**
Assistant to the Costume Designer **Irene Bohan**
Scenery, properties, and electrical props constructed and
painted in **Metropolitan Opera Shops**
Costumes and Millinery executed by **Metropolitan Opera**
Costume Department; and **Das Gewand GmbH, Düsseldorf**
Wigs and Makeup executed by **Metropolitan Opera Wig**
and **Makeup Department**
Thanks to **William Dowart** for his assistance in the preparation
of the orchestral material

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Met Titles

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* Graduate of the
Lindemann Young Artist
Development Program

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performance.

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Synopsis

Vienna, New Year's Eve, 1899.

Act I

Eisenstein's apartment

Intermission (AT APPROXIMATELY 1:45 PM)

Act II

Ballroom of Prince Orlofsky's villa

Intermission (AT APPROXIMATELY 3:10 PM)

Act III

The Jail

Act I

Outside the Eisensteins' apartment, the tenor Alfred serenades his old flame Rosalinde, who is now married to Gabriel von Eisenstein. Adele, Rosalinde's chambermaid, wonders how to get the night off to attend a glamorous New Year's Eve ball to which her sister has invited her. She tells her mistress she must visit a sick aunt, but Rosalinde refuses to let her go. Alfred appears and declares his love to Rosalinde, who resists him until he begins to sing. Hearing someone coming, she sends Alfred away, but not before he has convinced her to let him return later. Eisenstein and his lawyer, Blind, arrive from a session in court: Eisenstein has been sentenced to eight days in jail for striking a police officer and must begin his term that very night. He furiously dismisses Blind. His friend Falke urges Eisenstein to delay going to jail until morning and instead join him at the ball, which is being given by the wealthy Prince Orlofsky. Falke tells Eisenstein to bring along his infamous pocket watch to charm the ladies. While Eisenstein changes, Falke invites Rosalinde to the ball as well, telling her that if she comes in disguise, she'll be able to observe her husband flirting with other women. Rosalinde at first doesn't like the idea but changes her mind when Eisenstein reappears in evening dress. She joins Adele in a bittersweet farewell as her husband heads off to "prison." Angry at Eisenstein's deception, she then tells Adele to go see her "aunt" and receives the ardent Alfred. Their rendezvous is interrupted by the prison warden Frank, who has come to arrest Eisenstein. Rosalinde persuades Alfred to preserve her good name by posing as her husband, and Frank carts Alfred off to jail.

Act II

Adele arrives for the ball at Prince Orlofsky's villa—to the surprise of her sister Ida, a dancer in a hit musical show, who claims she never invited her. Ida worries Adele isn't classy enough to attend the ball, so they decide to present her as

a Russian actress named Olga. Orlofsky, terminally bored, doubts that Falke's promised evening of entertainment will brighten his spirits, but proclaims his guests should be who they are and do anything they like. Eisenstein enters, posing as a Frenchman, per Falke's instructions. He immediately identifies Adele as his wife's maid, but she laughs him off. Frank is also posing as a Frenchman, and he and Eisenstein become fast friends. Frank is so smitten with Ida and "Olga" that he pretends to be a theatrical producer to impress them. Finally Rosalinde arrives, disguised as a Hungarian countess. Angry to spot her husband flirting with her maid, she sings an impassioned ode to her betrayed homeland. When a smitten Eisenstein starts flirting with her, she manages to steal his pocket watch. Midnight is approaching, and Falke entertains the guests with the story of how he earned the nickname of Dr. Fledermaus: one drunken evening, when he was dressed as a bat for a costume ball, his best friend Eisenstein played a practical joke on him that made him the laughingstock of Vienna. The crowd toasts drink, love, and brotherhood until the stroke of midnight, when the new century begins. The guests dance through the night. As the clock strikes six, Eisenstein, whose attempts to retrieve his watch from Rosalinde have failed, rushes off to jail.

Act III

Frosch the jailer is vexed by the late arrival of his boss, Frank, and by the nonstop singing of Alfred in cell number 12. Frank finally appears, tipsy and enraptured by memories of his magical evening posing as an impresario. Ida and Adele arrive, per Falke's instructions. Adele hopes Frank might further her stage aspirations. Frank sends them off and then admits Eisenstein, who says he has come to serve his sentence. He is surprised to learn his cell is already occupied by a man who claims to be him and who was found in his apartment with Rosalinde. Blind arrives, claiming he was summoned by the man in cell 12 to handle a case of false arrest. Determined to get to the bottom of the matter, Eisenstein snatches Blind's cloak, glasses, and wig to disguise himself as the lawyer and confront the impostor. At that moment, Rosalinde rushes in. She asks "Blind" to press divorce charges against her errant husband, but is offended when the "lawyer" seems to take Eisenstein's side. Dropping his disguise, Eisenstein accuses his wife of promiscuity, at which point Rosalinde produces his watch. Both lament the impasse at which they've arrived, admitting that divorce would be a shame, since they really do love each other. Falke arrives to gloat over the success of his plan—only to find the couple falling into each other's arms and to discover Adele, Frank, and Frosch happily embarking on new careers. As Falke bemoans that all his efforts have been in vain and his life is a failure, Orlofsky arrives with his guests in tow just in time to hear the story—and breaks into hysterical laughter. All sing a final paean to the joys of champagne.

Johann Strauss, Jr.

Die Fledermaus

Premiere: Theater an der Wien, Vienna, 1874

The supreme example of Viennese operetta, *Die Fledermaus* both defines and transcends that genre. Its story centers on a magnificent masked ball, given by a Russian prince, that brings together all the main characters in various disguises—a wealthy bourgeois couple with marriage issues, the wife’s maid, the maid’s ambitious sister, and a prison warden. Also involved in the proceedings is the wife’s would-be lover. Unknown to them all, the husband’s best friend, who is also a guest at the ball, is pulling the strings in the background to avenge himself for a humiliating prank played on him in the past. The three-act journey from boudoir to ballroom to jail provides ample opportunities for farce and humor, but also for genuine human emotion and a surprisingly realistic view of urban life. The themes of jealousy, disguise, adultery, and revenge are the components of tragic grand opera, but here served up with a lightness of touch that pays homage to the more serious art form even while offering graceful parody. (Rosalinde’s admirer, for example, is an opera singer named Alfred, recalling the iconic tenor role in Verdi’s *La Traviata* and lampooning the clichéd persona of an operatic tenor in general.) The unique achievement of *Die Fledermaus* lies in combining these various elements into a delightful theatrical vision all its own.

The Creators

Johann Strauss, Jr. (1825–1899) was the most successful member of a Viennese family of composer-musicians that also included his father and two brothers. He is best known for his dance music, particularly waltzes and polkas, which he performed with his own orchestra, touring extensively throughout Europe (and visiting the United States in 1872). The libretto to *Die Fledermaus* was written by German dramatist Karl Haffner (1804–1876) and German-born author and composer Richard Genée (1823–1895). The story is based on an obscure comedy, *Das Gefängnis* (“The Prison”), by German playwright Roderich Benedix and the vaudeville *Le Réveillon* (“New Year’s Eve”) by the prolific French team of Henri Meilhac and Ludovic Halévy, who also created libretti for composers including Jacques Offenbach, Jules Massenet, and Georges Bizet. The Met’s English-language production features dialogue by playwright Douglas Carter Beane and lyrics by director Jeremy Sams.

The Setting

The action takes place in Vienna in the late 19th century. The Met’s production is set on New Year’s Eve, 1899.

The Music

The score of *Die Fledermaus* is a rare blend of the sparkingly entertaining with the substantial. It contains some of the most infectious and irresistible melodies ever written for the stage, and several of the solos are vocally challenging even by operatic standards, including Rosalinde's Act II Csárdás (a traditional Hungarian dance form) and Adele's two songs in Act II and III. The fascination of the music has long outlasted the dance forms from which it emerged and at which Strauss excelled. These are not only present in their own right, as in the dances at the ball in Act II and the famous overture, which has long been a concert standard. They also form the basis of much of the vocal music, including the first of the Act I trios (a gallop) and the choral "Champagne" polka and rhythmically complex "pocket watch" duet in Act II.

Met History

Die Fledermaus had its Met premiere, sung in German, in 1905 with Marcella Sembrich as Rosalinde. Over the course of two seasons it received ten performances (five of them on tour), then disappeared from the repertoire until an extraordinary new English-language production was unveiled in 1950. Playwright and screenwriter Garson Kanin directed and provided the translation of the dialogue, with lyrics written by Howard Dietz. The cast included Ljuba Welitsch, Risë Stevens, Set Svahnholm, Richard Tucker, and a memorable turn by Patrice Munsel as Adele, with conductor Eugene Ormandy making his Met debut. The non-singing role of Frosch was played by Broadway and film star Jack Gilford, who performed it 77 times over the following seasons; he also directed the 1962 revival. Other artists who appeared in this production include Maria Jeritza (a single performance in 1951), Hilde Güden, Dorothy Kirsten, Regina Resnik, and Anna Moffo as Rosalinde; Roberta Peters as Adele; Jarmila Novotna and Kitty Carlisle as Orlofsky; and Theodor Uppman as Eisenstein. Otto Schenk directed a new production in 1986, designed by Günther Schneider-Siemssen and conducted by Jeffrey Tate, which starred Kiri Te Kanawa, Tatiana Troyanos, and Håkan Hagegård. Schenk, who also played Frosch, revised the dialogue, which was translated into English, with the musical numbers sung in German. Later casts included Carol Vaness, Sondra Radvanovsky, Judith Blegen, Harolyn Blackwell, Neil Shicoff, Siegfried Jerusalem, Hermann Prey, Thomas Hampson, and Sid Caesar and Dom DeLuise as Frosch. The current production by Jeremy Sams opened on New Year's Eve 2013, with Susanna Phillips, Christopher Maltman, Paulo Szot, and Anthony Roth Costanzo in the leading roles and Adam Fischer conducting.

Program Note

In the early 19th century, the waltz was all the rage in Vienna, its intimate embrace between partners and whirling energy matching the boom and bustle of the Habsburg Empire's cosmopolitan, pleasure-seeking capital city. Having evolved from various folk dances—including the Ländler, immortalized through its incorporation into works by Beethoven, Schubert, Bruckner, Berg, and especially Mahler—the waltz was so popular throughout Central Europe by the late 18th century that a March 1792 *Journal des Luxus und der Moden* article reported that in Berlin “waltzes and nothing but waltzes are now so much in fashion that at dances nothing else is looked at; one need only be able to waltz, and all is well.” In Vienna's gilded ballrooms, the obsession with the dance only grew from there, and starting some 30 years later, the music of the Strauss family raised Vienna's waltz-mania to such a fever pitch that it has never subsided.

Though Johann Strauss II—composer of *Die Fledermaus*—is now remembered as the “Waltz King,” it was his father who began the Strauss dynasty and whose music first dominated Vienna's extravagant, wine-soaked nightlong parties. Johann Strauss I, also known as Johann Strauss the elder, was one of music history's most successful entrepreneurs, forming his own orchestra at age 21 and ceaselessly composing dance music for anyone who could pay. He had a gift for melody and orchestration, and his empire grew quickly as he won more and more acclaim for the quality of both his music and his orchestra, an ensemble of crack musicians expertly drilled by the demanding and somewhat despotic Strauss that set a new standard for orchestral virtuosity and precision. Eventually the elder Strauss's organization employed more than 200 people and his orchestras were in demand all over Europe, traveling widely and making an especially strong impression in the British Isles.

Though Johann Strauss I strenuously opposed any of his three sons pursuing music as a career, he lost his influence over them after his constant absence and persistent affair with another woman led to the end of his marriage. The boys' mother Anna encouraged their musical pursuits, and eventually all three Strauss sons—Johann II, Josef, and Eduard—became professional musicians and composers. Initially, Johann II, the oldest and most prodigiously talented of the three, found it impossible to escape the shadow of his father, with whom he had developed an unfriendly rivalry and who actively hindered his progress in any way possible. In 1845, at age 19, he formed his own orchestra to compete with his father, and though his performances and compositions were well received, he had more success in surrounding regions than in his home city of Vienna, where Johann I still dominated musical proceedings. Johann II ran further afoul of his father and the establishment when he openly supported the revolutionary elements of the short-lived Vienna Uprising of October 1848. Father and son finally came to an uneasy reconciliation in 1849—just in time, it turned out, as Johann the elder died of scarlet fever later that year. Following his father's death, Johann II consolidated his and Johann I's enterprises, brought his two brothers into the business, and instantly became the new monarch of Viennese

dance music. By 1852, the journal *Allgemeine Wiener Theaterzeitung* recorded that “It now turns out for certain that Strauss Father has been fully replaced by Strauss Son.” Johann II soon progressed from replacing his father to completely overshadowing him, eventually writing more than 400 pieces of dance music and rightfully earning his remembrance as the “Waltz King.”

By the 1860s, a new genre had set fire to the theaters of Europe as quickly as the waltz had overtaken its ballrooms 70 years earlier: operetta. Emerging in Paris in the 1850s and fueled by the smash hits of Jacques Offenbach, the operetta frenzy spread quickly, charming audiences with its combination of lighthearted scenarios, catchy melody, comedy, and irreverence. Usually incorporating spoken dialogue, dance sequences, and characters with whom bourgeois theatergoers could identify, operetta was fun, eminently accessible, and the perfect foil to the heavy subject matter and lavish productions that were the norm in 19th-century opera houses.

In Vienna, operetta—especially the works of Offenbach—was as popular as everywhere else. But Austria had been to war with the French four times in recent memory, and the Viennese, culturally nationalistic at the best of times, were keen for homegrown music for the theater to challenge the primacy of the French imports. Native son Johann Strauss II—a master of melody and dance who by this time had enjoyed more than 30 years at the pinnacle of Viennese popular music—was the natural choice to write it. In response to entreaties from the impresarios and encouragement from his first wife, theater-savvy mezzo-soprano Henriette Treffz, the composer began trying his hand at operetta, the first of which premiered in 1871. Eventually, he took the drastic step of entrusting the Strauss family orchestra to his brother Eduard and devoted himself to theater music full-time, completing 15 operettas and one opera over the final three decades of his life.

Die Fledermaus, Strauss’s greatest and most enduring work for the theater, was his third operetta, premiering at the Theater an der Wien in 1874. Ironically, the libretto was adapted from a French vaudeville by Henri Meilhac and Ludovic Halévy—who had provided libretti for many of Offenbach’s most popular works—called *Le Réveillon*. But that work was itself an adaptation of the obscure German stage comedy *Das Gefängnis* by Roderich Benedix, and presumably this Germanic origin was enough to wash away any Gallic taint. The setting of the French work did present a problem, however, as the réveillon—an extravagant feast followed by an all-night party, traditionally held on Christmas or New Year’s Eve—was both unmistakably French and would not sit well with Austria’s conservative Catholic authorities. Luckily, the solution was simple and perfectly natural: Christmas Eve became an indeterminate day elsewhere on the calendar and the réveillon became an equally raucous Viennese ball, allowing Strauss to bring his decades of experience writing music for such events to the theater.

The composer also had no shortage of models on which to base Prince Orlofsky’s wild party at the heart of *Die Fledermaus*. Though the layers of mistaken

The Program CONTINUED

identity that provide much of this operetta's comedy require some suspension of disbelief, the Champagne-drenched revelry that provides the backdrop is more chronicle than caricature. In the mid-18th century, Europe's great capital cities were playgrounds for the fabulously rich aristocracy, each trying to outdo the others with pure excess in their pursuit of pleasure. Particularly insatiable were a series of Russian princes who traveled west, especially to Paris, to spend obscene amounts of money and enjoy the renown—and debauchery—it bought them. To contemporary audiences, then, Orlofsky and his antics would have been not only believable but familiar.

By the time *Die Fledermaus* made it to the stage, however, Vienna's great celebrations of self-indulgent abandon were beginning to look like a thing of the past. On May 9, 1873—less than a year before the work's premiere—Vienna and its empire suffered a catastrophic stock market crash. The fortunes of many real people resembling the characters on stage evaporated overnight, and extravagance gave way to austerity. Furthermore, unrest was brewing throughout Europe, and though they didn't know it, the first of the 20th century's cataclysms was just around the corner. In less than 50 years, Austria-Hungary would no longer exist, Vienna would be the capital of a nation only a fraction of its empire's previous size, and that nation would be a republic, leaving the aristocracy stripped of most of its power and income. Placed in this context, *Die Fledermaus*—so often thought of as one of the operatic repertoire's silliest, fluffiest works—takes on more profound significance. It embodies both fond reminiscence and biting satire, reveling in past carelessness and profligacy while hinting at where it can lead—a lesson that has become no less relevant almost 150 years later.

—Jay Goodwin

The Cast



James Levine

MUSIC DIRECTOR AND CONDUCTOR (CINCINNATI, OHIO)

MET HISTORY Since his 1971 company debut leading *Tosca*, he has conducted more than 2,500 performances at the Met—more than any other conductor in the company's history. Of the 85 operas he has led at the Met, 13 were company premieres (including *Stiffelio*, *I Lombardi*, *I Vespri Siciliani*, *La Cenerentola*, *Benvenuto Cellini*, *Porgy and Bess*, *Erwartung*, *Moses und Aron*, *Idomeneo*, and *La Clemenza di Tito*). He also led the world premieres of Corigliano's *The Ghosts of Versailles* and Harbison's *The Great Gatsby*.

THIS SEASON In his 45th season at the Met he conducts revivals of *Tannhäuser* (which will be transmitted live in HD), *Die Entführung aus dem Serail*, *Die Fledermaus*, and *Simon Boccanegra*; all three concerts of the Met Orchestra's annual subscription series at Carnegie Hall with soloists Renée Fleming, Christine Goerke, Johan Botha, and Evgeny Kissin; and two concerts by the Met Chamber Ensemble at Carnegie's Zankel and Weill Halls. In February, he returns to the Philadelphia Orchestra for the first time in 20 years.



Lucy Crowe

SOPRANO (STAFFORDSHIRE, ENGLAND)

THIS SEASON Adele in *Die Fledermaus* at the Met and Pamina in *Die Zauberflöte* with the English National Opera, and concert engagements with the Los Angeles Philharmonic, Boston Symphony Orchestra, London Symphony Orchestra, and London Philharmonic.

MET APPEARANCES Servilia in *La Clemenza di Tito* (debut, 2012).

CAREER HIGHLIGHTS Operatic roles include Eurydice in *Orphée et Eurydice*, Adina in *L'Elisir d'Amore*, Susanna in *Le Nozze di Figaro*, Gilda in *Rigoletto*, and Belinda in *Dido and Aeneas* at Covent Garden; Sophie in *Der Rosenkavalier* at the Deutsche Oper Berlin, Munich's Bavarian State Opera, and Covent Garden; Gilda at the Deutsche Oper Berlin; Rosina in *The Barber of Seville*, Poppea in *Agrippina*, and Drusilla in *The Coronation of Poppea* with English National Opera; Micaëla in *Carmen* and the title role of Janaček's *The Cunning Little Vixen* for the Glyndebourne Festival Opera; and Dorinda in Handel's *Orlando* in Lille, Paris, and Dijon. She made her U.S. operatic debut as Iole in Handel's *Hercules* with the Lyric Opera of Chicago and has since also sung the role for the Canadian Opera Company.



Susan Graham

MEZZO-SOPRANO (ROSWELL, NEW MEXICO)

THIS SEASON Countess Geschwitz in *Lulu* and Prince Orlofsky in *Die Fledermaus* at the Met, concerts with the San Francisco Symphony and at Carnegie Hall with the Orchestra of St. Luke's, and solo recitals in Washington, D.C., Boston, Puerto Rico, Vienna, and at London's Wigmore Hall.

MET APPEARANCES She has sung more than 150 performances of 20 roles including two world premieres (Jordan Baker in Harbison's *The Great Gatsby* and Sondra Finchley in Picker's *An American Tragedy*) since her company debut in 1991 as the Second Lady in *Die Zauberflöte*.

CAREER HIGHLIGHTS The title role of Gluck's *Iphigénie en Tauride* at the Salzburg Festival and in London, Chicago, San Francisco, and Paris, the title role of Handel's *Xerxes* with the Houston Grand Opera, Cecilio in *Lucio Silla* with the Santa Fe Opera, the title role of Monteverdi's *L'Incoronazione di Poppea* and Hanna Glawari in *The Merry Widow* with the Los Angeles Opera, Anna in *The King and I* at Paris's Théâtre du Châtelet, and Dido in *Les Troyens*, Sister Helen Prejean in the world premiere of Heggie's *Dead Man Walking*, and the title role of Handel's *Ariodante* with the San Francisco Opera.



Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

THIS SEASON Musetta in *La Bohème* and Rosalinde in *Die Fledermaus* at the Met, Juliette in *Roméo et Juliette* with Lyric Opera of Chicago, and Hanna in *The Merry Widow* with Boston Lyric Opera.

MET APPEARANCES Antonia/Stella in *Les Contes d'Hoffmann*, Fiordiligi in *Così fan tutte*, Donna Anna in *Don Giovanni*, Pamina in *Die Zauberflöte*, and Musetta (debut, 2008).

CAREER HIGHLIGHTS Recent appearances include her debut in Frankfurt as Donna Anna, Arminda in Mozart's *La Finta Giardiniera* at the Santa Fe Opera, and the Countess in *Le Nozze di Figaro* in concert in Lisbon with the Gulbenkian Orchestra. She has also sung the title role of *Lucia di Lammermoor*, Adina in *L'Elisir d'Amore*, and Stella in Previn's *A Streetcar Named Desire* at Lyric Opera of Chicago, Lucia with the Minnesota Opera, Pamina at Barcelona's Liceu, and the Countess with the Santa Fe Opera and Dallas Opera. She was the 2010 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Christopher Fitzgerald

ACTOR (SOUTH PORTLAND, MAINE)

THIS SEASON Froch in *Die Fledermaus* for his debut at the Met, a starring role in the original comedy series *Almost There* for DirecTV, and *An Act of God* and *Waitress: The Musical* on Broadway.

CAREER HIGHLIGHTS A multiple Tony, Drama Desk and Outer Critics Circle nominated actor, his work on Broadway includes Lancelot in *The Merchant of Venice*, Og in *Finian's Rainbow*, Igor in *Young Frankenstein*, Boq in the original cast of *Wicked*, Advocate in *Amour*, and both Amos Hart and Billy Flynn in *Chicago*. Work off-Broadway includes *The Winter's Tale* and *The Cripple of Inishmaan* (Public Theater), *Gutenberg! The Musical!* (Actors' Playhouse), *Observe the Sons of Ulster Marching Towards the Somme* (Lincoln Center Theater), and *Saturday Night* (Second Stage). He played the title role of *Barnum* at the Chichester Festival and spent 13 seasons at the Williamstown Theatre Festival. Television work includes *The Good Wife* (CBS), *Elementary* (CBS), *Twins* (series regular, WB), *Next Caller* (NBC), and *The Electric Company* (PBS). Films include *Girl Most Likely*, *Personal Velocity*, *Larry Gaye: Renegade Male Flight Attendant*, and *Dedication*.



Alan Opie

BARITONE (REDRUTH, ENGLAND)

THIS SEASON Frank in *Die Fledermaus* at the Met.

MET PERFORMANCES Leon Klinghoffer in *The Death of Klinghoffer*, Baron Zeta in *The Merry Widow*, Fieramosca in *Benvenuto Cellini*, Faninal in *Der Rosenkavalier*, Sharpless in *Madama Butterfly*, and Balstrode in *Peter Grimes* (debut, 1994).

CAREER HIGHLIGHTS He has recently sung Germont in *La Traviata* with Welsh National Opera and Elgar's *King Olaf* with the Bergen Philharmonic. Other performances include Beckmesser in *Die Meistersinger von Nürnberg* at the Bayreuth Festival and in Berlin, Amsterdam, Munich, Vienna, and Turin, the title role of *Falstaff* with English National Opera, Sharpless at Covent Garden and Welsh National Opera, the title role of *Rigoletto* with Opera North and Opera Company of Philadelphia, Scarpia in *Tosca* with Canadian Opera Company, Leon Klinghoffer with English National Opera, and Kolenatý in *The Makropulos Case* at La Scala.

The Cast CONTINUED



Dimitri Pittas

TENOR (NEW YORK, NEW YORK)

THIS SEASON Cassio in *Otello* and Alfred in *Die Fledermaus* at the Met, Alfred at Japan's Saito Kinen Festival, and concerts with the Baltimore Symphony Orchestra and Scottish Symphony Orchestra.

MET APPEARANCES Rodolfo in *La Bohème*, Macduff in *Macbeth*, Tamino in *The Magic Flute*, Nemorino in *L'Elisir d'Amore*, Arturo in *Lucia di Lammermoor*, Herald in *Don Carlo* (debut, 2005), Tybalt in *Roméo et Juliette*, First Prisoner in *Fidelio*, and the First Knight in *Parsifal*.

CAREER HIGHLIGHTS Recent performances include Rodolfo with the Paris Opera and Dallas Opera, the title role of *Don Carlo* with Opera Philadelphia, Nemorino with the Deutsche Oper Berlin, and Michele in the world premiere of Marco Tutino's *Two Women* at the San Francisco Opera. He has also sung Don Carlo for his debut with the Bolshoi Opera, Oronte in *I Lombardi* for his debut in Hamburg, and Gustavo in *Un Ballo in Maschera* and Rodolfo with the Canadian Opera Company. He is a graduate of the Met's Lindemann Young Artist Development Program.



Toby Spence

TENOR (HERTFORD, ENGLAND)

THIS SEASON Eisenstein in *Die Fledermaus* at the Met, Elgar's *The Dream of Gerontius* with the Vienna Philharmonic at the BBC Proms, and David in *Die Meistersinger von Nürnberg* at the Paris Opera.

MET APPEARANCES Tamino in *Die Zauberflöte*, Antonio in *The Tempest*, and Laërte in *Hamlet* (debut, 2010).

CAREER HIGHLIGHTS Recent engagements include Essex in Britten's *Gloriana* and Tamino at Covent Garden, Don Ottavio in *Don Giovanni* and the title role of *La Clemenza di Tito* at the Vienna State Opera, and Henry Morosus in Strauss's *Die Schweigsame Frau*, Tito, and Tamino at the Bavarian State Opera. At Covent Garden he has sung Ferdinand in *The Tempest*, David, Count Almaviva in *Il Barbiere di Siviglia*, Ramiro in *La Cenerentola*, and Tom Rakewell in *The Rake's Progress*. With English National Opera he has sung Tamino, the title role of Bernstein's *Candide*, Paris in Offenbach's *La Belle Hélène*, and Lenski in *Eugene Onegin*. He has also appeared at the Paris Opera, Glyndebourne Festival, Hamburg State Opera, San Francisco Opera, Santa Fe Opera, and Lyric Opera of Chicago. He was the 2012 winner of the Royal Philharmonic Society Singer of the Year Award.



Paulo Szot

BARITONE (SÃO PAULO, BRAZIL)

THIS SEASON Dr. Falke in *Die Fledermaus* at the Met and Sharpless in *Madama Butterfly* in Marseille.

MET APPEARANCES The Captain in Adams's *The Death of Klinghoffer*, Lescaut in *Manon*, Escamillo in *Carmen*, and Kovalyov in *The Nose* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Escamillo at the Glyndebourne Festival and San Francisco Opera, Count Almaviva in *Le Nozze di Figaro* on tour with the Aix-en-Provence Festival, the title role of *Eugene Onegin* with Australian Opera, Filip Filippovich in Alexander Raskatov's *A Dog's Heart* for his debut at La Scala, and Kovalyov for his debut with the Rome Opera. He sang Emile de Becque in the recent Broadway revival of *South Pacific* (for which he won the 2008 Tony Award as Best Actor in a Musical) and has also appeared as Guglielmo in *Così fan tutte* at the Paris Opera; Eugene Onegin, Donato in Menotti's *Maria Golovin*, and Danilo in *The Merry Widow* in Marseille; des Grieux in Massenet's *Le Portrait de Manon* in Barcelona; Marcello in *La Bohème* in Bordeaux; and Don Giovanni in Dallas, Washington, and Bordeaux.

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 a 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 Met 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 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 Met 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 students to study an opera's score during a 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. Be sure to turn off all devices before entering the auditorium.