

GAETANO DONIZETTI

MARIA STUARDA

CONDUCTOR
Riccardo Frizza

PRODUCTION
Sir David McVicar

SET AND COSTUME DESIGNER
John Macfarlane

LIGHTING DESIGNED BY
Jennifer Tipton

CHOREOGRAPHER
Leah Hausman

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Tragedia lirica in two acts

Libretto by Giuseppe Bardari,
based on the play by Friedrich Schiller

Saturday, February 20, 2016

1:00–3:45PM

Last time this season

The production of *Maria Stuarda* was
made possible by a generous gift from
The Sybil B. Harrington Endowment Fund

The revival of this production is made possible
by a gift from Mrs. Jayne Wrightsman

The presentation of Donizetti's three
Tudor queen operas this season is made
possible through a generous gift from Daisy Soros,
in memory of Paul Soros and Beverly Sills.

The Metropolitan Opera

2015–16 SEASON

The 15th Metropolitan Opera performance of

GAETANO DONIZETTI'S

MARIA STUARDA

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

CONDUCTOR

Riccardo Frizza

IN ORDER OF VOCAL APPEARANCE

QUEEN ELIZABETH (ELISABETTA)

Elza van den Heever

GEORGE (GIORGIO) TALBOT, EARL OF SHREWSBURY

Kwangchul Youn

WILLIAM (GUGLIELMO) CECIL, LORD BURGHELY,

ELIZABETH'S SECRETARY OF STATE

Patrick Carfizzi

ROBERT (ROBERTO) DUDLEY, EARL OF LEICESTER

Celso Albelo

JANE (ANNA) KENNEDY, MARY'S LADY-IN-WAITING

Maria Zifchak

MARY STUART (MARIA STUARDA)

Sondra Radvanovsky*

Saturday, February 20, 2016, 1:00–3:45PM



A scene from
Donizetti's
Maria Stuarda

Chorus Master **Donald Palumbo**
Musical Preparation **Steven Eldredge, Derrick Inouye,
Caren Levine, and Vlad Iftinca**
Assistant Stage Directors **Gina Lapinski, Jonathon Loy, and
Louisa Muller**
Stage Band Conductor **Gregory Buchalter**
Met Titles **J. D. McClatchy**
Prompter **Caren Levine**
Italian Coach **Hemdi Kfir**
Assistant to the Designer **Anna Watkins**
Scenery, properties, and electrical props constructed
and painted in **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume
Department, and Anna Watkins, London**
Wigs and Makeup executed by **Metropolitan Opera
Wig and Makeup Department**

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This performance uses cannon-fire effects.

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* Graduate of the
Lindemann Young Artist
Development Program

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The Met
ropolitan
Opera

2015-16 SEASON

Aleksandr Antonenko as Otello

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Synopsis

England, late 16th century

Act I

SCENE 1 Palace of Whitehall, London

SCENE 2 Park outside of the prison at Fotheringhay Castle

Intermission (AT APPROXIMATELY 2:10 PM)

Act II

SCENE 1 Palace of Whitehall

SCENE 2 Mary's cell inside Fotheringhay Castle

SCENE 3 Hall in Fotheringhay Castle

Mary Stuart, Queen of Scots, has been forced to abdicate her throne and flee her kingdom after the rebellion of her Scottish nobles. A Catholic, crowned at the age of nine months, she was betrothed to the Dauphin of France and raised from childhood at the French court. At 18, she returned to her native land, following the sudden death of her husband Francis II, having reigned as Queen of France for little more than a year. Unable to exert control over her Protestant nobility and beset by insurrections, plots, and murders, she has sought asylum in England from her cousin, Queen Elizabeth. But her presence in Protestant England is untenable to Elizabeth and her advisors. As a descendant of the Tudor line, the English Catholics see Mary as the rightful heir to Henry VIII's crown (Elizabeth having been declared illegitimate following the execution for adultery of her mother, Anne Boleyn). An English inquiry into the scandalous murder of Mary's dissolute second husband, Henry, Lord Darnley, has proved inconclusive as to her complicity in the crime but has served as a pretext to keep the former Queen of Scotland imprisoned for many years.

Act I

At the Palace of Whitehall in London, the court are celebrating. The Duke of Anjou, brother to the King of France, has sought Queen Elizabeth's hand in marriage and the glorious alliance of the two kingdoms is eagerly anticipated. Elizabeth is still undecided as to whether she will accept the French proposal. For a long time, her heart has belonged to her favorite, Robert Dudley, Earl of Leicester, but recently she has sensed that his love for her is waning. Talbot, Earl of Shrewsbury and Mary Stuart's custodian for many years, takes the opportunity to petition the Queen for her cousin's release. Cecil, Elizabeth's Secretary of State, argues that Mary presents a constant threat to the stability of England while she remains alive. Elizabeth refuses to be drawn in on the subject of her cousin but privately fears that the Queen of Scots has stolen the love of Leicester from her.

Synopsis CONTINUED

In the past, Leicester has been a suitor for Mary's hand and was dazzled by the young Queen's beauty when he first met her, long ago in France. Leicester arrives and Elizabeth gives him a ring to convey to the French Ambassador in equivocal acceptance of Anjou's proposal. His indifferent response fuels her suspicions and she leaves, attended by the court. Alone with Leicester, Talbot secretly hands him a letter and a miniature sent by Mary. Enmeshed in the plots of the English Catholics against Elizabeth, Mary's life now hangs in the balance. Enraptured by the portrait, Leicester vows to give his aid and support to Talbot's plans for Mary's liberation. As Talbot leaves, Elizabeth returns, alone. Suspicious of Talbot, she demands to see the letter in Leicester's hands. Mary has written to beg Elizabeth for an audience and despite herself, tears spring to Elizabeth's eyes. Seizing his advantage, Leicester presses the Queen to agree to ride out near Mary's prison on a hunt and under this pretext engineer a meeting between the two queens. Although mistrustful, Elizabeth agrees to her favorite's request.

Unexpectedly allowed by Talbot to walk freely in the park outside her prison of Fotheringhay Castle, Mary rejoices, running far ahead of her lady-in-waiting, Jane Kennedy. Her thoughts turn to times of happiness and liberty in France. The horns of the royal hunt are suddenly heard in the distance. The approaching huntsmen cry out Elizabeth's name and Mary is struck with fear at the prospect of finally setting eyes on her cousin. Leicester has ridden ahead of the hunt to prepare Mary for the meeting. He urges her to humble herself before Elizabeth and move the Queen to pity. Pledging his love and loyalty, he promises Mary that she may yet be free. He hastens to greet Elizabeth as she arrives with the hunting party. She is agitated and suspicious and Leicester's solicitude for Mary's cause rouses her jealousy. Talbot leads Mary forward and the two queens stare into each other's eyes for the first time. Mary masters her pride and shows deference before Elizabeth but her cousin remains aloof and insulting. She accuses Mary of licentiousness, murder, and treason. The tender words with which Leicester tries to calm Mary serve only to increase Elizabeth's anger. Insulted beyond endurance, Mary turns on Elizabeth. She denounces her as the illegitimate offspring of a whore, one who's foot sullies and dishonors the throne of England. Elizabeth orders the guards to seize Mary and drag her back to her prison.

Act II

Time has passed and Mary has remained incarcerated at Fotheringhay, under ever harsher conditions. The marriage to Anjou is now a faded dream for Elizabeth. Cecil has procured evidence that implicates Mary in a Catholic plot to assassinate Elizabeth, and a warrant for her death lies on the Queen's desk at the Palace of Whitehall. But Elizabeth is racked with anxiety and fear. If she signs it, she sends an anointed monarch to the scaffold and makes an enemy of all

Catholic Europe. Cecil urges her to be strong: her own life could be at stake and all England will applaud her and defend her, if need be. Elizabeth's indecision ends when Leicester enters the chamber. Quickly and indifferently she signs the warrant and hands it to Cecil. Appalled, Leicester pleads with her to rescind the order and show mercy. Elizabeth commands him to be present as witness to the execution. Leicester tells her that she has sent a sister to her death and leaves.

In her room at Fotheringhay, Mary rails bitterly against her fortune. Suddenly, Cecil and Talbot enter to tell her that she must die in the morning. Cecil offers her the services of a Protestant minister in her final hours. Angrily, she refuses and commands him to leave but asks Talbot to stay. He tells her that Leicester will be present when she dies and tries to comfort her. But Mary is tormented by the ghosts of her past and longs to make the confession to God that Cecil has denied her by refusing the ministrations of a Catholic priest. Her heart is heavy with the bloody memories of her short reign in Scotland, and the deaths of her beloved favorite, David Rizzio, and her husband, Darnley. Gently, Talbot urges her to confess to him. She agrees and begins to unburden her conscience. Finally, she confesses her unwitting acquiescence in the fatal plot of the English Catholic, Sir Anthony Babington, to assassinate Elizabeth. She and Talbot pray together for God's absolution and Mary calmly prepares for death.

Early next morning, Mary's faithful servants gather, weeping outside the great hall of Fotheringhay, where Mary will be beheaded. The Queen enters. She asks them not to shed tears, as death comes to liberate her. She gives Jane a silken handkerchief to bind her eyes when the moment comes and leads the household in a fervent prayer. The shot of a cannon on the ramparts above signals that the time of execution is near and Cecil arrives with guards to conduct Mary into the hall. Elizabeth has sent word that all requests should be granted her in her final moments and Mary asks that Jane may accompany her to the scaffold. She tells Cecil that she forgives her cousin and prays that her blood will wash away all memory of hatred between them. Leicester suddenly appears, distraught, as more shots of the cannon indicate the time has come. Mary calms him. She is content that she will die with him close at hand. She prays that England may be spared the vengeful wrath of God. Dressed in red, the color of Catholic martyrdom, she ascends the scaffold.

Gaetano Donizetti

Maria Stuarda

Premiere: Teatro alla Scala, Milan, 1835

A searingly dramatic setting of Friedrich Schiller's play about Mary, Queen of Scots, and her political and personal rivalry with Queen Elizabeth I of England, *Maria Stuarda* had a troubled genesis, despite its musical and theatrical brilliance, and only recently achieved a place in the repertory. The opera was originally composed for the royal court of Naples in 1834, but censorship issues—as well as competition between the two leading ladies—doomed the project. After being reworked under the title *Buondelmonte*, it was finally presented in its original form at La Scala the following year, but then disappeared from the stage after a handful of productions. It only returned to the public's awareness as part of the mid-20th-century revival of bel canto operas, spearheaded by such singers as Maria Callas, Joan Sutherland, and Beverly Sills. While based relatively closely on historical characters and events, *Maria Stuarda*'s central scene is fictional: the highly emotional meeting of the queens that concludes the opera's first act (originally invented by Schiller for the play) never took place. But as a dramatic device it highlights the two women's contrasting characters: Mary, a Catholic raised at the sumptuous French court, was married three times, a mother, involved in numerous other entanglements both intimate and political, and an elegant woman whose legitimacy in every sense (unlike Elizabeth's) was beyond question. Elizabeth was a pragmatic Protestant, plain, brilliant, shrewd, virginal, and childless. They embody different perceptions of royalty, which were very much in direct conflict at that moment in time. The drama of *Maria Stuarda* is true to history in a way the facts are not.

The Creators

Gaetano Donizetti (1797–1848) composed more than 60 operas, plus orchestral and chamber music, in a career abbreviated by mental illness and premature death. Most of his works, with the exceptions of the ever-popular *Lucia di Lammermoor* and the comic gems *L'Elisir d'Amore* and *Don Pasquale*, disappeared from the public eye after his death, but critical and popular opinion of the rest of his huge opus has grown considerably over the past 50 years. Giuseppe Bardari (1817–1861) was only 17 when his reputation as a brilliant student led Donizetti to entrust him with the creation of the *Stuarda* libretto. The composer supervised Bardari closely and scholars believe the composer to have been much more directly involved in the writing than usual. Bardari moved on to a successful career in law, possibly dissuaded from the theater by his frustrating experiences with the censors and this opera. The libretto was

adapted from the play by the great German author and philosopher Friedrich Schiller (1759–1805), a hugely influential figure in literature and beyond. His writings especially resonated with musicians throughout the 19th century, and many operas were set to his dramas (most notably, Rossini's *Guillaume Tell* and Verdi's *Don Carlos*), while his poem "An die Freude" ("Ode to Joy") provided the text for Beethoven's Ninth Symphony.

The Setting

The opera takes place in the late 16th century at the court of Queen Elizabeth I in London and at Fotheringhay Castle in central England, Mary's final place of confinement. At the time of her death in 1587, she had been imprisoned by Elizabeth for more than 18 years.

The Music

For all the beauty of its orchestral writing, *Maria Stuarda* is a prime example of the mid-19th-century bel canto style—the drama is firmly embedded in the vocal parts. A notable curiosity of the score is the wide range of casting possibilities for the two leading ladies: either role can be (and has been) sung by a soprano or a mezzo-soprano. Much depends on the contrast of the voices, especially in the great confrontation scene at the end of Act I. The music of the two women contains subtle keys to their characters. Elizabeth's aria as she ponders the situation at the beginning of Act II is clear and straightforward, appropriate to the intelligent woman she is. The aria that introduces the title character in Act I is as beautiful and luminous as the childhood memories from France that Mary is singing about. Her music tells us clearly that this is not a woman lost in nostalgia for her youth—she is alive to sensual stimuli, and love, happiness, and hope are still possibilities for her. This transforms Leicester's subsequent declarations of love into more than beautiful melody: they add to the pathos of Mary's character. The real power of Donizetti's gift for operatic storytelling, however, is found not only in the solos and ensembles. The recitatives that contain the bulk of the action between the set pieces are charged with a dramatic energy that points the way to Verdi and other later composers. Tellingly, one of the highpoints of *Maria Stuarda*—the notorious line in the confrontation between the two queens in which Mary calls Elizabeth "vil bastarda", a "vile bastard"—is set as recitative rather than as part of a show-stopping aria. It's just one example of the genius of Donizetti, who understood that the conventions of the bel canto form are not limiting strictures but points of departure.

Met History

Maria Stuarda had its Met premiere in David McVicar's production on New Year's Eve 2012, with Joyce DiDonato in the title role, Elza van den Heever as Elizabeth, Matthew Polenzani as Leicester, and Maurizio Benini conducting.

The Program

Imagine a confrontation between two powerful women on opposite sides of a religious war, the thrice-married Catholic Mary, Queen of Scots, face-to-face with the Protestant “Virgin” Queen Elizabeth I. Artists, writers, and opera composers have found the drama of such an encounter irresistible and the plethora of images, plays, films, and musical works—Maxwell Anderson’s play *Mary of Scotland* (1933), Charles Jarrott’s film *Mary, Queen of Scots* (1971), Donizetti’s *Maria Stuarda* (1835), to name only a few—led some of us to grow up thinking that the fiery pas de deux actually took place. But it didn’t. We can trace our skewed recollection of history to playwright Friedrich Schiller, whose intense relationships and situations became a favorite resource for 19th-century Italian opera composers and librettists. Rossini based *Guillaume Tell* on *Wilhelm Tell*, and Verdi would turn to Schiller’s works five times—first with *Die Jungfrau von Orleans* for *Giovanna d’Arco*, then *Die Räuber* for *I Masnadieri*, *Wallenstein’s Lager* for part of *La Forza del destino*, *Kabale und Liebe* for *Luisa Miller*, and *Don Carlos* for the opera of the same name.

Like every person of the theater, past and present, Donizetti was ever on the prowl for “operatic” stories, and he found what he was looking for when he saw Andrea Maffei’s Italian translation of Schiller’s *Mary Stuart* (1800) in Milan. Donizetti had already begun an extended romance with the Tudors in *Anna Bolena* (Milan, 1830). *Maria Stuarda* was next, and he topped off the trilogy with *Roberto Devereux* (Naples, 1837). Undoubtedly, Donizetti was attracted to the tragic life of Mary, betrothed at the age of six months to Edward, son of Henry VIII, in the hope of uniting England and Scotland through a royal marriage. That union was not to be, however, and Mary was shuttled about and eventually married to Francis II of France (who died), Henry Stuart, Lord Darnley (who was murdered), and finally, James Hepburn, the 4th Earl of Bothwell, a divorced man. Mary, denounced by Scottish Catholics, was arrested and spent the next 20 years imprisoned on various charges ranging from murder (of Darnley) to treason, including a plan to assassinate Queen Elizabeth (the so-called Babington plot). For the latter, Mary was eventually moved to Fotheringhay Castle in Northamptonshire, where she spent her final days, the subject of both Schiller’s play and Donizetti’s opera. Schiller had done his homework on the history of Mary and Elizabeth, but took great dramatic license on two issues that Donizetti retained in his opera: the electric encounter of queens and the love triangle of Mary, Elizabeth, and Robert Dudley, Earl of Leicester.

In 1834, Donizetti was enjoying an extraordinary career marked by performances in Rome, Milan, Florence, and Venice. He had been honored by a faculty position in composition at the Naples Conservatory and an invitation from Rossini to compose an opera for Paris’s Théâtre Italien, where the elder composer held the reins. In planning *Maria Stuarda* for the Teatro San Carlo in Naples, he once again turned to Felice Romani, with whom he had collaborated on *Anna Bolena*. Romani, who was one of the most sought-after poets of the time (he wrote libretti for Bellini, Rossini, Verdi, and others), did not respond, and Donizetti, now pressed against a deadline, turned, for reasons still unknown, to Giuseppe Bardari, a 17-year-old law student.

But this was only the beginning of a string of problems that beset *Maria Stuarda* and led to the extraordinary event of its cancellation after it had already gone into dress rehearsal. It may well have been that the censors objected to the issue of regicide (the execution of Catholic royalty), but there was also the provocative confrontation scene at the end of Act I, in which Mary, accused of murdering Darnley, hurls a string of fiery epithets at Elizabeth:

Ah! No, no!
Impure daughter of Boleyn,
Can you speak of dishonor?
Obscene, unworthy whore,
My shame falls upon you,
The soil of England is defiled,
Vile bastard, by your foot!

Worse yet, Giuseppina Ronzi de Begnis as Mary and Anna del Sere as Elizabeth had confused art and life in an all-too realistic rendering of the scene that allegedly arose from already existing hostilities between the two. The debacle was reported by newspapers all over Italy with the glaring headline: "War, horrible war! Ronzi cast down the gauntlet to del Sere, who accepted it with the courage of a true heroine." No blood seems to have been shed, but, according to a later account in the October 23, 1834, issue of *Teatri, Arti e Letteratura*, there was violence:

After two hundred years, the hatred of Elizabeth awakened.... As soon as the ladies were face to face they found a thousand ways to harass one another.... At the dress rehearsal, Mary's unwillingness so enraged Elizabeth (the more naturally bad-tempered of the two) that, right in the middle of the finale, Elizabeth pounced on her rival, pulling her by the hair, slapping her, biting her, punching her in the face, and nearly breaking her legs in a flurry of kicks. Mary Stuart, at first stunned, summoned up her courage and defended herself against the Queen of England. But, alas, Elizabeth was the stronger, and mademoiselle *Del Serre* [sic] fell stunned, almost unconscious. She was carried to her bed....

Maria Stuarda eventually saw the light of day on December 30, 1835, at La Scala with the sensational Maria Malibran as Mary. But even in Milan, the opera continued to run into trouble, not least for its lurid text, and was once again banned.

Donizetti, the pragmatist, soon redistributed some of his music to other works, including *La Favorite* (1840) and two operas that remain incomplete, *Adelaide* and *L'Ange de Nisida*. To complicate matters even more, a revival in Naples in 1865 with further changes and substitutions became the three-act model for modern performance. In 1989 a composer's autograph score was discovered in Sweden, allowing not only restoration of a two-act version believed to be close to the 1834 original (heard at the Met), but also as full an account as can be made, to date, of the opera's fraught journey.

The Program CONTINUED

It's useful to return momentarily to Schiller when discussing Donizetti's vision of the final days of Mary, Queen of Scots. Schiller paints an Elizabeth torn about whether or not to execute Mary and brings down the curtain on a Queen wracked by anger, mortification, guilt, and doubt. Donizetti and Bardari, however, depict an Elizabeth decisive in her will to eradicate Mary. As she says to Leicester, who pleads Mary's cause:

Your request is in vain,
I am firm set in my decision.
In the end of my arrogant rival
Do I find the end of my risk.
Freer through her blood
My power rises up anew.

Mary, however, has the last words in the remarkable final scene of the opera:

Tell her to sit easy on her throne,
That I shall not trouble her happy days.
For Britain, for her life
I shall beseech divine favor.
Ah! Let her not be punished by remorse;
I shall wash all away with my blood.

The scene is emotionally wrenching: as Leicester covers his face in horror, Mary turns heroically to face the scaffold, officers of the court, and a hooded executioner.

As audiences might well expect, there is no dearth of soprano fireworks in an opera about two powerful women. While the three principals, Elizabeth, Mary, and Leicester, have ample solo opportunity, more surprising is the number of ensembles. In Act I alone, there are three duets—Talbot and Leicester, Elizabeth and Leicester, Leicester and Mary—in addition to the introduction and finale, expansive numbers that traditionally include chorus as well as numerous soloists. Surprisingly, there is no discrete duet for Mary and Elizabeth, as Donizetti withholds the fireworks until the Act I finale—in essence, a sextet featuring all of the principal singers as well as chorus. In both dramatic force and musical content, the finale suggests the more famous ensemble in Act II of *Lucia di Lammermoor*, triggered by Edgardo bursting in on Lucia's wedding, eliciting gasps from the assembled guests. The *Maria Stuarda* sextet is no less volatile as insults are spat out with a vengeance and witnesses convulse in shock. The finale of Act II, brimming with pathos, is an inverse image of the first. The orchestra plays a funeral march featuring horns and drums, leading to a choral "Hymn of Death," epitomized in the words "O grim device," referring to the executioner's block. Mary offers a solemn prayer to harp and choral accompaniment and bids her farewells, as the unkind Cecil declares, "The peace of England is ensured. The enemy of the kingdom is now dead."

—Helen M. Greenwald

The Cast



Riccardo Frizza

CONDUCTOR (BRESCIA, ITALY)

THIS SEASON *Maria Stuarda* at the Met, *Lucia di Lammermoor* in Palermo, *I Capuleti e I Montecchi* in Barcelona, and Donizetti's *Linda di Chamounix* in Rome.

MET APPEARANCES *La Bohème*, *Tosca*, *Norma*, *Armida*, *Rigoletto* (debut, 2009), and *Il Trovatore*.

CAREER HIGHLIGHTS Recent engagements include *La Bohème* in Dallas, *La Cenerentola* and *I Capuleti e I Montecchi* in Munich, *Tosca* in San Francisco and Venice, *La Traviata* in Venice, *Rigoletto* in Seattle and at the Arena di Verona, *L'Italiana in Algeri* in Paris, *Otello* in Frankfurt, Verdi's *Oberto* at La Scala, and *Attila* at Vienna's Theater an der Wien. He has also led *Don Pasquale* in Florence, *Manon Lescaut* in Verona, *Lucrezia Borgia* in San Francisco, *Il Trovatore* in Venice, *Les Contes d'Hoffmann* at the Theater an der Wien, *L'Elisir d'Amore* in Dresden, and *Falstaff* at the Seattle Opera. He has conducted concerts with Rome's Santa Cecilia Orchestra, London's Philharmonia Orchestra, and in St. Petersburg and Tokyo, among many others.



Elza van den Heever

SOPRANO (JOHANNESBURG, SOUTH AFRICA)

THIS SEASON Elizabeth in *Maria Stuarda* at the Met, Elisabeth in *Don Carlo* in Bordeaux and at Opéra National du Rhin, Giorgetta in *Il Tabarro* and the title role of *Suor Angelica* in Frankfurt, and concerts in Cologne, Bonn, and Toulouse.

MET APPEARANCES Elizabeth (debut, 2012) and Donna Anna in *Don Giovanni*

CAREER HIGHLIGHTS She has recently sung Elsa in *Lohengrin* in Zurich, Ellen Orford in *Peter Grimes* at English National Opera, the title roles of *Norma* and *Anna Bolena* in Bordeaux, Desdemona in *Otello* in Frankfurt, and Giselda in *I Lombardi* in Hamburg. After making her professional debut as Donna Anna with the San Francisco Opera in 2007, she was an ensemble member in Frankfurt, where she sang a number of leading roles. She has also sung Armida in *Rinaldo* in Chicago, Elsa in Munich, Agathe in *Der Freischütz* at Vienna's Theater an der Wien, Fiordiligi in *Così fan tutte* in Paris, and Mary Custis Lee in the world premiere of Glass's *Appomattox* in San Francisco.



Sondra Radvanovsky

SOPRANO (BERWYN, ILLINOIS)

THIS SEASON All three of Donizetti's Tudor queen operas at the Met (Elizabeth in *Roberto Devereux* and the title roles of *Anna Bolena* and *Maria Stuarda*), the title roles of *Manon Lescaut* and *Tosca* at the Deutsche Opera Berlin, *Tosca* at Munich's Bavarian State Opera, and the title role of *Aida* at the Paris Opera.

MET APPEARANCES More than 150 performances of 24 roles, including Amelia in *Un Ballo in Maschera*, Norma, *Tosca*, *Aida*, Luisa Miller, Roxane in Alfano's *Cyrano de Bergerac*, Leonora in *Il Trovatore*, Elvira in *Ernani*, Rosalinde in *Die Fledermaus*, Donna Anna in *Don Giovanni*, Musetta in *La Bohème*, Antonia in *Les Contes d'Hoffmann*, Micaëla in *Carmen*, and Countess Ceprano in *Rigoletto* (debut, 1996).

CAREER HIGHLIGHTS *Anna Bolena* at the Lyric Opera of Chicago, *Aida* with the Vienna State Opera, and *Norma* with the San Francisco Opera, Munich's Bavarian State Opera, and in Barcelona. She has also sung Donizetti's Elizabeth with the Canadian Opera Company, the title role of *Suor Angelica* in Los Angeles, Donizetti's Lucrezia Borgia in Washington, Hélène in *Les Vêpres Siciliennes* and Elisabeth in *Don Carlos* with the Paris Opera, Elena in *I Vespri Siciliani* and *Manon Lescaut* at the Vienna State Opera, and Roxane at La Scala. She is a graduate of the Met's Lindemann Young Artist Development Program.



Celso Albelo

TENOR (CANARY ISLANDS, SPAIN)

THIS SEASON Leicester in *Maria Stuarda* for his debut at the Met and in Tenerife, the Duke in *Rigoletto* and Percy in *Anna Bolena* at the Vienna State Opera, Edgardo in *Lucia di Lammermoor* in Liège, Tebaldo in *I Capuleti e I Montecchi* at Berlin's Deutsche Oper and Barcelona's Gran Teatre del Liceu, the title role of *Werther* in Tenerife, and Arturo in *I Puritani* at the Teatro Real in Madrid.

CAREER HIGHLIGHTS Recent appearances include Arnold in *Guillaume Tell* in Monte Carlo and at the Théâtre des Champs-Élysées, Nemorino in *L'Elisir d'Amore* in Modena and Parma, and Arturo in Melbourne. Since his breakthrough success as the Duke at the 2006 Verdi Festival in Busseto, he has sung at many of the world's leading opera houses and festivals, including La Scala, Covent Garden, the Paris Opera, Zurich Opera, Hamburg State Opera, Florence's Maggio Musicale, the Rossini Festival in Pesaro, the Savonlinna Festival, and the Baden-Baden Festival. Concert appearances include Amsterdam's Concertgebouw and London's Royal Albert Hall and Wigmore Hall.



Patrick Carfizzi

BASS-BARITONE (NEWBURGH, NEW YORK)

THIS SEASON Cecil in *Maria Stuarda* at the Met, Baron Zeta in *The Merry Widow* at Lyric Opera of Chicago, Dulcamara in *L'Elisir d'Amore* in Kansas City, Bartolo in *Il Barbiere di Siviglia* at Austin Lyric Opera, and Dulcamara and Fra Melitone in *La Forza del Destino* in Wiesbaden, Germany.

MET APPEARANCES More than 300 performances of 30 roles, including Schaunard in *La Bohème*, Frank in *Die Fledermaus*, Peter Quince in *A Midsummer Night's Dream*, Paolo in *Simon Boccanegra*, Ceprano in *Rigoletto* (debut, 1999), and Ortel in *Die Meistersinger von Nürnberg*.

CAREER HIGHLIGHTS Henry Kissinger in John Adams's *Nixon in China* in San Francisco and San Diego; Dulcamara in *L'Elisir d'Amore* in St. Louis; Mustafà in *L'Italiana in Algeri* in Kansas City; Paolo in San Francisco; Don Magnifico in *La Cenerentola*, Bartolo, and the Music Master and Truffaldino in *Ariadne auf Naxos* in Seattle; Paolo, Bartolo, Don Magnifico, and the Speaker in *Die Zauberflöte* in Houston; the title role of *Don Pasquale* in Wiesbaden; Belcore in *L'Elisir d'Amore* in Santa Fe; and Papageno in *Die Zauberflöte* in Dallas and Houston.



Kwangchul Youn

BASS (CHUNG JU, SOUTH KOREA)

THIS SEASON Talbot in *Maria Stuarda* and Ferrando in *Il Trovatore* at the Met, Pogner in *Die Meistersinger von Nürnberg* with the Berlin State Opera, Raimondo in *Lucia di Lammermoor* at Covent Garden, King Henry in *Lohengrin* at the Vienna State Opera, and Ramfis in *Aida* in Paris.

MET APPEARANCES Narbal/Mercury in *Les Troyens*, Raimondo, the Commendatore in *Don Giovanni*, King Marke in *Tristan und Isolde*, Sarastro in *Die Zauberflöte* (debut, 2004), Ramfis, Hermann in *Tannhäuser*, and the Old Hebrew in *Samson et Dalila*.

CAREER HIGHLIGHTS He has sung Méphistophélès in *Faust*, King Henry, and Gurnemanz in *Parsifal* at the Vienna State Opera; King Henry in Dresden and at Covent Garden; Hermann, King Marke, Gurnemanz, Fasolt in *Das Rheingold*, and Hunding in *Die Walküre* at the Bayreuth Festival; Wurm in *Luisa Miller* and Padre Guardiano in *La Forza del Destino* with the Paris Opera; Fasolt, the Commendatore, and Ferrando at La Scala; and Fiesco in *Simon Boccanegra*, King Henry, and Fasolt with the Berlin State Opera.

Facilities and Services

THE ARNOLD AND MARIE SCHWARTZ GALLERY MET

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



ASSISTIVE LISTENING SYSTEM AND BINOCULARS

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