

GIACOMO PUCCINI

TOSCA

CONDUCTOR
Plácido Domingo

PRODUCTION
Luc Bondy

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Richard Peduzzi

COSTUME DESIGNER
Milena Canonero

LIGHTING DESIGNER
Max Keller

STAGE DIRECTOR
Paula Williams

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by Giuseppe Giacosa and
Luigi Illica, based on Victorien Sardou's
play *La Tosca*

Friday, October 16, 2015
7:30–10:35PM

First time this season

The production of *Tosca* was made possible by a
generous gift from **The Annenberg Foundation**

The revival of this production is made
possible by The Agnes Varis Trust and the
Svokos family, in memory of Giovanni Rechichi

A co-production of the Metropolitan Opera,
Bayerische Staatsoper, and Teatro alla Scala

The Metropolitan Opera

2015–16 SEASON

The 938th Metropolitan Opera performance of

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TOSCA

CONDUCTOR

Plácido Domingo

IN ORDER OF VOCAL APPEARANCE

ANGELOTTI

Richard Bernstein

SHEPHERD

Daniel Katzman

SACRISTAN

John Del Carlo

JAILER

Tyler Simpson

CAVARADOSSI

Roberto Aronica

TOSCA

Oksana Dyka

SCARPIA

Roberto Frontali

SPOLETTA

Tony Stevenson*

SCIARRONE

James Courtney

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

Friday, October 16, 2015, 7:30–10:35PM



A scene from
Puccini's *Tosca*

Dramaturg **Dieter Strum**
 Chorus Master **Donald Palumbo**
 Musical Preparation **Donna Racik, Steven Eldredge,
 Gareth Morrell, and Liora Maurer**
 Assistant Stage Director **Jonathon Loy**
 Stage Band Conductor **Roger Malouf**
 Prompter **Donna Racik**
 Italian Coach **Gildo Di Nunzio**
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* Graduate of the
Lindemann Young Artist
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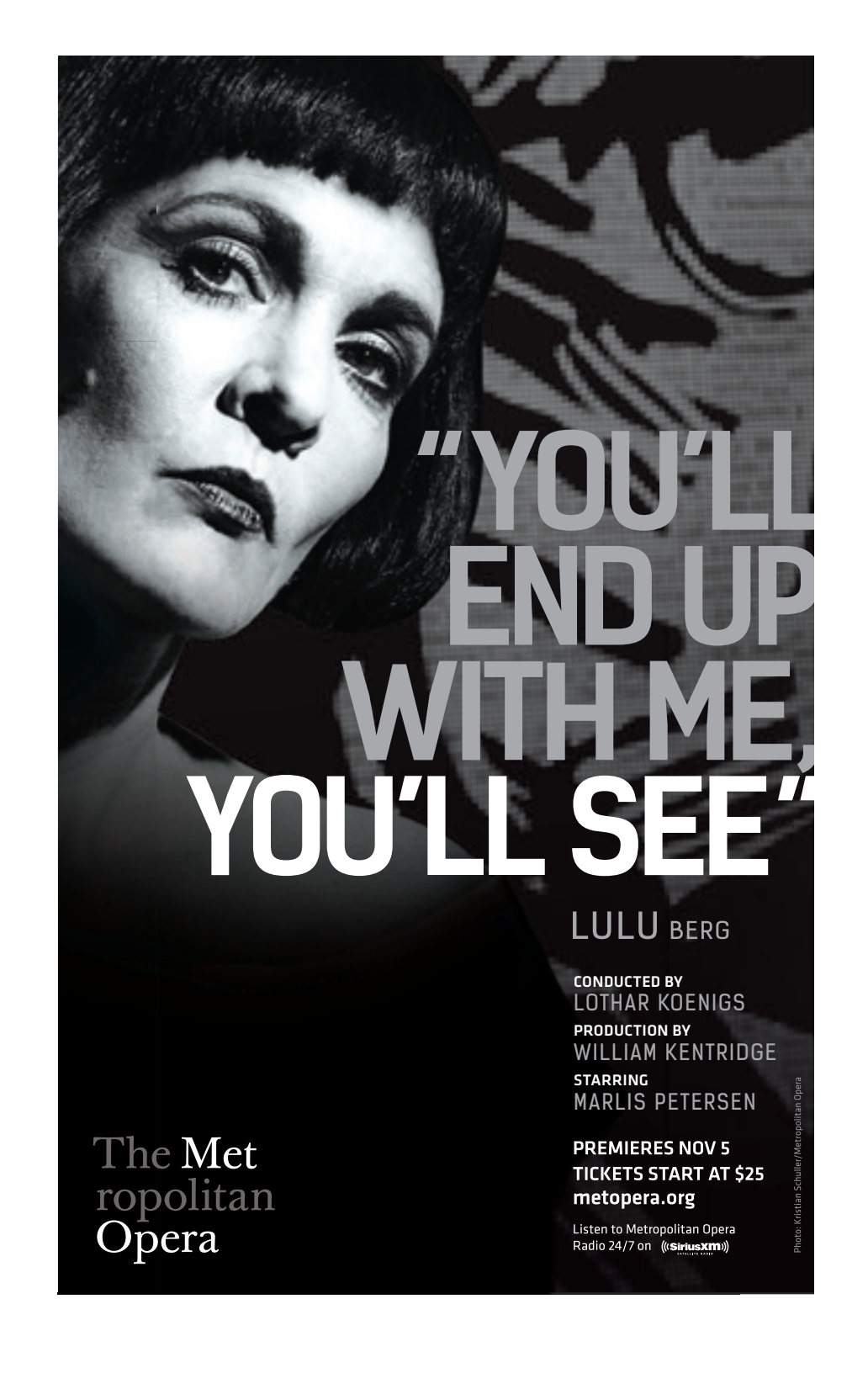
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


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Synopsis

Rome, June 1800

Act I

Morning, the Church of Sant'Andrea della Valle

Intermission (AT APPROXIMATELY 8:20 PM)

Act II

That evening, Scarpia's rooms in the Palazzo Farnese

Intermission (AT APPROXIMATELY 9:35 PM)

Act III

Dawn, the prison and ramparts of Castel Sant'Angelo

Act I

Cesare Angelotti, an escaped political prisoner, rushes into the church of Sant'Andrea della Valle. He hides in one of the chapels just before the painter Mario Cavaradossi arrives to work on his portrait of Mary Magdalene. The painting has been inspired by the Marchesa Attavanti, whom Cavaradossi has seen in the church but does not know. He is struck by the resemblance of the dark-haired beauty of his lover, the singer Floria Tosca, and that of the blonde Marchesa Attavanti. Angelotti, who was a member of the former Bonapartist government, emerges from his hiding place. Cavaradossi recognizes him and promises help, then hurries him back into the chapel as Tosca is heard calling from outside. She jealously asks Cavaradossi whom he has been talking to and reminds him of their rendezvous that evening. Suddenly recognizing the Marchesa Attavanti in the painting, she accuses him of being unfaithful, but he assures her of his love. When Tosca has left, Angelotti again comes out of hiding. A cannon signals that the police have discovered the escape, and he and Cavaradossi flee to the painter's house. The sacristan enters with choirboys who are preparing to sing in a Te Deum celebrating the recent victory against Napoleon at the Battle of Marengo. Their excitement is silenced by the arrival of Baron Scarpia, chief of the secret police, who is searching for Angelotti. When Tosca comes back looking for Cavaradossi, Scarpia shows her a fan with the Attavanti crest that he has just found. Seemingly finding her suspicions about her lover's infidelity confirmed, Tosca bursts into tears. She vows vengeance and leaves as the church fills with worshippers. Scarpia sends his men to follow her to Cavaradossi, with whom he thinks Angelotti is hiding. While the congregation sings the Te Deum, Scarpia declares that he will bend Tosca to his will.

Act II

Scarpia anticipates the pleasure of having Tosca in his power. The spy Spoletta arrives with news that he was unable to find Angelotti. Instead he brings in Cavaradossi. While Scarpia interrogates the defiant painter, Tosca is heard singing at a royal gala in the same building. Scarpia sends for her and she appears just as Cavaradossi is being taken away to be tortured. Frightened by Scarpia's questions and Cavaradossi's screams, Tosca reveals Angelotti's hiding place. Cavaradossi is brought in, badly hurt and hardly conscious. When he realizes what has happened, he angrily confronts Tosca, just as the officer Sciarrone rushes in to announce that Napoleon in fact has won the battle, a defeat for Scarpia's side. Cavaradossi shouts out his defiance of tyranny and is dragged off to be executed. Scarpia calmly suggests to Tosca that he would let Cavaradossi go free if she'd give herself to him. Fighting off his advances, she declares she has dedicated her life to art and love and calls on God for help. Scarpia insists, when Spoletta interrupts: faced with capture, Angelotti has killed himself. Tosca, now forced to give in or lose her lover, agrees to Scarpia's proposition. Scarpia orders Spoletta to prepare for a mock execution of Cavaradossi, after which he is to be freed. Tosca demands that Scarpia write her a safe-conduct. When he has done so, she grabs a knife from a table and stabs him.

Act III

Cavaradossi awaits execution. He bribes the jailer to deliver a farewell letter to Tosca, then, overcome with emotion, gives in to his despair. Tosca appears and explains what has happened. The two imagine their future in freedom. As the execution squad arrives, Tosca implores Cavaradossi to fake his death convincingly, then hides. The soldiers fire and depart. Cavaradossi doesn't move and Tosca realizes that Scarpia has betrayed her. Just as Spoletta rushes in to arrest her, she leaps from the battlement.

Giacomo Puccini

Tosca

Premiere: Teatro Costanzi, Rome, 1900

Puccini's melodrama about a volatile diva, a sadistic police chief, and an idealistic artist has offended and thrilled audiences for more than a century. Critics, for their part, have often had problems with *Tosca's* rather grungy subject matter, the directness and intensity of its score, and the crowd-pleasing dramatic opportunities it provides for its lead roles. But these same aspects have made *Tosca* one of a handful of iconic works that seem to represent opera in the public imagination. *Tosca's* popularity is further secured by a superb and exhilarating dramatic sweep, a driving score of abundant melody and theatrical shrewdness, and a career-defining title role.

The Creators

Giacomo Puccini (1858–1924) was immensely popular in his own lifetime, and his mature works remain staples in the repertory of most of the world's opera companies. His operas are celebrated for their mastery of detail, sensitivity to everyday subjects, copious melody, and economy of expression. Puccini's librettists for *Tosca*, Giuseppe Giacosa (1847–1906) and Luigi Illica (1857–1919), also collaborated with him on his two other most enduringly successful operas, *La Bohème* and *Madama Butterfly*. Giacosa, a dramatist, was responsible for the stories and Illica, a poet, worked primarily on the words themselves. Giacosa found the whole subject of *Tosca* highly distasteful, but his enthusiastic collaborators managed to sway him to work on the project. The opera is based on *La Tosca* by Victorien Sardou (1831–1908), a popular dramatist of his time who wrote the play specifically for the talents of the actress Sarah Bernhardt.

The Setting

No opera is more tied to its setting than *Tosca*: Rome, the morning of June 17, 1800, through dawn the following day. The specified settings for each of the three acts—the Church of Sant'Andrea della Valle, Palazzo Farnese, and Castel Sant'Angelo—are familiar monuments in the city and can still be visited today. While the libretto takes some liberties with the facts, historical issues form a basis for the opera: the people of Rome are awaiting news of the Battle of Marengo in northern Italy, which will decide the fate of their symbolically powerful city.

The Music

The score of *Tosca* (if not the drama) itself is considered a prime example of the style of verismo, an elusive term usually translated as “realism.” The typical musical features of the verismo tradition are prominent in *Tosca*: short arias with an uninhibited flood of raw melody, including the tenor’s Act I soliloquy shortly after the curtain rises and his unforgettable “E lucevan le stelle” (“And the stars were shining”) in Act III; ambient sounds that blur the distinctions between life and art (the cantata heard through the window in Act II, the passing shepherd’s song, and the extraordinary tolling of morning church bells as dawn breaks to open Act III); and the use of parlato—words spoken instead of sung—at moments of tension (Tosca’s snarling “Quanto? Il prezzo!” in Act II as she asks the price she must pay for her lover’s life). The opera’s famous soprano aria, “Vissi d’arte” in Act II, in which Tosca sings of living her life for love and her art, also provides ample opportunity for intense dramatic interpretation. One of *Tosca*’s most memorable scenes is the Te Deum, in which the baritone’s debased inner thoughts are explored against a monumental religious procession scored for triple chorus and augmented orchestra including bells, organ, and two cannons.

Met History

A year after its world premiere in Rome, *Tosca* premiered at the Met with an all-star cast that included the great baritone Antonio Scotti as Scarpia. Scotti would go on to sing the part 217 times at the Met, a house record for an artist in a lead role. Among his principal Toscas were Emma Eames, Geraldine Farrar, Olive Fremstad, Emmy Destinn, Claudia Muzio, and Maria Jeritza. Farrar headlined a new production in 1917, which, incredibly, was in use for half a century. Renata Tebaldi, Richard Tucker, and Leonard Warren, with Dimitri Mitropoulos conducting, headlined a “revised” production in 1958, and in 1968 a new one directed by Otto Schenk starred Birgit Nilsson, Franco Corelli, and Gabriel Bacquier. Maria Callas brought her legendary portrayal of Tosca to the Met for six performances, two each in 1956, 1958, and 1965. A new staging by Franco Zeffirelli premiered in 1985 starring Hildegard Behrens, Plácido Domingo, and Cornell MacNeil with Giuseppe Sinopoli conducting. The current production by Luc Bondy opened the Met’s 2009–10 season with Karita Mattila in the title role, Marcelo Álvarez as Cavaradossi, and James Levine conducting the opera of his 1971 Met debut.

Program Note

When looking for an operatic subject, Giacomo Puccini suffered agonies of doubt; when decided, his certainty about what he wanted could be the despair of his librettists. Puccini knew about Victorien Sardou's 1887 play *La Tosca* as early as 1889, when he wrote to his publisher, Giulio Ricordi: "In this *Tosca* I see the opera which exactly suits me, one without excessive proportions, or decorative spectacle, and one which gives opportunity for an abundance of music...."

We don't know what happened to this early initiative: Puccini turned instead to *Manon Lescaut* and *La Bohème* while *Tosca* was taken up by another Ricordi composer, Alberto Franchetti. In 1894 Franchetti and his librettist, Luigi Illica, were in Paris to confer with Sardou, and one evening Illica read his text aloud, with Verdi among the listeners. Puccini set great store by the enthusiasm of colleagues—he had insisted on composing *Manon* in the face of Massenet's already successful work, and successfully confronted Leoncavallo's simultaneous *Bohème*. The combination of Verdi's reported praise and Franchetti's possession of the subject probably revived Puccini's earlier interest in *Tosca*. Ricordi had no doubt which of his two composers would produce a more successful opera, and so a somewhat discreditable maneuver ensued: Ricordi and Illica persuaded poor Franchetti that the subject was, after all, not suitable for operatic treatment—too brutal, too risqué, too tied to forgotten historical events. The ruse worked, and by the end of the year Illica was at work for Puccini, aided by Giuseppe Giacosa, his collaborator on *La Bohème*.

By that time, in Florence in October 1895, Puccini had seen Sarah Bernhardt perform the play, a skillful tapestry combining historical drama, revolutionary politics, love and religion, architectural spectacle, melodrama, and Grand Guignol into a closely plotted mechanism of ever-tightening tension. Inevitably, in the compression of Sardou's five acts to the opera's three, a good deal of meticulously laid detail and motivation went by the boards. The political circumstances—the occupation of Rome by the Bourbons of Naples, Cavaradossi's liberalism, the approach of Napoleon's army—are reduced to a few obscure phrases. Gone altogether is the original significance of the Angelotti affair. Visiting London years before, Sardou's Angelotti had spent a week with a beautiful girl who plied the oldest profession in Vauxhall Gardens. When he met the same girl later in Naples, she was Lady Hamilton—and so unhappy at being recognized that she had Angelotti framed as a revolutionary and imprisoned. Scarpia, sent by the court of Naples to control dissidence in Rome, knows Lady Hamilton's influence over the queen, and knows that Angelotti's escape can cost him his position.

Yet Puccini was quite certain of the effect he could make with the scenes that suited his talents. His invention yielded some memorable musical images, notably the three-chord progression that opens the opera and embodies the menace of Scarpia, and the headlong syncopations that follow it: Angelotti in flight. The suave bell-like theme that opens the Scarpia–Tosca conversation in Act I, the rising bass line that tautens the torture scene, and the suspenseful

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The Program CONTINUED

orchestral motives that wind through the murder at the end of Act II and through the “mock” execution in Act III are all masterfully extended and developed. And in lyric mastery no Puccini score can surpass the first-act duet, the tenor arias, or Tosca’s second-act prayer. (There is, in fact, a unifying “Tosca melos,” a pattern of rising and falling thirds, that underlies many of the themes.)

The time-consuming process of compressing Sardou and revising the libretto was complicated by the resistance of Giacosa, who sincerely believed the play unsuitable for operatic treatment: “The first act consists of nothing but duets. Nothing but duets in the second act (except for the short ‘torture’ scene in which only two characters are seen on stage). The third act is one interminable duet.” He was right in terms of operatic tradition, but of course Puccini was in the process of redefining that. (So were others: a few years later Strauss would produce *Elektra*, almost entirely a succession of one-on-one confrontations.)

Though most of the libretto was in hand to Puccini’s satisfaction by the end of 1896, he didn’t begin composition until January 1898. Twice he visited Sardou in Paris, finding the old man, now more than 70, “prodigious.” In 1899 the playwright was preparing a revival of his play with Bernhardt. Wrote Puccini: “In sketching the panorama, he wanted the course of the Tiber to be seen passing between St. Peter’s and the Castello!! I told him that the flumen flows past on the other side, under the Castello. But he, as calm as a fish, said: ‘Oh, that’s nothing!’ A fine fellow, all life and fire and full of historical-topo-panoramical inexactitudes.”

Puccini, for his part, cared a good deal about accuracy, directing precise inquiries to friends in Rome about the appropriate liturgical music and processional order in Act I, about the tuning of the matin bells that would be heard from the Castel Sant’Angelo at the beginning of Act III (in the end, he made a field trip to Rome himself to check this out), about a suitable dialect text for the shepherd boy heard in the same scene. The first act was completed in 1898, the second act the following July. Aspects of the libretto were still under discussion, especially the aria Cavaradossi was to sing in the final act. Puccini objected to the reflective, philosophical “farewell to life and art” that the librettists furnished (and which Verdi had much admired, a fact that no doubt stiffened their resistance). The composer wanted a passionate personal statement and finally insisted, playing the music of what would become “E lucevan le stelle,” complete with dummy words, for Illica and Giacosa. The opera was finished on September 29, 1898, and although Ricordi offered serious objections about the “conception and craftsmanship” of the third act, Puccini held his ground and changed nothing.

The premiere took place, appropriately enough, in Rome, at the Teatro Costanzi on January 14, 1900. Ercilea Darclée sang the title role, with Emilio De Marchi as Cavaradossi and Eugenio Giraltoni as Scarpia; Leopoldo Mugnone conducted. Despite mixed reviews, the new work was an immediate box-office success and was quickly taken up around the world.

—David Hamilton



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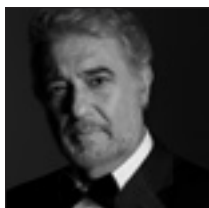
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The Cast



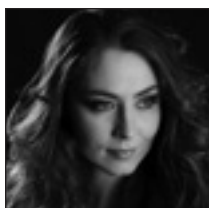
Plácido Domingo

TENOR AND CONDUCTOR (MADRID, SPAIN)

THIS SEASON He conducts *Tosca* and sings the title role of *Simon Boccanegra* at the Met, sings the title role of *Gianni Schicchi* and conducts *Pagliacci* at the Los Angeles Opera, and sings the title role of *Macbeth* in Valencia.

MET APPEARANCES He has opened the Met season 21 times and sung more than 650 performances and conducted more than 150 with the company since his 1968 debut as Maurizio in *Adriana Lecouvreur*. He made his conducting debut in 1984 with *La Bohème* and has returned to the podium at the Met to lead a total of ten different operas.

CAREER HIGHLIGHTS His repertoire includes over 140 roles, and he has sung more than 3,600 performances in opera houses worldwide. In 1993 he founded the international vocal competition Operalia. A prolific recording artist, he is the recipient of 12 Grammy Awards. He is currently General Director of the Los Angeles Opera and was general director of Washington National Opera from 2003 through June 2011.



Oksana Dyka

SOPRANO (ZHYTOMYR, UKRAINE)

THIS SEASON The title role of *Tosca* at the Met and Deutsche Oper Berlin, Cio-Cio-San in *Madama Butterfly* at the Paris Opera, the title role of *Aida* in Valencia, Paulina in *The Gambler* in Monte Carlo, and Liza in *The Queen of Spades* in Zurich.

MET APPEARANCES Yaroslavna in *Prince Igor* (debut, 2014) and *Aida*.

CAREER HIGHLIGHTS Recent performances include Maddalena in *Andrea Chénier* in Naples, Liza and *Tosca* in Rome, Amelia in *Un Ballo in Maschera* in Palermo, *Tosca* at the Deutsche Oper Berlin and Covent Garden, Cio-Cio-San with the Los Angeles Opera and Munich's Bavarian State Opera, and Amelia at La Scala. She has also sung *Aida* at the Arena di Verona, Tatiana in *Eugene Onegin* in Los Angeles, *Aida* and *Tosca* at La Scala, Amelia in *Simon Boccanegra* and Desdemona in *Otello* with the Estonian National Opera, the title role of *Ariadne auf Naxos* in Genoa, *Tosca* at the Arena di Verona, and Elisabeth in *Don Carlo* in Turin.



Roberto Aronica

TENOR (CIVITAVECCHIA, ITALY)

THIS SEASON Cavaradossi in *Tosca* at the Met, Deutsche Oper Berlin, and in Turin, the title role of *Otello* in Parma, Luigi in *Il Tabarro* in Rome, Loris in *Fedora* in Naples, and Don José in *Carmen* in Turin.

MET APPEARANCES Pinkerton in *Madama Butterfly*, Macduff in *Macbeth*, Rodolfo in *La Bohème*, Alfredo in *La Traviata* (debut, 1998), and the Duke in *Rigoletto*.

CAREER HIGHLIGHTS In recent seasons he has sung Manrico in *Il Trovatore* in Bologna, the title role of *Don Carlo* at Covent Garden, Pinkerton at Barcelona's Liceu and the Arena di Verona, Don Alvaro in *La Forza del Destino* in Bilbao, Foresto in *Attila* in Parma, Calaf in *Turandot* in Turin, and Pollione in *Norma* in Cagliari. He has also sung Alfredo and Cavaradossi at the Deutsche Oper Berlin, Rodolfo at Munich's Bavarian State Opera and Florence's Maggio Musicale, Gabriele Adorno in *Simon Boccanegra* at the Vienna State Opera and in Madrid, the title role of *Faust* in Barcelona, and the title role of *Ernani* in Bologna and in Tokyo.



John Del Carlo

BASS-BARITONE (SAN FRANCISCO, CALIFORNIA)

THIS SEASON The Sacristan in *Tosca* and Benoit and Alcindoro in *La Bohème* at the Met.

MET APPEARANCES Dr. Bartolo in *Le Nozze di Figaro* and *Il Barbiere di Siviglia*, Gonzalo in Adès's *The Tempest*, the title role of *Don Pasquale*, the Speaker in *The Magic Flute*, the Prince in *Adriana Lecouvreur*, Kothner in *Die Meistersinger von Nürnberg* (debut, 1993), Mathieu in *Andrea Chénier*, Swallow in *Peter Grimes*, Alfieri in Bolcom's *A View from the Bridge*, Quince in *A Midsummer Night's Dream*, Baron Zeta in *The Merry Widow*, Dansker in *Billy Budd*, and Balducci in *Benvenuto Cellini*.

CAREER HIGHLIGHTS Among his many roles with the San Francisco Opera are Dulcamara in *L'Elisir d'Amore*, Alidoro in *La Cenerentola*, General Boom in Offenbach's *La Grande-Duchesse de Gérolstein*, and the title role of *Falstaff*. He has also appeared with the Paris Opera, Lyric Opera of Chicago, Seattle Opera, Los Angeles Opera, Covent Garden, Houston Grand Opera, San Diego Opera, and at the Aix-en-Provence Festival.



Roberto Frontali

BARITONE (ROME, ITALY)

THIS SEASON Scarpia in *Tosca* at the Met, Covent Garden, and in Tokyo, Iago in *Otello* in Parma, Germont in *La Traviata* at Naples's Teatro di San Carlo, Miller in *Luisa Miller* in Hamburg, and the title role of *Gianni Schicchi*, Michele in *Il Tabarro* and Germont in Rome.

MET APPEARANCES Michonet in *Adriana Lecouvreur*, the title role of *Rigoletto*, Belcore in *L'Elisir d'Amore* (debut, 1992), Figaro in *Il Barbiere di Siviglia*, Marcello in *La Bohème*, Ford in *Falstaff*, Enrico in *Lucia di Lammermoor*, Miller in *Luisa Miller*, Germont, and Count di Luna in *Il Trovatore*.

CAREER HIGHLIGHTS Recent performances include Golaud in *Pelléas et Mélisande* at Florence's Maggio Musicale, the title role of *Macbeth* at Paris's Théâtre des Champs Élysées, Scarpia in Rome and São Paulo, and Iago in *Otello* at Turin's Teatro Regio. He has also sung Michonet at the Vienna State Opera, and the title roles of *Falstaff* at Los Angeles Opera, *Nabucco* in Bologna, *Simon Boccanegra* in Parma, and *Gianni Schicchi* with Copenhagen's Royal Danish Opera.

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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.