

GIOACHINO ROSSINI

L'ITALIANA IN ALGERI

CONDUCTOR
James Levine

PRODUCTION
Jean-Pierre Ponnelle

SET AND COSTUME DESIGNER
Jean-Pierre Ponnelle

ASSOCIATE DESIGNER
David Reppa

REVIVAL STAGE DIRECTOR
David Kneuss

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in two acts

Libretto adapted from Angelo Anelli's
libretto for Luigi Mosca's opera
L'Italiana in Algeri

Saturday, October 22, 2016
8:00–11:05PM

The production of *L'Italiana in Algeri* was
made possible by a generous gift from
an anonymous donor

The Metropolitan Opera

2016-17 SEASON

The 77th Metropolitan Opera performance of

GIOACHINO ROSSINI'S

L'ITALIANA IN ALGERI

CONDUCTOR

James Levine

IN ORDER OF VOCAL APPEARANCE

ELVIRA

Ying Fang*

ZULMA

Rihab Chaieb**

HALY

Dwayne Croft*

MUSTAFÀ

Ildar Abdrazakov

LINDORO

René Barbera

ISABELLA

Marianna Pizzolato

TADDEO

Nicola Alaimo

CONTINUO

Bryan Wagorn*, HARPSICHORD

Saturday, October 22, 2016, 8:00-11:05PM



A scene from Rossini's
L'italiana in Algeri

Chorus Master **Donald Palumbo**
 Musical Preparation **Thomas Bagwell, Joel Revzen,
 Bryan Wagorn***, and **Sophia Muñoz***
 Assistant Stage Director **Jonathon Loy**
 Italian Coach **Giuseppe Mentuccia****
 Prompter **Thomas Bagwell**
 Met Titles **Sonya Haddad**
 Scenery, properties, and electrical props constructed and
 painted in **Metropolitan Opera Shops**
 Costumes executed by **Metropolitan Opera Costume
 Department**
 Wigs and Makeup executed by **Metropolitan Opera
 Wig and Makeup Department**
 Millinery by **Gary Brouwer**
 Masks by **Frederick S. Nihda**

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Development Program

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Met Titles

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CLOCKWISE FROM LEFT: LEONTYNE PRICE AS CLEOPATRA IN BARBER'S *ANTONY AND CLEOPATRA*, 1966
PHOTO: METROPOLITAN OPERA ARCHIVES

LEONIE RYSANEK AND BIRGIT NILSSON IN *ELEKTRA*, 1966
PHOTO: FRANK DUNAND/METROPOLITAN OPERA GUILD

TESTING OF THE NEW MET'S STAGE LIFTS, 1966
PHOTO: METROPOLITAN OPERA ARCHIVES

THE NEW MET

This season, Founders Hall (on the Concourse level) is home to *The New Met*, a pair of exhibitions celebrating the Metropolitan Opera's 50th anniversary in its current home at Lincoln Center. The north hall features imagery of the nine new productions that premiered in the new Met's inaugural 1966-67 season, including breathtaking photos of Leontyne Price as the title heroine of *Antony and Cleopatra* (which opened the new house), Cecil Beaton's extraordinary costumes for *La Traviata*, starring Anna Moffo, and dazzling designs by Marc Chagall for *Die Zauberflöte*. The south hall focuses on the architecture and construction of the new house, as well as offering a gripping video of the behind-the-scenes preparations for opening night in 1966.

The New Met runs in Founders Hall all season. For more 50th-anniversary content, visit metopera.org/met50.

Synopsis

Act I

Algiers, early 19th century. At the seaside palace of the Bey Mustafà, Elvira, his wife, is distressed that her husband no longer loves her. Mustafà himself bursts in, sends Elvira away, and declares that he has tired of her and will give her to Lindoro, a young Italian enslaved at his court, to marry. Then he orders Haly, a pirate captain, to find him an Italian girl to replace Elvira. Lindoro, meanwhile, longs for his own sweetheart, Isabella, whom he lost when pirates captured him. Mustafà tells him he can have Elvira, and the two men discuss the qualifications of the proposed partner.

Elsewhere along the shore, a ship has been wrecked and Haly and his men have captured the survivors—among them Isabella, who has been looking for Lindoro and now laments her ill fortune. She is confident of her skill in taming men, but annoyed by the attentions of her aging traveling companion, Taddeo, who tells the pirates he is Isabella's uncle and therefore can't leave her. When the Turks realize that both captives are Italian, they are overjoyed to have found the new girl for Mustafà's harem. Taddeo and Isabella have no choice but to face their predicament together.

Elvira's slave Zulma tries to reconcile Lindoro and her mistress to the fact that Mustafà has ordered them to marry. Mustafà promises Lindoro he may return to Italy—if he will take Elvira. Seeing no other way, Lindoro accepts. When Haly announces the capture of an Italian woman, Mustafà can hardly contain his excitement. Elvira admits to Lindoro that she still loves her husband, but he tells her that if she comes to Italy with him she will find many men and potential lovers there.

Mustafà welcomes Isabella in the hall of his palace. She thinks he looks ridiculous and feels certain she will be able to deal with him. He, on the other hand, finds her enchanting. The jealous Taddeo makes a scene but is saved from trouble when Isabella declares he is her "uncle." Elvira and Lindoro, about to leave for Italy, come to say their goodbyes, and Lindoro and Isabella are stunned to recognize each other. Isabella declares she could never love a man who treats his wife as Mustafà is treating Elvira by sending her away, and demands that Lindoro must stay as her personal servant. Everyone is left with their heads reeling.

Intermission (AT APPROXIMATELY 9:15 PM)

Act II

The household is amused at Mustafà's lovelorn condition. He sends Elvira to tell Isabella he will visit her in her room for coffee. Isabella, for her part, is upset at

Synopsis CONTINUED

Lindoro's seeming betrayal, but he assures her of his affection and they agree to escape together. To get further into Isabella's favor, Mustafà has decided to make her "uncle" Taddeo his kaimakan, or personal bodyguard. Dressed in Turkish garb, the confused Taddeo sees no choice but to accept the honor.

Isabella prepares for Mustafà's visit and tells Elvira that the way to keep her husband is to be more assertive. Knowing she is overheard by Mustafà, she sings a love song, which is really directed at Lindoro, to deceive him. Finally she admits Mustafà. He can't wait to be alone with her, but Lindoro and Taddeo refuse to leave. When Isabella invites Elvira to stay for coffee to reconcile her with her husband, Mustafà is beside himself with anger and frustration.

Haly praises the wiles of Italian women and declares that his master is no match for them. Taddeo confides in Lindoro that he loves Isabella and believes himself to be *her* true love as well. Lindoro is amused but realizes he needs Taddeo's help. When Mustafà appears, Lindoro tells him that Isabella cares for him very much and, as a token of her love, invites him to join the so-called order of Pappataci. Believing this to be an honor, Mustafà asks what he has to do. Nothing but eat, drink, and sleep, Lindoro explains, and keep quiet, whatever happens around you. Haly and Zulma wonder what Isabella is up to.

In preparation for Mustafà's joining the ranks of the Pappataci, Isabella rallies all his Italian servants and appeals to their patriotism to help her carry out her plans, so they can all escape together. Mustafà arrives, and Lindoro reminds him of the initiation procedure. After he is pronounced a Pappataci, food is brought in and Mustafà is tested when Isabella and Lindoro flirt. Mustafà fails the test but Taddeo reminds him to remain silent. A ship has arrived, and as the lovers prepare to embark, Taddeo realizes that he too is being tricked. He tries to rally Mustafà, who persists in keeping his vow of paying no attention. When he finally realizes what's going on, it is too late. The Italians bid a courteous farewell, and Mustafà, his lesson learned, takes Elvira back, as everyone sings the praises of the resourceful Italian woman.

Gioachino Rossini

L'Italiana in Algeri

Premiere: Teatro San Benedetto, Venice, 1813

One of Rossini's earliest successes (written when he was 21), *L'Italiana in Algeri* is clearly the product of youthful vitality and charming irreverence. The sometimes deceptively self-deprecating composer claimed he wrote it in 27 days—elsewhere he even claimed it had been done in 18 days. If this time frame is to be believed, it proves the composer's utter mastery of the style for which he became famous. The score of this comic farce is a brilliant convergence of giddy madness and creative sophistication. Not even Rossini's greatest comic masterpiece, *Il Barbiere di Siviglia*, outshines the madcap wit embedded in the music of this opera. Many others could have made good comedy out of the story, but Rossini was uniquely qualified (even at such a youthful age) to turn it into something so strikingly fresh and seemingly new with every re-encounter.

The Creators

Gioachino Rossini (1792–1868) was the world's foremost opera composer in his day. Over the course of just two decades, he wrote more than 30 stage works, both comic and tragic, before retiring from opera composition in 1829, at the age of 37, after his success with the grand *Guillaume Tell* (best known today for its overture). Angelo Anelli (1761–1820) was a jurist, poet, and librettist, and was also an early proponent of Italian unification. Another libretto of his became (with alterations) the basis for Donizetti's *Don Pasquale*.

The Setting

The opera is set in Algiers about 200 years ago. Although this places the action geographically close to the Italy of Rossini's time, this part of the Ottoman Empire was closed to all but the most limited trade and interaction with Europe. It remained unknown to most Europeans other than as an exotic, often dangerous place made famous by the pirates of Barbary (another name for North Africa).

The Music

Rossini's gift for comedy in music is apparent even before the curtain rises. The overture, one of many of Rossini's to have been cherished since the opening night, seems to be telling its own joke. Comedy in vocal lines (one of Rossini's supreme gifts) is found throughout the score, including solos such as the baritone Taddeo's Act II "Ho un gran peso sulla testa" ("My head hurts"). Ensembles rise to greater (and more complex) comic heights, such as in the slow, bated-breath

feeling that permeates the round following Isabella's first sight of Mustafà and her line "O che muso!" ("What a face!"). Livelier comedy erupts in the trio of the men discussing the imaginary joys of the Order of "Pappataci," a set piece that was the original breakout "hit" of the score. Perhaps most striking is the ingeniously deranged Act I finale, in which characters describe their astonishment at the situation by imitating the cacophonies inside their heads; not even the most extreme attempts of 20th-century modernism or expressionism top this moment as a perfect musical analogue of madness, and it is no less effective (or accurate) for being truly funny. But as with all operas of the bel canto style, virtuosity is paramount. Mustafà's Act I aria "Già d'insolito ardore" ("An unusual ardor") might be understood as a satire of "pompous" 18th-century vocal music, but it is at least as difficult to sing. In this opera, however, virtuosity often serves a dramatic purpose lacking in the work of many of Rossini's predecessors. Isabella's famous aria "Cruda sorte" ("Cruel fate"), for example, is more than a remarkable showpiece. The strength and intelligence required to sing the aria are clear indications of the character's power to extricate herself from her unwelcome situation. This musical-personal power, which makes Isabella such a magnetic character, grows throughout the opera. In her Act II showstopper with male chorus, "Pensa alla patria" ("Think of your homeland"), Isabella's inner strength takes on additional depth and pathos by effectively expressing the latent spirit of the then-occupied nation of Italy.

Met History

L'Italiana in Algeri, along with all of Rossini's other works except *Il Barbiere di Siviglia*, suffered neglect during much of the 20th century. Its Met premiere was in 1919, with a cast that included Adamo Didur (the Met's first Boris Godunov) as Mustafà and Giuseppe De Luca (who had created the role of *Gianni Schicchi* at its world premiere at the Met the year before). After four performances, it disappeared from the Met until 1973. The opera returned in the present production, marking the debut of director Jean-Pierre Ponnelle and starring the Rossini-championing mezzo-soprano Marilyn Horne as Isabella. Luigi Alva, Theodor Uppman, and Fernando Corena also starred. Horne performed the role 37 times at the Met, including nine performances with James Levine conducting. Other notable appearances in the opera have included Jennifer Larmore (2001) and Olga Borodina (2004) as Isabella; basses Samuel Ramey (2001) and Ferruccio Furlanetto (2004) as Mustafà; and tenors Matthew Polenzani (2001) and Juan Diego Flórez (2004) as Lindoro.

Program Note

In 1822, as Rossini was supervising a new production of *Zelmira* in Vienna, he was invited to visit Ludwig van Beethoven. Rossini later recounted his experience to Richard Wagner, describing the dour Beethoven and quoting his greeting, an exclamation and a command: “Ah! Rossini, you are the composer of *Il Barbiere di Siviglia*? I congratulate you; it is an excellent *opera buffa*; I read it with pleasure, and it delights me. It will be played as long as Italian opera exists. Never try to do anything but *opera buffa*; wanting to succeed in another genre would be trying to force your destiny.”

In response to the story, Wagner half-jokingly observed, “We must agree, Maestro, that happily you refrained from taking Beethoven’s advice.” It would seem so, since after his encounter with Beethoven, Rossini composed only two more comedies—*Il Viaggio a Reims* (1825) and *Le Comte Ory* (1828)—devoting the better part of his energy to a glorious succession of historical dramas: *Semiramide* (1823), *Le Siège de Corinthe* (1826), *Moïse et Pharaon* (1827), and his final opera, *Guillaume Tell* (1829). Nonetheless, Rossini was quick to admit to Wagner: “To tell you the truth, I really felt more aptitude for *opera buffa*. I preferred to treat comic rather than serious subjects.”

Two allusions to nourishment come to mind to illustrate the elemental role of comedy in Rossini’s artistic development: mother’s milk and bread and butter. His earliest success was the one-act farce *La Cambiale di Matrimonio*, which premiered in Venice in 1810. It was the first of nine comedies he composed before the most famous of all, *Il Barbiere di Siviglia* (1815); *L’Italiana in Algeri* was the eighth of that group, and it also premiered in Venice at the Teatro San Benedetto, on May 22, 1813. It was the 21-year-old Rossini’s 11th opera, and he claimed to have written it in 27 days.

Rossini received the commission that led to *L’Italiana* at a very late date. In the spring season of 1813, the Teatro San Benedetto was scrambling for a replacement work because Carlo Coccia failed to produce an opera he had promised. Rossini was asked to fill the void, and for expediency’s sake as well as in the hope of a surefire success, he was given an existing libretto by Angelo Anelli. Anelli had written the text for Luigi Mosca, whose own *L’Italiana in Algeri* premiered to great success at La Scala in Milan in 1808. The plot is based on the travails of a Milanese woman, Antonietta Frapolli Suini, who was, allegedly, abducted by Algerian pirates and confined to a harem, but later returned to Italy.

L’Italiana in Algeri falls into a class of comedy in vogue at the end of the 18th century and the beginning of the 19th that celebrated and satirized the exotic “other.” That “other” was frequently a “Turk,” most famously portrayed in Mozart’s delightful *Die Entführung aus dem Serail*. Rossini composed two “exotic” comedies nearly back to back: *L’Italiana in Algeri* (1813) and *Il Turco in Italia* (1814), which reverses the “fish out of water” situation as a Turkish prince sets out for Italy in search of his lover, resulting in a raft of episodes involving mismatched couples, who are ultimately reunited.

The premise of such works is almost always cultural clash of some kind: a displaced person held captive against his or her will is rescued, an infidel is enlightened by high-minded Westerners, and lessons of patriotism and tolerance are dispensed. “Foreign” locales offered great opportunities for colorful theatricality and novelty, but were also a subterfuge for propaganda intended to assert the primacy of European values in the world at large. Conversion of the savage became a common theme even in serious operas: Consider, for example, Verdi’s *Attila* (1846), in which the barbarian decides not to attack Rome after experiencing a vision of Saints Peter and Paul or, more darkly, Puccini’s provocative and eminently modern *Madama Butterfly* (1904), in which Cio-Cio-San “westernizes” herself in order to please the undeserving Pinkerton, begging the question of who the barbarian actually is.

Comedy has also and always sought to disrupt class structure by exposing the wealthy and powerful as ignorant, bumbling, conniving, and sometimes even contemptible. If the setting is exotic, then violence—beheading, burning, impalement—may be threatened, but never carried out. Servants are resourceful, patient, wise, often better educated, and sometimes champions of the hapless nobility (think of the ways that the savvy Figaro helps Almaviva in *Il Barbiere di Siviglia*). On the comic stage, the servant is the master and women always outsmart men. There is a happy ending, celebrated by a dance, communal song, or even a feast (as in Verdi’s *Falstaff*).

One aspect of social upheaval in *L’Italiana* is that there are no heroes, only heroines: Isabella and Elvira. The real conflict, transposed to an exotic location, is a battle of the sexes, which concludes with the reunion of both a man and wife and a pair of lovers. The action unfolds in a zany crescendo, with more than a few role reversals along the way. The enslaved character is not a woman, but the young Italian Lindoro. His rescuer is his lover Isabella, who is shipwrecked while searching for him and carried ashore to Mustafà’s palace. Her sidekick is not the usual female confidante, but the elderly, silly, and love-besotted Taddeo. In some ways, *L’Italiana* could be seen as a rehearsal for *Barbiere*: Isabella is a prototypical Rosina, determined to succeed, just as Lindoro is the archetype for Almaviva, something of a handsome, romantic dolt.

Rossini’s signature bel canto style is realized in long melodies, high notes, cadenzas, and lots of virtuosic ornamentation, trademarks of both his comic and serious operas. The *sine qua non* of Rossinian “serious” bel canto would be “Bel raggio lusinghier” from his final Italian opera, *Semiramide* (1823), in which coloratura singing translates to social status, elegant comportment, and profound emotion. In comic opera, those very same musical traits become emblematic of excess, beauty pleurably distorted as in a fun house mirror. In addition to displaced characters, there is also displaced music, often as a result of gleefully deliberate vocal miscasting. A good example is the so-called patter song, in which syllable after syllable and note after note must be fired in rapid succession,

usually requiring the flexibility of a coloratura soprano. But Rossini assigns the task to the bass voice, which does not “speak” as quickly. Mustafà’s hyper-hypocritical Act I tirade on the fickleness of women, “Delle donne l’arroganza,” is a treasure trove of difficult passage work, rapid repartee, and ornamentation, here signifying a comically overbearing and narcissistic personality.

The opera lurches from one extreme to the next, from sentimentality to lunacy to absurdity. A solo horn introduces Lindoro, who laments his situation in a parody of an *opera seria* heroine’s aria. Isabella is the strong one, self-possessed and able to take command of the situation; her entrance aria, “Cruda sorte,” is couched in *opera seria* gestures, beginning *maestoso* (“majestic,” or “stately”), and punctuated by emphatic dotted rhythms. She fearlessly uses sex as a weapon: with a “little sigh” and a “languid glance,” she declares, “I am not afraid of men!” And she rallies her co-conspirators with the patriotic “Pensa alla patria,” a sincere paean to duty, honor, and courage. At the lunatic extreme lies the Act I finale, in which Isabella rebukes Mustafà, lays claim to Lindoro, and sends the ensemble into a frenzy of nonsense syllables: “din, din,” “cra, cra,” “tac, tac,” “bum, bum.” There is more nonsense to come, however, as Isabella confers on Mustafà the Order of the Pappataci, which stipulates that he devote his life exclusively to eating, drinking, and sleeping. The entire assembly sings the moral: “The pretty Italian girl who came to Algiers has taught jealous and arrogant lovers that a woman, if she wishes, can outwit them all.”

L’Italiana in Algeri unfolds breathlessly with Rossini’s characteristic rhythmic drive, idiosyncratic crescendos, sharply articulated text, and wicked ridicule of all things serious. The Venetian audiences were so thrilled with the new opera that Rossini himself was taken aback by the clamor, allegedly remarking, “I thought that after having heard my opera, the Venetians would treat me as a crazy man; they have showed themselves to be crazier than I am.” Stendhal, Rossini’s biographer, captured the dynamism of *L’Italiana* in his 1824 critique of the opera:

I have heard that exquisite *buffo*, [Luigi] Pacini, who used to play Taddeo at the Teatro San-Benedetto in Venice, confess privately at the end of an evening of wild success and wilder frenzy, that, compared with such a performance, the most exquisite banquet, the sweetest delights of an excursion by gondola, all the most brilliant, the gayest experiences in the world, were as nothing, as dust in the mouth!

—Helen M. Greenwald

Helen M. Greenwald is chair of the department of music history at New England Conservatory and editor of the Oxford Handbook of Opera.

The Cast



James Levine

MUSIC DIRECTOR EMERITUS (CINCINNATI, OHIO)

THIS SEASON In his 46th season at the Met, his first as Music Director Emeritus, he conducts *L'Italiana in Algeri*, *Nabucco*, and *Idomeneo*, the latter two of which will be transmitted live in HD.

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. He became the Met's Music Director in 1976, a position he held for four decades, and was the company's Artistic Director from 1986 until 2004. Of the nearly 90 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*. He founded the Met's Lindemann Young Artist Development Program in 1980, and returned Wagner's complete *Ring* to the repertoire in 1989 (in the first integral cycles in 50 years at the Met). He and the MET Orchestra began touring in concert in 1991, and he has led the ensemble in performances around the world, including at Expo '92 in Seville, in Japan, across the US, and throughout Europe.



Marianna Pizzolato

MEZZO-SOPRANO (PALAZZO ADRIANO, ITALY)

THIS SEASON Isabella in *L'Italiana in Algeri* for her debut at the Met, and the title role of *Tancredi* in Bremen.

CAREER HIGHLIGHTS She has sung Isabella in Toulouse, Florence, Liège, and Bologna; Emma in *Zelmira* in Paris and Lyon; Fenena in *Nabucco* at Covent Garden and in Barcelona; Rosina in *Il Barbiere di Siviglia* at the Rossini Festival in Pesaro and in Naples; Elisabetta in *Maria Stuarda* in Barcelona; Tancredi in Santiago, Chile; the title role in *La Cenerentola* in Paris and Seville; and Malcolm in *La Donna del Lago* in Santa Fe to make her U.S. debut. In concert, she has sung in Rossini's *Petite Messe Solennelle* in Naples; Beethoven's Ninth Symphony in Munich and Monte Carlo; Rossini's *Stabat Mater* in Florence, Palermo, and Salzburg; Pergolesi's *Stabat Mater* in Dresden and Berlin; Mozart's Requiem in Rome; and Verdi's Requiem in Leipzig.



Ildar Abdrazakov

BASS-BARITONE (UFA, RUSSIA)

THIS SEASON Mustafà in *L'Italiana in Algeri* and the title role of *Don Giovanni* at the Met, King Philip in *Don Carlo* at the Bavarian State Opera and Covent Garden, the title role of *Prince Igor* in Amsterdam, and Escamillo in *Carmen* at the Paris Opera.

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

CAREER HIGHLIGHTS Don Basilio in *Il Barbiere di Siviglia* at Covent Garden and the Paris Opera; the title role of *Attila* at St. Petersburg's Mariinsky Theater and in Rome and Monte Carlo; Mustafà at the Vienna State Opera; Méphistophélès in *Faust* at the Paris Opera; the title role of Boito's *Mefistofele* at the San Francisco Opera; the Four Villains at the Vienna State Opera and La Scala; Banquo in *Macbeth* at the Munich Opera Festival and La Scala; and Don Giovanni with Washington National Opera and the Vienna State Opera.



Nicola Alaimo

BARITONE (PALERMO, ITALY)

THIS SEASON Taddeo in *L'Italiana in Algeri* at the Met, Sancho Panza in *Don Quichotte* at Lyric Opera of Chicago, Germont in *La Traviata* at Covent Garden, the title role of *Simon Boccanegra* in Antwerp and Luxembourg, and Count di Luna in *Il Trovatore* in Monte Carlo.

MET APPEARANCES The title role of *Falstaff*, Belcore in *L'Elisir d'Amore*, and Paolo in *Simon Boccanegra* (debut, 2011).

CAREER HIGHLIGHTS Falstaff and Raimbaud in *Le Comte Ory* at La Scala; Count di Luna at Amsterdam's Concertgebouw; Dulcamara in *L'Elisir d'Amore* at the Bavarian State Opera, Deutsche Oper Berlin, and in San Carlo; Belcore at the Vienna State Opera; the title role of *Guillaume Tell* at Brussels's La Monnaie and in Paris, Amsterdam, and Monte Carlo; Dandini in *La Cenerentola* at the Salzburg Festival and in Paris; Pharaoh in *Moïse et Pharaon* at the Salzburg Festival; Germont at the Ravenna Festival and Rome Opera; and several roles at the Rossini Festival in Pesaro, including Dandini, Guillaume Tell, Bartolo in *Il Barbiere di Siviglia*, and Don Geronio in *Il Turco in Italia*.



René Barbera

TENOR (SAN ANTONIO, TEXAS)

THIS SEASON Lindoro in *L'Italiana in Algeri* for his debut at the Met, Tonio in *La Fille du Regiment* at the Austin Opera, and Alfredo in *La Traviata* in Palermo.

CAREER HIGHLIGHTS Don Ramiro in *La Cenerentola* at the San Francisco Opera, LA Opera, and Seattle Opera, and in Cologne and Palermo; Count Almaviva in *Il Barbiere di Siviglia* at the Paris Opera and San Francisco Opera and in Rome, Naples, Bologna, and Vancouver; Lord Arturo Talbot in *I Puritani* at the Paris Opera; Ernesto in *Don Pasquale* and the Italian Singer in *Der Rosenkavalier* at Lyric Opera of Chicago; Don Narciso in *Il Turco in Italia* and Giannetto in *La Gazza Ladra* at the Rossini Festival in Pesaro; Rodrigo in *La Donna del Lago* at the Santa Fe Opera; Lindoro in Verona; and Nemorino in *L'Elisir d'Amore* in Florence and St. Louis.



PHOTO: KRISTIAN SCHULLER/METROPOLITAN OPERA

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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 please 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 Metropolitan Opera Guild Education Department, 212-769-7022.

SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Met Opera Guild at 212-769-7028. These no-view seats provide an affordable way for music students to study an opera's score during a live performance.

TOUR GUIDE SERVICE

Backstage tours of the Opera House are held during the Met season on most weekdays at 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. Please be sure to turn off all devices before entering the auditorium.