

GIUSEPPE VERDI

# RIGOLETTO

CONDUCTOR  
Pier Giorgio Morandi

PRODUCTION  
Michael Mayer

SET DESIGNER  
Christine Jones

COSTUME DESIGNER  
Susan Hilferty

LIGHTING DESIGNER  
Kevin Adams

CHOREOGRAPHER  
Steven Hoggett

GENERAL MANAGER  
Peter Gelb

MUSIC DIRECTOR EMERITUS  
James Levine

PRINCIPAL CONDUCTOR  
Fabio Luisi

Opera in three acts

Libretto by Francesco Maria Piave,  
based on the play *Le Roi s'amuse*  
by Victor Hugo

Wednesday, April 19, 2017  
7:30–10:35PM

The production of *Rigoletto* was  
made possible by a generous gift from  
the **Hermione Foundation, Laura Sloate,**  
**Trustee;** and **Mr. and Mrs. Paul M. Montrone**

The revival of this production is made possible  
by a gift from the Estate of Francine Berry and  
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# The Metropolitan Opera

2016-17 SEASON

The 883rd Metropolitan Opera performance of  
GIUSEPPE VERDI'S

## RIGOLETTO

CONDUCTOR  
Pier Giorgio Morandi

IN ORDER OF VOCAL APPEARANCE

THE DUKE  
Joseph Calleja

GIOVANNA  
Maria Zifchak

BORSA  
Scott Scully

A PAGE  
Catherine MiEun  
Choi-Steckmeyer

COUNTESS CEPRANO  
Clarissa Lyons\*\*

GUARD  
Earle Patriarco

RIGOLETTO  
Željko Lučić

MADDALENA  
Nancy Fabiola Herrera

MARULLO  
Jeff Mattsey

COUNT CEPRANO  
Paul Corona

MONTERONE  
Robert Pomakov

SPARAFUCILE  
Štefan Kocán

GILDA  
Olga Peretyatko

Wednesday, April 19, 2017, 7:30-10:35PM

This performance is dedicated to  
the extraordinary Machine Dazzle by his partner,  
Advisory Director Andrew Martin-Weber.



A scene from  
Verdi's *Rigoletto*

Chorus Master **Donald Palumbo**  
Musical Preparation **Steven Eldredge, Joel Revzen, and  
Jonathan C. Kelly**  
Assistant Stage Directors **Eric Einhorn and Sara Erde**  
Stage Band Conductor **Gregory Buchalter**  
Italian Coach **Gildo Di Nunzio**  
Met Titles **Sonya Friedman**, revised for this production by  
**Michael Panayos and Paul Cremo**  
Assistant to the Set Designer **Brett Banakis**  
Assistant to the Costume Designer **Marina Reti**  
Assistant Choreographer **Lorin Latarro**  
Scenery, properties, and electrical props constructed and  
painted in **Metropolitan Opera Shops**  
Costumes constructed by **Metropolitan Opera Costume Shop;**  
**Gilberto Designs, Inc., New York; Tricorne, New York;**  
**Eric Winterling, Inc., New York; Euroco Costumes, Inc.,**  
**New York; and Merimask Designs, Tonawanda, New York**  
Wigs and Makeup executed by **Metropolitan Opera Wig  
and Makeup Department**

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

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and other electronic devices.

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usher at intermission.



PHOTO: KRISTIAN SCHULLER/MET OPERA

STRAUSS

# *DER ROSENKAVALIER*

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**APR** 13, 17, 21, 24, 28 **MAY** 1, 5, 9, 13mat

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The great Renée Fleming delivers her final performances of one of her signature roles, the Marschallin, opposite the extraordinary Elina Garanča as Octavian. Günther Groissböck plays the outlandish Baron Ochs alongside Erin Morley as Sophie. Sebastian Weigle conducts.

Tickets from \$32 | [metopera.org](https://metopera.org)

# Synopsis

## Act I

Las Vegas, 1960. The Duke, a womanizing casino owner and entertainer, flirts with the wife of Ceprano, one of his entourage, while Rigoletto, the Duke's hunchbacked sidekick and comedian, makes fun of her enraged husband. Marullo, another member of the Duke's entourage, arrives with the latest gossip: Rigoletto is keeping a young mistress at his place. Unaware of this, Rigoletto continues to mock Ceprano, who plots with the others to teach Rigoletto a lesson for his insults. Monterone, an Arab tycoon, bursts in and denounces the Duke for seducing his daughter. Rigoletto taunts him viciously. Monterone put a curse on Rigoletto before being arrested and dragged away.

Rigoletto is disturbed by Monterone's curse. When Sparafucile, a hitman, offers him his services, Rigoletto reflects that his own tongue is as dangerous as the murderer's knife. At home, he lovingly greets his daughter, Gilda, whom he has kept hidden away, and instructs the housekeeper, Giovanna, to never let anyone into the apartment. As soon as he has left again, the Duke—who has seen Gilda in church—appears and bribes Giovanna to let him into the garden. Pretending to be a poor student, he declares his love for Gilda. She is overwhelmed by her newfound emotions. The returning Rigoletto finds the Duke's entourage, who has arrived to kidnap his "mistress," gathered in the street. The men tell him they are abducting Ceprano's wife and pretend to enlist Rigoletto's help in their scheme by sending him ahead to Ceprano's apartment. Then they kidnap Gilda. Finally realizes what is going on, Rigoletto is left raging against Monterone's curse.

*Intermission* (AT APPROXIMATELY 8:30 PM)

## Act II

The Duke, having returned to Gilda's place and found her gone, wonders what has happened to her. When his men tell him how they abducted a girl from Rigoletto's apartment and left her in the Duke's bedroom, he hurries off to find her. Meanwhile, Rigoletto has been looking for Gilda. The Duke's men are shocked to find out that she is his daughter, not his mistress. Rigoletto rails at them for their cruelty, then begs for compassion. Gilda appears, her clothes in disarray. She confesses to her father how she met the Duke and how he seduced her. Monterone is brought in on his way to prison, and Rigoletto swears that both fathers will be avenged. Gilda's pleas to forgive the Duke are in vain.

*Intermission* (AT APPROXIMATELY 9:30 PM)

## Act III

Rigoletto brings Gilda to a seedy club, run by Sparafucile, on the outskirts of town. Through the window, they watch the Duke amuse himself with Maddalena, Sparafucile's sister. Gilda is heartbroken, and Rigoletto sends her off to leave town disguised as a man. He then pays Sparafucile to murder the Duke. Gilda returns and overhears Maddalena ask her brother to spare the Duke and kill Rigoletto instead. Sparafucile refuses but agrees to instead kill the next person to arrive at the club, so that he will be able to produce a dead body for Rigoletto. Gilda, still in love, decides to sacrifice herself for the Duke. Her plan succeeds, and Sparafucile hides her body in the trunk of a car. The returning Rigoletto gloats over his revenge, when he suddenly hears the Duke's voice from inside the club. He finds his dying daughter, who asks his forgiveness, and realizes with horror that Monterone's curse has been fulfilled.

*Giuseppe Verdi*

# Rigoletto

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*Premiere: Teatro La Fenice, Venice, 1851*

A dramatic journey of undeniable force, *Rigoletto* commands the respect of critics, performers, and audiences alike. It was immensely popular from its premiere—from even before its premiere, according to accounts of the buzz that surrounded the initial rehearsals—and remains fresh and powerful to this day. The story is one of the most accessible in opera, based on a controversial Victor Hugo drama whose full dramatic implications only became apparent when transformed by Verdi's musical genius. *Rigoletto* is the tale of an outsider—a hunchbacked jester—who struggles to balance the dueling elements of beauty and evil that exist in his life. Written during the most fertile period of Verdi's artistic life, the opera resonates with a universality that is frequently called Shakespearean.

### *The Creators*

In a remarkable career spanning six decades in the theater, Giuseppe Verdi (1813–1901) composed 28 operas, at least half of which are at the core of today's repertoire. His role in Italy's cultural and political development has made him an icon in his native country. Francesco Maria Piave (1810–1876), his librettist for *Rigoletto*, collaborated with him on ten works, including *Ernani*, *La Traviata*, *La Forza del Destino*, and the original versions of *Macbeth* and *Simon Boccanegra*.

### *The Setting*

Victor Hugo's 1832 play *Le Roi s'amuse*, set at the court of King François I of France (circa 1520), is a blatant depiction of depraved authority. In adapting it, Verdi and Piave fought incessantly with the Italian censors in a well-documented battle. It makes for interesting reading, particularly in revealing what Verdi found important in the story and what he considered superfluous. Though Verdi had no love of royalty and favored a republic, he was not a proletarian ideologue like Hugo, and he tended to view people more as individuals than as representatives of classes. He was content, with Piave's deft juggling, to set the opera at the non-royal Renaissance court of Mantua and to change all the names, but held firm on other issues in the story, such as the curse that is the catalyst of the drama. Although the Duke remains unnamed, he was modeled on history's Vincenzo Gonzaga (1562–1612). The Gonzaga family motto—*Forse che si, forse che non* ("Maybe yes, maybe no")—provides an interesting insight into some of the duke's cavalier pronouncements. In Michael Mayer's Met production, the action unfolds in Las Vegas in 1960, a time and place with surprising parallels to the decadent world of Verdi's original setting.

### *The Music*

*Rigoletto* contains a wealth of melody, including one that is among the world's most famous: "La donna è mobile." The opera's familiar arias—"Questa o quella" and "Caro nome," for example—are also rich with character insight and dramatic development. The heart of the score, though, lies in its fast-moving subtleties and apt dramatic touches. The baritone's solos, "Pari siamo!" (Act I, Scene 2) and "Cortigiani, vil razza dannata" (Act II), are epic scenes telescoped to less than four minutes each. Not even Wagner's great monologues cover more territory than these, and certainly not within Verdi's economy of means. The celebrated father–daughter duets also reflect Verdi's overall design. Rigoletto sings of his protective love for Gilda in Act I, Scene 2 in a spun-out phrase of simple, honest melody, while her music decorates his. In their subsequent scene in Act II, Gilda's music (and, by implication, her life) is similarly intertwined with that of Rigoletto, until finally her melody breaks away as she strives to declare her adolescent independence. The famous quartet "Bella figlia dell'amore" (Act III) is an ingenious musical analysis of the diverging reactions of four characters in the same moment: the Duke's music rises with urgency and impatience, Gilda's droops with disappointment, Rigoletto's remains measured and paternal, while the promiscuous Maddalena is literally all over the place. In the context of the opera, the merely lovely music becomes inspired drama.

### *Met History*

*Rigoletto* was first heard at the Met within a month of the company's inaugural performance, on November 16, 1883. The 1903–04 season opened with the company debut of Enrico Caruso as the Duke—a role he went on to sing to sing a total of 38 times before his premature death in 1921. The opera's title role was identified for many years with Italian baritone Giuseppe De Luca, who gave 96 performances between 1916 and 1940. Other notable Met *Rigolettos* have included Leonard Warren (1943–59), Robert Merrill (1952–72), and Cornell MacNeil (who surpassed De Luca's record with 102 appearances between 1959 and 1980). A new production in 1951, with Warren in the title role and Hilde Güden as Gilda, in her first Met appearance, also featured the company debut of designer Eugene Berman. Audience favorite Roberta Peters sang Gilda 88 times between 1951 and 1985. A new staging by Otto Schenk premiered in 1989 with June Anderson in her Met debut as Gilda, Luciano Pavarotti as the Duke, and Leo Nucci as Rigoletto. The current production, which marked the debuts of director Michael Mayer and the entire creative team, opened in January 2013, with Michele Mariotti conducting Diana Damrau, Piotr Beczala, and Željko Lučić.



## Program Note

As with Beethoven, Verdi's body of work is often divided by contemporary commentators into three artistic periods. In the first, stretching from 1839 to 1850, Verdi was at his most prolific, quickly completing 15 operas that established him with audiences of the time as one of the world's leading opera composers and the successor to Bellini, Donizetti, and Rossini, all of whom had recently died or retired. The towering masterpieces that guaranteed Verdi's position alongside opera's few all-time great composers, however, did not appear until the second and third periods of his career, marked by a significant break away from, or at least a highly innovative re-interpretation of, the traditional forms and expectations of Italian opera, to which his early works had mostly adhered. Keeping with the Beethoven analogy, *Rigoletto* was Verdi's "Eroica," marking the beginning of the composer's middle period and clearly surpassing in originality and achievement all of his previous work. At its 1851 premiere and throughout the ensuing 13-performance run at Venice's Teatro La Fenice, *Rigoletto* was an enormous success, and it traveled quickly from there. By 1855, the opera had been produced throughout Italy, across Europe, and as far afield as New York, Havana, and Montevideo, Uruguay. This international success, combined with the premieres of *Il Trovatore* and *La Traviata*—which followed close on *Rigoletto*'s heels in 1853—put to rest any remaining doubt regarding Verdi's operatic primacy.

But despite *Rigoletto*'s eventual success, it was very nearly killed before its birth, needing something of a political miracle just to see the light of day. After receiving the commission from La Fenice, Verdi—an ardent humanist, democrat, and patriot who longed for Italy to be free from the autocratic rule of France and Austria—turned to an uncomfortable source of inspiration: a play by Victor Hugo called *Le Roi s'amuse* ("The King Amuses Himself"). Scathing and bleak, it centers on the amorous exploits of the historical French king François I and the downfall of his physically deformed and morally corrupt jester Triboulet, who encourages and makes light of the king's lechery. The hunchbacked antihero ultimately reaps the poisonous crop he has sown when François discovers and rapes his sheltered daughter, whom he has hidden away from the corruption of the court. Worse yet, in a botched attempt to arrange the king's murder in revenge, Triboulet causes instead the death of his own daughter.

Naturally, Austrian censors (who had jurisdiction over northern Italy, most of which was a province of the Habsburg Empire at the time) were not impressed with Verdi and librettist Francesco Maria Piave's work. Three months before the scheduled premiere, the administration of La Fenice received a letter from the authorities expressing the regional governor's disappointment that Verdi and Piave "should not have chosen a more worthy vehicle to display their talents than the revolting immorality and obscene triviality of *La Maledizione* [*The Curse*, *Rigoletto*'s original title]." The letter communicated that any performance of the

opera was absolutely forbidden, and instructed that no one's time be wasted with protestations or appeals. Luckily, this last directive was ignored, and after extensive revisions to the work's setting and its characters' identities—the scene moved from the French court to Mantua, King François became the local duke, Triboulet became Rigoletto, and so on—the newly titled *Rigoletto* won its approval for performance from a censor who, by a crucial twist of fate, was an opera lover and an admirer of Verdi's work.

Though the play's political bent surely played its part in attracting Verdi's attention, it was *Le Roi s'amuse's* emotional, psychological, and narrative power and the depth and inherent contradiction of Triboulet's character that most appealed to Verdi, an intensely intellectual and extremely well-read man for whom literature, poetry, and drama held as much significance as music. (The collection of authors on whose work he based his operas reads like a cross-section of history's great writers: Hugo, Byron, Schiller, Voltaire, Dumas, and most of all, Shakespeare, a formative influence and continual source of inspiration for Verdi, who claimed to have read and re-read the playwright's works since childhood.) It is therefore hard to overestimate the composer's level of admiration for Hugo's play, which he described in a letter to Piave as "one of the greatest creations of modern theatre. The story is great, immense, and includes a character who is one of the greatest creations that the theatres of all nations and all times will boast. ... Triboulet is a creation worthy of Shakespeare."

The genius of Verdi's transformation of Hugo's spoken drama into *Rigoletto*—and indeed of the stylistic step forward represented by this first work of Verdi's second creative period—is the closeness of music, text, and action. Form and content are streamlined and treated fluidly, so that neither the drama nor the music is distorted to fit the other, but rather the two are woven into a single organic whole. In the case of *Rigoletto*, this makes for a grim, vicious, and powerfully effective work, an opera noir in which the tension never flags and no respite is provided from the disturbing arc of the plot. Verdi and Piave have stripped Hugo's story and characters down to their bare essentials. From the opening scene—in which Monterone spits out his curse at a man so depraved that he would taunt an anguished father unable to protect his daughter—to the final scenes—in which Rigoletto himself tastes the impotence and torment of that very same situation and worse—not a single word of text or note of music is wasted. This is not a cathartic tragedy or a tale of noble sacrifice. There are no admirable characters here, no moral lesson, no redemption, and no silver lining. There is only a merciless depiction of the dark side of society and the price that must be paid for it.

With his music, Verdi takes all of this and makes it human, creating the psychological and emotional dimension that is mostly absent from the minimalist, clear-eyed text. Largely abandoning the predictable alternating structure of

recitative, aria, and ensemble numbers, Verdi instead drives constantly forward in an arioso-like mixture of the three, relying mostly on passages for two or more characters that flow seamlessly together. Trimming the fat of virtuoso vocal display, he strives for naturalness of expression. Consequently, what solo numbers there are must be handled by the performers with tasteful understatement to avoid seeming out of place and stalling the crucial momentum. As Verdi himself explained in response to a request for an additional showpiece aria for the soprano who first sang Gilda, “any new number would be superfluous ... [and] would make no effect without the right time and place. ... My intention was that *Rigoletto* should be one long series of duets, without arias and finales, because that is how I felt it. If anyone replies, ‘But you could have done this or that or the other,’ I can only say ‘That may be, but I did not know how to do any better.’” It comes as no surprise, therefore, that *Rigoletto*’s finest moment is the ingenious Act III quartet, combining the work’s emotional high point with its musical one and achieving a level of perfection matched by few other passages in all of opera.

One is also constantly amazed by Verdi’s inventiveness and ability to unmistakably conjure his desired emotions and impressions while leaving them unspoken. Through evocative scoring (the chorus’s imitation of wind during the storm in Act III), thematic manipulation (the curse leitmotif that is established in the opera’s very first measures and lurks beneath each of its character’s realizations of their fate), and pitch-perfect character painting (the very nature of each personality revealed by their music), Verdi’s score communicates subliminally with the listener. In Act II, for example, “while [Rigoletto] sings and moves us to pity,” musicologist Vincent Godefroy observes, “the orchestra is commenting on his daughter’s experience behind the locked door. ... Concentrate on the orchestra and you will hear the rape of Gilda.” Of similar genius is the treatment of “La donna è mobile,” by far the most frequently excerpted bit of *Rigoletto*. So carefree and charmingly tongue-in-cheek on its own, Verdi’s jaunty little tune is positively slimy in context, and when its distant strains return in the final scene to transform Rigoletto’s bloodthirsty gloating to horrible dread, the effect is viscerally sickening. These musical masterstrokes, resonating with the listener on a subconscious and primal level, ensure that even in our desensitized modern world, *Rigoletto* will never lose its power to send audiences home feeling profoundly impressed, mentally unsettled, and most likely a bit queasy.

—Jay Goodwin

Jay Goodwin is the Met’s Managing Editor.

## The Cast



### Pier Giorgio Morandi

CONDUCTOR (BIELLA, ITALY)

**THIS SEASON** *Rigoletto* for his debut at the Met, *Un Ballo in Maschera* at the Royal Swedish Opera, *Lucia di Lammermoor* at Staatsoper Hamburg, and *Turandot* at the Macerata Opera Festival in Italy.

**CAREER HIGHLIGHTS** He spent ten years as principal oboist at La Scala, where he also was assistant conductor to Riccardo Muti and Giuseppe Patanè. In 1989, he became deputy principal conductor at the Rome Opera, and from 1991–1996, he was principal guest conductor at the Hungarian State Opera. He also held the post of principal guest conductor at the Royal Swedish Opera, and he is currently principal guest conductor of the Helsingborg Symphony Orchestra. Recent performances include *Don Carlo*, *Aida*, and *Lucia di Lammermoor* at La Scala; *Otello* in Copenhagen; *Madama Butterfly* in Oslo; *Manon Lescaut*, *Rigoletto*, *Turandot*, *Madama Butterfly*, *La Bohème*, and *La Traviata* in Dresden; *La Fanciulla del West* in Frankfurt; *Otello* and *L'Elisir d'Amore* in Beijing; *Manon Lescaut* in Tokyo; and *Rigoletto* at the Paris Opera.



### Nancy Fabiola Herrera

MEZZO-SOPRANO (CANARY ISLANDS, SPAIN)

**THIS SEASON** Maddalena in *Rigoletto*, Herodias in *Salome*, and Fenena in *Nabucco* at the Met, and Léonor de Guzman in *La Favorite* in Las Palmas, Spain.

**MET APPEARANCES** The title role of *Carmen* and Suzuki in *Madama Butterfly* (debut, 2005).

**CAREER HIGHLIGHTS** Recent performances include *Carmen* with Opera Australia, for her debut at Moscow's Bolshoi Theatre, and at Mexico's Teatro del Estado; Sara in *Roberto Devereux* for her debut at Moscow's Tchaikovsky Concert Hall; Dalila in *Samson et Dalila* with Opera Oviedo; and Paula in Daniel Catán's *Florencia en el Amazonas* at LA Opera. She has also sung *Carmen* at the Bavarian State Opera, Arena di Verona, Semperoper Dresden, and LA Opera, as well as Charlotte in *Werther* in Oviedo, Donna Rosa in Daniel Catán's *Il Postino* in Madrid, and de Falla's *La Vida Breve* with the Los Angeles Philharmonic, Toronto Philharmonic, and Philadelphia Orchestra. Additional performances include the world premiere of *Il Postino* with LA Opera, Giovanna Seymour in *Anna Bolena* in Barcelona, and Isabella in *L'Italiana in Algeri* in Las Palmas.



## Olga Peretyatko

SOPRANO (ST. PETERSBURG, RUSSIA)

**THIS SEASON** Gilda in *Rigoletto* and Violetta in *La Traviata* at the Met, Donna Anna in *Don Giovanni* and Leïla in *Les Pêcheurs de Perles* at Staatsoper Berlin, Violetta at St. Petersburg's Mariinsky Theatre, Adina in *L'Elisir d'Amore* at the Vienna State Opera, the title role of *Lucia di Lammermoor* in Tokyo, and Konstanze in *Die Entführung aus dem Serail* at Deutsche Oper Berlin and in Paris and Zurich.

**MET APPEARANCES** Elvira in *I Puritani* (debut, 2014).

**CAREER HIGHLIGHTS** She has recently sung Gilda at the Vienna State Opera, Deutsche Oper Berlin, Paris Opera, and in Madrid; Adina in Brussels; Marfa in *The Tsar's Bride* at the Mariinsky Theatre; and Donna Fiorilla in *Il Turco in Italia* at the Rossini Opera Festival in Pesaro. She has also sung Violetta in Baden-Baden and Lausanne, Elvira at the Vienna State Opera, Desdemona in Rossini's *Otello* at La Scala, Adina and Lucia at Deutsche Oper Berlin, Gilda in Zurich, Marfa at La Scala, Giulietta in *I Capuleti e i Montecchi* in Lyon and Paris, and Fiorilla in Amsterdam.



## Joseph Calleja

TENOR (ATTARD, MALTA)

**THIS SEASON** The Duke in *Rigoletto* and the 50th Anniversary Gala at the Met, Pollione in *Norma* at Covent Garden, Faust in *Mefistofele* at the Bavarian State Opera, Rodolfo in *La Bohème* at Deutsche Oper Berlin, Don José in *Carmen* with Lyric Opera of Chicago, Cavaradossi in *Tosca* with Grange Park Opera, and Jacopo Foscari in *I Due Foscari* at the Salzburg Festival.

**MET APPEARANCES** Gabriele Adorno in *Simon Boccanegra*, Macduff in *Macbeth*, Edgardo in *Lucia di Lammermoor*, the title role of *Faust*, Hoffmann in *Les Contes d'Hoffmann*, Nemorino in *L'Elisir d'Amore*, Rodolfo, and the Duke (debut, 2006).

**CAREER HIGHLIGHTS** Recent performances include Pinkerton in *Madama Butterfly* at the Bavarian State Opera, Verdi's Requiem in Orange, Don José in Frankfurt, Roméo in *Roméo et Juliette* at Lyric Opera of Chicago, Rodolfo at Staatsoper Berlin and Covent Garden, and Ruggero in *La Rondine* and Edgardo at Deutsche Oper Berlin. He has also sung the Duke at the Vienna State Opera, Deutsche Oper Berlin, Bavarian State Opera, Welsh National Opera, and in Amsterdam; Nadir in *Les Pêcheurs de Perles* at Deutsche Oper Berlin; and Riccardo in *Un Ballo in Maschera* and Nicias in *Thais* at Covent Garden.



PHOTO: CORY WEAVER/MET OPERA

WAGNER

# *DER FLIEGENDE HOLLÄNDER*

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**APR** 25, 29mat **MAY** 4, 8, 12

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Acclaimed baritone Michael Volle is the otherworldly sailor in search of true love opposite soprano Amber Wagner as the one woman who can save his soul. Jay Hunter Morris and Dolora Zajick join an all-star cast conducted by Yannick Nézet-Séguin.

Tickets from \$27

[metopera.org](http://metopera.org)



## Štefan Kocán

BASS (TRNAVA, SLOVAKIA)

**THIS SEASON** Sparafucile in *Rigoletto*, the Commendatore in *Don Giovanni*, and Prince Gremin in *Eugene Onegin* at the Met, and Ramfis in *Aida* and Sparafucile in Bologna.

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

**CAREER HIGHLIGHTS** Recent performances include the Watcher in Enescu's *Oedipe* at Covent Garden, Banquo in *Macbeth* in Dresden, Leporello in *Don Giovanni* with the Flemish Opera, and Vodník in *Rusalka* and the title role in *Mefistofele* in Prague. He has also sung Bluebeard in *Bluebeard's Castle* with the Flemish Opera; the title role in *Attila* in Santiago; Philip II and the Grand Inquisitor in *Don Carlo* and Banquo at La Scala; Osmin in *Die Entführung aus dem Serail* and the Commendatore at the Bavarian State Opera; Ramfis with Lyric Opera of Chicago; Masetto in *Don Giovanni* at La Scala and Staatsoper Berlin; the Commendatore with LA Opera; Sarastro in *Die Zauberflöte* in Cologne; Zaccaria in *Nabucco* in Graz; and Padre Guardiano in *La Forza del Destino*, the Grand Inquisitor, and Banquo at the Vienna State Opera.



## Željko Lučić

BARITONE (ZRENJANIN, SERBIA)

**THIS SEASON** The title roles of *Rigoletto* and *Nabucco*, Jochanaan in *Salome*, and the 50th Anniversary Gala at the Met; the title role of *Falstaff* in Frankfurt; *Rigoletto* at the Paris Opera and in Dresden; and Iago in *Otello* at Covent Garden and in Zurich.

**MET APPEARANCES** Iago, Scarpia in *Tosca*, the title role of *Macbeth*, Amonasro in *Aida*, Count di Luna in *Il Trovatore*, Michele in *Il Tabarro*, Barnaba in *La Gioconda* (debut, 2006), Germont in *La Traviata*, and Carlo Gérard in *Andrea Chénier*.

**CAREER HIGHLIGHTS** He has sung Gérard at Covent Garden; Renato in *Un Ballo in Maschera*, Amonasro, and Germont at La Scala; Scarpia and Nabucco at the Vienna State Opera; Iago in Zurich; Falstaff in Frankfurt; *Rigoletto* at San Francisco Opera, Lyric Opera of Chicago, and La Scala; and the title role of *Simon Boccanegra* and *Macbeth* at the Bavarian State Opera. He has also sung Nabucco with Lyric Opera of Chicago, Michele and the title role of *Gianni Schicchi* in Frankfurt, Count di Luna at Covent Garden, *Macbeth* at the Salzburg Festival, Don Carlo in *Ernani* with San Francisco Opera, and Germont at the Vienna State Opera, Covent Garden, and Paris Opera.

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Large print programs are available free of charge from the ushers. Braille synopses of many operas are available free of charge. Please contact an usher. Tickets for no-view score desk seats may be purchased by calling the Metropolitan Opera Guild at 212-769-7028.



## BOX OFFICE

Monday–Saturday, 10am–8pm; Sunday, noon–6pm. The Box Office closes at 8pm on non-performance evenings or on evenings with no intermission. Box Office Information: 212-362-6000.

## CHECK ROOM

On Concourse level (Founders Hall).

## FIRST AID

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

## LECTURE SERIES

Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212-769-7028.

## LOST AND FOUND

Security office at Stage Door. Monday–Friday, 2pm–4pm; 212-799-3100, ext. 2499.

## MET OPERA SHOP

The Met Opera Shop is adjacent to the North Box Office, 212-580-4090. Open Monday–Saturday, 10am–final intermission; Sunday, noon–6pm.



## 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](http://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.