

GIACOMO PUCCINI

MADAMA BUTTERFLY

CONDUCTOR
Jader Bignamini

PRODUCTION
Anthony Minghella

DIRECTOR AND
CHOREOGRAPHER
Carolyn Choa

SET DESIGNER
Michael Levine

COSTUME DESIGNER
Han Feng

LIGHTING DESIGNER
Peter Mumford

PUPPETRY
Blind Summit Theatre

REVIVAL STAGE DIRECTOR
Paula Williams

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

MUSIC DIRECTOR DESIGNATE
Yannick Nézet-Séguin

Opera in three acts

Libretto by Giuseppe Giacosa and
Luigi Illica, based on the play
by David Belasco

Monday, November 13, 2017
7:30–10:45PM

The production of *Madama Butterfly* was
made possible by a generous gift from
Mercedes and Sid Bass

Co-production of the Metropolitan Opera, English
National Opera, and Lithuanian National Opera

The Metropolitan Opera

2017-18 SEASON

The 873rd Metropolitan Opera performance of
GIACOMO PUCCINI'S

MADAMA BUTTERFLY

CONDUCTOR
Jader Bignamini

IN ORDER OF APPEARANCE

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Roberto Aronica

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THE BONZE,
CIO-CIO-SAN'S UNCLE
Robert Pomakov

U.S. CONSUL SHARPLESS
David Bizic

YAMADORI
Kidon Choi**

CIO-CIO-SAN
Hui He

KATE PINKERTON
Avery Amereau

HER RELATIVES:

COUSIN
Patricia Steiner

CIO-CIO-SAN'S CHILD
Kevin Augustine
Tom Lee
Marc Petrosino

MOTHER
Belinda Oswald

UNCLE YAKUSIDÉ
Craig Montgomery

BALLET SOLOISTS
Hsin-Ping Chang
Andrew Robinson

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Monday, November 13, 2017, 7:30-10:45PM



Hui He as Cio-Cio-San and Roberto Aronica as Pinkerton in Puccini's *Madama Butterfly*

Chorus Master **Donald Palumbo**
 Assistant Choreographer **Anita Griffin**
 Musical Preparation **Yelena Kurdina, Joel Revzen, Carol Isaac, and Jonathan C. Kelly**
 Assistant Stage Director **Sara Erde**
 Prompter **Carol Isaac**
 Met Titles **Christopher Bergen**
 Italian Coach **Gildo Di Nunzio**
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 Additional costumes by **Han Feng and Karen Crichton**
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2017-18 SEASON

A scene from *La Bohème*

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Synopsis

Act I

Japan, at the turn of the 20th century. Lieutenant Benjamin Franklin Pinkerton of the U.S. Navy inspects a house overlooking Nagasaki harbor that he is leasing from Goro, a marriage broker. The house comes with three servants and a geisha wife named Cio-Cio-San, known as Madam Butterfly. The lease runs for 999 years, subject to monthly renewal. The American consul Sharpless arrives breathless from climbing the hill. Pinkerton describes his philosophy of the fearless Yankee roaming the world in search of experience and pleasure. He is not sure whether his feelings for the young girl are love or a whim, but he intends to go through with the marriage ceremony. Sharpless warns him that the girl may view the marriage differently, but Pinkerton brushes off such concerns and says someday he will take a real, American wife. He offers the consul whiskey and proposes a toast. Butterfly arrives with her friends for the ceremony. In casual conversation after the formal introduction, Butterfly admits her age, 15, and explains that her family was once prominent but lost its position, and she has had to earn her living as a geisha. Her relatives arrive and chatter about the marriage. Butterfly shows Pinkerton her few possessions and quietly tells him that she has been to the Christian mission and will embrace her husband's religion. The Imperial Commissioner reads the marriage agreement, and the relatives congratulate the couple. Suddenly, a threatening voice is heard from afar—it is the Bonze, Butterfly's uncle, a priest. He curses the girl for going to the mission and rejecting her ancestral religion. Pinkerton orders them to leave, and as they go, the Bonze and the shocked relatives denounce Butterfly. Pinkerton tries to console Butterfly with sweet words. Suzuki helps her into her wedding kimono before the couple meets in the garden, where they make love.

Intermission (AT APPROXIMATELY 8:25 PM)

Act II

Three years have passed, and Butterfly awaits her husband's return at her home. Suzuki prays to the gods for help, but Butterfly berates her for believing in lazy Japanese gods rather than in Pinkerton's promise to return one day. Sharpless appears with a letter from Pinkerton, but before he can read it to Butterfly, Goro arrives with the latest suitor, the wealthy Prince Yamadori. Butterfly politely serves the guests tea but insists that she is not available for marriage—her American husband has not deserted her. She dismisses Goro and Yamadori. Sharpless attempts to read Pinkerton's letter and suggests that perhaps Butterfly should reconsider Yamadori's offer. In response, she presents the consul with the young son she has had by Pinkerton. She says that his name is "Sorrow," but when his father returns, he will be called "Joy." Sharpless is too upset to tell her more of the letter's contents. He leaves, promising to tell Pinkerton of the child.

A cannon shot in the harbor announces the arrival of a ship. Butterfly and Suzuki take a telescope to the terrace and read the name of the vessel—it is Pinkerton's. Overjoyed, Butterfly joins Suzuki in decorating the house with flowers from the garden. Night falls, and Butterfly, Suzuki, and the child settle into a vigil watching over the harbor.

Intermission (AT APPROXIMATELY 9:50 PM)

Act III

Dawn breaks, and Suzuki insists that Butterfly get some sleep. Butterfly carries the child into the house. Sharpless appears with Pinkerton and Kate, Pinkerton's new wife. Suzuki realizes who the American woman is and agrees to help break the news to Butterfly. Pinkerton is overcome with guilt and runs from the scene, pausing to remember his days in the little house. Butterfly rushes in hoping to find Pinkerton but sees Kate instead. Grasping the situation, she agrees to give up her son but insists that Pinkerton return for him. Dismissing everyone, Butterfly takes out the dagger with which her father committed suicide, choosing to die with honor rather than live in shame. She is interrupted momentarily when the child comes in, but Butterfly says goodbye and blindfolds him. She stabs herself as Pinkerton arrives, calling out for her.

Giacomo Puccini

Madama Butterfly

*Premiere: Teatro alla Scala, Milan, February 1904 (original version);
Teatro Grande, Brescia, May 1904 (revised version)*

The title character of *Madama Butterfly*—a young Japanese geisha who clings to the belief that her arrangement with a visiting American naval officer is a loving and permanent marriage—is one of the defining roles in opera, as convincing and tragic as any figure in drama. Part of the reason for the opera's enduring hold on the popular imagination may have to do with the fact that the mere mention of *Madama Butterfly* triggers ideas about cultural and sexual imperialism for people far removed from the opera house. Film, theater, and popular culture in general have riffed endlessly on the story and have made the lead role iconic. But the opera itself, while neither emphasizing nor avoiding these aspects of the story, focuses more on the characters as real people than on complicated issues of power. The opera survived a disastrous Milan opening night, and Puccini reworked it immediately. In its revised version, the opera enjoyed great success in nearby Brescia a few months later, then in Paris, and soon all over the world. It has remained at the core of the opera repertory ever since, and the lyric beauty of the music for the thoroughly believable lead role has made *Butterfly* timeless.

The Creators

Giacomo Puccini (1858–1924) was immensely popular in his own lifetime. Audiences and critics alike celebrate his operas for their mastery of detail, their sensitivity to everyday subjects, their copious melody, and their economy of expression. Puccini's librettists for *Madama Butterfly*, Giuseppe Giacosa (1847–1906) and Luigi Illica (1857–1919), also collaborated with the composer on his previous two operas, *Tosca* and *La Bohème* (both of which, along with *Butterfly*, are among his most enduringly successful). The opera is based on the play *Madame Butterfly* by playwright and producer David Belasco (1853–1931), a giant of the American theater and a fascinating, if controversial, character whose daring innovations brought a new level of realism and vitality to the stage.

The Setting

The story takes place in the Japanese port city of Nagasaki at the turn of the 20th century, during a time of expanding American international presence. Japan was hesitantly defining its global role, and Nagasaki was one of the country's few ports open to foreign ships. Temporary marriages for foreign sailors were not unusual. While other time periods have been used in various productions,

the issues of East/West cultural conflict as they existed in 1900 cannot be easily ignored in this opera, regardless of when it's set.

The Music

Puccini achieved a new level of sophistication with his use of the orchestra in this opera, with subtle colorings and sonorities throughout the score. The chorus is similarly effective and imaginative, though used very sparingly, notably in the entrance of the relatives in Act I and the unforgettable and enigmatic Humming Chorus in Act II. The opera, however, rests squarely on the performer singing the title role as in few other works: She is onstage most of the time and is the only character that experiences true (and tragic) development. The soprano who sings this role, among the most difficult in the repertory, must convey an astounding array of emotions and characteristics, from ethereal (her entrance) to sensual (the Act I love duet) to intelligent and stinging (her Act II dealings with other Japanese characters) to dreamy-bordering-on-insane (the famous aria "Un bel di") to resigned (the final scene). The vocal abilities needed to animate this complex character are virtually unique in opera.

Met History

Madama Butterfly had its Met premiere in 1907 in grand fashion, with Puccini in the audience and Enrico Caruso and Geraldine Farrar in the lead roles. Puccini always maintained that Farrar's voice was too small for the part, yet she sang it with the company to great audience approval 139 times over the next 15 years. In 1922, Joseph Urban designed a production that lasted for 36 years. Temporarily off the boards during World War II, *Madama Butterfly* returned to the Met stage in 1946 and was served well by Licia Albanese (72 performances) and Dorothy Kirsten (68 performances) for the following decade and a half. In a 1958 production (with Antonietta Stella in the title role), director and designer Yoshio Aoyama and Motohiro Nagasaka famously dispensed with the holes in the rice-paper walls that were specified in the libretto for Act II, calling that touch "wholly un-Japanese." This production showcased such stars as Renata Tebaldi, Renata Scottò (debut, 1965), Teresa Stratas, Pilar Lorengar, Martina Arroyo, Raina Kabaivanska, Leontyne Price, and Diana Soviero. A new staging by Giancarlo del Monaco opened in 1994, featuring Catherine Malfitano as the title heroine. The current production, by Anthony Minghella, opened the Met's 2006–07 season with James Levine conducting Cristina Gallardo-Domâs and Marcello Giordani in the leading roles.



What is Bunraku puppetry?

Western audiences are accustomed to seeing puppets used in the spirit of provocative comedy (à la Charlie McCarthy or Punch and Judy) or as homespun, educational entertainment for children (Pinocchio, The Muppets). The puppets featured in the Met's *Madama Butterfly*, on the other hand, have been inspired by Japanese Bunraku puppetry, a serious and sophisticated theatrical art form born in 17th-century Osaka. Most traditional Bunraku plays feature historical storylines and address the common Japanese theme of conflict between social obligation and human emotion. Puppeteers go through lengthy apprenticeships to master the form, which could account for the gradual waning of its popularity. There are still a number of practitioners today in Japan, however, and in the West, Mark Down and Nick Barnes, the founders of Blind Summit Theatre, also take inspiration from this tradition for their puppet-theater presentations. For Anthony Minghella's staging of *Butterfly*, they created Bunraku-style puppets to represent Cio-Cio-San's child and, in a dream sequence, *Butterfly* herself. Generally one-half to two-thirds life size, a Bunraku puppet has no strings and is operated by three highly trained puppeteers, each responsible for a different body part and discreetly visible to the audience. —*Charles Sheek*

Program Note

As soon as Puccini recovered from the stressful world premiere of *Tosca* in 1900 (the worries included a bomb scare at the Rome Opera), he began thinking about a new opera. He looked to works by Zola and Dostoyevsky, considering the latter's *From the House of the Dead*, which was later set by Janáček. Though sometimes linked with the verismo, or realist, composers Mascagni, Leoncavallo, and Giordano, Puccini was more interested in an "extended" realism: stories steeped in the details of ordinary life but with a strong guiding theme and an accumulating dramatic thrust. It's a long way from Dostoyevsky to David Belasco, but it was the latter who provided Puccini with the source for his next opera.

In the summer of 1900, in London, Puccini saw the American playwright and director's *Madame Butterfly*. He went backstage and begged for the rights. "I agreed at once," Belasco wrote, "[though] it is not possible to discuss business arrangements with an impulsive Italian who has tears in his eyes and both arms around your neck."

Belasco was born in San Francisco to a Jewish-Portuguese family. As a child, he ran away to join the circus, ended up on Broadway, and became the Steven Spielberg of his time. He used a remarkable facility with stage effects to dress up his plays—most of them derivative, some of them plagiarized. Belasco invented a remarkable series of lighting and scrim effects, which later would be called "montage" and become basic to the way stories are told in films. Puccini instinctively grasped the emotional power of the story of *Butterfly* and its suitability to his musical gifts. The themes of the one-act *Madame Butterfly*—cultural conflict, impossible love, the connection between forbidden love and death, the inevitable dislocation as modern internationalism sweeps away "traditional values"—remain remarkably potent and contemporary. Such prescience was perhaps as much a part of Puccini's genius as anything else.

Belasco (who would inspire Puccini again with *The Girl of the Golden West*) based his play on a short story by John Luther Long, a lawyer from Philadelphia, who had gotten the idea from his sister, who married a missionary and lived in Japan. Her husband converted a geisha to Christianity. Later, the geisha contemplated committing hara-kiri when her American husband deserted her, but she was dissuaded.

In the story, the young girl called Butterfly does indeed kill herself, by inserting a knife between the nerves in the back of her neck—evidently painless and not very bloody; Belasco changed this to the gruesome self-disembowelment one usually sees. (In the Met's current production, director Anthony Minghella has chosen to use the original method, for which he has staged a simple but striking image.) Criticized by the genteel for its poor taste, the scene gave Puccini what he always needed: an overwhelming final image.

The challenge of developing *Butterfly* into an effective full-length opera was building to that final scene with details that accumulate rather than distract.

Wrestling with this were librettists Luigi Illica and Giuseppe Giacosa, who looked to the novel *Madame Chrysanthème* by French writer Pierre Loti for additional material. To portray Japanese culture, Illica and Giacosa raided Loti for a range of characters, including a drunken uncle (who got his own theme) and the monstrous little son of Butterfly's cousin.

This approach raised questions among Puccini's associates. Was the incident-filled first act too long? More crucially, where would they find an Italian tenor who wanted to play a part as unsympathetic as Pinkerton? In the opera's first version, he didn't even have an aria.

Work was delayed when Puccini had a serious car accident. His broken leg failed to heal, and the composer was diagnosed with diabetes. He never entirely recovered, walking with a limp for the rest of his life.

Madama Butterfly was given its world premiere at La Scala on February 17, 1904. It was one of the greatest scandals in the history of opera. Ricordi, Puccini's publisher, described how the opera was greeted by "roars, laughter, howls, bellowing, and guffaws." The noise began immediately and virtually none of the music was heard, not unlike the debacle suffered in 1913 in Paris by Igor Stravinsky's *Le Sacre du Printemps*.

Puccini was the victim of intrigue and also of a crowd that fell into a lynch-mob dynamic. Rosina Storchio, the first Butterfly, had trouble managing her kimono, which billowed up at one point. "She's pregnant again!" someone shouted from the audience. "By Toscanini!" someone answered, eager to show he was in on the backstage gossip (true, in fact) about the soprano and the famous conductor. When she said her child's name was "Dolore" ("Sorrow"), the battle was truly lost. One of the headlines following this premiere sums it up: "*Butterfly*, Diabetic Opera, Result of an Accident." The opera was taken off the boards after one performance. A shattered Puccini covered La Scala's costs.

With Ricordi's encouragement, Puccini and his collaborators set about revising the score. They softened Pinkerton's character, making him slightly less offensive and, most importantly (for tenors), giving him an aria ("Addio, fiorito asil"). Kate was reduced to little more than a walk-on. Much of the "local color" that had bogged down Act I was cut.

The opera's second premiere, at Brescia on May 28, 1904, was a triumph. It was also a runaway success in Buenos Aires that same year, with Storchio singing and Toscanini conducting. Puccini made further changes for Covent Garden in 1905, when Caruso sang his first Pinkerton. There were even more changes for the Paris premiere in 1906. It is this version that is most widely performed.

In *Butterfly*, Puccini's musical dramaturgy centers on contrasting "Eastern" and "Western" sounds. His method was to utilize native Japanese music, including the Japanese national anthem, as well as Asian orchestral sounds like bells, gongs, and high woodwinds. The combination immediately creates an utterly concrete and convincing ambience. With the utmost delicacy and

imagination, Puccini invented melodies in “Japanese” style so that the lyrical expansion essential in opera can occur without contradicting that precise color. *Butterfly*’s famous entrance in Act I is the first of many examples. Puccini moves effortlessly and with seeming inevitability from Eastern to Western styles (including a use of the “Star-Spangled Banner”). *Butterfly*, thinking herself an American in Act II, uses some Western gestures in her famous aria, “Un bel dì.” But a striking whole-tone phrase on the words “I’ll see him climb up the hill,” which sounds consistent with a Western melos, is hurled back at us at the very end of the opera. As *Butterfly* lies dying, Pinkerton does indeed climb the hill one final time—to take their child. The phrase, now sounding distinctly “Asian,” is thundered out rapidly in unison by harsh brass.

Puccini uses many harmonic devices that were cutting-edge at the time, at least in the commercial medium of opera. One of the most effective is the *ostinato*—the obsessive repeating of a note or rhythm. As *Butterfly* answers Sharpless’s question in Act II—“What will you do if Pinkerton doesn’t return?”—the insistence of two clarinets in *ostinato* is like a beating heart. When Sharpless encourages her to forget Pinkerton, a pedal-point D in the harp turns the heartbeat into a death knell. The crushing terror the 18-year-old *Butterfly* feels at this dreaded eventuality is heart-stoppingly dramatized and leads in turn to the staggering eruption as she reveals her son by Pinkerton.

There is nothing doctrinaire in Puccini’s advanced harmony (unmatched by any of his Italian contemporaries); perhaps that’s why he has gotten so little credit for it. But in the theater, what matters is the use made of these techniques, and there have been very few opera composers as skillful as Puccini. There are two remarkable uses of the added sixth in *Butterfly*. The first is the quiet final chord of Act I—the lack of a clear harmonic resolution sinks into our consciousness like a dangerous hint. The thunderous final chord, which adds the note G to a B-minor chord, not only is shocking as a conclusion to the drama, but brilliantly suggests that the tragedy will continue, as *Butterfly*’s young son faces likely ostracism and bigotry in turn-of-the-century America.

Butterfly has all the earmarks of what critics hated in Puccini. It is full of instantly memorable melodies; its writing unabashedly and continually goes for the jugular; and, worst of all, it is overwhelmingly effective. There are few other stage works of any description that are as sure-fire.

—Albert Innaurato

Albert Innaurato was a prominent American playwright and director whose works appeared both on and off Broadway. He also contributed to the Met’s Talking About Opera lecture series in the late 1990s.

The Cast



Jader Bignamini

CONDUCTOR (CREMA, ITALY)

THIS SEASON *Madama Butterfly* for his debut at the Met; *Andrea Chénier* in concert in Budapest; *Il Trovatore* in Frankfurt; *Don Carlo* in Tenerife, Spain; *I Puritani* in Palermo; and concerts with the San Diego Symphony, Slovenian Philharmonic Orchestra, and Anna Netrebko and Yusif Eyvazov.

CAREER HIGHLIGHTS He is resident conductor of the Orchestra Sinfonica di Milano Giuseppe Verdi, where he once served as assistant conductor under Riccardo Chailly. Recent performances include *I Puritani* in concert in Montpellier, *Madama Butterfly* in Verona and Palermo, *Il Trovatore* in Rome, *Turandot* in Verona, *Manon Lescaut* at Moscow's Bolshoi Theatre, Rossini's *Ciro in Babilonia* at the Rossini Opera Festival in Pesaro, *La Traviata* in Verona and Rome, *Carmina Burana* in Bologna, *Andrea Chénier* in Tokyo, and Verdi's *Oberto* in concert in Frankfurt. He has also conducted *Rigoletto* at the Santa Fe Opera, *Madama Butterfly* in Venice, *Aida* in Rome, *Cavalleria Rusticana* and *La Bohème* in Verona, *La Forza del Destino* in Parma, *La Bohème* in Venice and São Paulo, *Tosca* in Bologna, *Il Trovatore* in São Paulo, *Simon Boccanegra* at Parma's Festival Verdi, and *L'Elisir d'Amore* in Ancona, Italy. In 2015, he made his La Scala concert debut.



Hui He

SOPRANO (XI'AN, CHINA)

THIS SEASON Cio-Cio-San in *Madama Butterfly* at the Met, the title role of *Aida* at Opera Hong Kong and in Beijing, Elvira in *Ernani* in Marseille, and the title role of *La Gioconda* at Deutsche Oper Berlin.

MET APPEARANCES *Aida* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include the title role of *Tosca* at Torre del Lago's Festival Puccini and Deutsche Oper Berlin; *Aida* in Verona; Cio-Cio-San in Verona, Madrid, Palermo, and at the Dallas Opera, Deutsche Oper Berlin, and Norwegian Opera; Amelia in *Un Ballo in Maschera* in Zurich and Rome; Leonora in *Il Trovatore* in Verona and at the Paris Opera; and Leonora in *La Forza del Destino* in Wiesbaden. She has also sung Cio-Cio-San at the Bavarian State Opera, Vienna State Opera, and in Munich, Copenhagen, Paris, and Barcelona; the title role of *Manon Lescaut* at Deutsche Oper Berlin; *Tosca* in Dresden, Hong Kong, Verona, Seville, Palermo, Hamburg, Munich, and at Lyric Opera of Chicago and La Scala; *Aida* at La Scala, Deutsche Oper Berlin, and in Rome, São Paulo, Munich, Barcelona, and Cologne; Amelia Grimaldi in *Simon Boccanegra* in Beijing; and Leonora in *Il Trovatore* in Orange and São Paulo.



Maria Zifchak

MEZZO-SOPRANO (SMITHTOWN, NEW YORK)

THIS SEASON Suzuki in *Madama Butterfly* and Gertrude in *Roméo et Juliette* at the Met, and Mrs. Patrick De Rocher in Jake Heggie's *Dead Man Walking* in Madrid.

MET APPEARANCES More than 400 performances of nearly 40 roles, including Hedwige in *Guillaume Tell*, Brian's Mother in Nico Muhly's *Two Boys*, Kasturbai in Philip Glass's *Satyagraha*, Hermia in *A Midsummer Night's Dream*, Dorabella in *Così fan tutte*, and Kate Pinkerton in *Madama Butterfly* (debut, 2000).

CAREER HIGHLIGHTS Recent performances include Mrs. Patrick De Rocher at Lyric Opera of Kansas City, Ragonde in *Le Comte Ory* at Seattle Opera, and Mistress Quickly in *Falstaff* at Des Moines Metro Opera. She has also sung Suzuki at West Australian Opera, the Dallas Opera, New Orleans Opera, and Opera Philadelphia; Mrs. Grose in Britten's *The Turn of the Screw* and Bianca in Britten's *The Rape of Lucretia* at Central City Opera; Adalgisa in *Norma* in Bogotá; Dorabella at Seattle Opera and Arizona Opera; the Composer in *Ariadne auf Naxos* at Opera North; and Geneviève in *Pelléas et Mélisande*, Herodias in *Salome*, and both the Witch and Gertrude in *Hansel and Gretel* at Opera Theatre of Saint Louis. She was a winner of the Met's 1998 National Council Auditions.



Roberto Aronica

TENOR (CIVITAVECCHIA, ITALY)

THIS SEASON Pinkerton in *Madama Butterfly* at the Met, Don Alvaro in *La Forza del Destino* in Amsterdam, Dick Johnson in *La Fanciulla del West* in Naples, Don José in *Carmen* in Florence, Paolo in *Francesca da Rimini* at La Scala, and the title role of *Don Carlo* in Bologna.

MET APPEARANCES Don José, Cavaradossi in *Tosca*, Rodolfo in *La Bohème*, the Duke in *Rigoletto*, and Alfredo in *La Traviata* (debut, 1998).

CAREER HIGHLIGHTS Recent performances include Don José in Rome, Venice, Turin, and Bologna; Des Grieux in *Manon Lescaut* in Naples; Don Carlo in Florence and Genoa; the title role of *Stiffelio* in Bilbao; Verdi's Requiem with the Berlin Philharmonic; Pollione in *Norma* in Venice and Madrid; Dick Johnson at La Scala; and Cavaradossi in Turin and at Deutsche Oper Berlin. He has also sung the title role of *Otello* at Parma's Festival Verdi, Calaf in *Turandot* and Pollione in Turin, Riccardo in *Un Ballo in Maschera* in Palermo and Beijing, Radames in *Aida* at Opera Australia, Foresto in *Attila* in Bilbao, Don Alvaro in Parma and Bilbao, Pinkerton in Verona and Barcelona, Calaf and Pollione in Cagliari, and Manrico in *Il Trovatore* in Beijing.



David Bizic

BARITONE (BELGRADE, SERBIA)

THIS SEASON Sharpless in *Madama Butterfly* at the Met, the title role of *Eugene Onegin* in Metz and Reims, Enrico in *Lucia di Lammermoor* in Toulon, Lescaut in *Manon Lescaut* in Barcelona, and Escamillo in *Carmen* at the Israeli Opera.

MET APPEARANCES Marcello in *La Bohème* and Albert in *Werther* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Zurga in *Les Pêcheurs de Perles* in Bordeaux, Figaro in *Le Nozze di Figaro* in Toulon, Albert at Covent Garden, Eugene Onegin in Limoges, and the title role of *Don Giovanni* in Rouen. He has also sung Figaro at the Flemish Opera and in Geneva; Publio in *La Clemenza di Tito* in Strasbourg and Montpellier; Marcello in Bordeaux; the Count in *Le Nozze di Figaro* in Saint-Etienne; Leporello in *Don Giovanni* at the Vienna State Opera, Paris Opera, Ravinia Festival, LA Opera, Deutsche Oper Berlin, and in Moscow and Valencia; Guglielmo in *Così fan tutte* at the Paris Opera; Don Alfonso in *Così fan tutte* in Limoges; Schaunard in *La Bohème* at Covent Garden; Masetto in *Don Giovanni* in Paris, Aix-en-Provence, and Madrid; and the High Priest in *Samson et Dalila* and Escamillo in Stockholm.

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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.