

GIACOMO PUCCINI

TURANDOT

CONDUCTOR
Carlo Rizzi

PRODUCTION
Franco Zeffirelli

SET DESIGNER
Franco Zeffirelli

COSTUME DESIGNERS
Anna Anni
Dada Saligeri

LIGHTING DESIGNER
Gil Wechsler

CHOREOGRAPHER
Chiang Ching

REVIVAL STAGE DIRECTOR
David Kneuss

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

MUSIC DIRECTOR DESIGNATE
Yannick Nézet-Séguin

Opera in three acts

Libretto by Giuseppe Adami and
Renato Simoni, based on the dramatic
fairy tale by Carlo Gozzi

Tuesday, October 31, 2017
7:30–10:35PM

The production of *Turandot* is made
possible by a generous gift from
Mrs. Donald D. Harrington

The revival of this production was made
possible by a gift from the NPD Group, Inc.

The Metropolitan Opera

2017-18 SEASON

The 318th Metropolitan Opera performance of
GIACOMO PUCCINI'S

TURANDOT

CONDUCTOR
Carlo Rizzi

TURANDOT
Oksana Dyka

CALAF
Aleksandrs Antonenko

LIÙ
Maria Agresta

TIMUR
James Morris

PING
Alexey Lavrov*

PANG
Tony Stevenson*

PONG
Eduardo Valdes

EMPEROR ALTOUM
Ronald Naldi

MANDARIN
Jeongcheol Cha

HANDMAIDENS
Anne Nonnemacher
Mary Hughes

THREE MASKS
Elliott Reiland
Amir Levy
Andrew Robinson

EXECUTIONER
Arthur Lazalde

PRINCE OF PERSIA
Sasha Semin

TEMPTRESSES
Jennifer Cadden
Oriada Islami
Elizabeth Dugas
Sarah Weber Gallo

Tuesday, October 31, 2017, 7:30-10:35PM



JERRY SOHL/METROPOLITAN OPERA

A scene from
Puccini's *Turandot*

Chorus Master **Donald Palumbo**
 Musical Preparation **Joan Dornemann, Linda Hall,
 Dan Saunders**, and **Joel Revzen**
 Assistant Stage Directors **J. Knighten Smit** and **Paula Suozzi**
 Stage Band Conductor **Gregory Buchalter**
 Italian Coach **Loretta Di Franco**
 Prompter **Joan Dornemann**
 Children's Chorus Director **Anthony Piccolo**
 Scenery, properties, and electrical props constructed and
 painted in **Metropolitan Opera Shops** and **Totalinter, Rome**
 Bamboo from **Bamboo & Rattan Works**
 Costumes executed by **Metropolitan Opera Costume
 Department** and **Totalinter, Rome**
 Headdresses executed by **Gaelle Allen**
 Wigs and Makeup executed by **Metropolitan Opera Wig and
 Makeup Department**

Costumes based on original designs by
 Anna Anni and Dada Saligeri for La Scala, Milan

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THOMAS ADÈS / LIBRETTO BY TOM CAIRNS

THE EXTERMINATING ANGEL

OCT 26, 30 **NOV** 3, 7, 10, 14, 18 mat, 21

Hailed by the *New York Times* at its 2016 world premiere as “inventive and audacious ... a major event,” Thomas Adès’s *The Exterminating Angel*, inspired by Luis Buñuel’s celebrated 1962 film, arrives at the Met. Tom Cairns, who wrote the libretto, directs the U.S.-premiere production, and Adès conducts an outstanding ensemble cast.

Tickets from \$25

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Synopsis

Act I

Peking, in the mythic past. Outside the Imperial Palace, a mandarin reads an edict to the crowd: Any prince seeking to marry Princess Turandot must answer three riddles. If he fails, he will die. The most recent suitor, the Prince of Persia, is to be executed at the moon's rising. Among the onlookers are the slave girl Liù, her aged master, and the young Calàf, who recognizes the old man as his long-lost father, Timur, vanquished King of Tartary. Only Liù has remained faithful to the king, and when Calàf asks her why, she replies that once, long ago, Calàf smiled at her. The mob cries for blood but greets the rising moon with a sudden fearful reverence. As the Prince of Persia goes to his death, the crowd calls upon the princess to spare him. Turandot appears in her palace and wordlessly orders the execution to proceed. Transfixed by the beauty of the unattainable princess, Calàf decides to win her, to the horror of Liù and Timur. The three ministers of state, Ping, Pang, and Pong, appear and also try to discourage him, but Calàf is unmoved. He reassures Liù, then strikes the gong that announces a new suitor.

Intermission (AT APPROXIMATELY 8:05 PM)

Act II

Within their private apartments, Ping, Pang, and Pong lament Turandot's bloody reign, hoping that love will conquer her and restore peace. Their thoughts wander to their peaceful country homes, but the noise of the crowd gathering to witness the riddle challenge calls them back to reality.

In the royal throne room, the old emperor asks Calàf to reconsider, but the young man will not be dissuaded. Turandot arrives. She recounts the story of her beautiful ancestress Princess Lou-Ling, who was abducted and killed by a conquering prince. In revenge, Turandot has turned against men and determined that none shall ever possess her. Trumpets then herald the beginning of the riddles. Turandot poses her first question to Calàf: What is born each night and dies each dawn? "Hope," Calàf answers correctly. Turandot continues: What flickers red and warm like a flame, yet is not a flame? "Blood," Calàf replies after a moment's thought. Shaken, Turandot delivers the third riddle: What is like ice but burns, and if it accepts you as a slave, makes you a king? Tense silence prevails until Calàf victoriously cries "Turandot!" The crowd erupts in joy, and the princess vainly begs her father not to give her to the stranger. Hoping to win her love, Calàf offers Turandot a challenge of his own: If she can learn his name by dawn, he will forfeit his life.

Intermission (AT APPROXIMATELY 9:30 PM)

Act III

At night in the Imperial Gardens, Calàf hears a proclamation: On pain of death, no one in Peking shall sleep until Turandot learns the stranger's name. Calàf is certain of his victory, but Ping, Pang, and Pong try to bribe him to leave the city. As the fearful mob threatens him to learn his name, soldiers drag in Liù and Timur. Calàf tries to convince the crowd that neither of them knows his secret. When Turandot appears, commanding Timur to speak, Liù replies that she alone knows the stranger's identity and will never reveal it. Soldiers torture her, but she remains silent. Impressed by her fortitude, Turandot asks what gives Liù the strength to resist. It is love, she replies. When the torture intensifies, Liù tells Turandot that she, too, will know the joys of love. Then the girl snatches a dagger and kills herself. The crowd forms a funeral procession, and Timur follows as they take away her body. Turandot remains alone to confront Calàf, who impetuously kisses her. Knowing emotion for the first time, Turandot weeps. Calàf, now sure of winning her, reveals his identity.

Once again before the emperor's throne, Turandot declares that she knows the stranger's name: It is Love.

Giacomo Puccini

Turandot

Premiere: Teatro alla Scala, Milan, 1926

Puccini's final opera is a huge and melodious fairy tale set in a China of legend. It has its roots in various folk tales about a princess who tests the worthiness of her suitors by posing a series of riddles and has those who answer incorrectly killed. Puccini's art soars in this most unusual score, which features an astounding and innovative use of chorus and orchestra that stands with any achievement in opera. Yet for all this, *Turandot* is recognizably Puccini, bursting with the instantly appealing melodies that are at the core of his universal popularity. The characters of Ping, Pang, and Pong are descended from the Italian tradition of *commedia dell'arte*, which influenced much of the opera and drama of the 20th century. The unenviable task of completing *Turandot's* final scene upon Puccini's sudden death fell to the composer Franco Alfano. Conductor Arturo Toscanini oversaw Alfano's contribution and led the world premiere. The opening night performance omitted the Alfano finale, with Toscanini ending the opera where Puccini had left the score when he died.

The Creators

Giacomo Puccini (1858–1924) was immensely popular in his own lifetime, and his mature works remain staples in the repertory of most of the world's opera companies. Franco Alfano (1875–1954) was recommended by Arturo Toscanini to complete *Turandot* based on the success of his 1921 opera *La Leggenda di Sakuntala*. His works are rarely performed today, though his *Cyrano de Bergerac* (1936) appeared at the Met as recently as 2017. The librettists for *Turandot* were the playwright and journalist Giuseppe Adami (1878–1946), who had previously worked with Puccini on *Il Tabarro* and *La Rondine*, and Renato Simoni (1875–1952), who had written libretti for other composers. The play *Turandot* (1762) by Venetian playwright Carlo Gozzi (1720–1806) served as the source material for their libretto. Gozzi wrote satirical fantasies and tragedies for the Venetian stage at a time of intense debate about the relative merits of realism and fantasy in dramatic art.

The Setting

Gozzi's play used the *commedia dell'arte* characters in their original form. In his play, they wandered from Italy to China, becoming members of the Imperial court of Peking. Their comments satirized Venetian politics and mores of the times. Puccini and his librettists dispensed with any such relevance. The China of this opera, set in "legendary times," is a mythic realm viewed from the exoticizing perspective of 20th-century Europeans.

The Music

Puccini's sprawling orchestration calls for a wide variety of instruments, including alto saxophones, celesta, bass xylophone, harps (originally designated to be muffled with pieces of paper between the strings), and an organ. The composer uses the chorus to great effect, from the bloodthirsty rabble urging on the executioner in Act I to the sublime invocation to the moon immediately following. There are several genuine Chinese themes used in *Turandot* that are integrated into the score in a suave and brilliantly original manner. The big imperial anthem in Act II is based on a Chinese melody, but the orchestra plays harmonies derived from medieval European religious music, and the remarkable resulting sound is not specific to any single culture. Turandot's commanding Act II aria, "In questa reggia," and her succeeding confrontation with Calàf create an effect of Wagnerian proportions while still remaining in a firmly Italian style. The opera also contains moments of sheer melodic beauty in Puccini's most lyrical vein, notably in Liù's plaintive aria from Act I, "Signore, ascolta," and the tenor's unforgettable hymn of triumph, "Nessun dorma," which opens Act III.

Met History

The Met gave the U.S. premiere of *Turandot* in 1926, shortly after the world premiere in Milan. Tullio Serafin conducted a cast featuring one of Puccini's favorite sopranos in the title role, Maria Jeritza, paired with Giacomo Lauri-Volpi as Calàf. This impressive duo led most of the subsequent revivals through the 1929–30 season, after which the opera (which had been considered a stylistic departure for Puccini) disappeared from the Met stage for several decades. It returned with the legendary 1961 production designed by Cecil Beaton, featuring conductor Leopold Stokowski in his company debut and starring Birgit Nilsson, Franco Corelli, and Anna Moffo. The current production by Franco Zeffirelli had its premiere in 1987 with James Levine conducting Eva Marton, Plácido Domingo, and Leona Mitchell. Other artists who have since taken on the leading roles include Gwyneth Jones, Jane Eaglen, Maria Guleghina, Nina Stemme, and Christine Goerke (*Turandot*); Aprile Millo, Teresa Stratas, Ruth Ann Swenson, and Angela Gheorghiu (*Liù*); and Luciano Pavarotti, Johan Botha, Salvatore Licitra, and Marcello Giordani (*Calàf*).

Program Note

Giacomo Puccini's *Turandot* has all the spectacular trappings of grand opera—rousing choruses, a colorful mise-en-scène, elaborate sets, and multiple show-stopping vocal displays. But early in the compositional process, Puccini decided to change direction; in a letter dated March 18, 1920, he told librettist Renato Simoni to create “a *Turandot* by way of the *modern mind*—yours, [co-librettist] Adami's, and mine.” The idea of modernity was not lost on the public. Several critics who attended the premiere immediately saw in it something unfamiliar. Composer and conductor Adriano Lualdi, in particular, observed that Puccini had deviated from his usual path, noting that “in no other of the recent operas of Puccini more than in *Turandot* is the inspiration and the drive toward the new so moving and constantly evident. ... The composer who had won worldwide fame and fortune with his verismo abandons his old platform and approaches in his 60s the theater of the imagination.” The music critic for *La Stampa*, Andrea Della Corte, spoke of “harsh intervals,” “strange modulation,” and “tragic chords” but also questioned Puccini's departure from his usual choice of leading ladies: “Thus the ‘new woman’ was only dimly perceived by the composer who gave us Mimì and Manon. And it is to these gentle creatures that Puccini's name remains entrusted.” What was this “theater of the imagination”? And who was this “new woman”?

By 1919, a year after the premiere of *Il Trittico*, Puccini was once again groping for a subject. As always, the process was painful, and no less so for his librettists Giuseppe Adami, who had written the texts for *La Rondine* and *Il Tabarro*, and Italian journalist and specialist on the Venetian theater Renato Simoni. On October 23, 1919, Puccini wrote to Adami, “Well, have you and Simoni come to grips? Put all your strength into it, all the resources of you hearts and heads and create for me something which will make the world weep.” Together, the three poured through myriad plays and novels, including Shakespeare's *The Taming of the Shrew* and Charles Dickens's *Oliver Twist*, for which Adami and Simoni actually produced a scenario and libretto for one act. Simoni ultimately suggested Carlo Gozzi's play *Turandot* (1762). The story was well known; numerous composers and playwrights had been adapting it to their own artistic visions for decades. Friedrich Schiller translated it into German in 1801, and that version was translated back into Italian in 1863 by Andrea Maffei, poet and close friend of Giuseppe Verdi. Moreover, Giuseppe Giacosa, one of Puccini's frequent collaborators, had written his own play on the subject, *Il Trionfo d'Amore* in 1875, in which the would-be suitor had to scale a mountain as well as answer riddles in order to earn his beloved's hand. And during the 19th century, a host of composers, including Puccini's own composition teacher, Antonio Bazzini, created settings of the tale for the operatic stage.

The fact that the story had already been sliced and diced numerous times in the opera house was of no consequence to Puccini; throughout his career, he

consistently and notoriously sought evidence of a subject's prior success before accepting it. An outstanding example is *Manon Lescaut* (1893), composed less than a decade after Massenet's *Manon* (1884). In early spring 1920, a very pleased and confident Puccini wrote to Simoni, "I have read *Turandot*; it seems to me that it would be better not to part with the subject. ... Rework it so that it is swift and effective; above all, heighten *Turandot's* amorous passion, which for so long has been stifled under the ashes of her great pride. In short, I believe that *Turandot* is the most normal and human play in all Gozzi." The labor on the new opera was, however, long and tortured, typical for Puccini, who not only found it difficult to get started, but was loathe to relinquish a final product—he composed only 12 operas in 40 years. Worse, he complained bitterly throughout the process. His letters to Adami and Simoni even seemed to moan out loud: "I am sad and disheartened! Thinking about *Turandot*! It's because of *Turandot* that I feel like a soul lost in murky space!," he wrote in September 1921, and in March 1924, "I think of *Turandot* hour by hour, minute by minute, and all the music I have written up to now seems a joke and no longer pleases me."

What eventually emerged is something more serious than the work of Gozzi, who dismissed his fable as a piece of fluff, a "nonsensical tale, lacking magic and transformations." Moreover, Gozzi tailored his play to its Venetian audience. For instance, the answer to *Turandot's* final riddle attests to the locale: "Tell me the name of the kingly beast / Who makes the world tremble," demands the princess. "The mightiest power in all creation," responds Calàf, "the Lion of Venice!" Puccini, however, envisioned something more universal, and only the skeleton of Gozzi's comedy survives in Adami and Simoni's libretto: A bereft prince in a foreign land avoids beheading by answering riddles and wins the hand of an aloof princess.

Furthermore, in this new adaptation, the title character becomes the "new" woman, elusive and mysterious, and her domain is the "theater of the imagination": the "violet" Imperial City of Peking at sunset, dissolving into moonlight. Moon imagery pervades the tableau, evoking a severed head not unlike that in Schoenberg's *Pierrot Lunaire* (1912), which had fascinated Puccini. Those who wish to undertake the challenge of the riddles must strike a gong—another moon image—and the instrument itself seems to glow in an eerie half-light. Riddles are posed at night, but Calàf vows success in the light of day: "No, no, upon your mouth I'll say it when the light shines! ... At dawn I'll win!"

The story thus unfolds over the life cycle, articulated here as "sunset, sunrise," as the music also expresses oppositions of night and day—the pounding of the executioner's drums, the harsh angularity of *Turandot's* Act II aria "In questa reggia," and the riddle scene on the one side, and the plaintive sweetness of Liù and the breathtaking romanticism of Calàf's "Nessun dorma" on the other. The sun casts its glow upon a joyful conclusion, as the euphoric crowd exclaims,

“Love! O Sun! Life! Eternity!” It was an ending that Puccini himself designed. In his letter to Adami of July 9, 1922, he wrote, “I’d like Turandot’s iciness to melt in the course of the duet; namely, I want some amorous intimacy before they appear in front of the people. ... [The couple] finish in ecstasy, jubilation, the glory of sunlight ...”

But the composer did not live to see that transformation on stage. In fact, one early biographer, Claudio Sartori, called *Turandot* “The opera that killed [Puccini].” The composer had been diagnosed with throat cancer, and on November 4, 1924, he went to Brussels for radiation treatment but died there on November 29. The duet and finale were never finished. Puccini’s publisher, Tito Ricordi, chose Franco Alfano to develop the remaining music from Puccini’s sketches. (The challenge of the opera’s finale has remained alive for nearly a century now, with several composers attempting completion, most recently Luciano Berio in 2002.)

The events of the first performance of *Turandot* have become legendary. The world premiere took place at Milan’s Teatro alla Scala on April 25, 1926. Arturo Toscanini conducted, and when he arrived at the last portion of the score that Puccini had completed, he lowered his baton, turned to the audience and said, “Here the opera ends, because at this point the maestro died.” The first complete performance took place the following night.

—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.

A MAN FOR ALL SEASONS



When James Morris sang the role of Timur in Puccini's *Turandot* on October 17, the event marked the great American bass-baritone's 1,000th performance with the Metropolitan Opera. After making his debut in 1971 at the age of 23 as the King in Verdi's *Aida*, Morris went on to become one of the most celebrated artists of his generation. He recently reflected on nearly half a century at the Met.

As you approach your 1,000th Met performance, what does this milestone mean to you? It's something that I never even thought about, and now that it's happening, I just feel so lucky that I've had the Met as a home for all these years. The Met has always been the beacon in the world for opera companies, so to grow up in it like I have, it's just been an amazing experience.

Do any moments in particular stand out? Singing the title role in *Don Giovanni* in 1975 was definitely an early turning point for me. And of course, doing the complete *Ring* cycle with Jimmy Levine conducting was very important. Not to mention that when I was starting out, I had the chance to sing alongside so many of the artists I grew up idolizing—Robert Merrill, Richard Tucker, Roberta Peters, Cesare Siepi—the list just goes on and on.

How have you kept your voice in such great shape all these years? I've been very fortunate with voice teachers, but more than anything, it's about pacing, being careful about which roles you choose to sing, and listening to the seasoned singers tell you how to take care of yourself. When you're performing with someone like Alfredo Kraus, in his 70s and jumping up on tables in *Les Contes d'Hoffmann*, you think, "I want to still be doing that when I'm that age." I'm not jumping up on any tables, but I'm still singing.

CLOCKWISE FROM TOP RIGHT: MORRIS AS THE KING IN *AIDA*, WITH GRACE BUMBRY, 1972. MORRIS AS WOTAN, WITH JAMES LEVINE, ON THE MET'S JAPAN TOUR OF THE *RING* CYCLE, 1993. MORRIS AS TIMUR IN *TURANDOT* WITH HIBLA GERZMAVA, 2015 (MARTY SOHL/MET OPERA).

The Cast



Carlo Rizzi

CONDUCTOR (MILAN, ITALY)

THIS SEASON *Turandot* and *Norma* at the Met, *La Forza del Destino* and *Tosca* at Welsh National Opera, *Madama Butterfly* at Deutsche Oper Berlin, *Cavalleria Rusticana* and *Pagliacci* in Rome, and *Les Contes d'Hoffmann* in Amsterdam.

MET APPEARANCES Nearly 200 performances since his 1993 debut conducting *La Bohème*, including *La Traviata*, *Tosca*, *Nabucco*, *Il Trovatore*, *Cavalleria Rusticana*, *Pagliacci*, *Aida*, *Lucia di Lammermoor*, *Madama Butterfly*, *Rigoletto*, *L'Elisir d'Amore*, and *Il Barbiere di Siviglia*.

CAREER HIGHLIGHTS He is conductor laureate of Welsh National Opera, where he had two tenures as music director, 1992–2001 and 2004–08. Since launching his conducting career in 1982 with Donizetti's *L'Ajo nell'Imbarazzo*, he has led almost 100 different operas, a repertoire rich in both Italian works and the music of Wagner, Richard Strauss, Britten, and Janáček. He has conducted at La Scala, Covent Garden, the Paris Opera, Deutsche Oper Berlin, and the Bavarian State Opera, among others. Recent performances include *Rigoletto* in Amsterdam, *Cavalleria Rusticana* and Hindemith's *Sancta Susanna* at the Paris Opera, the world premiere of Iain Bell's *In Parenthesis* and *Cavalleria Rusticana* and *Pagliacci* at Welsh National Opera, and Giordano's *La Cena delle Beffe* at La Scala.



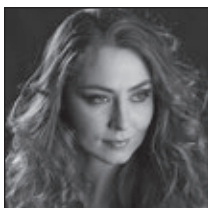
Maria Agresta

SOPRANO (VALLO, ITALY)

THIS SEASON Liù in *Turandot* and Leonora in *Il Trovatore* at the Met, Liù at Lyric Opera of Chicago, Alice Ford in *Falstaff* at Staatsoper Berlin, the title role of *Luisa Miller* in Zurich, Violetta in *La Traviata* at Deutsche Oper Berlin, and Mimi in *La Bohème* at Covent Garden.

MET APPEARANCES Micaëla in *Carmen* and Mimi (debut, 2016).

CAREER HIGHLIGHTS Recent performances include Lucrezia Contarini in *I Due Foscari* in concert and Marguerite in *Faust* at the Salzburg Festival; Desdemona in *Otello* at Covent Garden and in Zurich; Leonora in *Il Trovatore* at Covent Garden; Violetta in Palermo and at the Bavarian State Opera, Paris Opera, and Covent Garden; Micaëla at the Paris Opera; the title role of *Norma* in Madrid and Paris; Leonora in Verdi's *Oberto* in concert in Frankfurt; and Mimi at the Vienna State Opera, La Scala, and in Palermo. She has also sung Liù in Verona, Munich, and at La Scala; Amelia Grimaldi in *Simon Boccanegra* in Dresden; Leonora in *Il Trovatore* and Verdi's Requiem at La Scala; Desdemona in Genoa and Zurich; and Mimi at the Israeli Opera, Paris Opera, and in Verona, Naples, Turin, and Munich.



Oksana Dyka

SOPRANO (ZHYTOMYR, UKRAINE)

THIS SEASON The title role of *Turandot* at the Met and in Turin, and Gulnara in Verdi's *Il Corsaro* in Valencia.

MET APPEARANCES Yaroslavna in *Prince Igor* (debut, 2014) and the title roles of *Jenůfa*, *Tosca*, and *Aida*.

CAREER HIGHLIGHTS Recent performances include Lady Macbeth in *Macbeth* at the Edinburgh International Festival and in Turin; Cio-Cio-San in *Madama Butterfly* at Staatsoper Berlin, the Paris Opera, and in Verona; Yaroslavna in Amsterdam; Turandot in Verona; Lisa in *The Queen of Spades* in Rome and Zurich; Polina in *The Gambler* in Monte Carlo; Tosca at Deutsche Oper Berlin and in Rome; Amelia in *Un Ballo in Maschera* in Palermo; Aida in Rome; and Maddalena in *Andrea Chénier* in Naples. She has also sung Tosca at La Scala and Covent Garden; Cio-Cio-San at the Bavarian State Opera and LA Opera; Aida at La Scala, Staatsoper Berlin, the Paris Opera, and in Valencia and Verona; Amelia at La Scala and in Tokyo; Tatiana in *Eugene Onegin* at LA Opera; Amelia Grimaldi in *Simon Boccanegra* and Desdemona in *Otello* at Estonian National Opera; and the title role of *Ariadne auf Naxos* in Genoa.



Aleksandrs Antonenko

TENOR (RIGA, LATVIA)

THIS SEASON Calàf in *Turandot* and Verdi's Requiem at the Met; Cavaradossi in *Tosca* in Stockholm, Dresden, and at the Salzburg Festival and Vienna State Opera; the title role of *Otello* in concert in Budapest; and Calàf in Zurich.

MET APPEARANCES Otello, Don José in *Carmen*, Pollione in *Norma*, Grigory in *Boris Godunov*, Luigi in *Il Tabarro*, and the Prince in *Rusalka* (debut, 2009).

CAREER HIGHLIGHTS Recent performances include Cavaradossi in Verona and at Deutsche Oper Berlin; Calàf, des Grieux in *Manon Lescaut*, Turiddu in *Cavalleria Rusticana*, and Canio in *Pagliacci* at Covent Garden; Pollione in Riga and at the Bavarian State Opera; Otello in Zurich; Dick Johnson in *La Fanciulla del West* at the Vienna State Opera; Samson in *Samson et Dalila* at the Paris Opera; and Radamès in *Aida* at the Paris Opera and in Riga. He has also sung Calàf at La Scala and in concert in Riga, Radamès in Zurich, Dick Johnson and Samson at Deutsche Oper Berlin, Hermann in *The Queen of Spades* at the Vienna State Opera and in Zurich, and Otello at St. Petersburg's Mariinsky Theatre, the Paris Opera, Vienna State Opera, Salzburg Festival, and in Rome and Chicago.



James Morris

BASS-BARITONE (BALTIMORE, MARYLAND)

THIS SEASON Timur in *Turandot* at the Met and Ben in Blitzstein's *Regina* at Opera Theatre of Saint Louis.

MET APPEARANCES He has sung more than 1,000 performances in 60 roles since his 1971 debut as the King in *Aida*, including Wotan in the *Ring* cycle, Hans Sachs in *Die Meistersinger von Nürnberg*, Claggart in *Billy Budd*, Jacopo Fiesco in *Simon Boccanegra*, Scarpia in *Tosca*, Claudius in *Hamlet*, Philip II in *Don Carlo*, Iago in *Otello*, Méphistophélès in *Faust*, and the title roles of *Der Fliegende Holländer*, *Boris Godunov*, and *Don Giovanni*.

CAREER HIGHLIGHTS In recent seasons, he has sung Dr. Schön/Jack the Ripper in *Lulu* and the Doctor in *Wozzeck* at English National Opera, the Old Doctor in *Vanessa* at the Santa Fe Opera, and the Four Villains in *Les Contes d'Hoffmann* and Hans Sachs at Lyric Opera of Chicago. He has appeared in all the world's leading opera houses and with major orchestras of Europe and the United States. One of the leading interpreters of Wotan, he has sung the role in cycles at the Vienna State Opera, Bavarian State Opera, Deutsche Oper Berlin, Lyric Opera of Chicago, and San Francisco Opera, among others.

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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



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.