

WOLFGANG AMADEUS MOZART

LA CLEMENZA DI TITO

CONDUCTOR

Lothar Koenigs

PRODUCTION

Jean-Pierre Ponnelle

SET AND COSTUME DESIGNER

Jean-Pierre Ponnelle

LIGHTING DESIGNER

Gil Wechsler

REVIVAL STAGE DIRECTOR

Peter McClintock

Opera in two acts

Libretto by Caterino Mazzolà,
after Pietro Metastasio

Thursday, April 11, 2019

8:00–10:55 PM

The production of *La Clemenza di Tito* was made possible by a generous gift from the **Lila Acheson and DeWitt Wallace Fund**, established by the founders of **The Reader's Digest Association, Inc.**

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MUSIC DIRECTOR

Yannick Nézet-Séguin

The Metropolitan Opera

2018–19 SEASON

The 49th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

LA CLEMENZA DI TITO

CONDUCTOR
Lothar Koenigs

IN ORDER OF VOCAL APPEARANCE

VITELLIA
Elza van den Heever

BERENICE
Anne Dyas

SESTO
Joyce DiDonato

CONTINUO
David Heiss, CELLO
Bryan Wagorn*,
HARPSICHORD

ANNIO
Emily D'Angelo**

EMPEROR TITO
Matthew Polenzani

CLARINET AND
BASSET HORN SOLOIST
Inn-Hyuck Cho

SERVILIA
Ying Fang*

PUBLICO
Christian Van Horn

Thursday, April 11, 2019, 8:00–10:55PM



Matthew Polenzani
as Tito and Joyce
DiDonato as Sesto
in Mozart's *La
Clemenza di Tito*

Chorus Master **Donald Palumbo**
Musical Preparation **Dan Saunders, Joshua Greene,
Joel Revzen, and Bryan Wagorn***
Assistant Stage Director **Eric Einhorn**
Italian Coach **Hemdi Kfir**
Prompter **Joshua Greene**
Met Titles **Cori Ellison**
Design Assistant to Mr. Ponnelle **Maroine Dib**
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Synopsis

Act I

Rome, 80 CE. The emperor Tito is in love with Berenice, daughter of the king of Judea. Vitellia, the former emperor's daughter, feels that she should hold the throne herself and asks her young admirer Sesto to assassinate Tito. Though he is a close friend of the emperor, Sesto will do anything to please Vitellia, so he agrees. When Sesto's friend Annio tells him that Tito, for reasons of state, will not marry Berenice, Vitellia becomes hopeful again and asks Sesto to put off the assassination plot. Annio reminds Sesto of his own wish to marry Sesto's sister Servilia. The two men affirm their friendship.

At the forum, the Romans praise Tito. The emperor tells Annio and Sesto that, since he is obliged to take a Roman wife, he intends to marry Servilia. Despite his own love for Servilia, Annio diplomatically assures Tito that he welcomes his decision. Tito declares that the only joy of power lies in the opportunity to help others. When Annio tells Servilia of the emperor's intentions, she assures him of her love.

In the imperial palace, Tito explains his philosophy of forgiveness to Publio, the captain of the guard. Servilia appears and confesses to the emperor that she has already agreed to marry Annio. Tito thanks her for her honesty and says that he will not marry her against her wishes. Vitellia, unaware that Tito has changed his mind, furiously insults Servilia and asks Sesto to kill the emperor at once. He assures her that her wish is his command. After he has left, Publio and Annio tell Vitellia that Tito has decided to choose her as his wife. Vitellia desperately tries to stop Sesto but realizes that it is too late.

Sesto has launched the conspiracy and set fire to the capital. Full of shame, he runs into Annio, evades his questions, and rushes off. Servilia appears, then Publio, and finally Vitellia. They are all searching for Sesto and believe that Tito has died. Sesto returns, looking for a place to hide. He is about to confess his crime, but Vitellia silences him.

Intermission (AT APPROXIMATELY 9:10PM)

Act II

In the palace, Annio tells Sesto that the emperor is still alive. When Sesto confesses his assassination attempt but refuses to give any reason, Annio advises him to admit everything to Tito and hope for forgiveness. Vitellia rushes in, begging Sesto to flee, but she is too late: A fellow conspirator has betrayed him, and Publio enters with soldiers to arrest him. Sesto asks Vitellia to remember his love. The Roman people are thankful that the emperor has survived.

In his chambers, Tito struggles to understand the conspirators' motives and doubts Sesto's disloyalty. Publio warns him against being too trusting. When it is announced that Sesto has confessed and been sentenced to death by the Senate, Annio asks Tito to consider the case compassionately. The emperor will not sign the death decree until he has had the chance to question Sesto himself. When he appears before Tito, Sesto assures him that he did not want the throne for himself but does not explain his motivation or implicate Vitellia. Tito, furious at Sesto's evasiveness, dismisses him. Sesto asks Tito to remember their friendship and is led off. The emperor signs the decree, then tears it up: He cannot execute a friend. He cries out to the gods, saying that if they want a cruel ruler, they have to take away his human heart. Servilia and Annio beg Vitellia to help save Sesto. She realizes that she must confess her crime rather than accept the throne at the price of Sesto's life.

In a public square, Tito is about to pronounce Sesto's sentence, when Vitellia appears and admits that she alone is responsible for the assassination attempt. The bewildered emperor explains that his intention was to forgive Sesto anyway. He finally decides to pardon all the conspirators. The Roman people praise Tito for his kindness and ask the gods to grant him a long life.



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Wolfgang Amadeus Mozart

La Clemenza di Tito

Premiere: National Theater (later Estates Theater), Prague, 1791

Composed at the very end of Mozart's life, *La Clemenza di Tito* is written in the old style of opera seria, giving us the full flower of Mozart's mature genius within a structure as formal and stately as a baroque garden. Opera seria, or "serious opera," had been the predominant form for stage works with tragic or heroic themes throughout most of the 18th century; they were usually performed at royal courts. One of the final operas to be written in this genre, *La Clemenza di Tito* was composed to celebrate the coronation of Holy Roman Emperor Leopold II as king of Bohemia in Prague. A typical opera seria is built around set arias displaying vocal virtuosity. The stories of these pieces, featuring noble characters acting nobly, were intended to provide an example for the rulers in the audience and a political ideal for the rest of the crowd. This style had all but gone out of fashion when Mozart manipulated the formality of the genre to his own ends with *La Clemenza di Tito*. The result is an opera appreciated for its unique elegance and for Mozart's unquenchable humanity, which transcends any limitations of genre.

The Creators

The music of Wolfgang Amadeus Mozart (1756–1791), a prolific composer in virtually every form and genre known in his day, continues to enthrall audiences throughout the world. His achievements in his 22 operas, in terms of beauty, vocal challenge, and dramatic insight, are unparalleled. *La Clemenza di Tito* was his last stage work, written around the same time as *Die Zauberflöte* (which was composed before but premiered three weeks after). The text is an adaptation of a classic libretto by Pietro Antonio Domenico Trapassi (1698–1782), known as Metastasio. A Roman literary prodigy who became the prolific poet of the Imperial Court Theater in Vienna in 1730, he wrote more than two dozen libretti that formed the basis for hundreds of operas. At least 40 composers set his version of *La Clemenza di Tito* before Mozart came to it. The adaptation, with extensive revisions and significant new material, was accomplished by Caterino Mazzolà (1745–1806), the Viennese court poet who succeeded Lorenzo Da Ponte, Mozart's notable earlier collaborator.

The Setting

The work is set in Rome in the year 80 CE, at the time of Titus's accession to the imperial throne. The place, however, is much more of a symbolic, idealized

forum for the exploration of political ideas than the actual historical city. The use of Roman history in the story primarily serves as a backdrop for the exploration of issues of power, friendship, and humanity.

The Music

The opera begins with a brilliant overture, reminding us that it was composed to honor a coronation. In general, though, the orchestra is used with great subtlety, never interfering with the singers and often spotlighting a solo instrument in counterpoint with the vocal line. Mozart did not compose the harpsichord-accompanied recitatives himself, and most scholars attribute them to Franz Xaver Süssmayr (1766–1803), a student and colleague of Mozart's who later completed his unfinished Requiem. The formal structure of opera seria dictated that the solo numbers be meditations on the action, removed from real time. The mezzo-soprano's Act I aria "Parto, parto," in which the (male) character Sesto reluctantly agrees to assassinate the emperor, is an example: The listener hears Sesto contemplating the deed rather than watching him commit it. The beautiful solo clarinet accompaniment intensifies the aria's internal nature. The electrifying Act II soprano aria "Non più di fiori," featuring a bass horn solo, traces the character's changing emotions. The opera also contains several exquisite moments for multiple voices, another variation on the solo-voice emphasis in earlier operas of the seria type. The beautiful Act I duet "Ah perdona al primo affetto" provides a touch of personal feeling in an opera with a very public storyline. The Act I finale is another extraordinary ensemble piece, with the chorus, lamenting the emperor's supposed assassination, set against a quintet of soloists.

Met History

Although initially successful in the years following Mozart's death, *La Clemenza di Tito* was rarely performed from about 1830 through the late 20th century. James Levine, a champion of this work, led the opera's Met premiere in 1984 with a production by Jean-Pierre Ponnelle—the same staging performed this season. The cast included Renata Scottò, Kenneth Riegel, and Ann Murray in her company debut. Other notable artists who have appeared in this work include Carol Vaness, Roberta Alexander, Hei-Kyung Hong, Dawn Upshaw, Tatiana Troyanos, Anne Sofie von Otter, Angelika Kirchschrager, Susan Graham, Elīna Garanča, Anthony Rolfe Johnson, Frank Lopardo, Ramón Vargas, and Luca Pisaroni (in his Met debut).

Program Note

The dramatic heart of Mozart's *La Clemenza di Tito* (*The Clemency of Titus*) is a moral conundrum: Emperor Tito's loyal friend Sesto loves the ambitious Vitellia, who convinces the young man to assassinate Tito. Sesto is torn apart emotionally by Vitellia's demand, as Rome goes up in flames and the plot is uncovered. Tito agonizes over the decision he must make: Should he execute the would-be assassin or forgive his beloved friend? Tito chooses grace and declares justice served: "Cut short my days, eternal gods, when the good of Rome ceases to be my care."

The libretto was a political allegory in which Tito was surely an avatar for Leopold II, whose coronation as king of Bohemia on September 6, 1791, would be celebrated by an opera, performed at the National Theatre in Prague. The subject, pre-determined by government officials, was no small matter as the coronation was to take place against the backdrop of revolutions in France and abroad, and Prague audiences needed to be reminded that their new king would be an "enlightened" one (not least, perhaps, since his sister was Marie Antoinette). He had already been crowned Holy Roman Emperor in 1790 but ruled other precincts as a lesser noble, including Tuscany, where he was regarded as a true humanitarian: He abolished capital punishment, rehabilitated youthful offenders, and instituted public health and constitutional reforms. Prior to the Prague coronation, a monument was erected in Germany with this inscription: "Celebrate, fortunate Germany. You have an emperor who is a Trajan of goodness, a Titus in clemency, and an Aurelius in wisdom."

The libretto for the new opera would be Caterino Mazzolà's revision of the original text by Pietro Metastasio (1698–1782), who was court poet in Vienna until his death. Metastasio wrote texts for more than 160 dramatic works, a number that would balloon into the thousands if the numerous settings of them were also counted. Mozart's setting of *La Clemenza di Tito* was, according to the *New Grove Dictionary of Opera*, the 39th of 42 settings, beginning with Antonio Caldara's in 1734. Metastasio often drew inspiration from ancient history and focused on the internal ruminations of powerful men faced with ethical challenges. The real Titus was an apt subject, known for his peaceful reign, generosity, and public works—including the completion of the Colosseum. But Titus was also a shrewd man, who kept an eye on possible enemies through a cohort of informers. Metastasio took his premise for *Clemenza* from the Roman historian Suetonius, who wrote, "Titus dismissed with a caution two patricians convicted of aspiring to the Empire; he told them since this was a gift of Destiny, they would be well advised to renounce their hopes. He also promised them whatever else they wanted, within reason, and hastily sent messengers to reassure the mother of one of the pair ... that her son was safe."

The details of the coronation opera would be overseen by Domenico Guardasoni, impresario of the Estates Theatre in Prague. Guardasoni's lengthy government contract adds excellent context for understanding the enterprise.

He would provide, among other things, a “primo musico [castrato] of the first rank ... a prima donna, likewise of the first rank ... two new changes of scenery made expressly for this spectacle ... new costumes,” garlands to decorate the theater, and festive illumination of the whole affair. His fees for travel and other expenses would be, give or take, 6,000 florins, depending on the fame of the singers he booked. His first duty, however, was to find a “distinguished composer.” He initially approached court composer and Kapellmeister Antonio Salieri, who turned him down and described (or, perhaps, embellished) the offer in his letter of August 1791 to Haydn’s employer, Prince Anton Esterhazy: “I declined to write the opera which is being prepared for the coronation in Bohemia, for which the impresario of Prague visited me five times to press the commission on me to the point of showing me 200 zecchini [gold coins].” The second choice was Mozart, who showed little enthusiasm for the project: He was already immersed in preparations for *Die Zauberflöte*, which would premiere on September 30, and he was not keen on the required genre for the new work—opera seria. By the second half of the 18th century, opera seria was in decline, and its catalog of musical gestures—dotted rhythms, formal introductions to arias, wide leaps, and virtuosic passagework for singers—were often parodied, especially by Mozart. Great examples include Fiordiligi’s “Come scoglio” in *Così fan tutte* and both of the Queen of the Night’s arias in *Die Zauberflöte*. But there was no wiggle room on this issue, as opera seria was Leopold II’s preferred genre. *Clemenza* was the perfect choice.

The genre of opera seria was the product of one of the many reforms that opera underwent throughout its early history, in this case by the Arcadian Academy of 1690. Remarkably, the goal of such think tanks was almost always a return to the aesthetics of ancient Greek theater. A serious opera, by definition, would adhere to the Aristotelian “unities” of action, time, and place, and plots would normally be drawn from antiquity. A king or an emperor would often face a test of his principles. The dramatic strategies of the plots would be easily recognized and understood as they played out in a series of oppositions over two acts, the first ending in turmoil, which would be relieved in the second. The structure would alternate between private scenes and public scenes through a string of arias, often in da capo form (A–B–A), small ensembles (many added to *Clemenza* by Mazzolà) and choruses. All of the numbers would be strung together by recitative accompanied by harpsichord and cello, with the most serious and reflective moments of recitative underscored by fuller instrumental ensemble. The ending would always be a happy restoration of a threatened social order.

If nothing else, opera seria was “singers’ opera,” intended expressly to highlight virtuosic performance. The casting of *Clemenza*, typical of the genre, includes four sopranos—including a castrato to sing the part of Sesto and a woman en travesti to sing the part of Annio (both of which are commonly sung

today by mezzo-sopranos)—alongside one tenor and one bass, placing the sonority of the opera in a rather high range that does not conform to the now more familiar distribution of operatic voices among soprano, mezzo-soprano, tenor, baritone, and bass.

La Clemenza di Tito comprises 26 numbers in a great variety of forms and styles, most commonly the rondò, an aria of two movements, one fast and one slow. The numerous duets between female voices unfold in lush parallel thirds, while the only textbook da capo aria is Tito's vocally stellar "Se all'impero, amici dei." But there are also surprises, including the two obbligatos Mozart wrote for his clarinetist friend Anton Stadler (who also inspired the Clarinet Quintet, K. 581, and the Clarinet Concerto, K. 562). The first one is Sesto's bittersweet farewell, "Parto, parto," which includes a gorgeous clarinet solo. The second is Vitellia's "Non più di fiori," an expression of guilt and horror with an affecting counterpoint by the unique sounding basset horn, which Mozart had already put to good use in *Die Zauberflöte*. The end of Vitellia's aria also brings another musical-theater coup, avoiding a cadence and instead melting into an Andante march, followed by the final chorus, "Che del ciel," a declaration of Tito's godliness.

At its 1791 premiere, the opera was performed at the end of a very long day and was not particularly well received. Audience members were by degrees impatient or bored, especially the Empress Maria Luisa, who commented to her daughter-in-law, "The grand opera is not so grand, and the music very bad, so that almost all of us went to sleep." Aristocratic diarist Johann Zinzendorf mused that the entire event had been badly managed: "The court did not arrive until half past seven. We were presented with the most boring spectacle, *La Clemenza di Tito* ... It was extremely difficult getting out of this theater." An unnamed reviewer, however, provides an explanation that makes more sense to anyone familiar with Mozart's breathtaking music:

"As fate willed it, a pitiful castrato and a prima donna who sang more with her hands than her throat, and whom one had to consider a lunatic, sang the principal parts ... [and being] a serious opera, it pleased less ... than its truly heavenly music deserved."

—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 scene from Verdi's *Falstaff*
KEN HOWARD/MET OPERA

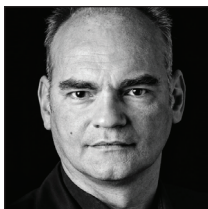
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The Cast



Lothar Koenigs

CONDUCTOR (AACHEN, GERMANY)

THIS SEASON *La Clemenza di Tito* at the Met, *The Queen of Spades* at the Norwegian National Opera, *Capriccio* in Frankfurt, *Die Zauberflöte* in Valencia, a double bill of Dallapiccola's *Il Prigioniero* and Act II of *Fidelio* at Welsh National Opera, and a concert appearance with the BBC Symphony Orchestra.

MET APPEARANCES *Lulu* and *Don Giovanni* (debut, 2008).

CAREER HIGHLIGHTS Between 2009 and 2016, he was music director of Welsh National Opera, and he served as music director of Germany's Theater Osnabrück from 1999 to 2003. His recent operatic engagements include *Ariadne auf Naxos* at the Bavarian State Opera, *Pelléas et Mélisande* with Welsh National Opera, Zemlinsky's *Der Kreidekreis* in Lyon, *Wozzeck* and Britten's *War Requiem* at the Norwegian National Opera, *Die Tote Stadt* at the Polish National Opera, *Salome* in Stuttgart, and *Capriccio* in Brussels. He has also led performances at the Vienna State Opera, La Scala, Covent Garden, and with the Hallé, BBC Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Vienna Symphony, Boston Symphony Orchestra, Rotterdam Philharmonic Orchestra, Tokyo's Yomiuri Nippon Symphony Orchestra, Orquestra Sinfônica do Estado de São Paulo, and Sydney Symphony Orchestra, among many others.



Emily D'Angelo

MEZZO-SOPRANO (TORONTO, CANADA)

THIS SEASON The Second Lady in *The Magic Flute* for her debut, Annio in *La Clemenza di Tito*, and Sister Mathilde in *Dialogues des Carmélites* at the Met; Cherubino in *Le Nozze di Figaro* at Staatsoper Berlin; and Dorabella in *Così fan tutte* at the Canadian Opera Company and Santa Fe Opera.

CAREER HIGHLIGHTS Recent performances include Rosina in *Il Barbiere di Siviglia* at the Glimmerglass Festival, Cherubino at Italy's Festival dei Due Mondi, the Second Lady in *Die Zauberflöte* at the Canadian Opera Company and in concert with the Los Angeles Philharmonic, and Annio at Opera Theatre of Saint Louis. She has also appeared in concert with the Toronto Symphony Orchestra, Montclair Orchestra, Chamber Music Society of Lincoln Center, and Canadian Opera Company Orchestra, among others. In addition to earning awards at numerous singing competitions, she was a winner of the Met's 2016 National Council Auditions and received first prize, the zarzuela prize, the Birgit Nilsson prize, and the audience prize at Plácido Domingo's Operalia competition in 2018. She is a member of the Met's Lindemann Young Artist Development Program.



Joyce DiDonato

MEZZO-SOPRANO (KANSAS CITY, KANSAS)

THIS SEASON Sesto in *La Clemenza di Tito* at the Met, Didon in *Les Troyens* at the Vienna State Opera, the title role of *Agrippina* in concert with Il Pomo d'Oro, Schubert's *Winterreise* in recital in Kansas City and Ann Arbor, and concert appearances throughout the United States, Europe, and Asia.

MET APPEARANCES Since her 2005 debut as Cherubino in *Le Nozze di Figaro*, she has sung nearly 100 performances of 11 roles, including Adalgisa in *Norma*, Elena in *La Donna del Lago*, Sycorax in *The Enchanted Island*, the Composer in *Ariadne auf Naxos*, Isolier in *Le Comte Ory*, Rosina in *Il Barbiere di Siviglia*, and the title roles of *Cendrillon*, *La Cenerentola*, and *Maria Stuarda*.

CAREER HIGHLIGHTS She has appeared with many of the world's leading opera companies, including the Bavarian State Opera, Covent Garden, Salzburg Festival, Deutsche Oper Berlin, La Scala, Paris Opera, Dallas Opera, and Santa Fe Opera, among others. She has sung Sesto at Lyric Opera of Chicago, in Barcelona and Geneva, and in concert in Baden-Baden. She was the 2007 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leightman.



Ying Fang

SOPRANO (NINGBO, CHINA)

THIS SEASON Servilia in *La Clemenza di Tito* at the Met, Ilia in *Idomeneo* at the Salzburg Festival, and concert appearances throughout the United States and Asia.

MET APPEARANCES Noémie in *Cendrillon*, Ilia, Jano in *Jenůfa*, Elvira in *L'Italiana in Algeri*, Giannetta in *L'Elisir d'Amore*, the Shepherd in *Tannhäuser*, Barbarina in *Le Nozze di Figaro*, the Dew Fairy in *Hansel and Gretel*, and Madame Podtochina's Daughter in *The Nose* (debut, 2013).

CAREER HIGHLIGHTS Recent performance include Adina in *L'Elisir d'Amore* in Vancouver, Morgana in *Alcina* at Washington National Opera, Pamina in *Die Zauberflöte* in Zurich, Susanna in *Le Nozze di Figaro* at Opera Philadelphia, and Bellezza in Handel's *Il Trionfo del Tempo e del Disinganno* in Caen and Lille. She has also sung Nannetta in *Falstaff* in concert at the Verbier Festival, Bellezza in Aix-en-Provence, Cleopatra in *Giulio Cesare* and Contessa di Folleville in Rossini's *Il Viaggio a Reims* at Wolf Trap Opera, the title role of Gluck's *Iphigénie en Aulide* in a co-production of the Juilliard School and the Met, and Pamina at the Aspen Opera Theater Center. She is a graduate of the Met's Lindemann Young Artist Development Program.



Elza van den Heever

SOPRANO (JOHANNESBURG, SOUTH AFRICA)

THIS SEASON Vitellia in *La Clemenza di Tito* at the Met, Elsa in *Lohengrin* at the Vienna State Opera, Chrysothemis in *Elektra* at Lyric Opera of Chicago, the title role of *Norma* in Frankfurt, and concert appearances throughout Europe and South Africa.

MET APPEARANCES Chrysothemis, Elettra in *Idomeneo*, Elizabeth I in *Maria Stuarda* (debut, 2012), and Donna Anna in *Don Giovanni*.

CAREER HIGHLIGHTS Recent performances include Leonore in *Fidelio* in Zurich and in concert at Caramoor, Leonora in *Il Trovatore* and Elvira in *Ernani* in Frankfurt, the title role of *Alcina* at the Santa Fe Opera, *Norma* at the Dallas Opera and Canadian Opera Company, and Ellen Orford in *Peter Grimes* at the Vienna State Opera. She has also sung Elisabeth of Valois in *Don Carlo* in Strasbourg and Bordeaux, Ellen Orford at English National Opera, Elsa in Zurich, and Donna Anna at the Bavarian State Opera. Between 2008 and 2013, she was a member of the ensemble at Oper Frankfurt, where her roles have included Giorgetta in *Il Tabarro*, the title role of *Suor Angelica*, Desdemona in *Otello*, Elisabeth of Valois, Elsa, and Vitellia, among others.



Matthew Polenzani

TENOR (EVANSTON, ILLINOIS)

THIS SEASON Tito in *La Clemenza di Tito*, Vaudémont in *Iolanta*, and the Duke in *Rigoletto* at the Met; the title role of *Idomeneo* at Lyric Opera of Chicago; Rodolfo in *La Bohème* in Palermo; and Don José in *Carmen* at San Francisco Opera.

MET APPEARANCES Since his 1997 debut as Boyar Khrushchov in *Boris Godunov*, he has sung more than 300 performances of 36 roles, including Nemorino in *L'Elisir d'Amore*, the title roles of *Idomeneo* and *Roberto Devereux*, Don Ottavio in *Don Giovanni*, Nadir in *Les Pêcheurs de Perles*, Hoffmann in *Les Contes d'Hoffmann*, the Duke, Roberto in *Maria Stuarda*, and Alfredo in *La Traviata*.

CAREER HIGHLIGHTS Recent performances include Rodolfo in *Luisa Miller* in Zurich; Fernando in Donizetti's *La Favorite*, Tamino in *Die Zauberflöte*, and Rodolfo in *La Bohème* at the Bavarian State Opera; Nadir, the Duke, and Tamino at Lyric Opera of Chicago; Rodolfo in *La Bohème* at Covent Garden and in Barcelona; and the title role of *Werther* at the Vienna State Opera. He was the 2008 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Christian Van Horn

BASS-BARITONE (ROCKVILLE CENTRE, NEW YORK)

THIS SEASON Publio in *La Clemenza di Tito*, Colline in *La Bohème*, and the title role of *Mefistofele* at the Met; Raimondo in *Lucia di Lammermoor* at Opera Philadelphia; Narbal in *Les Troyens* at the Paris Opera; Escamillo in *Carmen* at the Bavarian State Opera; and Zoroastro in Handel's *Orlando* at San Francisco Opera.

MET APPEARANCES Julio in Thomas Adès's *The Exterminating Angel*, the Speaker in *Die Zauberflöte*, Colline, and Pistola in *Falstaff* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include the Emperor in Stravinsky's *The Nightingale and Other Short Fables* at the Canadian Opera Company; Méphistophélès in *Faust*, Escamillo, and Narbal at Lyric Opera of Chicago; Melisso in Handel's *Alcina* and Raimondo at the Santa Fe Opera; Oroveso in *Norma* at the Dallas Opera; and the Four Villains in *Les Contes d'Hoffmann* at LA Opera. He has also sung the Prefect in Donizetti's *Linda di Chamounix* in Rome, Escamillo at the Canadian Opera Company, Frère Laurent in *Roméo et Juliette* and Alidoro in *La Cenerentola* at Lyric Opera of Chicago, Zaccaria in *Nabucco* at Seattle Opera, and Von Bock in the world premiere of Marco Tutino's *Two Women* at San Francisco Opera.

The New South Entrance



This season, the Met introduces a new entrance to the opera house for eligible Patrons and Subscribers. The area inside the South Entrance will also be used for intermission and education events. The South Entrance will open for performances one hour prior to curtain.

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The South Entrance is made possible thanks to the generosity of Betsy Z. Cohen and Edward E. Cohen.