

GIUSEPPE VERDI

MACBETH

CONDUCTOR
Fabio Luisi

PRODUCTION
Adrian Noble

SET AND COSTUME DESIGNER
Mark Thompson

LIGHTING DESIGNER
Jean Kalman

CHOREOGRAPHER
Sue Lefton

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in four acts

Libretto by Francesco Maria Piave and
Andrea Maffei, based on the play by
Shakespeare

Saturday, October 11, 2014
1:00–3:55PM

The production of *Macbeth* was made
possible by a generous gift from
Mr. and Mrs. Paul M. Montrone

Additional funding was received from Mr. and
Mrs. William R. Miller; Hermione Foundation,
Laura Sloate, Trustee; and the Gilbert S. Kahn
and John J. Noffo Kahn Endowment Fund

The Metropolitan Opera

2014-15 SEASON

The 103rd Metropolitan Opera performance of
GIUSEPPE VERDI'S

MACBETH

CONDUCTOR
Fabio Luisi

IN ORDER OF APPEARANCE

MACBETH
Željko Lučić

FLEANCE, BANQUO'S SON
Moritz Linn

BANQUO
René Pape

A MURDERER
Richard Bernstein

LADY MACBETH
Anna Netrebko

A HERALD
Seth Malkin

LADY-IN-WAITING TO
LADY MACBETH
Claudia Waite

A DOCTOR
James Courtney

A SERVANT OF MACBETH
Christopher Job

APPARITIONS:
A WARRIOR
David Crawford

DUNCAN, KING OF SCOTLAND
Raymond Renault

A BLOODY CHILD
Ashley Emerson*

MALCOLM, DUNCAN'S SON
Noah Baetge

A CROWNED CHILD
Jihee Kim

MACDUFF, THANE OF FIFE
Joseph Calleja

Saturday, October 11, 2014, 1:00-3:55PM

This afternoon's performance is being transmitted live in high definition to movie theaters worldwide.

The Met: Live in HD series is made possible by a generous grant from its founding sponsor, **The Neubauer Family Foundation**.

Bloomberg is the global corporate sponsor of *The Met: Live in HD*.

Chorus Master **Donald Palumbo**
Assistants to the Set Designer **Colin Falconer** and **Alex Lowde**
Assistant to the Costume Designer **Mitchell Bloom**
Musical Preparation **Donna Racik, Linda Hall, Steven Eldredge, and J. David Jackson**
Assistant Stage Directors **Gregory Anthony Fortner** and **Gina Lapinski**
Stage Band Conductor **Jeffrey Goldberg**
Fight Director **Scott Ramsay**
Prompter **Donna Racik**
Italian Coach **Loretta Di Franco**
Scenery, properties, and electrical props constructed and painted in **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume Department**
Wigs and Makeup executed by **Metropolitan Opera Wig and Makeup Department**

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

Before the performance begins, please switch off cell phones and other electronic devices.

The Met will be recording and simulcasting audio/video footage in the opera house today. If you do not want us to use your image, please tell a Met staff member.

* Graduate of the Lindemann Young Artist Development Program

Yamaha is the Official Piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

Visit metopera.org

Met Titles

To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions please ask an usher at intermission.

The Metropolitan Opera

2014-15 SEASON

NEW PRODUCTIONS

Le Nozze di Figaro

MET PREMIERE

The Death of Klinghoffer

The Merry Widow

*MET PREMIERE

**Iolanta* /
Bluebeard's Castle**

MET PREMIERE

La Donna del Lago

**Cavalleria Rusticana /
Pagliacci**

REPERTORY

La Bohème

Macbeth

Carmen

Die Zauberflöte

Aida

**Lady Macbeth
of Mtsensk**

**Il Barbiere
di Siviglia**

**Die Meistersinger
von Nürnberg**

La Traviata

HOLIDAY PRESENTATION

Hansel and Gretel

Les Contes d'Hoffmann

Don Giovanni

Manon

**Lucia di
Lammermoor**

Ernani

Don Carlo

Un Ballo in Maschera

The Rake's Progress



Nadja Michael as Judith in *Bluebeard's Castle*
PHOTO: KRZYSZTOF BIELINSKI / TEATR WIELKI WARSAW

metopera.org 212.362.6000

Synopsis

Scotland

Act I

SCENE 1 A battlefield

SCENE 2 Macbeth's castle

Act II

SCENE 1 Macbeth's castle

SCENE 2 Outside the castle

SCENE 3 The banquet hall in the castle

Intermission (AT APPROXIMATELY 2:25 PM)

Act III

The banquet hall

Act IV

SCENE 1 On the Scottish border

SCENE 2 Macbeth's castle

SCENE 3 Birnam Wood

Act I

Macbeth and Banquo, leaders of the Scottish army, meet a group of witches who prophesy the future. They address Macbeth as Thane of Cawdor and King of Scotland, and tell Banquo that he will be the father of kings. The two men try to learn more, but the witches vanish. Messengers arrive with news that Duncan, the current king of Scotland, has made Macbeth Thane of Cawdor. The first part of the witches' prediction has come true.

In Macbeth's castle, Lady Macbeth reads a letter from her husband telling her of the events that have just transpired. She resolves to follow her ambitions. A servant announces that Duncan will soon arrive at the castle, and when Macbeth enters, she tells him that they must kill the king. Duncan arrives. Macbeth has a vision of a dagger, then leaves to commit the murder. On his return, he tells his wife how the act has frightened him, and she tells him that he needs more courage. They both leave as Banquo enters with Macduff, a nobleman, who discovers the murder. Macbeth and Lady Macbeth pretend to be horrified and join the others in condemning the murder.

Act II

Macbeth has become king. Duncan's son, Malcolm, is suspected of having killed his father and has fled to England. Worried about the prophecy that Banquo's children will rule, Macbeth and his wife now plan to kill him and his son, Fleance,

Synopsis CONTINUED

as well. As Macbeth leaves to prepare the double murder, Lady Macbeth hopes that it will finally make the throne secure.

Outside the castle, assassins wait for Banquo, who appears with his son, warning him of strange forebodings. Banquo is killed, but Fleance escapes.

Lady Macbeth welcomes the court to the banquet hall and sings a drinking song, while Macbeth receives news that Banquo is dead and his son has escaped. About to take Banquo's seat at the table, Macbeth has a terrifying vision of the dead man accusing him. His wife is unable to calm her unsettled husband, and the courtiers wonder about the king's strange behavior. Macduff vows to leave the country, which is now ruled by criminals.

Act III

The witches gather again, and Macbeth visits them, demanding more prophecies. Apparitions warn him to beware of Macduff and assure him that "no man of woman born" can harm him, and that he will be invincible until Birnam Wood marches on his castle. In another vision, he sees a procession of future kings, followed by Banquo. Horrified, Macbeth collapses. The witches disappear and his wife finds him. They resolve to kill Macduff and his family.

Act IV

On the Scottish border, Macduff has joined the refugees. His wife and children have been killed. Malcolm appears with British troops and leads them to invade Scotland.

Lady Macbeth is sleepwalking, haunted by the horrors of what she and her husband have done.

Macbeth awaits the arrival of his enemies and realizes that he will never live to a peaceful old age. Messengers bring news that Lady Macbeth has died, and that Birnam Wood appears to be moving. English soldiers appear, camouflaged with its branches. Macduff confronts Macbeth and tells him that he was not born naturally but had a Caesarean birth. He kills Macbeth and proclaims Malcolm king of Scotland.

Giuseppe Verdi

Macbeth

Premiere: Teatro della Pergola, Florence, 1847

Revised version: Théâtre Lyrique, Paris, 1865

Verdi's opera is a powerful musical interpretation of Shakespeare's timeless drama of ambition and its personal cost. Raising questions of fate, superstition, guilt, and power, it marks an important step on the composer's path from his more conventional earlier efforts to the integrated musical dramas of his mature years. *Macbeth* is different from many operas in other ways as well, including those by Verdi himself. Instead of the tenor–soprano love interest that forms the core of most romantic operas, *Macbeth* uses a baritone and dramatic soprano to depict a married couple whose relationship is dominated by the desire for power.

The Creators

Giuseppe Verdi (1813–1901) composed 28 operas during his 60 active years in the theater, at least half of which are at the core of today's opera repertory. His role in Italy's cultural and political development has made him an icon in his native country, and he is cherished the world over for the universality of his art. Francesco Maria Piave (1810–1876), one of the two librettists for *Macbeth*, collaborated with the composer on ten works, including *La Traviata*, *Rigoletto*, and *La Forza del Destino*. Additional portions of the libretto for *Macbeth* were provided by Verdi's friend Count Andrea Maffei (1798–1885), a cosmopolitan literary amateur who also wrote the libretto for Verdi's *I Masnadieri* and introduced the work of many great foreign writers, including those of Shakespeare, to Italians. The plays of William Shakespeare (1564–1616) have provided much excellent source material to opera composers for four centuries. But when the opera *Macbeth* premiered, Shakespeare was not well known in Italy and was considered to have been a daring choice.

The Setting

The historical Macbeth (Mac Bethad mac Findlaíoch) was king of Alba from 1040 to his death in 1058, but Shakespeare departs so far from history in his play that the facts are of little concern. This production of *Macbeth* places the action of the opera in a non-specific post-World War II Scotland. This is not the mythic land popular among Romantic artists (as in earlier operas such as Donizetti's *Lucia di Lammermoor*), but a barbarous place in a constant state of warfare with only the slightest hint of civility.

The Music

The score of *Macbeth* features little of the melodic abundance that made Verdi famous. In fact, the composer went out of his way to avoid making this score too pretty, insisting that the drama was not served by lyricism. The duet between Macbeth and Lady Macbeth after Duncan's murder, for example, is more about breathy suspense than standard operatic tuneful flow. (For the premiere performance Verdi famously rehearsed this duet an astounding 150 times with the leading singers so they would understand entirely what he was trying to express.) Lady Macbeth, as the true protagonist of the story, has the most commanding of the great solos, notably her first aria, "Vieni, t'affretta!," as she responds to Macbeth's letter and sets her mind on a course of crime, and the eerie and intensely difficult "La luce langue," partly sung, partly declaimed in Act II as the murder is committed offstage. Her famous sleepwalking scene in Act IV is a study of guilt unlike any other. The final phrase, rising up to a high D-flat, is to be sung with "a thread of voice," according to Verdi's directions in the score. Macbeth has solos, yet many of his most arresting moments are, appropriately, in response to the words and actions of others. His music varies from jaunty and imperious with the witches in Act I (represented in the opera by a three-part chorus) to madness in the banquet scene in Act II. Throughout the opera, the score makes as much of an effect in its striking details as in its grand gestures. The fading string chords that form a musical depiction of silence as Macbeth enters the room to murder Duncan in Act I and the weird wind orchestration for Macbeth's vision of Banquo's descendants in Act III (six clarinets, two oboes and bassoons, and one contrabassoon, all intended to be under the stage) are only two examples of the haunting individuality of this remarkable opera.

Macbeth at the Met

Macbeth came to the Met in 1959 as part of a trend of rediscovering the lesser-known works of Verdi. The Met premiere was a spectacular occasion, featuring Leonard Warren and the house debut of the riveting Austrian soprano Leonie Rysanek (substituting for the originally scheduled Maria Callas), as well as Jerome Hines and Carlo Bergonzi, with Erich Leinsdorf conducting. Martina Arroyo and Grace Bumbry shared the role of Lady Macbeth in a 1973 revival featuring Sherrill Milnes in the title role, a part he would perform 38 times until 1984. Peter Hall's first production at the Met was a new *Macbeth* in 1982 featuring Milnes and Renata Scotto, with Ruggero Raimondi and Giuseppe Giacomini, and James Levine conducting. The current production by Adrian Noble had its debut on October 22, 2007, with Željko Lučić as Macbeth, Maria Guleghina as Lady Macbeth, and Maestro Levine conducting.

Program Note

In 1846, following his first successes at La Scala with *Nabucco* (1842) and *I Lombardi* (1843), Verdi was engaged to compose a new opera for Antonio Lanari, the impresario at Mantua. But the contract was reassigned, by mutual agreement, to Antonio's father, Alessandro, himself an important impresario and manager and director of Florence's Teatro della Pergola. Florence deemed itself the intellectual capital of Italy, so this was a prestigious commission for the 33-year-old composer, who had already proved himself in Milan, Venice, Rome, and Naples. Now he had to meet a new challenge. Florence had recently seen the Italian premieres of two foreign operas, Weber's *Der Freischütz* and Meyerbeer's *Robert le Diable*, both of which featured plots involving diabolical forces. Verdi had two possible subjects in mind: the drama *Die Ahnfrau* by the Austrian poet and playwright Franz Grillparzer, which demanded a very strong tenor, and Shakespeare's *Macbeth*, which demanded a very strong baritone. Since Lanari's company could provide only the latter, Verdi chose *Macbeth*.

Bold choice! Shakespeare's play had not yet been staged in Italy, though it had been translated. Since Florence was also the center of liberal thought, Verdi was able to treat scenes of supernatural interference in political events, of regicide and political tyranny, that censors elsewhere in Italy would never have permitted. When *Macbeth* was staged in Rome, the supernatural elements were excised and the witches became fortune-telling gypsies. In Naples and Palermo, it was not King Duncan who was murdered, but merely his head-of-staff; and in Austrian-occupied Milan, the "patria oppressa" ("oppressed fatherland") of the exiles' chorus became a "patria amata" ("beloved fatherland"), and the phrase "vil corona" ("despicable crown") was removed.

Macbeth was in every way a bold opera, and what matters most to us today is that it was musically *and* dramatically bold. It was a pioneering piece—not the first opera based on a Shakespeare plot, but the first that can truly be described as Shakespearean, the first that altered operatic conventions to serve the play rather than converting the play into traditional operatic formulas. As *Macbeth* and Lady *Macbeth*'s speeches were composed, Verdi sent them out to his principals, with repeated injunctions that they should study and declaim the text, and serve the playwright rather than the composer. This was a new kind of opera, he said. And it was.

Here and there, however, it compromised with tradition. Lady *Macbeth* began Act II with a virtuoso showpiece, "Trionfai," that Verdi did not compose until he got to Florence for rehearsals and could hear exactly how his prima donna most liked to display her particular specialities. And Act III ended with a cabaletta for *Macbeth* in a somewhat similar vein. These were numbers that Verdi pounced on when in 1864 he was invited to revise *Macbeth* for a Paris production at the Théâtre Lyrique. He found them "either weak, or lacking in character, which is worse still," and rewrote them. But this Paris commission was another challenge—in fact, a double one. The Théâtre Lyrique was considered a

"progressive" house; Gounod's *Faust* and *Roméo et Juliette*, Bizet's *Les Pêcheurs de Perles*, and Berlioz's *Les Troyens à Carthage* had had their premieres here. The management decided to mount *Macbeth* in deliberate and conscious rivalry to the Opéra's production of *L'Africaine* by Giacomo Meyerbeer. The revised *Macbeth* was a round in Verdi's long battle with this composer, which was not decisively won until the triumphant Opéra production of *Aida* in 1880. Back in Italy, however, the young Milanese intellectuals were declaring, in effect, that Verdi was a back number, and that the future lay with such progressive operas as Franco Faccio's *Amleto*—featuring a libretto by Verdi's future collaborator Arrigo Boito—which was put on in Genoa, shortly after the revised *Macbeth*. (It flopped, and Verdi was not displeased.)

From the first, *Macbeth* was regarded as an unusually spectacular opera. For the Florence premiere, a special *fantasmagoria*, a kind of projector, was ordered from Milan. In the end it was never used, since it only worked effectively in a darkened theater, and in those days the house lights were not extinguished during performances. In early programs for *Macbeth*, one can also find a special credit for "the inventor of the chemical smoke," and Verdi's concern for scenic effects is well documented. He was very impressed when the Genoa Opera installed a Ferris wheel under the stage that brought the apparitions of the eight kings magically and motionlessly into view. Designs for the Théâtre Lyrique *Macbeth* survive and reveal a very large, sumptuous, and elaborate production.

When Verdi revised *Macbeth*, he did not merely replace Lady Macbeth and Macbeth's cabalettas—with, respectively, the extraordinary monologue-aria "La luce langue" and the duet "Ora di morte." The exiles' chorus, "Patria oppressa," formerly a largely unison lament similar to the famous numbers in *Nabucco* and *I Lombardi*, was rewritten, to the same text, as a wonderful study in advanced choral sonorities. And a brief ballet was added. Verdi devised the scenario himself, describing it as "a little action that fits very well with the drama": it involves Hecate's visit to the witches, to instruct them how to receive Macbeth (an idea based on the play). In several other places, the original music was significantly tightened or retouched, but much was left unchanged: the first scene; Lady Macbeth's first aria, brindisi, and sleepwalking scene; Banquo's aria; and Macbeth's "Pietà, rispetto, amore." The finale was entirely rewritten. Originally, after some lively battle music, Macbeth had a dying speech ("Mal per me"), which was followed by a choral cry of acclamation for Malcolm. Verdi rewrote the battle as a fugato, and Macbeth and Macduff now "exeunt fighting," as in Shakespeare. While the sounds of battle die down, first women and children gather, then the victorious forces with their prisoners, a chorus of bards, and the Scottish populace. They all join in a triple chorus in praise of Macduff, the hero who has saved them, and of Malcolm, their rightful king.

—Andrew Porter

The Cast



Fabio Luisi

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Macbeth*, *Cavalleria Rusticana*, *Pagliacci*, *The Merry Widow*, and the National Council Grand Finals Concert at the Met; *I Capuleti e i Montecchi*, *Norma*, *Die Frau ohne Schatten*, and Martinů's *Julietta* at the Zurich Opera; and *Lulu* at the Dutch National Opera.

MET APPEARANCES *La Cenerentola*, *Madama Butterfly*, *Un Ballo in Maschera*, *Les Troyens*, *Aida*, *Don Giovanni*, *Manon*, *La Traviata*, *Le Nozze di Figaro*, *Elektra*, *Hansel and Gretel*, *Tosca*, *Lulu*, *Simon Boccanegra*, *Die Ägyptische Helena*, *Turandot*, *Ariadne auf Naxos*, *Rigoletto*, *Don Carlo* (debut, 2005), and Wagner's *Ring* cycle.

CAREER HIGHLIGHTS He is Principal Conductor of the Met, General Music Director of the Zurich Opera, and Principal Conductor Designate of the Danish National Symphony Orchestra (taking up that position in 2017). He was formerly Chief Conductor of the Vienna Symphony, and made his La Scala debut in 2011 with *Manon*, his Salzburg Festival debut in 2003 leading Strauss's *Die Liebe der Danae*, and his American debut with the Lyric Opera of Chicago leading *Rigoletto*. He also appears regularly with the Vienna State Opera, Munich's Bavarian State Opera, and Berlin's Deutsche Oper and Staatsoper.



Anna Netrebko

SOPRANO (KRASNODAR, RUSSIA)

THIS SEASON Lady Macbeth in *Macbeth* and the title role of *Iolanta* at the Met, the title role of *Manon Lescaut* at Munich's Bavarian State Opera, Lady Macbeth in *Rome*, the title role of *Anna Bolena* at the Vienna State Opera and in Zurich, and Mimi in *La Bohème* at Covent Garden.

MET APPEARANCES The title roles of *Anna Bolena*, *Manon*, and *Lucia di Lammermoor*, Tatiana in *Eugene Onegin*, Adina in *L'Elisir d'Amore*, Norina in *Don Pasquale*, Antonia in *Les Contes d'Hoffmann*, Juliette in *Roméo et Juliette*, Natasha in *War and Peace* (debut, 2002), Donna Anna and Zerlina in *Don Giovanni*, Mimi and Musetta in *La Bohème*, Gilda in *Rigoletto*, and Elvira in *I Puritani*.

CAREER HIGHLIGHTS Violetta in *La Traviata* and Mimi at the Salzburg Festival, Vienna State Opera, Bavarian State Opera, and Covent Garden; Susanna in *Le Nozze di Figaro* at the Salzburg Festival and Covent Garden; the title role of *Giovanna d'Arco* at the Salzburg Festival; Ilia in *Idomeneo* and Gilda with Washington National Opera; Lucia and Juliette with Los Angeles Opera; Micaëla in *Carmen*, Mimi, and Manon with the Vienna State Opera; and numerous roles with St. Petersburg's Mariinsky Theatre.

*"One of Adams's most intricate,
entrancing and impressive scores."*

—THE NEW YORK TIMES

"A major achievement." —THE GUARDIAN

NEW PRODUCTION | MET OPERA PREMIERE

THE DEATH OF KLINGHOFFER

JOHN ADAMS

LIBRETTO BY ALICE GOODMAN

OCT 20, 24, 29 **NOV** 1 eve, 5, 8 eve, 11, 15 mat

Don't miss this powerful Metropolitan
Opera premiere. For video clips, photos,
and tickets, visit metopera.org

Tickets start at \$25

Orchestra seats from \$80

The Met
ropolitan
Opera

PHOTO: RICHARD HUBERT SMITH / ENGLISH NATIONAL OPERA



Joseph Calleja

TENOR (ATTARD, MALTA)

THIS SEASON Macduff in *Macbeth* and Edgardo in *Lucia di Lammermoor* at the Met, the Duke in *Rigoletto* and Pinkerton in *Madama Butterfly* at Munich's Bavarian State Opera, Riccardo in *Un Ballo in Maschera* and Rodolfo in *La Bohème* at Covent Garden, and Ruggero in *La Rondine* and Edgardo at the Deutsche Oper Berlin.

MET APPEARANCES The title role of *Faust*, Hoffmann in *Les Contes d'Hoffmann*, Nemorino in *L'Elisir d'Amore*, Rodolfo, Edgardo, and the Duke (debut, 2006).

CAREER HIGHLIGHTS He has sung Nadir in *Les Pêcheurs de Perles* and Edgardo at the Deutsche Oper Berlin, the title role of *Roberto Devereux* at Munich's Bavarian State Opera, and the title role of *Faust* at Covent Garden. Additional performances include the Duke for debuts at Covent Garden, the Bavarian State Opera, Deutsche Oper Berlin, Netherlands Opera, and Welsh National Opera; Elvino in *La Sonnmbula*, Arturo in *I Puritani*, Roberto Devereux, Rodolfo, Nemorino, and the Duke at the Vienna State Opera; Nicias in *Thaïs* and Gabriele Adorno in *Simon Boccanegra* at Covent Garden; Alfredo with the Los Angeles Opera and Lyric Opera of Chicago; and Arturo and Faust with the Deutsche Oper Berlin.



Željko Lučić

BARITONE (ZRENJANIN, SERBIA AND MONTENEGRO)

THIS SEASON The title role of *Macbeth*, Amonasro in *Aida*, and Alfio in *Cavalleria Rusticana* at the Met and Gérard in *Andrea Chénier* at Covent Garden.

MET APPEARANCES The title roles of *Nabucco* and *Rigoletto*, Count di Luna in *Il Trovatore*, Michele in *Il Tabarro*, Barnaba in *La Gioconda* (debut, 2006), Germont in *La Traviata*, and Carlo Gérard.

CAREER HIGHLIGHTS He has recently sung Renato in *Un Ballo in Maschera*, Amonasro, and Germont at La Scala; Scarpia in *Tosca* and Nabucco at the Vienna State Opera; Scarpia with Munich's Bavarian State Opera; Iago in *Otello* in Zurich; the title roles of *Falstaff* in Frankfurt and *Simon Boccanegra* in Dresden; *Rigoletto* at the San Francisco Opera, Lyric Opera of Chicago, and La Scala; and *Simon Boccanegra* and *Macbeth* at the Bavarian State Opera. He has also sung *Macbeth* at the Salzburg Festival, Miller in *Luisa Miller* at the Bavarian State Opera, Germont at the Vienna State Opera and Covent Garden, Don Carlo in *Ernani* with the San Francisco Opera, Nabucco with the Dallas Opera, Iago with the Deutsche Oper Berlin, and Count di Luna and *Rigoletto* with the Paris Opera.

CREATE AN OPERATIC LEGACY



A scene from *Die Zauberflöte*
PHOTO: CORY WEAVER/METROPOLITAN OPERA

Plan Big

Did you know there are three simple ways to make a gift to the Met that will truly have an impact?

- Give to the Pooled Income Fund and receive income for life (and save on taxes, too).
- Make the Met a beneficiary of your IRA, 401(k) or other retirement plan.
- Include the Met in your will or trust.

To learn more about the Met's planned giving opportunities, call us at 212.870.7388, email us at encoresociety@metopera.org, or visit us online at metopera.org/legacy.

The Met
ropolitan
Opera
Encore Society



René Pape

BASS (DRESDEN, GERMANY)

THIS SEASON Banquo in *Macbeth*, Sarastro in *Die Zauberflöte*, and a recital at the Met, and King Marke in *Tristan und Isolde*, Méphistophélès in *Faust*, and Sarastro at the Staatsoper Berlin.

MET APPEARANCES Nearly 200 performances of 22 roles, including the title role of *Boris Godunov*, Gurnemanz in *Parsifal*, Méphistophélès, King Philip in *Don Carlo*, King Marke, the Speaker in *Die Zauberflöte* (debut, 1995), Pogner in *Die Meistersinger von Nürnberg*, Escamillo in *Carmen*, King Henry in *Lohengrin*, Leporello in *Don Giovanni*, Orest in *Elektra*, Ramfis in *Aida*, and Rocco in *Fidelio*.

CAREER HIGHLIGHTS He appears frequently at all the world's leading opera houses, including La Scala, Covent Garden, the Paris Opera, Vienna State Opera, Munich's Bavarian State Opera, and Lyric Opera of Chicago, as well as the festivals of Glyndebourne, Bayreuth, and Salzburg. He also appears regularly with the New York Philharmonic, Chicago Symphony Orchestra, Berlin Philharmonic, and Boston Symphony Orchestra, among others.

Facilities and Services

THE ARNOLD AND MARIE SCHWARTZ GALLERY MET

Art gallery located in the South Lobby featuring leading artists. Open Monday through Friday, 6pm through last intermission; Saturday, noon through last intermission of evening performances.



ASSISTIVE LISTENING SYSTEM

Wireless headsets that work with the Sennheiser Infrared Listening System to amplify sound are available in the South Check Room (Concourse level) before performances. Major credit card or driver's license required for deposit.

BINOCULARS

For rent at South Check Room, Concourse level.



BLIND AND VISUALLY IMPAIRED

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. Affordable 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 Met 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 at the Metropolitan Opera features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are now open two hours prior to the Metropolitan Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Metropolitan Opera ticket holders. For reservations please call 212-799-3400.



RESTROOMS

Wheelchair-accessible restrooms are located 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 Metropolitan 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 performance 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.