

GIUSEPPE VERDI

AIDA

CONDUCTOR
Nicola Luisotti

PRODUCTION
Sonja Frisell

SET DESIGNER
Gianni Quaranta

COSTUME DESIGNER
Dada Saligeri

LIGHTING DESIGNER
Gil Wechsler

CHOREOGRAPHER
Alexei Ratmansky

REVIVAL STAGE DIRECTOR
Stephen Pickover

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in four acts

Libretto by Antonio Ghislanzoni

Saturday, October 6, 2018

1:00-4:40PM

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

The revival of this production is made possible by a gift from Viking Cruises

The Metropolitan Opera

2018-19 SEASON

The 1,166th Metropolitan Opera performance of
GIUSEPPE VERDI'S

AIDA

CONDUCTOR
Nicola Luisotti

IN ORDER OF VOCAL APPEARANCE

RAMFIS
Dmitry Belosselskiy

A PRIESTESS
Gabriella Reyes**

RADAMÈS
Aleksandrs Antonenko

AMONASRO
Quinn Kelsey

AMNERIS
Anita Rachvelishvili

SOLO DANCERS
Jennifer Cadden
Bradley Shelver

AIDA
Anna Netrebko

THE KING
Ryan Speedo Green*

A MESSENGER
Arseny Yakovlev**

Saturday, October 6, 2018, 1:00-4:40PM

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Chorus Master **Donald Palumbo**
Musical Preparation **Derrick Inouye, Howard Watkins***,
Carol Isaac, and Liora Maurer
Assistant Stage Directors **Jonathon Loy and J. Knighten Smit**
Stage Band Conductor **Gregory Buchalter**
Italian Coach **Loretta Di Franco**
Prompter **Carol Isaac**
Met Titles **Christopher Bergen**
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Synopsis

Act I

Egypt, during the reign of the pharaohs. At the royal palace in Memphis, the high priest Ramfis tells the warrior Radamès that Ethiopia is preparing another attack against Egypt. Radamès hopes to command the Egyptian army. He is in love with Aida, the Ethiopian slave of Princess Amneris, the king's daughter, and he believes that victory in the war would enable him to free and marry her. But Amneris also loves Radamès and is jealous of Aida, whom she suspects of being her rival for Radamès's affection. A messenger brings news that the Ethiopians are advancing. The king names Radamès to lead the army, and all prepare for war. Left alone, Aida is torn between her love for Radamès and loyalty to her native country, where her father, Amonasro, is king.

In the temple of Vulcan, the priests consecrate Radamès to the service of the god Ptah. Ramfis orders Radamès to protect the homeland.

Intermission (AT APPROXIMATELY 1:45 PM)

Act II

Ethiopia has been defeated, and in her chambers, Amneris waits for the triumphant return of Radamès. Alone with Aida, she pretends that Radamès has fallen in battle, then says that he is still alive. Aida's reactions leave no doubt that she loves Radamès. Amneris is certain that she will defeat her rival.

At the city gates, the king and Amneris observe the victory celebrations and praise Radamès's triumph. Soldiers lead in the captured Ethiopians, among them Amonasro, who signals his daughter not to reveal his identity as king. Amonasro's eloquent plea for mercy impresses Radamès, and the warrior asks that the order for the prisoners to be executed be overruled and that they be freed instead. The king grants his request but keeps Amonasro in custody. He declares that as a victor's reward, Radamès will have Amneris's hand in marriage.

Intermission (AT APPROXIMATELY 3:00 PM)

Act III

On the eve of Amneris's wedding, Ramfis and Amneris pray in a temple on the banks of the Nile. Nearby, Aida is waiting for Radamès, lost in thoughts of her homeland. Suddenly, Amonasro appears. Appealing to Aida's sense of duty, he makes her promise to discover from Radamès which route the Egyptian army will take to invade Ethiopia. Amonasro hides as Radamès arrives. He and Aida dream about their future life together, and Aida convinces him to run away with her. Aida asks him about his army's route, and just as he reveals the secret,

Amonasro emerges from his hiding place. Realizing what he has done, Radamès is horrified. Aida and Amonasro try to calm him when Ramfis and Amneris emerge from the temple. Father and daughter are able to escape, but Radamès surrenders himself to the high priest's guards.

Act IV

Radamès awaits trial as a traitor, believing Aida to be dead. Amneris summons him, but even after he learns that Aida has survived, he rejects Amneris's offer to save him if he gives up his lover. Brought before the priests, Radamès refuses to answer their accusations, and they condemn him to be buried alive. Amneris begs for mercy, but the judges will not change their verdict.

Aida has hidden in the vault to share Radamès's fate. They express their love for the last time while Amneris, in the temple above, prays for peace.



KEN HOWARD/MET OPERA

SAINT-SAËNS

SAMSON ET DALILA

SEP 24, 28 **OCT** 1, 5, 9, 13 mat, 16, 20 mat

The incandescent duo of mezzo-soprano Elina Garanča and tenor Roberto Alagna, who first thrilled Met audiences with their hot-blooded performances in Bizet's *Carmen* in 2009, reunite in Saint-Saëns's biblical epic, conducted by Sir Mark Elder. Tony Award-winning director Darko Tresnjak makes his Met debut with a vivid new staging.

Tickets from \$25

metopera.org

Giuseppe Verdi

Aida

Premiere: Khedivial Opera House, Cairo, 1871

This grandest of grand operas, *Aida* features an epic backdrop for what is in essence an intimate love story. Set in ancient Egypt and packed with magnificent choruses, complex ensembles, and elaborate ballets, the opera never loses sight of its three protagonists: Amneris, the proud daughter of the pharaoh; her slave Aida, who is secretly the princess of the rival kingdom of Ethiopia; and Radamès, the Egyptian warrior that they both love. Few operas have matched *Aida* in its exploration of the conflict of private emotion and public duty, and perhaps no other has remained to the present day so unanimously appreciated by audiences and critics alike.

The Creators

In a remarkable career spanning six decades in the theater, Giuseppe Verdi (1813–1901) composed 28 operas, at least half of which are at the core of today's repertoire. His role in Italy's cultural and political development also made him an icon in his native country. The story of *Aida* is thought to be the creation of Auguste Mariette (1821–1881), an extraordinary French archaeologist who was the founder of the Egyptian Museum of Cairo (though opinions differ—Verdi biographer Mary Jane Phillips-Matz has argued that the source was actually composer and librettist Temistocle Solera). Camille du Locle (1832–1903), who collaborated on the scenario with Mariette and suggested the story to Verdi, had worked with the composer on the libretto of *Don Carlos*. An opera impresario in Paris, he commissioned *Carmen* from Georges Bizet for the Opéra Comique in 1875. *Aida*'s librettist, Antonio Ghislanzoni (1824–1893), was a novelist and poet as well as the creator of some 85 libretti, most of which are forgotten today. He had previously worked with Verdi on the revision of *La Forza del Destino* (1869).

The Setting

The libretto indicates merely that the opera takes place in “ancient Egypt, in the time of the pharaohs.” This may sound vague, but it was a clear direction to approach the drama as myth rather than anthropology or history. Europe's fascination with the ancient Nile civilization had been piqued with stories from Napoleon's Egyptian expedition at the end of the 18th century, and continued into the mid-19th century with the numerous archaeological discoveries being taken from the sands of Egypt and shipped to museums in the European capitals.

The Music

The score of *Aida* is a sophisticated example of Italian Romanticism, imbued with a convincingly mysterious and exotic hue. Making no claims to authenticity, Verdi created a unique musical palette for this opera. The grandeur of the subject is aptly conveyed with huge patriotic choruses (Acts I and II) and the unforgettable Triumphal March (Act II). These public moments often serve as frames for the solos of the leading tenor and soprano: his grueling “Celeste Aida” right at the beginning of Act I, her demanding “Ritorna vincitor!” that follows, and her great internal journey, “O patria mia,” in Act III. Perhaps most impressive in this drama of public versus private needs are the instances of solo voice pitted directly against complex ensembles and vast choruses: the tenor in the temple scene in Act I, the mezzo-soprano in the judgment scene in Act IV, and especially the soprano in the great triumphal scene in Act II.

Met History

Aida first came to the Met during the “German Seasons” of the 1880s and was performed in German until 1890. (The Met’s inaugural 1883–84 season was a financial disaster, so for a few seasons, the company hired less expensive German singers and had them sing in their native language.) *Aida* has been among the most popular operas in the Met’s repertory since those early days. Arturo Toscanini made his Met debut conducting a spectacular new production (even though the previous production was only a year old) for opening night of the 1908–09 season. That performance also featured the Met debut of Czech soprano Emmy Destinn (who would sing the title role 52 times at the Met through 1920), as well as American mezzo-soprano Louise Homer (who sang Amneris 97 times between 1900 and 1927), tenor Enrico Caruso (91 performances as Radamès at the Met between 1903 and 1919), and the great baritone Pasquale Amato (70 appearances between 1908 and 1921). Other unforgettable Aidas at the Met have included Zinka Milanov (1938–58), Elisabeth Rethberg (1922–42), Birgit Nilsson (1961–1967), Leontyne Price (from 1961 until her farewell appearance at the Met in 1985), Martina Arroyo (1965–1986), and Gilda Cruz-Romo (1973–1979). A number of exceptional tenors have appeared as Radamès over the years, including Giovanni Martinelli (a company record 123 times between 1913 and 1943), Giacomo Lauri-Volpi (1925–1933), Mario Del Monaco (1951–1954), Carlo Bergonzi (1956–1978), Richard Tucker (1965–1973), and Luciano Pavarotti (1986–2001). The current staging by Sonja Frisell, with sets by the acclaimed film production designer Gianni Quaranta (*A Room with a View*), premiered in 1988 with a cast headed by Leona Mitchell, Fiorenza Cossotto, Plácido Domingo, Sherrill Milnes, and Paul Plishka. The production was telecast a year later, with Aprile Millo and Dolora Zajick squaring off as Aida and Amneris.

Program Note

After the 1867 premiere in Paris of Verdi's *Don Carlos*, Camille du Locle, the composer's Parisian friend and co-librettist for that opera, persisted in attempts to further collaborate with the most famous opera composer in the world at the time. The two struck up a correspondence after du Locle's return from a trip to Egypt: "a land," wrote Verdi, "which once possessed a grandeur and a civilization which I could never bring myself to admire." How ironic that he would, not long after, embark on one of the most notable artistic monuments of 19th-century "Egyptomania," the fad for all things Egyptian that followed Napoleon's expeditions in 1797–1801 and the subsequent magnificent archeological discoveries.

The process that led to *Aida* began with the Khedive of Egypt, Ismail Pasha, known as Ismail the Magnificent, who stated in 1879 (the same year in which he was toppled from power by the British), "My country is no longer in Africa; we are now part of Europe." As part of the festivities marking the opening of the Suez Canal in 1869, the Khedive invited Verdi to compose a celebratory ode, but the composer declined: He had no desire to write pièces d'occasion. Determined to secure a new work by Verdi, the Khedive then offered a much more attractive commission—a new opera to open Cairo's extravagant new opera house, for which the composer was offered unlimited rehearsal time whenever he wished. When Verdi learned that Wagner might be offered the project should the great Italian composer continue to be obdurate, he capitulated almost immediately. A shrewd businessman who recognized the value of having a ruler so desirous of his services, Verdi requested—and received—a fee four times what he was paid for *Don Carlos*.

It was du Locle who brought to Verdi's attention the scenario that eventually became *Aida*, but if he had hoped for a French-language, Parisian version of the opera, his hopes were dashed by the outbreak of the Franco-Prussian War, which threw the French capital into chaos. Verdi also encountered the usual complications attendant on completing a libretto with sufficient specimens of "parola scenica" (a term he invented in a letter to his Italian librettist Antonio Ghislanzoni in 1870 to describe words and phrases that leap off the page in moments of heightened drama, such as "Ritorna vincitor!"), and casting the La Scala and Cairo premieres proved troublesome, as well. Ultimately, the delays prevented the work from being ready for the 1869 opening of the Khedivial Opera House, and Ismail Pasha had to be content with a performance of *Rigoletto* instead. Finally, with all the complexities resolved, *Aida* received its world premiere in Cairo on December 24, 1871, and its European premiere in Milan on February 8, 1872. The La Scala performance—Verdi cared more about this one—was a huge success with the public, but the critics were less happy with the musical mixture of "the modern school" (influences from Wagner, Meyerbeer, and Gounod) and traditional Italian traits than they had been with *Don Carlos*. Verdi, worried about critical reaction, wrote to his friend Clarina Maffei with regard to the fourth production of the opera in Padua:



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PUCCINI

LA FANCIULLA DEL WEST

OCT 4, 8, 12, 17, 20, 23, 27 mat

Puccini's blazing tale of the Wild West stars soprano Eva-Maria Westbroek as the opera's tough-as-nails heroine. Celebrated tenors Jonas Kaufmann and Yusif Eyvazov share the role of the outlaw Dick Johnson, and baritone Željko Lučić is Jack Rance, the vindictive sheriff. Marco Armiliato conducts.

Tickets from \$25

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The success of *Aida*, as you know, was outspoken and decisive, untainted by *ifs* and *buts* and such unkind phrases as *Wagnerism*, the *Future*, the *Art of Melody*, etc., etc. The audience surrendered to its feelings and applauded. That's all!

Verdi himself conducted the first Parisian performance on March 22, 1880, and this time, it was an unqualified success with public and press alike. Sometimes it takes a few years, or more than a few, to bring a work into proper focus.

That Verdi accepted the Khedive's commission is both somewhat surprising—in light of his characteristic demands for original, even experimental theatrical works—and typical: It was not unknown for him to be drawn to simpler, more old-fashioned plots in the wake of radical endeavors. The love-triangle of Idamante, Ilia, and Electra in Mozart's *Idomeneo* some 90 years earlier is a predecessor for Radamès, Aida, and Amneris in *Aida*; Verdi described the plot as “not entirely new,” its outline simple and straightforward. What attracted him was the sheer theatricality of the story, among other things, including the possibilities of new and exotic orchestral colors. The more limited orchestras of earlier 19th-century Italian opera had long since been replaced by immense ensembles—in this case, including six “Egyptian” trumpets (actually Roman-made), a military banda (every town had its brass band for public occasions, and they are an enduring part of Verdi's orchestras), and an underground ensemble of four trumpets, four trombones, and bass drum for the tomb scene. The distinctive coloration of this opera begins with the first ultra-soft, muted violin sounds at the start of the prelude; this sort of atmospheric approach, beginning and ending softly, with richer, fuller sonorities in the middle, was fashionable at the time, but Verdi's canonic workings and radical harmonies are his own. We hear an initial theme—a rising fragment ending with a “sighing figure”—that is associated throughout the opera with the heroine Aida and love first repressed, then admitted, followed by a more menacing descending theme treated in counterpoint and associated with the priests of Fthà, or Ptah, the creator god and demiurge who existed before all other things in Egyptian mythology. (We hear Aida's theme memorably in Act III played by the flutes, a high sustained tone in the violins, and cellos *sotto voce*, as she is waiting for Radamès outside the temple.) Other equally memorable orchestral sounds are to be found in abundance—for example, the translucent tapestry of strings at the start of Act III, with the note G played in various ways (*pizzicato*, muted, *tremolando*, distributed across four octaves in the first violins in swaying fashion). The result is a texture of incomparable delicacy, mystery, and beauty—of nocturnal stillness that is nonetheless vibrant with quivering life.

But this, of course, is an Italian opera, in which voices reign supreme. Verdi's publisher Ricordi describes *Aida* as being around 20 years old, of “a loving nature,” with “meekness and gentleness” her chief characteristics. This loving nature has musical heights and depths; we hear despair, longing, and ardor with a huge vocal wingspan in “*Ritorna vincitor!*” and plaintive homesickness in “*O patria mia,*” her

Act III *romanza*. “Oh, my country, never more will I see you,” she sings before and after each verse, the line often splitting into expressive fragments. Her father, Amonasro, capable of lyricism when he is persuading Aida to do his bidding, shows his true colors when he bursts forth in anger against the Egyptians. “Just as a man in a towering rage oversteps all the bounds of order, moderation, and propriety and forgets himself completely, so should the music likewise forget itself,” Mozart said of Osmin’s music in his *Die Entführung aus dem Serail*, and the same is true of Amonasro. Radamès is given sufficient tenor heroics to satisfy any operagoer, until he realizes in Act III that he has betrayed his country. The lyrical sweetness of his part in the death-duet at the opera’s conclusion is a new vein of pathos for him. The mezzo-soprano Amneris is by far the most complex of the major characters. She genuinely loves Radamès, but she is a master of dissimulation, accustomed to power, and determined to humiliate Aida; the melody associated with her tends to appear in the orchestra, with the vocal line (“*parlante melodico*,” or “*melodious speech*”) grafted onto it. But when she pleads with Radamès in Act IV (“*Ah! Tu dei vivere*”), Verdi gives her some of the most anguished, majestic, and beautiful melody ever written for a mezzo, culminating in a plea to the gods for mercy (“*Numi, pietà*”—words Aida had sung earlier) couched as gasping, sobbing fragments. Ramfis is among the most powerful of all the priests, hermits, and prophets sprinkled throughout Verdi’s operas, and he is an especially unyielding and bloodthirsty specimen of the type. In the judgment scene of Act IV, he and his priests sing a version of plainchant-like melody—not to be found in any liturgy—of Verdi’s invention, and he is often accompanied by the orchestra’s version of sounds from the crypt.

This opera was Verdi’s hail-and-farewell to the French-derived Italianate version of grand opera, based on history (or imagined history) and filled with huge ceremonial scenes, large crowds, massed forces of many kinds. The second scene in Act I, with its invocations of Ptah to melodies made to sound non-Western (a kind of exotic wailing); the dances for Moorish slaves and for the temple priestesses; the massing of male chorus, female chorus, banda, the soloists, and the entire orchestra for the triumphal scene of Act II: These are guaranteed to wow the spectator. But Verdi has a heartbreaking habit in his late tragedies of pulling the camera away from the gigantic and the public to focus instead on the most intimate matters of love and death, and he does so here. The work’s final moments, with the chorus above the tomb chanting “*Immenso Fthà*” and Amneris pleading in anguished monotone for Radamès’s soul, are like none other in operatic history.

—Susan Youens

Susan Youens is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and has written eight books on the music of Franz Schubert and Hugo Wolf.

The Cast



Nicola Luisotti

CONDUCTOR (VIAREGGIO, ITALY)

THIS SEASON *Aida*, *Rigoletto*, and *La Traviata* at the Met; *Turandot* in Madrid; *La Forza del Destino* at the Paris Opera; and Beethoven's Symphony No. 9 with the Orquesta Sinfónica de Madrid.

MET APPEARANCES *Cavalleria Rusticana*, *Pagliacci*, *La Traviata*, *La Fanciulla del West*, *La Bohème*, and *Tosca* (debut, 2006).

CAREER HIGHLIGHTS He is associate director of Madrid's Teatro Real and between 2009 and 2018, was music director of San Francisco Opera. He was music director of Naples's Teatro di San Carlo from 2012 to 2014 and principal guest conductor of the Tokyo Symphony Orchestra from 2009 to 2012. Recent performances include *Falstaff* and *La Bohème* at Covent Garden; *Tosca* in Valencia; *Aida* in Madrid; *La Traviata*, *Turandot*, *Rigoletto*, *Aida*, and *Andrea Chénier* at San Francisco Opera; and *Pagliacci* in Turin. He has also led performances at the Vienna State Opera, La Scala, Bavarian State Opera, LA Opera, and Seattle Opera; in Genoa, Venice, Bologna, Frankfurt, Stuttgart, Dresden, and Hamburg; and with the San Francisco Symphony, Cleveland Orchestra, Philadelphia Orchestra, Atlanta Symphony Orchestra, London Philharmonia Orchestra, Orchestre de Paris, Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and Orchestra dell'Accademia Nazionale di Santa Cecilia.



Anna Netrebko

SOPRANO (KRASNODAR, RUSSIA)

THIS SEASON The title roles of *Aida* and *Adriana Lecouvreur* at the Met, Maddalena di Coigny in *Andrea Chénier* at the Vienna State Opera, and Leonora in *La Forza del Destino* at Covent Garden.

MET APPEARANCES Since her 2002 debut as Natasha in *War and Peace*, she has sung nearly 200 performances of 20 roles, including Tatiana in *Eugene Onegin*, Leonora in *Il Trovatore*, Lady Macbeth in *Macbeth*, Adina in *L'Elisir d'Amore*, and the title roles of *Tosca*, *Manon Lescaut*, *Iolanta*, *Manon*, *Anna Bolena*, and *Lucia di Lammermoor*. She has also given a solo recital.

CAREER HIGHLIGHTS Recent performances include Lady Macbeth at Staatsoper Berlin, Covent Garden, and the Bavarian State Opera; Maddalena di Coigny at La Scala and in concert at the Hungarian State Opera; *Adriana Lecouvreur* at the Vienna State Opera and St. Petersburg's Mariinsky Theatre; Leonora in *Il Trovatore* at the Vienna State Opera, Paris Opera, and Staatsoper Berlin; *Aida* at the Salzburg Festival; Tatiana at the Paris Opera; Violetta in *La Traviata* at La Scala; *Manon Lescaut* at Moscow's Bolshoi Theatre, the Vienna State Opera, and in concert at the Salzburg Festival; and Elsa in *Lohengrin* in Dresden.



Anita Rachvelishvili

MEZZO-SOPRANO (TBILISI, GEORGIA)

THIS SEASON Amneris in *Aida*, the Princess of Bouillon in *Adriana Lecouvreur*, and Dalila in *Samson et Dalila* at the Met; Dalila in Monte Carlo; and the title role of *Carmen* at the Paris Opera.

MET APPEARANCES Azucena in *Il Trovatore*, *Carmen* (debut, 2011), and *Konchakovna* in *Prince Igor*.

CAREER HIGHLIGHTS Recent performances include *Carmen* in Athens, Dresden, Tbilisi, and at the Bavarian State Opera and Lyric Opera of Chicago; Amneris in Verona, Turin, Orange, Tbilisi, and at the Vienna State Opera, Switzerland's Menuhin Festival Gstaad, and Paris Opera; Azucena at the Paris Opera, Deutsche Oper Berlin, and Covent Garden; Santuzza in *Cavalleria Rusticana* in Rome; and Dalila at the Paris Opera. She has also sung Amneris at the Paris Opera, La Scala, and in Rome; *Carmen* at the Canadian Opera Company, Covent Garden, La Scala, Deutsche Oper Berlin, Staatsoper Berlin, San Francisco Opera, and in Verona, Beijing, Mannheim, Turin, and Seattle; Marfa in *Khovanshchina* at Dutch National Opera; Lyubasha in Rimsky-Korsakov's *The Tsar's Bride* at Staatsoper Berlin; the Princess of Bouillon in concert with the Opera Orchestra of New York; Isabella in *L'Italiana in Algeri* at La Scala; and *Dulcinée* in Massenet's *Don Quichotte* in Cagliari.



Aleksandrs Antonenko

TENOR (RIGA, LATVIA)

THIS SEASON Radamès in *Aida* and Samson in *Samson et Dalila* at the Met, Samson in Monte Carlo, and the title role of *Otello* at the Paris Opera and Vienna State Opera.

MET APPEARANCES Calàf in *Turandot*, *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 *Tosca* at the Vienna State Opera, Estonian National Opera, Salzburg Festival, Deutsche Oper Berlin, and in Stockholm, Dresden, and Verona; Calàf in Zurich and Covent Garden; des Grieux in *Manon Lescaut* and Pollione in concert at the Latvian National Opera; *Otello* in Zurich and in concert at the Hungarian State Opera; Dick Johnson in *La Fanciulla del West* at the Vienna State Opera; des Grieux at Covent Garden; and Samson at the Paris Opera. He has also sung Radamès at the Paris Opera, Latvian National Opera, and in Zurich; Turiddu in *Cavalleria Rusticana* and Canio in *Pagliacci* at Covent Garden; Calàf at La Scala; Dick Johnson and Samson at Deutsche Oper Berlin; and Hermann in *The Queen of Spades* at the Vienna State Opera.



Dmitry Belosselskiy

BASS (PAVLOGRAD, UKRAINE)

THIS SEASON Ramfis in *Aida*, the Old Hebrew in *Samson et Dalila*, Fafner in the *Ring* cycle, and the Commendatore in *Don Giovanni* at the Met, and Walter in *Luisa Miller* in Barcelona.

MET APPEARANCES Wurm in *Luisa Miller*, Zaccaria in *Nabucco* (debut, 2011), Ramfis, de Silva in *Ernani*, and the Old Convict in *Lady Macbeth of Mtsensk*.

CAREER HIGHLIGHTS He is a principal guest artist at Moscow's Bolshoi Theatre, where, between 2010 and 2013, he was a soloist. At the Bolshoi, his roles included the title role of *Boris Godunov*, Philip II in *Don Carlo*, Méphistophélès in *La Damnation de Faust*, Escamillo in *Carmen*, Zaccaria, King René in *Iolanta*, and Malyuta Skuratov in Rimsky-Korsakov's *The Tsar's Bride*. Recent performances include Philip II in Bologna and Florence, Fiesco in *Simon Boccanegra* at the Vienna State Opera and La Scala, Ivan Susanin in Glinka's *A Life for the Tsar* in Frankfurt, the Grand Inquisitor in *Don Carlos* at the Paris Opera, Ramfis at the Salzburg Festival, Prince Gremin in *Eugene Onegin* at Lyric Opera of Chicago, and Boris Godunov at the Bavarian State Opera.



Ryan Speedo Green

BASS-BARITONE (SUFFOLK, VIRGINIA)

THIS SEASON The King in *Aida* at the Met and Sarastro in *Die Zauberflöte*, Raimondo in *Lucia di Lammermoor*, the One-Armed in *Die Frau ohne Schatten*, Lodovico in *Otello*, and Don Basilio in *Il Barbiere di Siviglia* at the Vienna State Opera.

MET APPEARANCES Oroe in *Semiramide*, Colline in *La Bohème*, "Rambo" in John Adams's *The Death of Klinghoffer*, the Bonze in *Madama Butterfly*, the Jailer in *Tosca*, the Second Knight in *Parsifal*, and the Mandarin in *Turandot* (debut, 2012).

CAREER HIGHLIGHTS Since 2014, he has been a member of the ensemble at the Vienna State Opera, where his roles have included Sparafucile in *Rigoletto*, Truffaldin in *Ariadne auf Naxos*, Fasolt in *Das Rheingold*, Colline, Timur in *Turandot*, Billy Jackrabbit in *La Fanciulla del West*, Angelotti in *Tosca*, Lord Rochefort in *Anna Bolena*, and Titurel in *Parsifal*, among many others. He has also sung Osmin in *Die Entführung aus dem Serail* at Houston Grand Opera, Escamillo in *Carmen* in San Antonio, a King in Strauss's *Die Liebe der Danae* at the Salzburg Festival, and Ferrando in *Il Trovatore* in Caen, Luxembourg, and Lille. He is a graduate of the Met's Lindemann Young Artist Development Program.



Quinn Kelsey

BARITONE (HONOLULU, HAWAII)

THIS SEASON Amonasro in *Aida* and Germont in *La Traviata* at the Met, the title role of *Rigoletto* in Zurich, Ford in *Falstaff* at the Dallas Opera, Germont at the Hawaii Opera Theatre, and Enrico in *Lucia di Lammermoor* at the Bavarian State Opera.

MET APPEARANCES Enrico, Count di Luna in *Il Trovatore*, Peter in *Hansel and Gretel*, Marcello and Schaunard (debut, 2008) in *La Bohème*, Germont, and Monterone in *Rigoletto*.

CAREER HIGHLIGHTS Recent performances include Germont in Zurich; Rodrigo in *Don Carlo* at Washington National Opera; *Rigoletto* at Lyric Opera of Chicago, San Francisco Opera, and in Frankfurt; Amonasro in Orange; Count di Luna at Covent Garden; and Enrico at Lyric Opera of Chicago. He has also sung *Rigoletto* the Paris Opera, Santa Fe Opera, English National Opera, and in concert at the Hawaii Opera Theatre; Germont at Covent Garden, the Canadian Opera Company, San Francisco Opera, and Lyric Opera of Chicago; Enrico in Frankfurt; Count di Luna at Lyric Opera of Chicago; and the title role of *Falstaff* at Japan's Seiji Ozawa Matsumoto Festival. He was the 2015 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leightman.