

The Metropolitan Opera



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THE METROPOLITAN OPERA

2004-2005 Season

THE
METROPOLITAN
OPERA

Joseph Volpe
General Manager

James Levine
Music Director

WOLFGANG AMADEUS MOZART

Don Giovanni

OPERA IN TWO ACTS

Libretto by Lorenzo da Ponte

This production of *Don Giovanni* is made possible, in part, by generous and deeply appreciated gifts from Julian and Josie Robertson, Robertson Foundation and John Van Meter.

Additional generous funding was received from The Arthur F. and Alice E. Adams Charitable Foundation, Miami, Florida, The Annenberg Foundation, Karen and Kevin Kennedy and Mr. and Mrs. Paul M. Montrone.

Friday Evening, April 1, 2005, 8:00-11:25

The 492nd Metropolitan Opera performance of

WOLFGANG AMADEUS MOZART

Don Giovanni

Conductor: Philippe Jordan

Production: Marthe Keller

Set Designer: Michael Yeargan

Costume Designer: Christine Rabot-Pinson

Lighting Designer: Jean Kalman

Choreographer: Blanca Li

Stage Director: Gina Lapinski

Characters in order of vocal appearance:

LEPORELLO Samuel Ramey

DONNA ANNA Tamar Iveri

DON GIOVANNI Gerald Finley

THE COMMENDATORE Paata Burchuladze

DON OTTAVIO Richard Croft

DONNA ELVIRA Adina Nutescu

ZERLINA Isabel Bayrakdarian

MASETTO Jonathan Lemalu

Continuo: Howard Watkins, *harpsichord*
David Heiss, *cello*

Mandolin Solo: Joyce Rasmussen Balint

This performance is dedicated to Catherine and Ephraim Gildor in grateful recognition of their generosity to The Metropolitan Opera as members of the Council for Artistic Excellence.

Additional funding for this production was generously provided by the National Endowment for the Arts.

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

Chorus Master: Raymond Hughes

Musical Preparation: Joan Dornemann, Scott Bergeson,
Robert Morrison, and
Howard Watkins

Assistant to the Director: Yves Lefebvre

Assistant Stage Director: J. Knighten Smit

Stage Band Conductor: Jeffrey Goldberg

Prompter: Joan Dornemann

Met Titles: Cori Ellison

Scenery, properties and electrical

props constructed and painted in: Metropolitan Opera Shops

Costumes executed by: Metropolitan Opera Costume
Department and
Werner Russold, Toronto

Wigs executed by: Metropolitan Opera Wig
Department

Assistant for Dramaturgy: Carolyn Abbate

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

This production uses flash effects.

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and your screen will be dark.

Program Notes

SYNOPSIS OF SCENES

Spain, Seventeenth Century

ACT I, Scene 1: The Commendatore's palace

Scene 2: A street

Scene 3: Open country near Don Giovanni's palace

Scene 4: Outside the palace

Scene 5: The interior of the palace

Intermission

ACT II, Scene 1: A street

Scene 2: A courtyard in front of the
Commendatore's palace

Scene 3: A cemetery

Scene 4: Another part of the Commendatore's palace

Scene 5: Don Giovanni's palace

ACT I

Outside the palace of the Commendatore, Leporello grumbles about his duties as servant to Don Giovanni ("Notte e giorno faticar"). Suddenly, the Commendatore's daughter, Donna Anna, emerges struggling with Giovanni ("Non sperar, se non m'uccidi"). In answer to her cries, Anna's father arrives, demands that Giovanni duel with him, and is killed in the ensuing fight. Anna flees for help and returns with her fiancé, Don Ottavio. She discovers her father's body. Anna makes Ottavio swear to avenge her father's death ("Fuggi, crudele").

On a street, early in the morning, Giovanni and Leporello accidentally encounter one of Giovanni's former conquests, Donna Elvira, who is passionately lamenting his betrayal of her ("Ah! chi mi dice mai"). Giovanni pushes Leporello forward to offer his excuses. Leporello tells Elvira the truth: she is

neither the first nor the last woman to fall victim to Don Giovanni. Leporello shows her the catalogue he carries with him always, in which he has inscribed the name of every woman his master has seduced ("Madamina! Il catalogo è questo").

In the open country, peasants celebrate the marriage of Masetto and Zerlina. Giovanni, attracted to Zerlina and wishing to be left alone with her, sends Masetto and the other peasants with Leporello to a party at his palace. Masetto only grudgingly agrees to go, and upbraids Zerlina for being taken in by the nobleman's advances ("Ho capito"). Alone with Zerlina, Giovanni tells her she is destined for a more gracious life, and promises to make her his wife ("Là ci darem la mano"). As they go off to his palace, Elvira discovers them and vehemently warns Zerlina about her new suitor ("Ah! fuggi il traditor!"), then leads her away. Anna and Ottavio enter

and request Giovanni's assistance. Just then, Elvira returns and is convinced that she has stumbled onto yet another seduction. She denounces Giovanni as a heartless deceiver. Giovanni explains that she is demented. Anna and Ottavio are at a loss to know whom to believe ("Quartet: "Non ti fidar, o misera").

Elvira runs off, and Giovanni says he must follow and keep an eye on the unfortunate girl. Anna suddenly recognizes him as her father's murderer. She describes to Ottavio the events that preceded her father's death and calls on him anew to avenge her honor ("Or sai chi l'onore"). Left alone, Ottavio contemplates how he can return peace of mind to his beloved, for his love is such that he shares her every joy and sorrow ("Dalla sua pace").

At the palace, meanwhile, Leporello has been getting the peasant guests tipsy. When Giovanni returns he is in a care-free mood and tells Leporello to get ready for a feast with drinking, dancing, wine, and women ("Fin ch'han dal vino").

Zerlina begs Masetto to forgive her apparent infidelity ("Batti, batti, o bel Masetto"), but becomes nervous at the sound of Giovanni's voice. Masetto's suspicions return. As a minuet is played within the palace, Giovanni leads Zerlina and Masetto inside. Anna, Elvira, and Ottavio appear, and Giovanni instructs Leporello to invite the masked revelers to the party. Before entering the palace, the three masked nobles pray for protection and retribution (Trio: "Protegga il giusto cielo").

In the ballroom, Leporello distracts Masetto as the host dances with Zerlina,

ultimately enticing her to an adjoining room. Zerlina cries for help and finally escapes back into the ballroom. Giovanni blames the luckless Leporello as the seducer of Zerlina, but Giovanni's ruse fails to deceive anyone. Anna, Elvira, and Ottavio all now denounce him, and, along with Zerlina and Masetto, warn of his impending doom.

ACT II

Leporello is threatening to resign his service to Giovanni, but when offered money is convinced to stay on. In the shadows beneath Elvira's balcony, the men exchange hats and cloaks, so that Leporello can attract Elvira in Giovanni's guise and lead her away, leaving Giovanni free to serenade Elvira's maid ("Deh, vieni alla finestra"). When Masetto arrives with a band of peasants bent on killing Giovanni, the disguised Don divides them into search parties and sends them off in all directions. He then beats up Masetto and leaves. Zerlina enters to find the bruised Masetto and promises the perfect remedy for his wounds ("Vedrai, carino").

Later that night, Leporello, still believed by Elvira to be her beloved Giovanni, is surprised by Anna, Ottavio, Zerlina, and Masetto. Mistaking the servant for his master, they denounce the supposed Don, despite Elvira's protests. Fearing for his life, Leporello unmasks and ultimately escapes. Ottavio proclaims his resolve to have revenge on Giovanni and urges the others to console his beloved ("Il mio tesoro"). Elvira reflects on her betrayal by Giovanni, whom, in spite of all, she loves and pities ("Mi tradi quell'alma ingrata").

Leporello finds Giovanni in a desert cemetery, where a statue of the slain Commendatore warns Giovanni of his doom. Giovanni forces the terrified Leporello to invite the statue to dinner ("O statua gentilissima"). The statue accepts.

In Anna's palace, Ottavio urges his fiancée to stop grieving and accept his love, but she implores him to wait until her father's death is avenged ("Non mi dir").

In Giovanni's banquet hall, Leporello serves supper. Elvira arrives and begs Giovanni to change his ways, but her plea falls on deaf ears. As Elvira runs off, Leporello discovers that the invited statue has indeed arrived at the palace. Giovanni greets the statue, which bids him to repent ("Don Giovanni, a cenar teco"). Faced even with the tortures of hell, Giovanni refuses to repent and is drawn to his doom.

Elvira, Anna, Ottavio, Zerlina, Masetto, and Leporello contemplate their futures, and the sad fate of an immoral man ("Questo è il fin di chi fa mal").

NOTES ON DON GIOVANNI

If Mozart had doubts as to whether he was duly appreciated in Vienna, he certainly had none about Prague. He paid his first visit to the Bohemian capital in the early days of 1787. *Le Nozze di Figaro* had just begun an enormously successful run there; he acted as guest conductor for one performance, and gave a concert that included the new

symphony he had brought with him and probably a nearly-new piano concerto. The city had taken *Figaro* to its heart. "Here," he wrote to a friend back in Vienna, "they talk about nothing but *Figaro*. Nothing is played, sung or whistled but *Figaro*. No opera is drawing but *Figaro*...Certainly a great honor for me!"

It is not surprising, then, that the Prague opera impresario promptly commissioned for him to write another opera for production there. Mozart, it seems, was asked to compose it to an existing libretto, by Giovanni Bertati, on the Don Giovanni story. It had been set shortly before by Giuseppe Gazzaniga (1743-1818) and given in Venice in February 1787, the thirty-fifth of Gazzaniga's 47 operas. Mozart took the text to his co-creator of *Figaro*, the abbé Lorenzo da Ponte — born Emanuele Conegliano in the Veneto. Da Ponte later reported in a pre-published version of part of his memoirs, that Mozart had insisted on having the libretto rewritten by him, and no one else, out of regard for his unique abilities. (That he eliminated these observations in the final text speaks neither for their truth or their falsity.) A likelier reason may simply be that the Bertati text was too short as it stood; Gazzaniga's opera was in only a single act, whereas Mozart was required to produce a whole evening's music.

Da Ponte, with a knowledge of Italian literature appropriate to a man who was later (in 1825) to be Professor of Italian at Columbia University, was amply familiar with the Don Giovanni legend, which had been the subject of popular dramas for more than a century. Bertati's plot moved directly from Don

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Giovanni's attempted seduction of the peasant girl to the cemetery scene; almost everything between these in Mozart's opera was invented by Da Ponte or drawn by him from other versions of the story. Nor did the original text have the strong central female character, a counterpart to Giovanni, provided by Da Ponte in Donna Anna, whose passion for vengeance propels much of the action. Bertati's Anna in fact retires to a convent after the opening scene. Thus the crucial pulling together of different strands in the plot in the Act I quartet "Non ti fidar," is wholly Da Ponte's invention; so too in Act I are the placating of the irate Masetto by Zerlina and Giovanni's resumed seduction attempt, as well as the entire finale, including the ball scene. In Act II, the mock seduction of Elvira is of Da Ponte's devising, along with Giovanni's serenade, the attempted revenge of Masetto and his friends, and the for-gathering of the characters in pursuit of Giovanni in the scene that culminates in the sextet.

None of these sections in Mozart's opera is in fact essential to the progress or the coherence of the basic plot. All, however, add depth to the characters and force to the action. To take one example: in the earlier opera Anna tells Ottavio the tale of Giovanni's invasion of her room immediately after her father's body is borne away; in Mozart's this is delayed not only until Anna has required Ottavio to take an oath of vengeance but also until she has regained some equanimity and, moreover, has reason to suspect that Giovanni is the intruder. This delay immediately

suggests a far greater disturbance in her. Both, perhaps, have implications about what we are supposed to think actually happened when Giovanni entered her room. In the Bertati text, her prompt departure for a convent might well be taken to imply some sense of guilt, such as sexual participation or pleasure that the encounter might have provoked. In which case we may wonder whether, as she says, she truly imagined the intruder to be her betrothed. In the Da Ponte text, Anna is altogether more complex. Guilt is still in question — not only because of the delay, but also in the light of her vengeful feelings and her anxiety to postpone her marriage to Ottavio. Some of this may be a relic of a feature in the much earlier play on the subject by Carlo Goldoni, which must have been known to both librettists. There Anna feels actual antipathy towards the man she is to marry. Certainly there is scarcely a flicker of warmth towards him expressed in Mozart's opera.

If there is ambiguity in the relationship between Giovanni and Anna, the same may be said of that between him and Zerlina. Not in the Gazzaniga original; there Maturina (as the peasant girl is called), after Giovanni's wooing and promises, sings a joyful aria and leads him off into her house. Nothing is quite so clear in Mozart. The occasional interpreter who has argued a successful seduction has had to depend on the assumption that (as it were) time stands still, or that "musical time" and "real time" do not correspond — and that is difficult to accept. (The same might equally be applied, and indeed has been, to the encounter with Elvira's maidservant, to

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whom Giovanni sings his serenade in Act II.) Certainly Zerlina is diverted by Elvira at what seems to be the likeliest moment. But then, at the beginning of the Act I finale, after she has quieted Masetto's jealous fears, she provokes them again by her over-anxious reaction at Giovanni's return; yet if she is so drawn to Giovanni, why does she scream when, at the ball, the moment comes? What did Da Ponte and Mozart have in mind in these situations? Can we say that we understand the music of this enigmatic opera when, twice over, we cannot be certain what Mozart is telling us about so crucial a relationship between a man and a woman?

Questions of a rather different kind surround Donna Elvira, the remaining woman in the opera. (In Gazzaniga there is a fourth, Donna Ximena, whom Da Ponte absorbed into the others.) Possibly we do not interpret her in quite the way that Mozart and Da Ponte intended. The figure of a woman betrayed by a man and pursuing him was seen in the 18th century less as pathetic than as ridiculous. In this *dramma giacoso*, a type of comic opera devised primarily by Goldoni and mixing serious, semi-serious, and purely comic characters, Elvira is certainly no more than semi-serious. Her music proclaims as much. She enters to an exaggerated series of flourishes; sharp contrasts of loud and soft, dashing scales; and indignant dotted rhythms. Mozart's audience recognized, as we may not, that he was parodying the music of the *opera seria* heroine, and thus implying that her high-flown emotion was not to be taken too seriously. The music of her opening number becomes "real" only when

Giovanni and Leporello are exchanging comments on her. She is, of course, thoroughly deflated by learning from Leporello's Catalogue Aria, which follows, that she is in fact only Spanish No. 1003. (Or perhaps 999, or even less: it depends on how much time has elapsed since she and Giovanni met in Burgos.) When she returns to the attack, to warn Zerlina of Giovanni, it is again in a strange musical language: "Ah fuggi il traditor," using pompous dotted rhythms, has an old-fashioned, almost Handelian ring. So when, during the great quartet that follows, "Non ti fidar, o misera," Giovanni assures his friends Donna Anna and Don Ottavio that the poor girl is a little mad ("la povera ragazza è pazza, amici miei"), he is not simply trying to mislead them. He is at worst plausible, at best telling the truth — and her hectic, fast-moving music in the quartet, different in texture from everyone else's, tends to bear out his words.

At the beginning of Act II, Elvira is the victim of a prank. Giovanni and Leporello exchange cloaks so that Giovanni can woo her maid while Leporello takes Elvira off. To today's susceptibilities, Giovanni's reviving of her hopes seems almost unbearably cruel. In Mozart's day, it was the stuff of comedy. Yet the soft warm textures and the graceful yearning lines of her music — here set in A major, the traditional key for love duets — surely indicate not only that Mozart is now taking her emotions seriously but also that he cannot help sympathizing. We have to laugh and cry at the same time. The only point at which Elvira is treated wholly seriously

is in her aria later in Act II, “Mi tradi quell'alma ingrata.” But this is not part of *Don Giovanni* as Mozart conceived it. It was written a year later, as an additional item for the singer of Elvira when the opera was given in Vienna. In the later additions to his operas, Mozart was a child of his time; here, as with the *Figaro* revival of 1799, he supplied simply what was needed for the singer, irrespective of the broader considerations of style and character that had dictated its original composition.

The men of *Don Giovanni*, the central one apart, are less problematic. In any version, Leporello is the typical servant who tries to ape his master and can be bought off for ready cash whenever he becomes difficult. Like Papageno, he offers the common man's observations on the big events taking place around him. Ottavio is something of a cipher, dramatically speaking, in each version a “melodious nitwit,” as one writer has called him. He belongs in a tradition of *opera seria* lovers, usually played by castrati, who have little to do besides sing beautifully. Masetto (Biagio in Gazzaniga) is somewhat filled out. In the earlier opera he retires to be cuckolded, with a push and a box on the ear from Giovanni, and is not seen again, whereas Da Ponte and Mozart draw a sharp picture of a peasant in a pre-revolutionary age.

Don Giovanni himself is another matter. Gazzaniga cast him as a tenor — the same tenor, as it happens, as was to sing Mozart's Ottavio. He is there a charming philanderer, not Mozart's demonic baritone. Nothing in the earlier opera invites us, as *Don Giovanni* constantly does, to speculate on the psychology of compulsive womanizing. Yet in Gazzaniga's single act, Giovanni enjoys, at the least, the favors of both Donna Ximena and Maturina; and though in Mozart's he contemplates (in the Champagne Aria) adding ten names to his catalogue by morning, none of his attempts — as we have seen — is apparently consummated. We do, however, hear him exercising his seductive powers, in different accents to suit the subject, with Zerlina, Elvira (even if insincerely), and Elvira's maid. Commentators on the opera have offered numerous interpretations of Giovanni and the sources of his motivation, as Mozart, consciously or otherwise, perceived them. All one can say is that his awareness of sexuality, its force and its centrality in our lives, its darkness and its joys, gleams through every page of this score. This may perhaps help to explain why *Don Giovanni* remains one of the most alarming, as well as the most beloved, of operas.

—Stanley Sadie



PHILIPPE JORDAN made his Met debut in 2002 conducting *Die Fledermaus* and returns this season to lead *Don Giovanni*. Other 2004–2005 engagements for the Swiss conductor include *Ariadne auf Naxos* at Paris' Bastille Opera and in Dresden, *Don Carlo*, *Der Rosenkavalier*, and a new production of *Werther* with the Vienna State Opera, and appearances with the Vienna Symphony, Vienna Philharmonic, Montreal Symphony, and Minnesota Orchestra. He recently led *Die Zauberflöte* at Covent Garden, *Parsifal* with Munich's Bavarian State Opera, and *Così fan tutte* at the Salzburg Festival. At the Graz Opera, where he held the position of chief conductor from 2001 to 2004, he has led a number of operas including *Eugene Onegin*, *The Turn of the Screw*, *Die Fledermaus*, *Don Carlo*, *Ariadne auf Naxos*, and *Peter Grimes*. He has also conducted works with the Rome Opera (*Der Fliegende Holländer*), Berlin's Deutsche Staatsoper (Milhaud's *Christophe Colomb* and *La Bohème*), Paris' Châtelet (*Hänsel und Gretel*), Glyndebourne Festival (*Carmen*), Houston Grand Opera (*Samson et Dalila*), and at the Aix-en-Provence Festival (*Die Zauberflöte*).

ISABEL BAYRAKDARIAN made her Met debut in 2002 in the company premiere of *A View from the Bridge*, returned as Teresa in the company premiere of *Benvenuto Cellini*, and is heard here this season as Zerlina in *Don Giovanni*. Other 2004–2005 engagements include Marzelline in *Fidelio* and Zerlina with Lyric Opera of Chicago, Susanna in *Le Nozze di Figaro* with

Pittsburgh Opera, and recitals in Washington, D.C.; Vancouver; St. Paul, Minnesota; and Birmingham, Alabama. The Canadian-Armenian soprano was recently heard as Leila in *Les Pêcheurs de Perles* for her San Diego Opera debut, Elisa in *Il Re Pastore* in Brussels, Clorinda in *Il Combattimento di Tancredi e Clorinda* with the Los Angeles Opera, Susanna with the Los Angeles Opera and Paris' Bastille Opera, and Zerlina at the Salzburg Festival. She is a winner of the Met's 1997 National Council Auditions.

TAMAR IVERI makes her Met debut this season as Donna Anna in *Don Giovanni*, a role she has also sung at Dresden's Semperoper. Born in Tbilisi, Georgia, she studied singing in that city's Conservatory, and won second prize at Busseto's “Voce Verdiane” competition in 1998 and first prize at Salzburg's Mozart Competition in 1999. Since that time, she has sung Elizabeth in *Don Carlo* in Bonn, Mimi in *La Bohème* at the Vienna State Opera, Amelia in *Simon Boccanegra* at Covent Garden, Desdemona in *Otello* in Venice and on tour with La Scala in Japan, and Fiordiligi in *Così fan tutte* for her Salzburg Festival debut. Future plans include debuts at Madrid's Teatro Real as Donna Anna and Berlin's Deutsche Oper as Mimi.

ADINA NITESCU makes her debut here this season as Donna Elvira in *Don Giovanni*, a role she has also sung at the Los Angeles Opera. Highlights of the current season include Mimi in *La Bohème* for her debut at Tokyo's New National Opera, the title role of *Manon*

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Lescaut in a new production with the Deutsche Oper Berlin, and Maddalena in a concert version of *Andrea Chénier* in Leipzig. She has recently sung Donna Anna in *Don Giovanni* at La Scala, Paris' Bastille Opera, and Dallas Opera, Cio-Cio-San in *Madama Butterfly* at La Scala and Venice's La Fenice, Mimi for her Vienna State Opera debut, Rosalinde in *Die Fledermaus* at Paris' Bastille Opera, and Margherita in *Mefistofele* in Turin. Future engagements for the Romanian soprano include the title role of *Tosca* for her debut at Naples' Teatro San Carlo, Manon Lescaut in Cagliari, and Cio-Cio-San with Los Angeles Opera.

PAATA BURCHULADZE's engagements this season include the Grand Inquisitor in *Don Carlo* at Florence's Teatro Comunale, King Philip II in *Don Carlo* at the Vienna State Opera, Méphistophélès in *Faust* in Munich, and Zaccaria in *Nabucco*, the Commendatore in *Don Giovanni*, and the Grand Inquisitor at the Met. Born in Tbilisi, Georgia, he made his Met debut in 1989 as Ramfis in *Aida* and has also appeared here as Don Basilio in *Il Barbiere di Siviglia*, Ivan Khovansky in *Khovanshchina*, King Philip II, and Boris Godunov. In recent seasons he has sung Osmin in *Die Entführung aus dem Serail*, Don Basilio, the Grand Inquisitor, and Ramfis at Munich's Bavarian State Opera, Méphistophélès in Santiago, Attila at the New Israeli Opera, Sarastro in *Die Zauberflöte* at San Francisco Opera, and Jacopo Fiesco in *Simon Boccanegra* at the Vienna State Opera. He has also appeared at Covent Garden, La Scala, and the Salzburg Festival.

RICHARD CROFT is heard this season as Pelléas in *Pelléas et Mélisande* with Deutsche Oper Berlin, Prince Ramiro in *La Cenerentola* with Dallas Opera, Don Ottavio in *Don Giovanni* at the Met, Idomeneo with Houston Grand Opera, and in the title role of *Mitridate* in a new production at this summer's Salzburg Festival. Recent performances for the American tenor include Tacmas in Rameau's *Les Indes Galantes* with the Paris Opera, Ferrando in *Così fan tutte* with Dallas Opera, Jupiter in *Semele* with Paris' Théâtre des Champs-Élysées, Count Almaviva in *Il Barbiere di Siviglia* with Houston Grand Opera, and Abaria in Rameau's *Les Boréades* in Zurich. He has also appeared at Santa Fe Opera, St. Louis Opera, Deutsche Staatsoper Berlin, Netherlands Opera, Salzburg Easter Festival, and Glyndebourne Festival. Since making his Met debut in 1991 as Belmonte in *Die Entführung aus dem Serail*, he has returned for Cassio in *Otello*, Count Almaviva, and Ferrando.

GERALD FINLEY has been heard here as Papageno in *Die Zauberflöte* (for his debut in 1998) and Marcello in *La Bohème*. This season he sings the title role of *Don Giovanni* at the Met, Germont in *La Traviata* at Covent Garden, Jaufré Rudel in Saariaho's *L'Amour de Loin* with Helsinki Opera, and appears in recital in Antwerp. The Canadian baritone is a frequent guest artist at Covent Garden (Don Giovanni, Figaro, Creonte in Haydn's *L'Anima de Filosofo*, and the Forester in *The Cunning Little Vixen*), Glyndebourne Festival (Papageno, Figaro, Guglielmo in *Così fan tutte*, Nick Shadow in *The Rake's*

Meet the Artists

Progress, and Agamemnon in *Iphigénie en Aulide*), and the Paris Opera (Don Giovanni, Count Almaviva in *Le Nozze di Figaro*, Papageno, Valentin in *Faust*, Sharpless in *Madama Butterfly*, and Olivier in *Capriccio*). He has also appeared with Lyric Opera of Chicago, English National Opera, Santa Fe Opera, Los Angeles Opera, and at the Salzburg Festival.

JONATHAN LEMALU makes his Met debut this season as Masetto in *Don Giovanni*. A New Zealand-born Samoan, he has recently sung Figaro in *Le Nozze di Figaro* with Munich's Bavarian Opera and in Sydney, Papageno in *Die Zauberflöte* at the Glyndebourne Festival, and Zoroastro in *Orlando* at Covent Garden. In concert he has performed with the New York Philharmonic (Handel's *Messiah*), London Symphony Orchestra (*La Damnation de Faust* and *Peter Grimes*) Boston Symphony Orchestra at the Tanglewood Festival (Mozart's *Requiem*), Chicago Symphony Orchestra at the Ravinia Festival (Beethoven's Symphony No. 9), and at the Edinburgh Festival (*Les Troyens*, *Maria Stuarda*, and *Jeptha*). Future plans

include the title role of Handel's *Saul* in Munich, and Colline in *La Bohème*, Jack Wallace in *La Fanciulla del West*, and Leporello in *Don Giovanni* at Covent Garden.

SAMUEL RAMEY's engagements this season include Giovanni da Procida in *I Vespri Siciliani*, the Grand Inquisitor in *Don Carlo*, and Leporello in *Don Giovanni* at the Met; Claggart in *Billy Budd* with Washington National Opera and Genoa's Teatro Carlo Felice; Scarpia in *Tosca* with Lyric Opera of Chicago; and the title role of *Boris Godunov* with Paris' Bastille Opera. He will also be heard in concert throughout the United States, including two recitals with Frederica von Stade. He has appeared in over 200 Met performances, including the company premieres of *Rinaldo* (Argante — the role of his 1984 debut), *I Lombardi* (Pagano), *Susannah* (Olin Blitch), and *War and Peace* (Field Marshal Kutuzov), and in telecasts of *Don Giovanni* (title role) and *Carmen* (Escamillo). Born in Colby, Kansas, he is a frequent guest of all of the world's leading opera companies and performs frequently in recital and concert.



Current Performances

Saturday Afternoon, April 2, 12:30-4:55

Strauss' DER ROSENKAVALIER

Runnicles; Denoke, Graham, Aikin, Polenzani, Hagegård, Rose, Waite, Wendy White, Fedderly, Plishka, Easterlin, Schowalter, Stevenson, Courtney, Braham, Phinney, Lorenz, Derr, Andrews, Singleton, Shelhart, Wright, Nonnemacher, Bush, Spann

Saturday Evening, April 2, 7:30-11:35

Verdi's DON CARLO

Luisi; Radvanovsky, Urmann, Villa, Croft, Furlanetto, Burchuladze, Makarina, Lopez, Thomas, Davis, Kowaljow, Carfizzi

Monday Evening, April 4, 8:00-11:20

Verdi's UN BALLO IN MASCHERA

Conlon; Voigt, Petrova, Cornetti, Giordani, Alvarez, Davis, Tian, Plishka, Fitch, Stevenson, Gelin, Braun, Meredith

Tuesday Evening, April 5, 8:00-11:00

Puccini's TOSCA

Conlon; Guleghina, Licitra, Delavan, Fitch, Vernon, Bernstein, Plishka, Daunoras

Wednesday Evening, April 6, 8:00-11:30

Mozart's DON GIOVANNI

Jordan; Iveri, Nitescu, Bayrakdarian, R. Croft, Finley, Ramey, Lemalu, Moll

Thursday Evening, April 7, 8:00-11:20

Verdi's UN BALLO IN MASCHERA

Conlon; Voigt, Petrova, Cornetti, Giordani, Alvarez, Davis, Tian, Plishka, Fitch, Stevenson, Gelin, Braun, Meredith

Friday Evening, April 8, 8:00-11:15

Mozart's DIE ZAUBERFLÖTE

Levine; Milne (Debut), Miklósa, Polenzani, Goerne, Pape, Moll, Christy, Pulley, Pérez, Wendy White, Vogel, Courtney, Fitch, Naldi, Robinson, Sendrowitz, Frye, Lorenz



Salvatore Licitra as Cavaradossi and Maria Guleghina in the title role of Puccini's *Tosca*

MARTY SOHL

Current Performances

Saturday Afternoon, April 9, 1:30-4:40

Puccini's TOSCA

Conlon; Guleghina, Licitra, Delavan, Fitch, Vernon, Bernstein, Plishka, Daunoras

Saturday Evening, April 9, 8:00-11:30

Mozart's DON GIOVANNI

Jordan; Iveri, Nitescu, Bayrakdarian, R. Croft, Finley, Ramey, Lemalu, Moll

Monday Evening, April 11, 8:00-11:20

Verdi's UN BALLO IN MASCHERA

Conlon; Voigt, Petrova, Cornetti, Giordani, Alvarez, Davis, Tian, Plishka, Fitch, Stevenson, Gelin, Braun, Meredith

Tuesday Evening, April 12, 8:00-11:30

Mozart's DON GIOVANNI

Jordan; Iveri, Nitescu, Bayrakdarian, R. Croft, Finley, Ramey, Lemalu, Moll

Wednesday Evening, April 13, 8:00-11:15

Mozart's DIE ZAUBERFLÖTE

Levine; Milne, Miklósa, Polenzani, Goerne, Pape, Moll, Christy, Pulley, Pérez, Wendy White, Vogel, Courtney, Fitch, Sorenson, Robinson, Sendrowitz, Frye, Lorenz

Thursday Evening, April 14, 8:00-11:20

Verdi's UN BALLO IN MASCHERA

Conlon; Voigt, Petrova, Cornetti, Giordani, Alvarez, Davis, Tian, Plishka, Fitch, Stevenson, Gelin, Braun, Meredith

Friday Evening, April 15, 8:00-11:00

Puccini's TOSCA

Conlon; Guleghina, Licitra, Burchinal, Fitch, Vernon, Bernstein, Plishka, Daunoras



Plácido Domingo as Siegmund in Wagner's *Die Walküre*

MARTY SOHL