

# The Metropolitan Opera

LIVE IN HD PROGRAM GUIDE

2015-16 SEASON

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**HD LIVE**



Photo: Ken Howard/Metropolitan Opera

Netrebko

**LIVE IN HD**

**October 3, 2015**

**12:55 pm ET**

**ENCORE BROADCASTS**

**November 14, 2015**

**12:00 pm ET & AT\***

**November 16, 2015**

**6:30 pm Local**

**November 18, 2015**

**12:55 pm Local**

Approx. running time: 3 hours 10 min.

\*ET & AT = 12 pm Eastern time  
for BC/AB/SK/MB/ON/PQ and  
12 pm Atlantic time for NB/NF/NS/PE

**GIUSEPPE VERDI**

# IL TROVATORE

After last season's triumph in *Macbeth*, soprano Anna Netrebko continues her journey into the dramatic Verdi repertoire as Leonora, the heroine who sacrifices her own life for the love of the gypsy troubadour. Tenor Yonghoon Lee sings the ill-fated Manrico, baritone Dmitri Hvorostovsky is his rival, and mezzo-soprano Dolora Zajick is the mysterious gypsy. Marco Armiliato conducts.

**PART I** *The Duel* Spain is torn apart by civil war. Count di Luna, the commander of the troops of the Prince of Aragon, is in love with Leonora, a young noblewoman in the queen's service. Ferrando, the captain of the guard, recounts the story of a Gypsy woman who was burned at the stake years ago for bewitching the count's infant brother. The Gypsy's daughter took revenge by kidnapping the boy and—so the story goes—throwing him into the flames where her mother had died. No trace was ever found of the daughter, but di Luna is still searching for her.

Leonora reflects on her love for a man she met before the war and who has now been returning as a troubadour to serenade her. Di Luna has been following her. When the troubadour appears, the two men confront each other and the troubadour reveals his true identity: he is Manrico, leader of the partisan rebel forces. The count challenges him to fight to the death.

**PART II** *The Gypsy* The duel has been fought. Manrico overpowered the count but spared his life. The war has raged on and Manrico, badly wounded, has been nursed back to health by his mother, the Gypsy Azucena. Azucena is the woman di Luna has been looking for. Her life is scarred by the memory of her mother's death and the terrible revenge she exacted. She tells Manrico that she stole the count's infant son but the child she murdered was in fact her own. When Manrico demands to know who he truly is, Azucena is evasive; all that matters

is the maternal love she has shown him all his life. News arrives that Leonora, believing Manrico dead, is entering a convent. Manrico leaves to find her immediately.

Di Luna plans to storm the convent and take Leonora by force. He tries to seize her, but is prevented by the attack of Manrico and his men. In the ensuing confusion, the lovers escape.

## INTERMISSION

**PART III** *The Gypsy's Son* Di Luna and his army are attacking the fortress where Manrico has taken refuge with Leonora. Azucena is captured and Ferrando recognizes her as the murderer of the count's brother. Di Luna, realizing he has the means to force his enemy out of the fortress, orders Azucena burnt on a pyre before the walls.

Inside the castle, Manrico and the frightened Leonora are preparing to be married. When news of Azucena's capture reaches him, he prepares to attack.

**PART IV** *The Execution* Manrico's army has been defeated and he and Azucena are being held captive. Leonora has escaped and come to the prison. When di Luna orders the execution of both Manrico and Azucena, Leonora offers herself to the count in return for her lover's life, but secretly takes poison.

Manrico tries to comfort Azucena with memories of their former happiness. Leonora tells Manrico that he is saved, urging him to escape. He understands the bargain she has made and furiously denounces her. But the poison is already taking effect. Leonora dies in his arms. Di Luna arrives in time to witness her death and sends Manrico to his execution. Azucena cries out that her mother is avenged: di Luna has killed his own brother.

Production a gift of The Annenberg Foundation

Revival a gift of the Estate of Francine Berry

Co-production of the Metropolitan Opera, Lyric Opera of Chicago, and San Francisco Opera Association



Antonenko

Photo: Kristian Schuller/Metropolitan Opera

**LIVE IN HD**

**October 17, 2015**  
**12:55 pm ET**

**ENCORE BROADCASTS**

**December 5, 2015**  
**12:00 pm ET & AT\***  
**December 7, 2015**  
**6:30 pm Local**  
**December 9, 2015**  
**12:55 pm Local**

Approx. running time: 3 hours 30 min.

\*ET & AT = 12 pm Eastern time  
for BC/AB/SK/MB/ON/PQ and  
12 pm Atlantic time for NB/NF/NS/PE

**GIUSEPPE VERDI**

**NEW PRODUCTION**

# OTELLO

Verdi's masterful Shakespeare adaptation, composed in an unprecedented late-life artistic surge, is seen in a new production by Bartlett Sher, with Yannick Nézet-Séguin conducting. Tenor Aleksandrs Antonenko sings the title role of the Moor tormented by jealousy, opposite new soprano star Sonya Yoncheva as his innocent wife and victim, Desdemona. Željko Lučić is the villainous Iago.

**ACT I** Cyprus, late 19th century. During a storm, the people of Cyprus await the return of their governor and general of the Venetian fleet, the Moor Otello. He has been fighting the Muslim Turks and guides his victorious navy to safe harbor. In his absence, the young Venetian Roderigo has arrived in Cyprus and fallen in love with Otello's new wife, Desdemona. Otello's ensign Iago, who secretly hates the governor for promoting the officer Cassio over him, promises Roderigo to help win her. While the citizens celebrate their governor's return, Iago launches his plan to ruin Otello. Knowing that Cassio gets drunk easily, Iago proposes a toast. Cassio declines to drink, but abandons his scruples when Iago salutes Desdemona. Iago then goads Roderigo into provoking a fight with Cassio, who is now fully drunk. Montano, the former governor, tries to separate the two, and Cassio attacks him as well. Otello appears to restore order, furious about his soldiers' behavior. When he realizes that Desdemona has also been disturbed by the commotion, he takes away Cassio's recent promotion and dismisses everyone. Otello and Desdemona reaffirm their love.

**ACT II** Iago advises Cassio to present his case to Desdemona, arguing that her influence on Otello will secure his rehabilitation. Alone, Iago reveals his bleak, nihilistic view of humankind. He makes dismissive remarks about Desdemona's fidelity to Otello, whose jealousy is easily aroused. Otello's suspicions are raised when Desdemona appears and appeals to him on Cassio's behalf. Otello evasively complains of a headache, and Desdemona offers him a handkerchief, which he tosses to

the ground. Emilia, Iago's wife and Desdemona's maidservant, retrieves it, and Iago seizes the handkerchief from her. Left alone with Otello, Iago fans the flames of the governor's suspicions by inventing a story of how Cassio had spoken of Desdemona in his sleep, and how he saw her handkerchief in Cassio's hand. Seething with jealousy, Otello is now convinced that his wife is unfaithful. The two men join in an oath to punish Cassio and Desdemona.

## INTERMISSION

**ACT III** Iago's plot continues to unfold as he tells Otello that he will have further proof of his wife and Cassio's betrayal. When, moments later, Desdemona approaches Otello and once again pleads for Cassio, Otello again feigns a headache and insists on seeing the missing handkerchief, which he had once given her as a gift. When she cannot produce it, he insults her as a whore. Alone, he gives in to his desperation and self-pity. Iago returns with Cassio, and Otello hides to eavesdrop on their conversation, which Iago cleverly leads in such a way that Otello is convinced they are discussing Cassio's affair with Desdemona. Cassio mentions an unknown admirer's gift and produces the telltale handkerchief—in fact planted by Iago in his room. Otello is shattered and vows that he will kill his wife. Iago promises to deal with Cassio.

A delegation from Venice arrives to recall Otello home and to appoint Cassio as the new governor of Cyprus. At this news, Otello loses control, hurling insults at Desdemona in front of the crowd. He orders everyone away and finally collapses in a seizure. As the Cypriots are heard from outside praising Otello as the "Lion of Venice," Iago gloats over him, "Behold the Lion!"

**Act IV** Emilia helps the distraught Desdemona prepare for bed. She has just finished saying her evening prayers when Otello enters and wakes her with a kiss to tell her he is about to kill her. Paralyzed with fear, Desdemona again protests her innocence. Otello coldly strangles her. Emilia runs in with news that Cassio has killed Roderigo. Iago's plot is finally revealed and Otello realizes what he has done. Reflecting on his past glory he pulls out a dagger and stabs himself, dying with a final kiss for his wife.

Production a gift of Jacqueline Desmarais, in memory of Paul G. Desmarais Sr.



Photo: Ken Howard/Metropolitan Opera

**LIVE IN HD**

**October 31, 2015  
12:00 pm ET**

**ENCORE BROADCASTS**

**January 9, 2016**

**12:00 pm ET & AT\***

**January 11, 2016**

**6:00 pm Local**

**January 13, 2016**

**12:55 pm Local**

Approx. running time: 4 hours 35 min.

\*ET & AT = 12 pm Eastern time  
for BC/AB/SK/MB/ON/PQ and  
12 pm Atlantic time for NB/NF/NS/PE

**RICHARD WAGNER**

# TANNHÄUSER

James Levine conducts Wagner's early masterpiece in its first return to the Met stage in more than a decade. Leading Wagnerian tenor Johan Botha takes on the title role of the young knight caught between love and passion. Soprano Eva-Maria Westbroek is Elisabeth, adding another Wagner heroine to her Met repertoire after her acclaimed Sieglinde in the *Ring* a few seasons ago. On the heels of his recent triumph in *Parsifal*, baritone Peter Mattei sings Wolfram, and mezzo-soprano Michelle DeYoung is the love goddess, Venus.

**ACT I** Wartburg castle and environs, medieval Germany. The minnesinger Tannhäuser, having spent a year in the magical underground realm of Venus, the goddess of love, longs to return to the human world. He pays tribute to Venus in a song but ends by asking her to let him go. Surprised, Venus promises him even greater pleasures, but when he insists and repeats his pleas, she furiously dismisses him and curses his desire for salvation. Tannhäuser cries out that his hope rests with the Virgin Mary—and suddenly finds himself transported to a valley near the castle of the Wartburg.

A procession of pilgrims passes on the way to Rome. Tannhäuser is deeply moved and praises the wonders of God, as horns announce the arrival of a hunting party. It is Landgraf Hermann with his knights. Recognizing Tannhäuser as their long-lost friend, they beg him to return to the castle with them, but Tannhäuser is reluctant. Wolfram, one of the knights, reminds him that his singing once won him the love of Elisabeth, the Landgraf's niece. On hearing her name, Tannhäuser understands what he must do and joins his companions.

## INTERMISSION

**ACT II** Elisabeth joyfully greets the Wartburg's Hall of Song, which she hasn't set foot in since Tannhäuser left. He is now led in by Wolfram. Elisabeth, at first shy and confused, tells Tannhäuser how she has suffered in his absence, but then joins him in praise of love. Observing their emotional reunion, Wolfram realizes that his own affection for Elisabeth is hopeless.

Landgraf Hermann is delighted to find his niece in the Hall of Song, and together they welcome their guests who have come for a song contest. The Landgraf declares love the subject of the competition and promises the victor to receive whatever he asks from the hand of Elisabeth. Wolfram opens the contest with a heartfelt tribute to idealized love. Tannhäuser, his thoughts still on Venus, replies with a hymn to worldly pleasures. Other singers counter his increasingly passionate declarations until Tannhäuser breaks out into his prize song to Venus, to the horror of the guests. As the men draw their swords, Elisabeth throws herself between the parties to protect Tannhäuser and begs the knights for mercy. The Landgraf pronounces his judgment: Tannhäuser will be forgiven if he joins the pilgrims on their way to Rome to do penance. Tannhäuser falls at Elisabeth's feet and rushes from the hall.

## INTERMISSION

**ACT III** Several months later, Wolfram comes across Elisabeth praying at a shrine in the valley. A band of pilgrims, back from Rome, passes by, but Tannhäuser is not among them. Broken with grief, Elisabeth prays to the Virgin Mary to receive her soul into heaven. Wolfram gazes after her and asks the evening star to guide her way. Night falls, and a solitary pilgrim approaches. It is Tannhäuser, ragged and weary. He tells Wolfram of his devout penitence on the way to Rome, of his joy at seeing so many others pardoned—and of his despair when the Pope proclaimed that he could no more be forgiven for his sins than the papal staff bear green leaves again. Left without hope, all he wants now is to return to Venus. He summons her and she appears, just as Wolfram once again brings Tannhäuser to his senses by invoking Elisabeth's name. At this moment, Elisabeth's funeral procession comes winding down the valley. With a cry, Venus disappears. Tannhäuser implores Elisabeth to pray for him in heaven and collapses dead. As dawn breaks, another group of pilgrims arrives, telling of a miracle: the Pope's staff, which they bear with them, has blossomed.

Production a gift of the Fan Fox and Leslie R. Samuels Foundation;

and the Metropolitan Opera Guild

Revival a gift of Ambassador and Mrs. Nicholas F. Taubman



Photo: Kristian Schuller/Metropolitan Opera

## LIVE IN HD

November 21, 2015

12:30 pm ET

## ENCORE BROADCASTS

February 6, 2016

12:00 pm ET & AT\*

February 8, 2016

6:30 pm Local

February 10, 2016

12:55 pm Local

Approx. running time: 4 hours 30 min.

\*ET & AT = 12 pm Eastern time  
for BC/AB/SK/MB/ON/PQ and  
12 pm Atlantic time for NB/NF/NS/PE

## ALBAN BERG

## NEW PRODUCTION

# LULU

Music Director James Levine—one of *Lulu's* leading champions—conducts the Met's new production from acclaimed artist and director William Kentridge (*The Nose*), who applies his unique vision to Berg's opera. Marlis Petersen has excited audiences around the world with her portrayal of the title role, a wild journey of love, obsession, and death. The winning cast also features Susan Graham, Daniel Brenna, and Johan Reuter.

**PROLOGUE** The Animal Tamer invites the audience to visit his menagerie—featuring “the serpent Lulu.”

**ACT I** Lulu is sitting for her portrait, observed by her lover, the wealthy publisher Dr. Schön. The Painter tries to seduce Lulu, just as her husband, the Physician, forces his way into the room and collapses in shock from a heart attack. Lulu realizes she is a rich widow.

Lulu and the Painter have married. She is surprised to learn that Schön—who found her on the streets years ago, gave her an education, and made her his mistress—has become engaged. Schigolch, an old man who may be Lulu's father or a former lover, pays a visit. Schön now wants Lulu out of his life so that he can marry. When he reveals her past to her husband, the Painter cuts his throat in horror. Schön is shocked by Lulu's cold reaction but she is convinced he will eventually marry her.

Weeks later, Lulu is appearing in a ballet composed by Schön's son, Alwa. In her dressing room, she tells Alwa of her latest admirer, the Prince. Noticing Schön in the audience with his fiancée, Lulu refuses to dance. Schön appears and asks her not to stop his marriage but then realizes he can't let her go. At Lulu's dictation, he writes a letter to his fiancée to break off the engagement.

## INTERMISSION

**ACT II** Now married to Schön, Lulu continues to attract admirers, among

them the lesbian Countess Geschwitz. The Countess, Schigolch, an Acrobat, and a Schoolboy gather at the Schön house and all three men declare their love to Lulu. Alwa also confesses his feelings for her. The distraught Schön demands that Lulu shoot herself to protect his reputation. Lulu replies that she has never pretended to be anything but what she is. When Schön forces her to her knees, Lulu shoots him in the back and begs Alwa not to turn her over to the police.

An interlude depicts Lulu's arrest, trial, imprisonment, commitment to the hospital with cholera, and the plans for her escape: the Countess is to take Lulu's place in the hospital.

Alwa, together with the Countess and the Acrobat, awaits Lulu's return in Schön's former apartment. The Acrobat is appalled by her wasted appearance and threatens to betray her to the police. Alone with Lulu, Alwa again proclaims his love and agrees to go to Paris with her.

## INTERMISSION

**ACT III** At Lulu's birthday party in Alwa's Paris mansion, several men try to blackmail her over Schön's murder. Lulu breaks into tears. News spreads that the shares of a railway company that many of the guests had invested in have collapsed—everyone is ruined. In the confusion Lulu escapes, just as the police arrive.

In a shabby garret in London, Alwa, now a derelict, and Schigolch await Lulu's return from her first night as a prostitute. She arrives with a client. Then the now destitute Countess appears, bringing with her Lulu's portrait. Lulu and her three admirers contemplate how their fate has been bound up with the picture. Lulu leaves and returns with another client. In an attempt to protect her, Alwa attacks the client and is killed by him. Lulu rushes out into the street again. Schigolch drags Alwa's body away and disappears. The Countess considers suicide when Lulu arrives with yet another customer, Jack the Ripper. They argue about money, then go into her room. Suddenly Lulu is heard screaming—Jack has killed her. The Countess tries to help but Jack stabs her as well. He leaves as the dying Countess cries out for Lulu.

Production a gift of The Kirsh Family Foundation

Co-production of the Metropolitan Opera, Dutch National Opera, and English National Opera



Damrau

Photo: Kristian Schuller/Metropolitan Opera

**LIVE IN HD**

January 16, 2016  
12:55 pm ET

**ENCORE BROADCASTS**

February 20, 2016  
12:00 pm ET & AT\*  
February 22, 2016  
6:30 pm Local  
February 24, 2016  
12:55 pm Local

Approx. running time: 2 hours 55 min.

\*ET & AT = 12 pm Eastern time  
for BC/AB/SK/MB/ON/PQ and  
12 pm Atlantic time for NB/NF/NS/PE

GIUSEPPE VERDI

NEW PRODUCTION

# LES PÊCHEURS DE PERLES

(The Pearl Fishers)

Bizet's gorgeous opera of lust and longing in the Far East returns to the Met for the first time in 100 years. Soprano Diana Damrau stars as Leïla, the beautiful Hindu priestess pursued by rival pearl divers competing for her hand. Her suitors are tenor Matthew Polenzani and baritone Mariusz Kwiecien, who sing the famous duet "Au fond du temple saint." Director Penny Woolcock explores the timeless themes of pure love, betrayal, and vengeance in a production that vividly creates an undersea world on the stage of the Met. Conductor Gianandrea Noseda brings his romantic flair to the lush score.

**ACT I** A pearl-diving village in the Far East. As the villagers prepare for their dive, they sing of their fear of the sea. Zurga tells them they must choose a leader, and they unanimously swear loyalty to him. Nadir returns to the village after spending a year away. He and Zurga recall that their friendship was almost destroyed when they both fell in love with a Hindu priestess. Nadir swears he has kept the vow they both made to protect their friendship by staying away from her. Nourabad, the High Priest, brings a priestess to the village. She is to sing and pray all night to calm the demons of the deep and to ward off the spirits of the storm. Although she is veiled, Nadir immediately realizes she is Leïla, the priestess he still loves. Zurga, who does not recognize her, imposes an oath of obedience upon her on pain of death. Leïla is to remain veiled and pure. Her reward for keeping the divers safe from harm will be their finest pearl. Nadir, alone, reveals that he and Leïla have met illicitly and that he has followed her to the village. He listens as she begins her incantation and, unable to resist any longer, calls out to her. She breaks off, answering his love.

## INTERMISSION

**ACT II** Nourabad tells Leïla that the divers have returned safely and she can now sleep until morning in the temple. He stresses the

importance of her vow. As proof of her ability to keep her promise she tells him how, as a little girl, she once protected a fugitive. The man she saved gave her a necklace, which she wears to this day. In her sleep, Leïla dreams of Nadir, who is in fact making his way into the sacred enclosure. The couple is reunited. As a storm breaks out, they are discovered and denounced by Nourabad, who blames them for the tempest. Zurga protects his friend from the fury of the villagers, who demand his immediate death. Nourabad tears off Leïla's veil. Zurga finally recognizes Leïla and realizes that Nadir has betrayed their oath. He angrily demands death for the guilty couple.

**ACT III** The storm has died away but the village has suffered terrible damage from flooding. Zurga's anger has passed and he sadly reflects on Nadir's fate. Leïla intercedes for Nadir and Zurga relents, but his jealousy reawakens when he realizes how much Leïla loves his rival. He allows Nourabad to take her to be sacrificed together with Nadir. Before she leaves, she gives her special necklace to one of the young divers and asks him to give it to her mother. Zurga seizes the necklace with a cry.

The pearl fishers prepare for the ritual deaths of Leïla and Nadir at dawn. Zurga stops them with the news that the village is on fire, and the villagers flee to try and save their children. Zurga releases Nadir and Leïla and explains that he set the village alight in order to rescue them. He reveals that he was the fugitive Leïla saved many years ago. The lovers gratefully make their escape and Zurga is left to face the consequences of his actions.

*Reprinted courtesy of English National Opera*

Production a gift of the Gramma Fisher Foundation, Marshalltown, Iowa  
Additional funding from Mr. William R. Miller, in memory of Irene Miller, and American Express  
Co-production originally created by English National Opera



Photo: Marty Sohl/Metropolitan Opera

**LIVE IN HD**

January 30, 2016  
12:55 pm ET

**ENCORE BROADCASTS**

March 19, 2016  
12:00 pm ET & AT\*  
March 21, 2016  
6:30 pm Local  
March 23, 2016  
12:55 pm Local

Approx. running time: 3 hours 35 min.

\*ET & AT = 12 pm Eastern time  
for BC/AB/SK/MB/ON/PQ and  
12 pm Atlantic time for NB/NF/NS/PE

**GIACOMO PUCCINI**

# TURANDOT

Opera's leading dramatic soprano Nina Stemme sings the title role of the proud princess of ancient China, whose riddles doom every suitor who seeks her hand. Tenor Marco Berti is Calàf, who sings "Nessun dorma" and wins her love. Franco Zeffirelli's spectacular production, also starring soprano Anita Hartig, is conducted by Paolo Carignani.

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

## INTERMISSION

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

Before the assembled court, the old emperor asks Calàf to reconsider, but he will not be dissuaded. Turandot appears. She recounts the

story of her beautiful ancestor, Princess Lou-Ling, who was abducted and killed by a conquering prince. In revenge, she has turned against men and determined that none shall ever possess her. She poses her first question to Calàf: What is born each night and dies each dawn? "Hope," Calàf answers, correctly. Turandot continues: What flickers red and warm like a flame, yet is not a flame? "Blood," Calàf replies after a moment's thought. Shaken, Turandot delivers the third riddle: What is like ice but burns? Tense silence prevails until Calàf triumphantly cries, "Turandot!" The crowd erupts in joy, and the princess vainly begs her father not to give her to the stranger. Hoping to win her love, Calàf offers Turandot a challenge of his own: if she can learn his name by dawn, he will forfeit his life.

## INTERMISSION

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

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

Production a gift of Mrs. Donald D. Harrington

Revival a gift of the Betsy and Edward Cohen/Areté Foundation



Opolais

Photo: Kristian Schuler/Metropolitan Opera

**LIVE IN HD**  
**March 5, 2016**  
**12:55 pm ET**

**ENCORE BROADCASTS**

**April 9, 2016**  
**12:00 pm ET & AT\***  
**April 11, 2016**  
**6:30 pm Local**  
**April 13, 2016**  
**12:55 pm Local**

Approx. running time: 3 hours 35 min.

\*ET & AT = 12 pm Eastern time  
 for BC/AB/SK/MB/ON/PQ and  
 12 pm Atlantic time for NB/NF/NS/PE

**GIACOMO PUCCINI**

**NEW PRODUCTION**

# MANON LESCAUT

The Met stage will ignite when soprano Kristine Opolais and tenor Jonas Kaufmann join forces in Puccini's passionate love story. Opolais sings the title role of the country girl who transforms herself into a Parisian temptress, while Kaufmann is the dashing student who desperately woos her. Director Richard Eyre places the action in occupied France in a film noir setting. Met Principal Conductor Fabio Luisi leads the stirring score.

**ACT I** *A square in Amiens* Edmondo, a songwriter, and his student companions flirt with some factory girls. His friend, des Grieux, also a student, stays apart from them. A coach arrives, bringing Geronte, a tax collector, and Lescaut, a soldier, who is accompanying his younger sister, Manon. Des Grieux falls in love with her at first sight, finds out that her father is sending her to a convent, and makes plans to prevent this happening. But Geronte, with Lescaut's connivance, intends to abduct Manon. Edmondo overhears his plans and warns des Grieux, who escapes with Manon to Paris. Lescaut consoles Geronte by telling him that Manon will not stay long with a student and that he will bring her back to him.

**INTERMISSION**

**ACT II** *A house in Paris* Manon has left des Grieux and is living a life of luxury with Geronte. She's bored and her brother promises to arrange for des Grieux to visit her. Some singers serenade Manon with a madrigal written by Geronte. Then she dances and sings for him and his friends. When they leave she tells Geronte that she will follow shortly, but des Grieux appears and Manon starts to seduce him. Geronte interrupts

their lovemaking, chillingly threatens the two of them and leaves, telling them he will return soon. Lescaut runs in, warning the lovers that Geronte is going to get Manon arrested and that she must escape. She delays, trying to collect her jewelry, but is arrested before she can escape.

**INTERMISSION**

**INTERMEZZO** *Imprisonment: The journey to Le Havre*  
 The thoughts of des Grieux

**ACT III** *Outside a prison in Le Havre* by the harbor. Dawn. Des Grieux waits outside the prison where Manon is held. Lescaut bribes a sentry to allow his sister to spend time with des Grieux, while he organizes a group to enable her escape. The effort fails, a shot is fired. Townspeople run in. The soldiers restore order and the captain of the ship processes Manon and the other prisoners—mostly prostitutes—before they are deported. In desperation des Grieux grabs Lescaut's weapon and threatens the captain, who faces him down. Des Grieux pleads with the captain to be allowed to sail with them as one of the crew.

**ACT IV** *A desert* Des Grieux and Manon are on the run. They are at the end of their strength, collapsing from thirst and exhaustion. Des Grieux leaves Manon, searching for water. When he returns, he finds her dying. In her last breath she says she loves him.

*Richard Eyre (Reprinted courtesy of the Baden-Baden Festival)*

Production a gift of Helen and Bengt Agerup and Rolex

Co-production of the Metropolitan Opera and the Baden-Baden Festival



**LIVE IN HD**  
**April 2, 2016**  
**12:55 pm ET**

**ENCORE BROADCASTS**

**May 14, 2016**  
**12:00 pm ET & AT\***  
**May 16, 2016**  
**6:30 pm Local**  
**May 18, 2016**  
**12:55 pm Local**

Approx. running time: 3 hours 40 min.

\*ET & AT = 12 pm Eastern time  
 for BC/AB/SK/MB/ON/PQ and  
 12 pm Atlantic time for NB/NF/NS/PE

**GIACOMO PUCCINI**

# MADAMA BUTTERFLY

One of the world's foremost Butterflies, Kristine Opolais, takes on the title role of the spurned geisha in Anthony Minghella's breathtaking production, which has thrilled audiences ever since its 2006 premiere. Star tenor Roberto Alagna is the callous naval officer who breaks Butterfly's heart. Karel Mark Chichon conducts.

**ACT I** Japan, early 20th century. Lieutenant B.F. Pinkerton of the U.S. Navy inspects a house overlooking Nagasaki harbor that he is leasing from Goro, a marriage broker, who has also arranged his union with a young geisha named Cio-Cio-San, known as Madame Butterfly. The American consul Sharpless arrives for the wedding ceremony and Pinkerton describes to him his philosophy of the fearless Yankee roaming the world in search of experience and pleasure. He is not sure whether his feelings for the young girl are love or a whim, but he intends to go through with the wedding. Sharpless warns him that the girl may view the marriage more seriously, but Pinkerton brushes off his concerns and declares that someday he will take a real, American wife. Butterfly is heard climbing the hill with her friends. In casual conversation after the formal introduction, Butterfly admits her age, 15, and explains that her family was once prominent but lost its position, and she has had to earn her living as a geisha. Her relatives arrive and chatter about the marriage. Cio-Cio-San shows Pinkerton her few possessions and quietly tells him she has been to the Christian mission to convert to her husband's religion. The Imperial Commissioner reads the marriage agreement, and the relatives congratulate the couple. Suddenly, a threatening voice is heard from afar—it is the Bonze, Butterfly's uncle, a priest. He curses the girl for rejecting her ancestral religion. Pinkerton orders everyone to leave, and as they go the Bonze and the shocked relatives denounce Cio-Cio-San. Pinkerton tries to console Butterfly with sweet words. She is helped by Suzuki into her wedding kimono, and joins Pinkerton in the garden, where they make love.

**INTERMISSION**

**ACT II PART 1** Three years have passed, and Cio-Cio-San awaits her husband's return. Sharpless appears with a letter from Pinkerton, but

before he can read it to Butterfly, Goro arrives with the latest potential husband for Butterfly, the wealthy Prince Yamadori. Butterfly politely serves the guests tea but insists she is not available for marriage—her American husband has not deserted her. She dismisses Goro and Yamadori. Sharpless attempts to read Pinkerton's letter but is repeatedly interrupted by Butterfly in her excitement to hear from her husband. Finally giving up, he asks her what she would do if Pinkerton never returned. The shocked Butterfly replies she would either become a geisha again, or better die. Sharpless, resigned, suggests that perhaps she should reconsider Yamadori's offer. Butterfly is outraged and runs out, returning with her small son. Sharpless, too upset to tell her more of the letter's contents, leaves, promising to tell Pinkerton of the child. A cannon shot is heard in the harbor announcing the arrival of a ship. Butterfly and Suzuki take a telescope to the terrace and read the name of Pinkerton's ship. Overjoyed, Butterfly joins Suzuki in strewing the house with flowers. As night falls, Butterfly, Suzuki, and the child settle into a vigil watching over the harbor.

**INTERMISSION**

**ACT II PART 2** Dawn breaks, and Suzuki insists that Butterfly get some sleep. Butterfly carries the child into another room. Sharpless appears with Pinkerton and Kate, Pinkerton's new wife. Suzuki realizes who the American woman is and agrees to help break the news to Butterfly. Pinkerton is overcome with guilt as he remembers his days in the house and runs from the scene. Cio-Cio-San rushes in hoping to find Pinkerton, but sees Kate instead. After a moment, she grasps the situation. Now left without hope, she agrees to give up the child but insists Pinkerton return for him. She dismisses everyone and takes out the dagger with which her father committed suicide, choosing to die with honor rather than live in shame. She is interrupted momentarily when her son comes running in. After saying an emotional goodbye she blindfolds the child. Then she stabs herself as Pinkerton is heard from outside calling her name.

Production a gift of Mercedes and Sid Bass

Revival a gift of The NPD Group, Inc.

Co-production of the Metropolitan Opera, English National Opera, and Lithuanian National Opera



Radvanovsky

**LIVE IN HD**  
**April 16, 2016**  
**12:55 pm ET**

**ENCORE BROADCASTS**

**May 28, 2016**  
**12:00 pm ET & AT\***  
**May 30, 2016**  
**6:30 pm Local**  
**June 1, 2016**  
**12:55 pm Local**

Approx. running time: 3 hours 30 min.

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 for BC/AB/SK/MB/ON/PQ and  
 12 pm Atlantic time for NB/NF/NS/PE

**GAETANO DONIZETTI**

**NEW PRODUCTION // METROPOLITAN OPERA PREMIERE**

# ROBERTO DEVEREUX

Sondra Radvanovsky finishes her extraordinary challenge of singing Donizetti's three Tudor queens in one season. Here she plays Queen Elizabeth I, forced to sign the death warrant of the man she loves, Roberto Devereux, sung by Matthew Polenzani. Elina Garanča and Mariusz Kwiecien complete the principal quartet, and Maurizio Benini conducts. As with *Anna Bolena* and *Maria Stuarda*, the production is by Sir David McVicar.

England, 1599. Robert Devereux, Earl of Essex and favorite of Queen Elizabeth I, is sent to Ireland to defeat the rebellious Irish chieftains. After an unsuccessful campaign he returns to England, where his actions are deemed a desertion of duty. The opera is inspired by the events of the following two years, which are condensed into a few days.

**ACT I** London, 1601. At the Palace of Westminster, Sara, Duchess of Nottingham, is distressed about her love for Robert Devereux. Queen Elizabeth tells her that she has decided to follow Sara's husband Nottingham's advice and receive Robert, who has returned from Ireland accused of treason. Elizabeth is prepared to pardon him as long as he still loves her. Lord Cecil demands that the queen sign Robert's death warrant, but she is not convinced of his disloyalty. Elizabeth reveals to Robert that she is ready to pardon him, but his cool reaction to her talk of their past love increases her suspicions. When Robert denies that he is in love with anyone else, Elizabeth becomes convinced he has betrayed her and resolves that he must die. The Duke of Nottingham arrives to greet Robert, who shrinks from his embrace. Nottingham is worried about his friend's safety but also concerned about his wife, whom he found crying over a blue scarf she was working on. Summoned to the council meeting that will decide Robert's fate, Nottingham assures Robert he will do what he can to defend him.

In Nottingham's apartments, Sara thinks of the danger Robert is in. He suddenly appears and reproaches her for marrying Nottingham while he was away in Ireland, but she says she did so on Elizabeth's orders. She also reminds Robert that he is wearing the queen's ring.

He tears it off and assures her of his love. Sara implores him to flee and gives him the blue scarf as a pledge of her affections.

**ACT II** The court awaits news of Robert's fate. Cecil announces that the council has decided on the death sentence, and Sir Walter Raleigh reports that Robert has been arrested. When searched, Raleigh says, Robert was found to have concealed a blue scarf, which Elizabeth now angrily examines. When Robert is led in, she turns on him and shows him the scarf. Both Robert and Nottingham are shocked, Nottingham's astonishment quickly turning into jealousy. Elizabeth once again demands to know the name of her rival, but Robert won't reveal it. She signs the death warrant.

## INTERMISSION

**ACT III** Sara receives a letter from Robert in which he asks her to take the ring to Elizabeth and hope for her mercy. Before she can do so, Nottingham appears. He reads the letter and orders Sara confined.

In his cell in the Tower, Robert hopes that he will be able to clear Sara's name before his death. When Raleigh appears to take him to his execution, he realizes that all that's left to him is to pray for her.

At Westminster, the queen wonders why Sara is not there to comfort her. In spite of everything, she wants Robert to live and hopes that he will send her the ring, but instead Cecil appears to tell her that Robert is on the way to the block. When Sara runs in with the ring and confesses that she is Elizabeth's rival, the queen orders the execution stopped, but it is too late: a cannon shot announces Robert's death. Elizabeth turns on Nottingham and Sara for not bringing her the ring sooner. Nottingham replies that all he wanted was revenge. Elizabeth orders them both taken away. Haunted by a vision of the beheaded Robert, she now only longs to be free of her role as queen.

Production a gift of The Sybil B. Harrington Endowment Fund  
 The presentation of Donizetti's three Tudor Queen operas this season is made possible through a generous grant from Daisy Soros, in memory of Paul Soros and Beverly Sills.



Stemme

Photo: Kristian Schuller/Metropolitan Opera

**LIVE IN HD**  
**April 30, 2016**  
**12:55 pm ET**

**ENCORE BROADCASTS**

**June 11, 2016**  
**12:00 pm ET & AT\***  
**June 13, 2016**  
**6:30 pm Local**  
**June 15, 2016**  
**12:55 pm Local**

Approx. running time: 2 hours 10 min.

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 for BC/AB/SK/MB/ON/PQ and  
 12 pm Atlantic time for NB/NF/NS/PE

**RICHARD STRAUSS**

**NEW PRODUCTION**

# ELEKTRA

Director Patrice Chéreau didn't live to see his great *Elektra* production, previously presented in Aix and Milan, make it to the stage of the Met. But his overpowering vision lives on with soprano Nina Stemme—unmatched today in the heroic female roles of Strauss and Wagner—as the title heroine. Waltraud Meier is Elektra's fearsome mother, Klytämnestra, and Adrianne Pieczonka and Eric Owens are Elektra's troubled siblings. Esa-Pekka Salonen conducts.

In the courtyard of the Palace of Mycenae, the servants are wondering whether Elektra will be grieving over her father, as is her daily ritual. Daughter of the King Agamemnon and Klytämnestra, Elektra appears and locks herself up in her solitude straight away. The servants all criticize and mock her, except for one, who takes her defense.

By herself, Elektra remembers how Agamemnon, upon his return from Troy, was murdered with an axe by Klytämnestra and her lover, Aegisth. Devastated with grief, Elektra is obsessed with the revenge she intends to take together with her sister, Chrysothemis, and her brother, Orest. The latter grew up far away and Elektra is keenly waiting for him day after day.

Chrysothemis interrupts Elektra's thoughts and warns her that Klytämnestra and Aegisth have decided to lock her up. Chrysothemis asks her sister to renounce vengeance and let life take over again. Elektra rejects the idea with disdain.

Klytämnestra arrives with her entourage. She has been preparing sacrifices hoping to pacify the gods as she suffers from nightmares. She wants to talk to Elektra, and when her daughter's words are more amenable than usual, she sends off her followers to stay with her. The mother asks her daughter what remedy could restore her sleep, and Elektra reveals that a sacrifice may indeed free her from her nightmares. But when the queen, full of hope, asks who needs to be killed, Elektra replies that it is Klytämnestra herself who has to die. Elektra goes on to describe with frenzied elation how her mother will succumb under Orest's blows. Then the court is thrown into a panic: two strangers have

arrived and ask to be seen. A few words are whispered to the queen, who immediately leaves without saying a single word to Elektra.

Chrysothemis brings the terrible news: Orest has died. Elektra, left without hope, concludes that she and her sister need to act without further delay. But Chrysothemis refuses to commit such a deed. Elektra curses her, realizing that she will have to act alone.

One of the strangers, who claims to be a friend of Orest and has come to bear the news of his death, has now been at the court for a while. Elektra besieges him with questions. When she reveals her name, he is shaken. She doesn't recognize him until the servants of the palace throw themselves at his feet: It is Orest who stands before her, Orest who tricked everybody into believing he was dead in order to sneak into the palace. Elektra is both elated and in despair—she feels immeasurable fondness for her brother and deep sadness about the life of a recluse she has chosen for herself. The two are interrupted by Orest's tutor: the hour of vengeance has arrived and the deed Orest has come to perform now needs to be done. Orest enters the palace. Elektra listens for the slightest noise. Klytämnestra is heard screaming. "Hit one more time," Elektra cries out. The queen draws her last breath.

There is a moment of panic when the servants hear cries. But they flee when they are told that Aegisth is returning from the fields. As the sun is setting, he encounters Elektra, who in a sudden joyful mood offers to light his way into the house. Soon enough it is his turn to scream for help. He too succumbs to vengeful hands.

Chrysothemis comes out of the palace and tells her sister about their brother's return and the double murder of Klytämnestra and Aegisth. Elektra, hovering between ecstasy and madness, maintains that only silence and dance can celebrate their liberation. Beset by extreme frenzy, she dances until she drops: she will never be the one to have executed the act of revenge. As for Orest, he leaves the palace, alone and in silence.

—Patrice Chéreau and Vincent Huguet  
*(Reprinted courtesy of Festival d'Aix-en-Provence)*

Production a gift of Robert L. Turner  
 Co-production of the Metropolitan Opera, New York; Teatro alla Scala, Milan;  
 the Festival d'Aix-en-Provence; the Finnish National Opera, Helsinki;  
 the Staatsoper Unter den Linden, Berlin; and the Gran Teatre del Liceu, Barcelona