

Sunday, February 10, 2019, at 5:00PM

Sunday, February 17, 2019, at 5:00PM

ANDREA BOCELLI

THREE CENTURIES OF LOVE

featuring

AIDA GARIFULLINA, *soprano*

ISABEL LEONARD, *mezzo-soprano*

NADINE SIERRA, *soprano*

special guest

LUCA PISARONI, *bass-baritone*

with

MEMBERS OF THE METROPOLITAN OPERA ORCHESTRA

EUGENE KOHN, *guest conductor*

Part One

MASSENET ***Le cid* Ballet "Navarraise"**

MASSENET ***Le cid* "Ah, tout est bien fini ... Ô, souverain"**

ANDREA BOCELLI

VERDI ***I Lombardi* "La mia letizia infondere"**

ANDREA BOCELLI

VERDI ***Un Giorno di Regno* Overture**

VERDI ***Rigoletto* "È il sol dell'anima ... Addio, addio"**

AIDA GARIFULLINA, ANDREA BOCELLI

ROSSINI ***La Cenerentola* "Naqui all'affanno"**

ISABEL LEONARD

DONIZETTI ***La Fille du Régiment* "Pour mon âme"**

ANDREA BOCELLI

DONIZETTI ***Lucia di Lammermoor* "M'odi ... Sulla tomba che rinserra"**

NADINE SIERRA, ANDREA BOCELLI

(Continued)

Part Two

DELIBES ***Les Filles de Cadix*** **Boléro**

AIDA GARIFULLINA

GOUNOD ***Roméo et Juliette*** **"L'amour ... Ah, lève-toi soleil"**

ANDREA BOCELLI

GOUNOD ***Roméo et Juliette*** **"Va, je t'ai pardonné ... Nuit d'hyménée"**

AIDA GARIFULLINA, ANDREA BOCELLI

GOUNOD ***Faust*** **'Kermesse' Waltzes**

MASSENET ***Werther*** **"Il faut nous séparer"**

ISABEL LEONARD, ANDREA BOCELLI

PUCCINI ***Manon Lescaut*** **Orchestral Paraphrase**

PUCCINI ***Tosca*** **"Recondita armonia"**

ANDREA BOCELLI

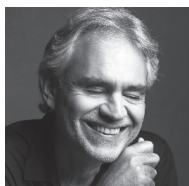
PUCCINI ***La Bohème*** **"O soave fanciulla"**

ISABEL LEONARD, ANDREA BOCELLI

Program subject to change

Meet the Artists

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Andrea Bocelli,
tenor

Recognized around the world as an icon of the greatest Italian vocal tradition, to date Andrea Bocelli has sold over 90 million records. He improved his singing skills under the guidance of his mentor, Franco Corelli, and initially became widely famous for winning the Sanremo Music Festival in 1994. At the same time, he started his dazzling classical career, performing masterpieces from the opera repertoire on stage—conducted by Lorin Maazel, Seiji Ozawa, and Zubin Mehta, among others. His recent recordings include *Chevalier Des Grieux in Manon Lescaut* (2014), conducted by Plácido Domingo; Calaf in *Turandot* (2015) and Radames in *Aida* (2016), conducted by Zubin Mehta. In 2017, Bocelli recorded *La Forza del Destino* and in 2018 he performed and recorded *Lucia di Lammermoor*.

This record-breaking artist who has performed in front of huge crowds has broken every record. His countless acknowledgments include a star on the Hollywood Walk of Fame, which he was honored with in 2010. Throughout his career, Bocelli has received five Grammy Award nominations and six Latin Grammy Award nominations. He has performed for four U.S. presidents, three popes, the British royal family, and many prime ministers as well as at the ceremonies of the Olympic Games, the Universal Expo in Shanghai in 2010, and at the Universal Expo in Milan in 2015 (together with the Orchestra of the Teatro alla Scala).

In Fall 2017, the film *La musica del silenzio*—inspired by Bocelli’s semiautobiographical

novel of the same name—was a resounding success among the general public and gained critical acclaim. The movie, directed by Michael Radford, featured performances by Antonio Banderas and Toby Sebastian.

On October 26, 2018, Bocelli’s new pop album of unreleased songs, *Si*, was released in more than 60 countries, and in just a few days it reached No. 1 on the U.K. Albums Chart and the U.S. Billboard 200 and Top Classical Albums charts, making history, as no other Italian singer has ever achieved such results. The new album contains duets with Ed Sheeran, Dua Lipa, Aida Garifullina, and Josh Groban, as well as the track “Fall on Me,” a duet with his son, Matteo Bocelli, marking his music industry debut.

Bocelli was honored by the Italian Republic with a Grande Ufficiale Italian Order of Merit (Grand Officer of the Italian Republic) and he was bestowed the title of Ambassador of the Italian Republic of San Marino. He earned a bachelor’s degree in opera singing from the Conservatorio di musica “G. Puccini” in La Spezia, Italy, and a bachelor’s degree in law from the University of Pisa, Italy. During the opening ceremony of the World Economic Forum in Davos in 2015, he was honored with the Crystal Award, the prestigious recognition as an artist, a man, a philanthropist. In 2016, the University of Macerata bestowed him with an honorary degree in modern philology.

In 2011, he founded the Andrea Bocelli Foundation with the aim of enhancing the wealth of relationships and the bond of trust that he has been able to establish wherever he goes around the world, where he is inevitably considered a musical and ethical point of reference.

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Aida Garifullina,
Soprano

Russian soprano Aida Garifullina was born and raised in the Russian city of Kazan. Her mother, choirmaster Layla Ildarova, first introduced her to music lessons and inspired her to be an opera singer, leading her to study at the Nuremberg University of Music and the University of Music and Performing Arts Vienna. She subsequently joined the ensemble at the Wiener Staatsoper, where she was a member from 2013 to 2016.

Winner of Operalia 2013, The World Opera Competition, Garifullina is an exclusive recording artist for Decca Records, which released her self-titled debut album globally in February 2017 to unanimous critical acclaim. The album has since been awarded a prestigious ECHO Klassik award. She appeared in the 2016 film *Florence Foster Jenkins* as soprano Lily Pons, and is an Honored Artist of the Republic of Tatarstan.

Recent career highlights include performances at the opening and closing ceremonies of the 2018 FIFA World Cup in Russia and the sixth annual Bastille Day concert in Paris. Both events were broadcast live to millions worldwide. Last season also saw sensational debuts at the Salzburg Festival as Leila in *Les Pêcheurs de Perles*, and as Juliette in a new production of *Roméo et Juliette* at the Gran Teatre del Liceu; as well as her return to the Opéra national de Paris as Musetta in a new production of *La Bohème*.

During the 2018–19 season, Garifullina will make her Metropolitan Opera debut as Zerlina in *Don Giovanni* and her Staatsoper Berlin debut as Luisa in Prokofiev's *Bethrothal in a Monastery*, in a new production directed by Dmitri Tcherniakov and conducted by Daniel

Barenboim. She will also return to the Wiener Staatsoper as Adina in *L'Elisir d'Amore* and Gilda in *Rigoletto*. In concert, Garifullina will give solo gala concerts at the Wiener Konzerthaus and across Russia, including at the Moscow Conservatory and the Mariinsky Theatre. She will sing *Carmina Burana* in Shanghai and at the Forbidden City in Beijing, as part of Deutsche Grammophon's 120th anniversary celebrations.

Looking further ahead, Garifullina will make her debut at the Royal Opera House, Covent Garden; and will return to the Opéra national de Paris, Wiener Staatsoper, and Metropolitan Opera, alongside concerts, galas, recitals, festivals, and television broadcasts throughout Europe and beyond.

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Eugene Kohn,
Guest Conductor

Eugene Kohn was immersed in opera from a very young age, accompanying the vocal classes of such legendary stars as Giovanni Martinelli and Maria Jeritz. He became the conducting protégé of the Metropolitan Opera's Fausto Cleva, and in the 1970s began concertizing in public as recital pianist for some of opera's greatest voices: Renata Tebaldi, Giuseppe Di Stefano, Franco Corelli, and a young Luciano Pavarotti. For several years he also worked privately with Maria Callas, accompanying her master classes at The Juilliard School.

After extensive conducting in regional American companies, Kohn debuted at the Metropolitan Opera on January 2, 1980, conducting *La Gioconda* with soprano Renata Scotto in the title role. The Met re-engaged him for several productions, and he conducted 45 performances with the company over the next five years. Engagements fol-

lowed at the opera houses of Hamburg, Berlin, Barcelona, Vienna, Rome, Naples, Buenos Aires, Sydney, and many others. He spent several years as principal guest conductor at Germany's Bonn Opera, adding repertoire of Mozart, Wagner, and Richard Strauss. From 1992 to 2001 Kohn was also music director of the Puerto Rico Symphony.

Over a 33-year period, Kohn has conducted hundreds of concerts worldwide with Plácido Domingo, a collaboration well documented on DVDs and audio recording. Since 2009 he has been in a similar position for Andrea Bocelli, and this concert celebrates their ongoing collaboration.

Kohn has recorded for EMI, DECCA, and SONY, and can also be seen on screen, acting in Franco Zeffirelli's film *Callas Forever*, with Jeremy Irons and Fanny Ardant, in which he recreates his real-life role from years earlier as Miss Callas' accompanist.

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Isabel Leonard,
Mezzo-soprano

Highly acclaimed for her "passionate intensity and remarkable vocal beauty," multiple Grammy Award-winning mezzo-soprano Isabel Leonard continues to thrill audiences both in the opera house and on the concert stage. In repertoire that spans Vivaldi to Mozart to Nico Muhly, she has graced the stages of the Metropolitan Opera, Vienna State Opera, Paris Opera, Salzburg Festival, Bavarian State Opera, Carnegie Hall, Glyndebourne Festival, Teatro Comunale di Bologna, Lyric Opera of Chicago, San Francisco Opera as Rosina in *Il Barbiere di Siviglia*, Angelina in *La Cenerentola*, Cherubino in *Le Nozze di Figaro*, Dorabella in *Così fan tutte*, Charlotte in *Werther*, Blanche de la Force in *Dialogues des Carmélites*,

Costanza in *Griselda*, the title roles in *La Périchole* and *Der Rosenkavalier*, as well as Sesto in both Mozart's *La Clemenza di Tito* and Handel's *Giulio Cesare*.

She has appeared with some of the foremost conductors of her time: James Levine, Valery Gergiev, Charles Dutoit, Gustavo Dudamel, Esa-Pekka Salonen, Yannick Nézet-Séguin, Franz Welser-Möst, Plácido Domingo, Edward Gardner, Edo de Waart, James Conlon, Michele Mariotti, Harry Bicket, Andris Nelsons, and Michael Tilson Thomas with the Cleveland Orchestra, Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, and Vienna Philharmonic, San Francisco Symphony, among others.

Leonard is in constant demand as a recitalist and is on the Board of Trustees at Carnegie Hall. She is a multiple Grammy Award winner, most recently for Ravel's *L'enfant et les sortilèges* with Seiji Ozawa on Decca and *The Tempest* from the Metropolitan Opera on Deutsche Grammophon, both recipients of the Grammy for Best Opera Recording. Ms. Leonard is the recipient of the Richard Tucker Award and joined the supporters of the Prostate Cancer Foundation to lend her voice in honor of her father, who died from the disease when she was in college.

She appears at the Metropolitan Opera in three roles this season: the title role in the Metropolitan Opera premiere of Nico Muhly's *Marnie* (HD broadcast), Mélisande in *Pelléas et Mélisande* conducted by Yannick Nézet-Séguin, and Blanche de la Force in *Dialogues des Carmélites* (HD broadcast), also conducted by Nézet-Séguin. In concert, she will sing *L'enfant et les sortilèges* with the San Francisco Symphony and Michael Tilson Thomas, an all-Bernstein recital with Ted Sperling for Philadelphia Chamber Music Society,

Ravel's *Shéhérazade* with the Met Orchestra at Carnegie Hall conducted by Nézet-Séguin, and as starring soloist in a Leonard Bernstein tour with John Mauceri and the Czech National Orchestra throughout the United States.



© CATHERINE PISARONI

Luca Pisaroni,
Bass-baritone

Italian bass-baritone Luca Pisaroni has established himself as one of the most charismatic and versatile singers performing today. Since his debut at age 26 with the Vienna Philharmonic at the Salzburg Festival, led by Nikolaus Harnoncourt, he has continued to bring his compelling artistry to the world's leading opera houses, concert halls, and festivals.

In his 2018–19 season, Pisaroni returns to the Teatro Real in Madrid to sing Méphistophélès in a new production of Gounod's *Faust* by La Fura dels Baus, followed by his role debut as the Four Villains in Offenbach's *Les Contes d'Hoffmann* at the Festspielhaus Baden-Baden. He later makes his house debut at the Gran Teatre del Liceu as Mustafà in Rossini's *L'Italiana in Algeri*. Additionally, during the season, Mr. Pisaroni returns to the Metropolitan Opera stage for his highly anticipated debut in the title role of Mozart's *Don Giovanni* conducted by Cornelius Meister. Following this engagement, he will sing Leporello at the Bayerische Staatsoper in *Don Giovanni* and will then travel to the Houston Grand Opera for the world premiere of Tarik O'Regan's *The Phoenix*, to create the role of the young Lorenzo da Ponte. Pisaroni will tour with the ensemble Il Pomo d'Oro in a concert version of Händel's *Agrippina* where he will debut the role of Claudio, and makes his return to the Staatsoper Berlin as Golaud in Debussy's *Pelléas et Mélisande*. He ends his operatic

season at the Royal Opera House in his role debut as Escamillo in Bizet's *Carmen*.

His 2018–19 international concert appearances include Mozart's Mass in C Minor and Requiem at the Brucknerhaus; Beethoven's Symphony No. 9 and Schönberg's *A Survivor from Warsaw* at the Laeiszhalle; Rossini's *Petite Messe Solennelle* at the Royal Festival Hall and Beethoven's Symphony No. 9 at the Gewandhaus and at the Konzerthaus Dortmund under the baton of Andris Nelson. Pisaroni presents a series of recitals with pianist Malcolm Martineau at the Grand Théâtre de Genève and at the Pierre Boulez Saal. He will also perform several concerts of No Tenors Allowed with baritone Thomas Hampson in Boston, Toronto, and Santa Fe.

Mr. Pisaroni has recorded for all major labels, and his discography includes *Don Giovanni* and *Rinaldo* from the Glyndebourne Festival; *Le Nozze di Figaro* with the Opéra National de Paris; *Così fan tutte*, *Don Giovanni*, and *Le Nozze di Figaro* from the Salzburg Festival; and a recording of *Don Giovanni* with the Mahler Chamber Orchestra and Yannick Nézet-Séguin. Additional releases include Verdi's *Simon Boccanegra*, and most recently, the title role in *Le Nozze di Figaro* with the Chamber Orchestra of Europe under the baton of Yannick Nézet-Séguin.

He lives in Vienna with his wife, Catherine. Their golden retriever Lenny 2.0 and miniature dachshund Tristan are the singer's constant traveling companions.



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Nadine Sierra,
Soprano

For the 2018–19 season, Nadine Sierra will return both to the Staatsoper Berlin singing Nannetta in *Falstaff* and to the Metropolitan Opera as Gilda in *Rigoletto*. She will also

make her house and role debut as Manon at the Opéra national de Bordeaux and perform again as Gilda in a new production at the Staatsoper Berlin under the baton of Daniel Barenboim. In concert, she will perform and record Maria in Bernstein's *West Side Story* with Antonio Pappano at the Accademia Nazionale di Santa Cecilia, appear in Dallas, Prague, Paris, Bordeaux, Baden-Baden, and return to Venice for La Fenice's televised *Capodanno* celebration.

Sierra's 2017–18 season included appearances at the Opéra national de Paris, the Metropolitan Opera, La Fenice, Chorégies d'Orange, and Staatsoper Berlin. She was named the Richard Tucker Award winner in 2017 and had the honor of receiving the 2018 Beverly Sills Artist Award from the Metropolitan Opera. Sierra also had the pleasure of releasing her debut album, *There's a Place for Us*, with the Deutsche Grammophon and Universal Music.

Texts and Translations

MASSENET *Le cid* “Ah, tout est bien fini ... Ô, souverain”

*Ah! tout est bien fini...
Mon beau rêve de gloire,
Mes rêves de bonheur
S'envolent à jamais!
Tu m'as pris mon amour...
Tu me prends la victoire...
Seigneur, je me soumetts!*

*O souverain, ô juge, ô père,
Toujours voilé, présent toujours,
Je t'adorais au temps prospère
Et te bénis aux sombres jours!
Je vais où la loi me réclame
Libre de tous regrets humains!*

*O souverain, ô juge, ô père,
Ta seule image est dans mon âme*

Que je remets entre tes mains!

*O firmament, azur, lumière,
Esprit d'en haut penché sur moi
C'est le soldat qui désespère
Mais le chrétien garde sa foi.
Tu peux venir, tu peux paraître,
Aurore, du jour éternel!*

*O souverain, ô juge, ô père,
Le serviteur d'un juste Maître
Répond sans crainte à ton appel.*

O souverain, ô juge, ô père.

Ah, it is all over...
My fine dream of glory,
and my dreams of happiness
are gone for ever!
You took my love...
now you take away my victory...
Lord, I yield to You!

O Sovereign, o Judge, o Father,
always hidden yet always present,
I worshipped You in time of success
and bless You in these dark days!
I go where Your law commands
free of all human regret!

O Sovereign, o Judge, o Father,
Yours alone is the image
I carry in my soul
which I commit into Your hands!

O firmament, azure, light,
spirit from on high bending over me
it is as a soldier I despair
but the Christian keeps his faith.
You can come, you can appear,
dawn of the eternal day!

O Sovereign, o Judge, o Father,
the servant of a just master
answers Your call without fear.

O Sovereign, o Judge, o Father

VERDI *I Lombardi* “La mia letizia infondere”

*La mia letizia infondere
Vorrei nel suo bel core;
Vorrei destar coi palpiti
Del mio beato amore
Tante armonie nell'etere,
Quanti pianeti egli ha;
Ir seco al cielo ed ergermi
Dove mortal non va!*

To infuse my joy
I wish, in your lovely heart;
I wish to awaken with the throbbing
Of my blessed love
As much harmony in the heavens,
As it has planets;
To go with her to heaven and to rise up
Where no mortal goes!

VERDI *Rigoletto* “È il sol dell'anima ... Addio, addio”

GILDA:
*Signor ne principe - io lo vorrei;
Sento che povero - piu l'amerei.
Sognando o vigile - sempre lo chiamo.
E l'anima in estasi - gli dice t'a...*

GILDA:
I hope he's not a gentleman or a prince;
I think I should love him more if he were poor.
Sleeping and waking, I call to him,
and my soul in ecstasy cries: I lo...

DUCA:

T'amo!

*T'amo ripetilo - si caro accento,
Un puro schiudimi - ciel di contento!*

GILDA:

*Giovanna?... Ah misera! - non v'è piu alcuno
Che qui rispondami!... - Oh Dio!... nessuno!...*

DUCA:

*Son io coll'anima - che ti rispondo...
Ah due che s'amano - son tutto un mondo!...*

GILDA:

Chi mai, chi giungere - vi fece a me?

DUCA:

*S'angelo o demone - che importa a te?
Io t'amo...*

GILDA:

Uscitene.

DUCA:

*Uscire!... Adesso!...
Ora che accenderne - un fuoco istesso!...
Ah inseparabile - d'amore il dio Stringeva,
o vergine, - tuo fato al mio! -
il sol dell'anima, - la vita e amore,
Sua voce e il palpito - del nostro core...
E fama e gloria, - potenza e trono.
Terrene, fragili - cose qui sono.
Una pur avvenne - sola, divina,
E amor che agli angeli - piu ne avvicina!
A dunque amiamoci, - donna celeste,
D'invidia agli uomini - sarò per te.*

GILDA:

*(Ah de' miei vergini - sogni son queste
Le voci tenere - si care a me!)*

DUCA:

Che m'ami, deh ripetimi...

GILDA:

L'udiste.

DUCA:

Oh me felice!

GILDA:

*Il nome vostro ditemi...
Saperlo non mi lice?*

DUCA:

(Mi nomino...)

DUKE:

I love you!

I love you! Speak those dear words once more,
and a heaven of joy will open before me!

GILDA:

Giovanna? Alas! There is no one here
to answer me! Oh, God! No one?

DUKE:

I am here, and my very soul answers you.
Ah, two who love are a world in themselves!

GILDA:

Who, whoever brought you here to me?

DUKE:

Whether angel or devil, what does it matter?
I love you!

GILDA:

Leave me.

DUKE:

Leave you!... Now!...
Now that both of us burn with a single fire!
Ah, the god of love has bound,
our destinies together, inseparably!
Love is the sunshine of the soul, 'tis life itself,
It's voice is the beating of our hearts...
Fame and glory, power and thrones.
Are but fragile, earthbound things beside it.
One thing alone is unique, divine,
'tis love that bears us heavenward!
So let us love, my angel-woman;
you would make me the envy of all mankind.

GILDA:

(Ah, these are the tender, longed-for words
I have heard in my maiden dreams! etc.)

DUKE:

You love me, say it once again.

GILDA:

You heard me correctly.

DUKE:

How happy you've made me!

GILDA:

Tell me your name...
Am I permitted to know it?

DUKE:

(My name is...)

DUCA:
*Gualtier Malde...
Studente sono... povero...*

DUKE:
Walter Maldè.
I am a student, and poor...

GILDA:
Forse mio padre...

GILDA:
My father, perhaps...

DUCA:
*(Ah cogliere Potessi il traditore
Che si mi sturba!)*

DUKE:
(Ah, if I should catch the traitor
who cost me such a chance!)

GILDA: (a Giovanna)
*Adducilo
Di qua al bastione... ite...*

GILDA:
Show him out
through the garden gate...Go now...

DUCA:
Di' m'amerai tu?...

DUKE:
Tell me, will you love me?

GILDA:
E voi?

GILDA:
And you?

DUCA:
L'intera vita... poi...

DUKE:
For the rest of my life...then...

GILDA:
Non piu... non piu... partite...

GILDA:
No more, no more...you must go.

DUCA E GILDA:
*Addio... speranza ed anima
Sol tu sarai per me.
Addio... vivra immutabile
L'affetto mio per te.*

TOGETHER:
Farewell...my heart and soul
are set on you alone.
Farewell...my love for you
will last for ever.
Farewell, etc.

ROSSINI *La Cenerentola* "Naqui all'affanno"

*Nacqui all'affanno, al pianto.
Soffri tacendo il core;
Ma per soave incanto,
Dell'età mia nel fiore,
Come un baleno rapido
La sorte mia cangiò.*

I was born into worry and weeping,
To suffer with a silent heart;
But by a sweet spell
In the prime of age,
Like in a lightning flash,
My destiny was changed.

*No no; - tergete il ciglio;
Perché tremar, perché?
A questo sen volate;
Figlia, sorella, amica
Tutto trovate in me.*

No, no, dry your tears:
Why do you tremble, why?
Fly to this bosom,
Daughter, sister, friend –
All are to be found in me.

Padre... sposo... amico... oh istante!

Father ... husband ... friend ... oh instant!

*Non più mesta accanto al fuoco
Starò sola a gorgheggiar.
Ah fu un lampo, un sogno, un gioco
Il mio lungo palpitar.*

No longer sad by the fire
Will I stay warbling, no!
It was a flash, a dream, a game,
My life's throb.

DONIZETTI *La Fille du Régiment* "Pour mon âme"

*Pour mon âme, quel destin! J'ai sa flamme,
et j'ai sa main!*

Jour prospère!

Me voici militaire et mari, ah!

For my soul, what destiny!

I have her love and I have her hand!

Day of prosperity!

here I am soldier and husband

*Pour mon âme, quel destin! J'ai sa flamme,
et j'ai sa main!*

For my soul, what destiny!

I have her love and I have her hand!

J'en fais serment!

I swear it!

*Pour mon âme, quel destin!
J'ai sa flamme, et j'ai sa main!
Jour prospère!*

For my soul, what destiny!

I have her love and I have her hand!

Day of prosperity!

Me voici militaire et mari!

Here I am soldier and husband

DONIZETTI *Lucia di Lammermoor* "M'odi ... Sulla tomba che rinserra"

EDGARDO:

M'odi e trema!

Sulla tomba che rinserra

il tradito genitore

al tuo sangue eterna guerra

io giurai nel mio furore.

EDGARDO:

Hear me and tremble!

Over the tomb where

my betrayed father lies,

in my rage, I swore to wage

eternal war on your kin.

LUCIA:

Ah!

LUCIA:

Ah!

EDGARDO:

*Ma ti vidi, e in cor mi nacque
altro affetto, e l'ira tacque.*

Pur quel voto non è infranto,

io potrei, sì potrei compirlo ancor!

EDGARDO:

But I saw you and another emotion
stirred in my heart, and anger fled.

But that vow is not broken,

I could well fulfill it yet!

LUCIA:

Deh! Ti placa. Deh, ti frena.

LUCIA:

Come, calm your anger; control yourself.

EDGARDO:

Ah, Lucia!

EDGARDO:

Ah, Lucia!

LUCIA:

Può tradirne un solo accento!

Non ti basta la mia pena?

Vuoi ch'io mora di spavento?

LUCIA:

A single word can betray us!

is my suffering not enough?

Do you want me to die of fright?

EDGARDO:

Ah, no!

EDGARDO:

Ah, no!

LUCIA:

Ceda, ceda ogn'altro affetto,

solo amor t'infiamma il petto;

un più nobile, più santo,

d'ogni voto è un puro amor,

ah, solo amore,

ecc.

Cedi, cedi a me, cedi, cedi all'amor.

LUCIA:

Banish all other feelings

save love from your heart;

a nobler, holier vow

than any other is pure love,

ah, only love,

etc.

Yield, yield to me, yield to love.

EDGARDO:

*Pur quel voto non è infranto,
ecc.
Io potrei compirlo ancor.*

*Qui di sposa eterna fede,
qui mi giura al cielo innante.*

*Dio ci ascolta, Dio ci vede;
tempio ed ara è un core amante;
al tuo fato unisco il mio,
son tuo sposo.*

LUCIA:

E tua son io.

EDGARDO e LUCIA:

*Ah, soltanto il nostro foco
spegnerà di morte il gel.*

LUCIA:

*Ai miei voti amore invoco,
ai miei voti invoco il ciel,
ecc.*

EDGARDO:

*Ai miei voti invoco il cielo,
ecc.*

Separarci omai conviene.

LUCIA:

*Oh, parola a me funesta!
Il mio cor con te ne viene.*

EDGARDO:

*Il mio cor con te qui resta,
ecc.*

LUCIA:

Ah, Edgardo, ah! Edgardo!

EDGARDO:

Separarci omai convien.

LUCIA:

*Ah, talor del tuo pensiero
venga un foglio messaggero,
e la vita fuggitiva
di speranze nutrirò.*

EDGARDO:

*Io di te memoria viva
sempre, o cara, serberò.*

EDGARDO:

But that vow is not broken,
etc.
I could well fulfill it yet!

Here, pledge yourself eternally
before Heaven to be my bride.

God hears us, God sees us;
church and altar is a loving heart;
to your destiny I link mine,
I am your betrothed.

LUCIA:

And I'm yours.

EDGARDO and LUCIA:

Ah, only icy death
can quench our passion.

LUCIA:

I call on Love, I call on Heaven
to witness my vows,
etc.

EDGARDO:

I call on Heaven to witness my vows,
etc.

We must part now.

LUCIA:

Oh, how I dread those words!
My heart goes with you.

EDGARDO:

My heart stays here with you,
etc.

LUCIA:

Oh, Edgardo, Edgardo!

EDGARDO:

We must part now.

LUCIA:

Ah, if sometimes you think of me
and send me a letter,
fresh hopes will fortify
my fleeting life.

EDGARDO:

I shall always cherish
vivid memories of you, dearest.

LUCIA:

Ah!

*Verranno a te sull'aure
i miei sospiri ardenti,
udrai nel mar che mormora
l'eco dei miei lamenti.
Pensando ch'io di gemiti
mi pasco e di dolor,
spargi un'amara lagrima
su questo pegno allor,
ah, su questo pegno,
ecc.*

EDGARDO:

*Verranno a te sull'aure,
ecc.*

EDGARDO e LUCIA:

*Ah! Verranno a te sull'aure,
ecc.*

EDGARDO:

Rammentati, ne stringe il ciel!

EDGARDO e LUCIA:

Addio!

LUCIA:

Ah!

On the breeze
will come to you my ardent sighs,
you will hear in the murmuring sea
the echo of my laments.
When you think of me
living on tears and grief,
then shed a bitter tear
on this ring,
ah, on this ring,
etc.

EDGARDO:

On the breeze will come to you,
etc.

LUCIA and EDGARDO:

Ah! On the breeze will come to you,
etc.

EDGARDO:

Remember, Heaven has joined us!

EDGARDO and LUCIA:

Farewell!

DELIBES *Les Filles de Cadix* Boléro

*Nous venions de voir le taureau,
Trois garçon, trois fillettes,
Sur la pelouse il faisait beau
Et nous dansions un boléro
Au son des castagnettes.
'Dites-moi, voisinn,
Si j'ai bonne mine,
Vous me trouvez la taille fine?... Ah! Ah!
Les filles de Cadix aiment assez cela!'*

*Et nous dansions un boléro,
Un soir c'était dimanche
Vers nous s'en vint un hidalgo,
Cousu d'or, la plume au chapeau,
Et le poing sur la hanche:
'Si tu veux de moi
Brune au doux sourire,
Tu n'as qu'à le dire,
Cette or est à toi.
Passez votre chemin, beau sire... Ah! Ah!
Les filles de Cadix n'entendent pas cela!
Ah! Ah!*

We had just seen the bull,
Three boys, three girls,
On the lawn it was sunny
And we were dancing a bolero
At the sound of the castanets.
'Tell me, this morning,
If I look well,
Do you think my waist is slim?... Ah! Ah!
The girls of Cadiz tend to love that!'

And we were dancing a bolero,
One Sunday evening
A dashing Spaniard came to us,
Dressed in gold, with a feather on his hat,
And his fist on his hip:
If you want me
Brunette with a sweet smile,
you just have to say it,
And this gold is yours.
Go your way, good sir... Ah! Ah!
The girls of Cadiz don't listen to that!
Ah! Ah!

GOUNOD *Roméo et Juliette* "L'amour ... Ah, lève-toi soleil"

*L'amour, l'amour!
Oui, son ardeur a troublé tout mon être!
Mais quelle soudaine clarté
Resplendit à cette fenêtre?
C'est là que dans la nuit rayonne sa beauté!
Ah! Lève-toi, soleil! Fais pâlir les étoiles
Qui, dans l'azur sans voiles,
Brillent au firmament.
Ah! Lève-toi! Parais! Parais!
Astre pur et charmant!
Elle rêve! Elle dénoue
Une boucle de cheveux
Qui vient caresser sa joue.
Amour! Amour! Porte-lui mes vœux!
Elle parle! Qu'elle est belle!
Ah! Je n'ai rien entendu!
Mais ses yeux parlent pour elle,
Et mon cœur a répondu!
Ah! lève-toi, soleil! fais pâlir les étoiles, etc.
... Viens! Parais!*

Love! Love!
Ay, its intensity has disturbed my very being!
But what sudden light
through yonder window breaks?
'Tis there that by night her beauty shines!
Ah! Arise, o sun! Turn pale the stars
that, unveiled in the azure,
do sparkle in the firmament.
Ah, arise! Appear! Appear,
Thou pure and enchanting star!
She is dreaming! She loosens
a lock of hair
which falls to caress her cheek.
Love! Love! Carry my vows to her!
She speaks! How beautiful she is!
Ah, I heard nothing!
But her eyes speak for her,
and my heart has answered!
Ah, arise, o sun! turn pale the stars, etc.
...come thou! Appear!

GOUNOD *Roméo et Juliette* "Va, je t'ai pardonné ... Nuit d'hyménée"

JULIETTE:
*Va! Je t'ai pardonné, Tybalt voulait ta mort ;

S'il n'avait succombé, tu succombais
toi-même!
Loin de moi la douleur! Loin de moi le
remords!
Il te haïssait ... et je t'aime!*

JULIET:
Come, I have forgiven you. Tybalt desired
your death;
if he had not died, you would have done so
yourself!
Away with sorrow! Away with remorse!

He hated you...and I love you!

ROMÉO:
Ah! redis-le, redis-le, ce mot si doux!

ROMEO:
Ah, say it again, that word so sweet!

JULIETTE:
Je t'aime, ô Roméo! Je t'aime, ô mon époux!

JULIET:
I love you, o Romeo! I love you, o my husband!

JULIETTE, ROMÉO:
*Nuit d'hyménée!
Ô douce nuit d'amour!
La destinée
m'enchaîne à toi sans retour.*

JULIET, ROMEO:
O bridal night!
O sweet night of love!
Destiny
binds me to you for ever.

*Sous tes baisers de flamme
Le ciel rayonne en moi,
Je t'ai donné mon âme ;
À toi, toujours à toi.
Ô volupté de vivre,
Ô charmes tout puissants, etc.
Nuit d'hyménée! etc.*

O sheer delight in living,
O all-powerful charms, etc.
O bridal night! etc.

JULIETTE:
Roméo! qu'as-tu donc?

JULIET:
What is it, Romeo?

ROMÉO:

*Écoute, ô Juliette!
L'alouette déjà nous annonce le jour!*

JULIETTE:

*Non! Non, ce n'est pas le jour,
Ce n'est pas l'alouette
Dont le chant a frappé ton oreille inquiète,
C'est le doux rossignol, confident de l'amour!*

ROMÉO:

*C'est l'alouette, hélas! Messagère du jour!
Vois ces rayons jaloux dont l'horizon se dore ;
De la nuit les flambeaux pâlisent, et l'aurore,
Dans les vapeurs de l'Orient, se lève en
souriant!*

JULIETTE:

*Non! Non, ce n'est pas le jour!
Cette lueur funeste
N'est que le doux reflet du bel astre des nuits!
Reste! Reste!*

ROMÉO:

Ah! vienne donc la mort! je reste!

JULIETTE:

*Ah! tu dis vrai: c'est le jour! Fuis!
Il faut quitter ta Juliette!*

ROMÉO:

*Non! Non, ce n'est pas le jour!
Ce n'est pas l'alouette!
C'est le doux rossignol, confident de l'amour!*

JULIETTE:

*C'est l'alouette, hélas! Messagère du jour!
Pars! ma vie!*

ROMÉO:

Un baiser et je pars!

JULIETTE:

Loi cruelle! Loi cruelle!

ROMÉO:

*Ah! Reste encor en mes bras enlacés!
Reste encor! Reste encor!
Un jour il sera doux à notre amour fidèle
De se ressouvenir de ses tourments passés.*

JULIETTE:

*Il faut partir, hélas!
Il faut quitter ces bras
Où je te presse
Et t'arracher à cette ardente ivresse.*

ROMEO:

O Juliet, listen!
Already the lark is telling us it's day!

JULIET:

No, no! It is not morn,
'tis not the lark
whose song hath pierc'd the fearful hollow
of thine ear,
it is the nightingale, love's confidant!

ROMEO:

It is the lark, alas! Herald of morn!
See those envious streaks gliding the horizon;
night's candles are burnt out and the dawn
breaks smiling, in the mists of the east!

JULIET:

No, no, it is not morn!
That fatal gleam
is but the soft reflex of the moon!
Stay! O stay!

ROMEO:

Ah, come then, death! I will stay!

JULIET:

Ah, you are right: it is morn! Flee!
You must leave your Juliet!

ROMEO:

No! No, it is not day!
'Tis not the lark!
It is the gentle nightingale, love's confidant!

JULIET:

Alas, it is the lark, herald of morn!
Go now, my life!

ROMEO:

One kiss and I'll be gone!

JULIET:

O cruel decree! Cruel decree!

ROMEO:

Ah, stay, stay awhile in my entwining arms!
Stay awhile! Stay awhile!
One day it will be sweet for our true love
to recall its past torments.

JULIET:

Alas, you must go!
You must leave these arms
in which I clasp you
and tear yourself from this passionate joy.

JULIETTE:

Il faut partir, hélas!
Il faut quitter ces bras
Où je te presse
Et t'arracher
À cette ardente ivresse!
Ah! que le sort
Qui de toi me sépare
Plus que la mort
Est cruel et barbare! etc.

ROMÉO:

Il faut partir, hélas!
Alors que dans ses bras
Elle me presse
Et l'arracher
À cette ardente ivresse!
Ah! que le sort
Qui de toi me sépare
Plus que la mort
Est cruel et barbare! etc.

ROMÉO:

Adieu, ma Juliette, adieu!

JULIETTE:

Adieu!

ROMÉO, JULIETTE:

Toujours à toi!

JULIETTE:

Adieu, mon âme! adieu, ma vie!
Anges du ciel, à vous, à vous, je le confie!

JULIET:

Alas, we must part!
You must leave these arms
in which you clasp me,
and tear yourself
from this passionate joy!
Ah, how much
more cruel and barbarous
than death is the fate
which severs me from you! etc.

ROMEO:

Alas, we must part!
I must leave these arms
in which I clasp you,
and tear myself
from this passionate joy!
Ah, how much
more cruel and barbarous
than death is the fate
which severs me from you! etc.

ROMEO:

Farewell, my Juliet, farewell!

JULIET:

Farewell!

ROMEO, JULIET:

Ever thine!

JULIET:

Farewell, my soul, farewell, my life!
Angels in heaven, to you, to you do I
confide him!

MASSNET *Werther* "Il faut nous séparer"

CHARLOTTE:

*Il faut nous séparer.
Voici notre maison, c'est l'heure du sommeil.*

WERTHER:

*Ah! Pourvu que je voie ces yeux toujours
ouverts,
ces yeux: mon horizon, ces doux yeux:
mon espoir et mon unique joie..
Que m'importe à moi le sommeil?
Les étoiles et le soleil peuvent bien dans le ciel

tour à tour reparaître, j'ignore s'il est jour...

j'ignore s'il est nuit! mon être demeure
indifférent
à ce qui n'est pas vous!...*

CHARLOTTE:

We must separate.
Here is our house, it's time for bed.

WERTHER:

Ah! provided that I see these eyes
remain open
These eyes: my horizon, these sweet eyes:
My hope and my only joy...
of what importance is sleep to me?
The stars and the sun can just as well -
in the sky -
one after another - reappear, I will ignore if
it is day...
I'll ignore if it is night! My being rests
indifferent
To all which is not you!...

CHARLOTTE:
Mais, vous ne savez rien de moi!

WERTHER:
*Mon âme a reconnu votre âme, Charlotte
et je vous ai vue assez
pour savoir quelle femme vous êtes.*

CHARLOTTE:
Vous me connaissez?

WERTHER:
*Vous êtes la meilleure
ainsi que la plus belle des créatures!*

CHARLOTTE:
Non!

WERTHER:
*Faut-il que j'en appelle
à ceux que vous nommez vos enfants?*

CHARLOTTE:
*Hélas! oui, mes enfants... vous avez
dit vrai!
C'est que l' image de ma mère
est présente à tout le monde ici.
Et pour moi, je crois voir sourire son visage
quand je prends soin de ses enfants...
de mes enfants!
Ah! Je souhaiterais que dans cette demeure
elle revint...et vit au moins quelques
instants,
si je tiens les serments faits à la dernière
heure!
Chère, chère maman, que ne peux-tu
nous voir?*

WERTHER:
*Oh, Charlotte! Ange du devoir,
La bénédiction du ciel sur vous repose!*

CHARLOTTE:
*Si vous l'aviez connue! Ah, la cruelle
chose
De voir ainsi partir ce qu'on a de plus
cher!
Quels tendres souvenirs et quel regret amer!
Pourquoi tout est-il périssable?
Les enfants ont senti cela très vivement;
ils demandent souvent, d'un ton inconsolable,
pourquoi les hommes noirs ont emporté
maman.*

CHARLOTTE:
But, you know nothing about me!

WERTHER:
My soul recognized your soul, Charlotte,
and I saw enough of you
To know what sort of woman you are.

CHARLOTTE:
You know me?

WERTHER:
You are the best
as well as the loveliest of creatures.

CHARLOTTE:
No!

WERTHER:
Must I call and ask the opinion
Of those whom you've named your children?

CHARLOTTE:
Alas! Yes, my children... you have spoken
the truth!
It is a fact that the image of my mother
Is present to everyone here.
As for me, I think I see her face smiling
When I take care of her children - of my
children!
Ah! How I wish that to this home
She came back... and saw, a least for a
few moments
If I am holding to the oaths made during her
last hour!
Dear, dear mother, if only you could see us!

WERTHER:
Oh, Charlotte! Angel of duty,
The benediction of heaven rests upon you!

CHARLOTTE:
If only you had known her! Ah! What a
cruel thing
To see thus depart what one holds the
most dear!
What tender memories and what bitter regret!
Why is everything perishable?
The children have sensed this very vividly;
They ask often, in an inconsolable tone,
Why the dark men have carried off
mother.

WERTHER:
*Rêve! Extase! Bonheur!
Je donnerais ma vie pour garder à jamais
ces yeux,
ce front charmant, cette bouche adorable,
étonnée et ravi, sans que nul
à son tour les contemple un moment!*

*Le céleste sourire! Oh! Charlotte!
Je vous aime et je vous admire!*

CHARLOTTE:
Nous sommes fous! Rentrons!

WERTHER:
Mais, nous nous reverrons?

CHARLOTTE:
Albert!

WERTHER:
Albert?

CHARLOTTE:
*Oui, celui que ma mère
m'a fait jurer d'accepter pour époux.
Dieux m'est témoin qu'un instant, près de vous
J'ai oublié le serment qu'on me rappelle.*

WERTHER:
*À ce serment, restez fidèle!...
Mais, j'en mourrai, Charlotte!
Un autre son époux!*

WERTHER:
Dream! Ecstasy! Happiness!
I would give my life to keep forever these
eyes,
This charming forehead, this adorable mouth,
Astonished and delighted, without anyone else
having a turn to contemplate them for a
moment!
That celestial smile! Oh! Charlotte!
I love you and I admire you!

CHARLOTTE:
We are crazy! Let's go home!

WERTHER:
But, we will see each other again?

CHARLOTTE:
Albert!

WERTHER:
Albert?

CHARLOTTE:
Yes, he whom my mother
Made me swear to accept as a husband.
God is my witness that for an instant, near you
I forgot the oath of which I am now reminded.

WERTHER:
To that oath, remain loyal!...
But, I will die of it, Charlotte!
Another (will be her) husband!

PUCCINI Tosca "Recondita armonia"

*Recondita armonia
di bellezze diverse! È bruna Floria,
l'ardente amante mia...*

*E te, beltade ignota...
cinta di chiome bionde,
tu azzurro hai l'occhio,
Tosca ha l'occhio nero!*

*L'arte nel suo mistero
le diverse bellezze insieme confonde;
ma nel ritrar costei*

il mio solo pensiero, Tosca, sei tu!

Oh hidden harmony
of contrasting beauties! Floria
is dark, my love and passion...

And you, mysterious beauty...
crowned with blond locks.
Your eyes are blue
and Tosca's are black!

Dissimilar beauties are together blended
by the mystery of art;
yet as I paint her portrait, Tosca,

my only thought, Tosca, is you!

PUCCINI *La Bohème* "O soave fanciulla"

RODOLFO:

*O soave fanciulla, o dolce viso
di mite circonfuso alba lunar
in te, vivo ravviso
il sogno ch'io vorrei sempre sognar!*

MIMÌ:

(Ah! tu sol comandi, amor!...)

RODOLFO:

*Fremon già nell'anima
le dolcezze estreme,*

MIMÌ:

(Tu sol comandi, amore!)

RODOLFO:

*Fremon già nell'anima
le dolcezze estreme,
nel bacio freme amor!*

MIMÌ:

*(Oh! come dolci scendono
le sue lusinghe al core...
tu sol comandi, amor!...)*

No, per pietà!

RODOLFO:

Sei mia!

MIMÌ:

V'aspettan gli amici...

RODOLFO:

Già mi mandi via?

MIMÌ:

Vorrei dir... ma non oso...

RODOLFO:

Di'.

MIMÌ:

Se venissi con voi?

RODOLFO:

*Che?... Mimi?
Sarebbe così dolce restar qui.
C'è freddo fuori.*

MIMÌ:

Vì starò vicina!...

RODOLFO:

E al ritorno?

RODOLFO:

*Oh! lovely girl! Oh, sweet face
bathed in the soft moonlight
I see in you the dream
I'd dream forever!*

MIMÌ:

(Ah! Love, you rule alone!...)

RODOLFO:

*Already I taste in spirit
the heights of tenderness!*

MIMÌ:

(You rule alone, o Love!)

RODOLFO:

*Already I taste in spirit
the heights of tenderness,
love trembles in our kiss!*

MIMÌ:

*(How sweet his praises
enter my heart...
Love, you alone rule!
(Rodolfo kisses her.)
No, please!*

RODOLFO:

You're mine!

MIMÌ:

Your friends are waiting.

RODOLFO:

You send me away already?

MIMÌ:

I daren't say what I'd like...

RODOLFO:

Tell me.

MIMÌ:

If I came with you?

RODOLFO:

*What? Mimi!
It would be so fine to stay here.
Outside it's cold.*

MIMÌ:

I'll stay close to you!...

RODOLFO:

And when we come back?

MIMÌ:
Curioso!

RODLFO:
Dammi il braccio, mia piccina.

MIMÌ:
Obbedisco, signor!

RODOLFO:
Che m'ami ...di'...

MIMÌ:
Io t'amo!

RODLFO e MIMÌ:
Amor, Amor, Amor!

MIMÌ:
Who knows!

RODOLFO:
Give me your arm, my little one.

MIMÌ:
I obey you, my lord!

RODOLFO:
Tell me you love me...

MIMÌ:
I love you.

RODOLFO and MIMÌ (as they go out):
Beloved! My love! My love!

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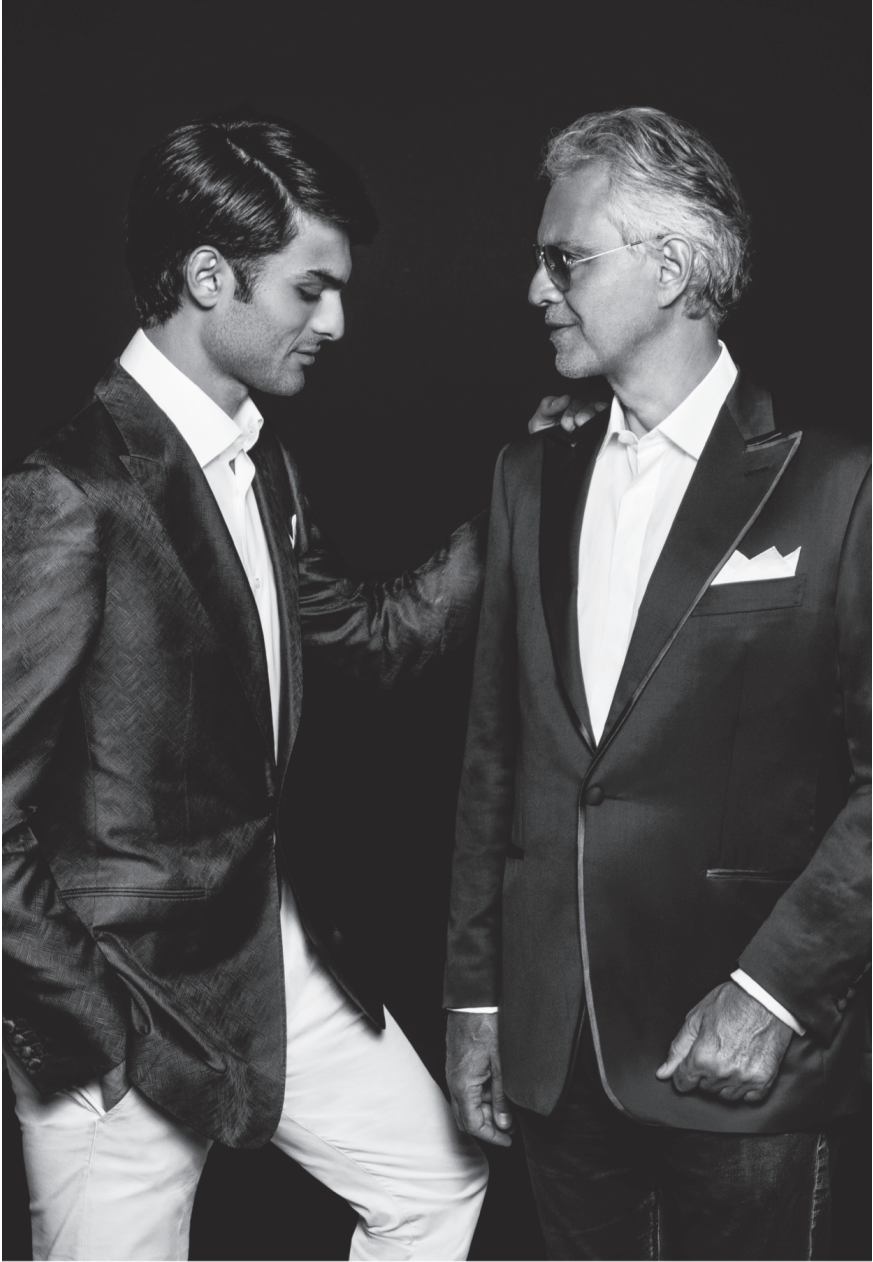
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Telephones with volume controls and TTY Public Telephone located in Founders Hall on the Concourse level.

RESTAURANT AND REFRESHMENT FACILITIES

The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Metropolitan Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Met ticket holders. For reservations please call 212.799.3400. diningatmetopera.com



RESTROOMS

Wheelchair-accessible restrooms are on the Dress Circle, Grand Tier, Parterre, and Founders Hall levels.

SEAT CUSHIONS

Available in the South Check Room. Major credit card or driver's license required for deposit.

SCHOOL PARTNERSHIPS

For information contact the Metropolitan Opera Guild Education Department, 212.769.7022.

SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Metropolitan Opera Guild at 212.769.7028. These no-view seats provide an affordable way for music students to study an opera's score during a live performance.

TOUR GUIDE SERVICE

Backstage tours of the opera house are held during the Met season on most weekdays at 3PM, and on select Sundays at 10:30AM and/or 1:30PM. For tickets and information, call 212.769.7028. Tours of Lincoln Center daily; call 212.875.5351 for availability. metguild.org/tours

WEBSITE

metopera.org



WHEELCHAIR ACCOMMODATIONS

Telephone 212.799.3100, ext. 2204. Wheelchair entrance at Concourse level.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that, in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be re-admitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Please be sure to turn off all devices before entering the auditorium.