

OPENING NIGHT GALA

September 22, 2008

Giuseppe Verdi
LA TRAVIATA Act II

CONDUCTOR
James Levine

PRODUCTION
Franco Zeffirelli

SET DESIGNER
Franco Zeffirelli

COSTUME DESIGNER
Raimonda Gaetani

COSTUME FOR RENÉE FLEMING
Christian Lacroix

LIGHTING DESIGNER
Duane Schuler

CHOREOGRAPHER
Maria Benitez
STAGE DIRECTOR
Kristine McIntyre

CAST
VIOLETTA
Renée Fleming
ALFREDO
Ramón Vargas
GERMONT
Thomas Hampson

Jules Massenet
MANON Act III

CONDUCTOR
Marco Armiliato

PRODUCTION
Jean-Pierre Ponnelle

SET AND COSTUME DESIGNER
Jean-Pierre Ponnelle

COSTUME FOR RENÉE FLEMING
Karl Lagerfeld for Chanel

STAGE DIRECTOR
Peter McClintock

CAST
MANON LESCAUT
Renée Fleming
DES GRIEUX
Ramón Vargas
LESCAUT
Dwayne Croft
COUNT DES GRIEUX
Robert Lloyd

Richard Strauss
CAPRICCIO Final Scene

CONDUCTOR
Patrick Summers

PRODUCTION
John Cox

SET DESIGNER
Mauro Pagano

INTERIOR DECOR
Robert Perdziola

COSTUME FOR RENÉE FLEMING
John Galliano

LIGHTING DESIGNER
Duane Schuler
STAGE DIRECTOR
Peter McClintock

CAST
THE COUNTESS
Renée Fleming

COMING SOON!

Oct 11
Salome

Nov 8
Doctor Atomic

Nov 22
La Damnation de Faust

Dec 20
Thaïs

Jan 10
La Rondine

Jan 24
Orfeo ed Euridice

Feb 7
Lucia di Lammermoor

Mar 7
Madama Butterfly

Mar 21
La Sonnambula

May 9
La Cenerentola

Visit www.metopera.org/HDLive or call your local theater for more information and a complete schedule.

LA TRAVIATA

Act II

Paris, 19th century. The courtesan Violetta Valéry has fallen in love with the young Alfredo Germont and given up her glamorous lifestyle. At the beginning of the second act, the two have been living in a country house near the city for several months. One day, Alfredo's father unexpectedly calls on Violetta, demanding that she break off her affair with his son, because the scandal of their relationship has threatened his daughter's engagement. Violetta says that she cannot, but eventually gives in. She writes a farewell note to Alfredo and leaves for Paris. Alfredo suspects Violetta has left him for another lover and resolves to confront her. At the party, he insults her publicly. Another of Violetta's admirers challenges him to a duel.

MANON Act III

France, 18th century. The young Manon Lescaut is being sent to a convent by her parents. On her way there, she meets and falls in love with the Chevalier des Grieux and runs off to Paris with him. After living with des Grieux for some months in modest circumstances, Manon leaves him for a wealthy nobleman. The first scene of Act III is set on a promenade by the River Seine. In the midst of the crowd, Manon overhears des Grieux's father talking about his son and learns that her former lover has decided to become a priest. Despite everything, Manon has not been able to forget him, and she leaves the festivities to find des Grieux. At the church of St. Sulpice, des Grieux's father tries unsuccessfully to convince his son to give up his plans of a religious life. When Manon appears, des Grieux at first rejects her but finally gives in to her seductive pleading and renounces his vows.

CAPRICCIO

Final Scene

Artists, friends, and admirers have gathered to celebrate the birthday of the young, widowed countess Madeleine at her home outside Paris. The composer Flamand and the poet Olivier, who are both in love with her, begin a discussion about the significance of words and music and which of them is more important. The other guests and the countess's brother join in the conversation. Finally, the theater director La Roche ends the argument with a passionate speech in defense of theater, and Olivier and Flamand decide to write an opera together. The count suggests the day's events as its subject. The countess gets to choose the ending—and her lover: if it is in favor of music it will be Flamand, if it is in favor of words, then Olivier. In the final scene of the opera the major-domo informs the countess that both Olivier and Flamand will call the next morning to hear her decision. Trying to make up her mind, she sings a sonnet to herself, written by Olivier and set to music by Flamand. Looking in the mirror, she realizes she can't make a choice that would give the opera its ending. When the major-domo announces that dinner is served, she smiles at her reflection and slowly walks out of the room.

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