

# The Met Orchestra/ Yannick Nézet-Séguin

**Start time:** 7.30pm

**Approximate end time:** 9.30pm, including a 20-minute interval

Please note all timings are approximate and subject to change.

## Programme

**Pyotr Ilyich Tchaikovsky** Fantasy-Overture from *Romeo and Juliet*

**Matthew Aucoin** *Heath (King Lear Sketches)*

**Hector Berlioz** 'Chers Tyriens' from *Les Troyens*

'Chasse royale et orage' from *Les Troyens*

'Adieu, fière cité' from *Les Troyens*

**Giuseppe Verdi** Act 4 from *Otello*

**A Shakespeare-inspired gala ends the season on a high, with the Met Orchestra under its hugely dynamic Music Director and a stellar line-up of vocal soloists.**

**Pyotr Ilyich Tchaikovsky** Fantasy-Overture from *Romeo and Juliet*

Like many of Tchaikovsky's works, the *Romeo and Juliet* Fantasy-Overture has an autobiographical subtext: the composer's infatuation – his first and apparently only genuinely romantic heterosexual relationship – with a Belgian soprano named Désirée Artôt in the fall and winter of 1869. Although the 29-year-old composer avowed that he was 'enraptured' by Artôt's 'gestures and the gracefulness of her movements and her posture,' the realisation that either he or she would have to make a painful career sacrifice soon put paid to thoughts of marriage. In the aftermath of their short-lived affair, Tchaikovsky transferred his gaze to Shakespeare's fictional couple.

The idea originated with his composer friend Mily Balakirev, fresh from the completion of his own 'oriental fantasy' for piano, *Islamey*. Balakirev not only suggested the concert overture format but provided a detailed musical outline for the piece. Unlike Berlioz's choral-symphonic *Roméo et Juliette*, Tchaikovsky's Shakespearean fantasy is purely orchestral, a symphonic poem in which the drama is conjured by the music rather than emanating from an extra-musical programme. Like Liszt's *Hamlet* and Dvořák's *Othello*, this *Romeo and Juliet* Fantasy-Overture distils Shakespeare's play to its dramatic essence: the tragedy of the star-crossed lovers set against the festering blood-feud between the Montagues and Capulets.

If Tchaikovsky's affair with Artôt lay behind the music he wrote in 1869, his complicated later love life undoubtedly coloured his two subsequent revisions of the score, in 1870 and 1880. The end result was an emotional roller-coaster in free sonata form propelled by the intricate interplay of two contrasting themes, the first violent and sharply syncopated, the second serene and rapturously lyrical. (For good measure, Tchaikovsky added a subsidiary third theme, a series of solemn, hymnlike chords that is usually said to evoke Friar Laurence.) Enhancing the music's emotive power is the sumptuous orchestration, including a beefed-up brass section and prominent parts for harp and timpani. By the time the work had reached its final form, Tchaikovsky was hatching plans for a full-scale operatic version of *Romeo and Juliet*. 'This shall be my definitive work,' he told his brother Modest. 'It's odd how until now I hadn't seen how I was truly destined to set this drama to music. Nothing could be better suited to my musical character. No kings, no marches, and none of the encumbrances of grand opera – just love, love, love.' Although the opera remained unfinished, Tchaikovsky recycled music from the Fantasy-Overture in a fragmentary scene that came to light after his death.

© Harry Haskell

barbican

## **Matthew Aucoin** *Heath (King Lear Sketches)*

The heath, in Shakespeare's *King Lear*, is the bare, windswept place, devoid of civilisation and human comforts, where Lear, the Fool, and others end up after Lear's eldest two daughters – to whom he has unwisely bequeathed his kingdom – have systematically stripped him of the last shreds of his authority. It is on the heath that Lear loses touch with reality, or at least with the world of unchecked privilege that he has enjoyed his entire life, and enters a state somewhere between madness and prophecy – a kind of lucid nightmare.

But the heath is more than a mere geographical site; it is the psychological bedrock of the entire play. *King Lear* expresses a bottomlessly bleak vision of human nature, one in which laws, customs and hierarchies – what we call 'norms' in the contemporary world – are a flimsy safeguard against insatiable animal appetites. When Lear lets his guard down for an instant and makes a major decision for sentimental reasons rather than according to the dictates of realpolitik, the wolves that surround him instantly show their fangs.

So, even though my orchestral piece does not directly enact the play's heath scenes, *Heath* felt like the only possible title. This play's inner landscape is a rocky, barren place, one in which every human luxury is ultimately burned away to reveal the hard stone underneath: 'the thing itself,' as Lear puts it.

*Heath* is divided into four sections, played continuously with no break. The first and longest, 'The Divided Kingdom', embodies the atmosphere of the play's first scenes: the uneasy sense of rituals failing to serve their purpose, of political life unravelling into chaos. The second section, 'The Fool', is full of darting, quicksilver music inspired by the Fool's mockery of Lear. The brief third section, 'I have no way ...', is inspired by the blinded Gloucester's slow, sad progress across the landscape. And the final movement, 'With a Dead March', embodies the accumulated tragedies of the play's final scenes.

© Matthew Aucoin

## **Hector Berlioz** Selections from *Les Troyens*

'For the last three years I have been tormented by the idea of a vast opera, of which I should write both words and music, as I did for *L'enfance du Christ*. I am resisting the temptation, and I trust I shall continue to resist it to the end.' So wrote Berlioz in 1854, in the first edition of his *Memoirs*. Four years later, he added a plaintive footnote: 'Alas, no! I could not resist. I have just finished the book and music of *Les Troyens*, an opera in five acts. What is to become of this huge work?' The fate of Berlioz's crowning achievement is symptomatic of a composer who was in many ways ahead of his time. The Paris Opéra announced a production of *Les Troyens* ('The Trojans'), then strung the composer along for five exasperating years. Finally, in 1863, he read the handwriting on the wall, split the five-hour-long work into two parts, and consoled himself with a staging of the latter, titled *Les Troyens à Carthage* ('The Trojans at Carthage'), at Paris's second-tier opera house, the Opéra-Comique. Part 1, *La Prise de Troie* ('The Capture of Troy'), remained unheard until after his death, and not until 1969 did the complete *Troyens* reach the stage. The 60-year-old Berlioz was so disheartened by his ordeal that he quit composing altogether.

Virgil was a lifelong lodestar for Berlioz. In late middle age, he recalled reading the last book of the *Aeneid* (in Latin) as a boy and being 'possessed by the glory of its characters ... Is that not a strange and marvellous manifestation of the power of genius? A poet dead thousands of years shakes an artless, ignorant boy to the depths of his soul with a tale handed down across the centuries, and with scenes whose radiance devouring time has been powerless to dim.' Berlioz's libretto for *Les Troyens* is as artfully constructed, and as authentically Virgilian, as his music.

Of the three excerpts on tonight's programme, the rousing aria 'Chers Tyriens' ('Dear Tyrians') introduces Dido, the legendary Queen of Carthage who led her subjects from the Phoenician city-state of Tyre to establish a new colony in North Africa 'dedicated to the works of peace'. Dido's fateful dalliance with the Trojan hero Aeneas is depicted in the orchestral interlude 'Chasse royale et orage' ('Royal Hunt and Storm'). In pantomimed action that Berlioz annotates in the score, the lovers seek refuge from a torrential squall in a woodland cave, where they consummate their passion wordlessly and unseen. (This erotic tableau was cut after the first performance at the Opéra-Comique, ostensibly because the elaborate set change took too long.) In due course, Aeneas heeds the call of destiny and sails off to found Rome, leaving Dido to sing her brief, eloquently becalmed death-scene aria 'Adieu, fière cité' ('Farewell, proud city') in delicately poised alexandrine verses.

## Giuseppe Verdi Act 4 from *Otello*

Over the course of Verdi's long career, his style evolved from the simple, clear-cut structures of such old-fashioned number operas as *Ernani* and *Il trovatore* to the complex, seamless idiom of *Otello* and *Falstaff*. The latter are widely counted among the most successful of all Shakespearean adaptations for the operatic stage. For this, credit is shared by Verdi's master librettist and fellow composer Arrigo Boito (1842–1918). Although belonging to very different generations, the two men shared a reverence for the Bard. 'He is one of my very special poets', said Verdi, 'and I have had him in hand since my earliest youth, and I read and re-read him continually'. Both men had tried their hands at turning Shakespeare into opera before, Verdi in his 1847 *Macbeth* (which he pronounced a 'fiasco') and Boito in his 1865 libretto for another composer's long-forgotten *Hamlet*. In *Otello* (1887), the strategy by the now older and wiser Boito was to condense and simplify Shakespeare's plot while preserving as much as possible of his dramatic structure and language. In cutting the number of speaking/singing roles by almost half, he transformed the complex, enigmatic Iago into a pastebord villain and the ingénue Desdemona into an autonomous, self-aware heroine – a woman, as the great American musicologist Joseph Kerman once observed, 'as capable of adultery as she is of passion in the grand manner. Her religiosity, true to this conception, is constant but superficial. And [Puccini's] *Tosca* is peeping out from under her petticoats.'

Indeed, the first half of Act 4 is virtually a solo scena for Desdemona, whose ravishingly beautiful elaboration of Shakespeare's plaintive 'Willow Song' (Act 4, scene 3) is followed by an interpolated Ave Maria – a nod, presumably, to Verdi's Catholic audience – as she recites her bedtime prayers, attended by the loyal Emilia. At this point, poetry veers into melodrama. In a menacing and – in the original production book for the opera – precisely choreographed pantomime (Shakespeare's Act 5, scene 2), the murderously jealous Otello steals into his sleeping wife's bedchamber and kisses her awake, while the orchestra plays a tender reminiscence of their passionate love duet in Act 1. Verdi's unerring sense of musical dramaturgy, and Boito's skill in compressing Shakespeare's text, are on full display in the opera's climactic scene: accusing Desdemona of adultery, the vengeful Moor of Venice first throttles her and then, confronted with proof that Iago's story of her infidelity is a tissue of lies, stabs himself. Dispensing with Shakespeare's eloquent speech in his own defence, Otello drags himself to his wife's corpse, kisses her for the last time, and expires in time-honoured operatic fashion with a breathless sob. Thus ends what Kerman characterises as 'a drama of love and jealousy that glances forward to the *verismo* theatre as surely as it peers back to the Elizabethan.'

© Harry Haskell

Produced by the Barbican

### 'Chers Tyriens'

#### Dido

Chers Tyriens, tant de nobles travaux  
Ont enivre mon coeur d'un orgueil legitime!  
Mais ne vous laissez pas, suivez la voix  
sublime  
Du dieu qui vous appelle a des efforts  
nouveaux!  
Donnez encore un exemple a la terre;  
Grands dans la paix, devenez, dans la guerre,  
Un peuple de heros!  
Le farouche Iarbas veut m'imposer la chaine  
D'un hymen odieux!  
Son insolence est vaine;  
Le soin de ma defense est a vous, comme aux  
dieux!  
Chers Tyriens, tant de nobles travaux  
Ont enivre mon coeur d'un orgueil legitime!  
Soyez heureux et fiers! Suivez la voix sublime  
Du dieu qui vous appelle a des efforts  
nouveaux!

### 'Dear Tyrians'

#### Dido

Dear Tyrians, your noble and unstinting toil  
Has filled my heart with justifiable pride!  
But do not relax your efforts, follow the  
sovereign voice  
Of the god who calls you to fresh  
endeavours!  
Give one more example to the earth:  
Great in peace, become in war  
A nation of heroes!  
The sullen Iarbas seeks to impose on me the yoke  
Of a hateful marriage!  
His arrogance is vain.  
My defence is in your hands and the  
gods'.  
Dear Tyrians, your noble and unstinting toil  
Has filled my heart with justifiable pride!  
Be happy and proud! Follow the sovereign voice  
Of the god who calls you to fresh  
endeavours!

**'Adieu, fière cité'**

Adieu, fiere cité, qu'un genereux effort  
 Si promptement eleva florissante!  
 Ma tendre soeur qui me suivis, errante;  
 Adieu, mon peuple, adieu!  
 Adieu, rivage venere,  
 Toi qui jadis m'accueillis suppliante;  
 Adieu, beau ciel d'Afrique, astres que  
 j'admirais  
 Aux nuits d'ivresse et d'extase infinie;  
 Je ne vous verrai plus, ma carriere est finie.

Libretto by Hector Berlioz, after Virgil's *Aeneid*

**Act 4 from Otello****Emilia**

Era più calmo?

**Desdemona**

Mi pareva. M'ingiuose  
 di coricarmi e d'attenderlo. Emilia,  
 te ne prego, distendi sul mio letto  
 la mia candida veste nuziale.  
 Senti. Se pria di te morir dovessi  
 mi seppellisci con un di quei veli.

**Emilia**

Scacciate queste idee.

**Desdemona**

Son mesta, tanto.  
 Mia madre aveva una povera ancella,  
 innamorata e bella.  
 Era il suo nome  
 Barbara. Amava  
 un uom che poi l'abbandonò; cantava  
 un canzone: 'la canzon del Salice'.

Mi disciogli le chiome ...

Io questa sera ho la memoria piena  
 di quella cantilena ...  
 'Piangea cantando  
 nell'erma landa,  
 piangea la mesta ...

O Salce! Salce! Salce!  
 Sedea chinando  
 sul sen la testa!  
 Salce! Salce! Salce!  
 Cantiamo! Cantiamo! il Salce funebre  
 sarà la mia ghirlanda.'

Affrettati; fra poco giunge Otello.

'Scorreano i rivi fra le zolle in fior,  
 gemea quel core affranto,  
 e dalle ciglia le sgorgava il cor  
 l'amara onda del pianto.  
 Salce! Salce! Salce!  
 Cantiamo! Cantiamo! Il Salce funebre  
 sarà la mia ghirlanda.

**'Farewell, Proud City'**

Farewell, proud city, raised  
 By selfless toil so swiftly to prosperity!  
 My gentle sister, who shared my wanderings;  
 Farewell, my people, farewell!  
 Farewell, blessed shore,  
 Which welcomed me when I begged for refuge;  
 Farewell, fair skies of Africa, stars I gazed on  
 in wonder  
 On those nights of boundless ecstasy and rapture;  
 I shall see you no more, my career is ended.

**Emilia**

Was he calmer?

**Desdemona**

To me, he seemed so. He asked me to go to bed  
 and wait for him. Emilia,  
 I beg you, lay out my wedding dress  
 on my bed.  
 Listen. If I die before you,  
 bury me in that dress.

**Emilia**

Put those ideas out of your head.

**Desdemona**

I am sad, so sad.  
 My mother had a poor maid,  
 in love and beautiful.  
 Her name was  
 Barbara. She loved  
 a man that abandoned her; she sang  
 a song: 'The Song of the Willow.'

Would you undo my hair ...

Tonight, my memories are full  
 of that song  
 'She wept singing  
 on the hearth,  
 she wept ...

Oh, Willow! Willow! Willow!  
 She sat with her head  
 on her breast.  
 Willow! Willow! Willow!  
 Sing! Sing! The Willow shall  
 be my funeral garland.'

Hurry; Otello is coming soon.

'The streams run through the flowered banks,  
 that devastated heart moaned,  
 and from her eyes, flowed  
 bitter waves of tears.  
 Willow! Willow! Willow!  
 Sing! Sing! The Willow shall  
 be my funeral garland.

Scendean 'augelli a vol dai rami cupi  
verso quel dolce canto.  
E gli occhi suoi piangean tanto, tanto,  
da impietosir le rupi.'

Riponi quest'anello.

Povera Barbara! Solea la storia  
con questo semplice suono finir:  
'Egli era nato per la sua gloria,  
io per amar ...'

Ascolta.  
Odo un lamento.  
Taci. Chi batte a quella porta?

**Emilia**

È il vento.

**Desdemona**

'Io per amarlo e per morir ...  
Cantiamo! Cantiamo!  
Salce! Salce! Salce!'

Emilia, addio. Come m'ardon le ciglia!  
è presagio di pianto. Buona notte.  
Ah! Emilia, Emilia,

Addio, Emilia, addio!  
Ave Maria, piena di grazia, eletta  
fra le spose e le vergini sei tu,  
sia benedetto il frutto, o benedetta,  
di tue materne viscere, Gesù.  
Prega per chi adorando a te si prostra,  
prega nel peccator, per l'innocente,  
e pel debole oppresso e pel possente,  
misero anch'esso, tua pietà dimostra.  
Prega per chi sotto l'oltraggio piega  
la fronte e sotto la malvagia sorte;  
per noi, per noi tu prega, prega  
sempre e nell'ora della morte nostra,  
prega per noi, prega per noi, prega.  
Ave Maria ...  
nell'ora della morte.  
Ave! ... Amen!

Chi è là? Otello?

**Otello**

Sì! Diceste questa sera le vostre preci?

**Desdemona**

Oraì ...

**Otello**

Se vi sovviene  
di qualche colpa commessa che attenda  
grazia dal ciel, imploratela tosto.

**Desdemona**

Perché?

**Otello**

T'affretta. Uccidere non voglio l'anima tua.

Birds flew down from the dark branches  
toward the sweet song.  
And her eyes wept so much that  
even the rocks pitied her.'

Put away this ring.

Poor Barbara! Only with these simple words  
would her story end:  
'He was born for his glory,  
I to love ...'

Listen.  
I hear a cry.  
Quiet. Who knocks at the door?

**Emilia**

It is the wind

**Desdemona**

'I was born to love him and to die ...  
Sing! Sing!  
Willow! Willow! Willow!'

Emilia, farewell. How my eyes burn!  
It's an omen of weeping. Goodnight.  
Ah! Emilia, Emilia,  
farewell, Emilia, farewell!

Hail, Mary, full of grace, chosen  
from wives and virgins,  
blessed is the fruit, o blessed,  
of your maternal womb, Jesus.  
Pray for those who adore you and kneel  
before you, pray for the sinner and the  
innocent, and for the weak and oppressed,  
and for the powerful, and also on the sorrowful,  
show your pity. Pray for those who suffer under  
injustice and cruel fate;  
for us, please pray for us, pray  
always and at the hour of our death,  
pray for us, pray for us.  
Hail, Mary ...  
at the hour of our death.  
Hail! ... Amen!

Who's there? Otello?

**Otello**

Yes! Have you said your prayers tonight?

**Desdemona**

Just now ...

**Otello**

If you remember  
some fault that must be forgiven in Heaven,  
beg for it now.

**Desdemona**

Why?

**Otello**

Hurry. I don't want to condemn your soul.

**Desdemona**  
D'uccider parli?

**Otello**  
Sì.

**Desdemona**  
Pietà di me, mio Dio!

**Otello**  
Amen.

**Desdemona**  
E abbiate pietà voi pure.

**Otello**  
Pensa ai tuoi peccati.

**Desdemona**  
Mio peccato è l'amor.

**Otello**  
Perciò tu muori.

**Desdemona**  
E perché t'amo m'uccidi?

**Otello**  
Ami Cassio.

**Desdemona**  
No! sull'anima mia!

**Otello**  
Quel fazzoletto ch'io ti donai gli desti.

**Desdemona**  
Non è vero.

**Otello**  
Nella sua man lo vidi.

**Desdemona**  
Io rea non sono!

**Otello**  
Confessa!

**Desdemona**  
Giuro!

**Otello**  
Bada allo spergiuro ...  
Pensa che sei sul tuo letto di morte.

**Desdemona**  
Non per morir.

**Otello**  
Per morir tosto.

**Desdemona**  
Aita!  
Cassio non amo ... ch'ei qui venga ... ei parli.

**Desdemona**  
You speak of killing?

**Otello**  
Yes.

**Desdemona**  
Have mercy on me, my God!

**Otello**  
Amen.

**Desdemona**  
And you have mercy on me as well.

**Otello**  
Think of your sins.

**Desdemona**  
My sin is love.

**Otello**  
And that is why you die.

**Desdemona**  
Because I loved you, you kill me?

**Otello**  
You love Cassio.

**Desdemona**  
No! I swear on my soul!

**Otello**  
You gave him the handkerchief that I gave you.

**Desdemona**  
That's not true.

**Otello**  
I saw it in his hand.

**Desdemona**  
I'm not guilty!

**Otello**  
Confess!

**Desdemona**  
I swear!

**Otello**  
Beware of a false oath ...  
Think that you are on your death bed.

**Desdemona**  
Not to die.

**Otello**  
To die soon.

**Desdemona**  
Help!  
I don't love Cassio ... have him come here ... and speak.

**Otello**

Muto è per sempre.

**Desdemona**

Cielo! Morto?

**Otello**

Morto.

**Desdemona**

Son perduta! ei tradito!

**Otello**

E pianger l'osi?

**Desdemona**

Otello ... non uccidermi ...

**Otello**

Tu invano ti difendi.

**Desdemona**

Ch'io viva ancor ... ch'io viva ancor ... ch'io  
viva ancor ...

**Otello**

Giù! cadi, giù, cadi, prostituta ...

**Desdemona**

Pietà!

**Otello**

Muori!

**Desdemona**

Ch'io viva questa notte ...

**Otello**

No!

**Desdemona**

Un'ora ...

**Otello**

No!

**Desdemona**

Un istante ...

**Otello**

No!

**Desdemona**

Sol ch'io dica un'Ave.

**Otello**

È tardi!

Calma come la tomba.

**Emilia**

Aprite! Aprite!

**Otello**

Chi è là? Chi batte?

**Otello**

He is silenced forever.

**Desdemona**

Oh, Heaven! He's dead?

**Otello**

Dead.

**Desdemona**

I am lost! And he is betrayed!

**Otello**

And you can weep for him?

**Desdemona**

Otello ... don't kill me ...

**Otello**

In vain, you defend yourself.

**Desdemona**

Let me live ... let me live ...  
let me live ...

**Otello**

Down! Fall, down, fall, whore ...

**Desdemona**

Have mercy!

**Otello**

Die!

**Desdemona**

Let me live just this night ...

**Otello**

No!

**Desdemona**

Just one hour ...

**Otello**

No!

**Desdemona**

One more instant ...

**Otello**

No!

**Desdemona**

Let me say one more prayer.

**Otello**

It's too late!

It's as calm as the tomb.

**Emilia**

Open the door! Open the door!

**Otello**

Who's there? Who knocks?

**Emilia**

Signor mio ... ven prego, lasciate  
ch'io vi parli ... Aprite!

**Otello**

Emilia! che avvenne?

**Emilia**

Un gran delitto! Cassio uccise Roderigo.

**Otello**

E Cassio?

**Emilia**

Vive.

**Otello**

Cassio vive!

**Desdemona**

Ingiustamente ... uccisa ingiustamente ...

**Emilia**

Chi geme là? ... Orror!

**Desdemona**

Muoio innocente ...

**Emilia**

Gran Dio! ... Chi fu? chi fu?

**Desdemona**

Nessuno ... io stessa ... Al mio  
Signor mi raccomanda ... muoio innocente  
... Addio.

**Otello**

O mentitrice! io l'uccisi.

**Emilia**

Assassino!

**Otello**

Fu di Cassio la druda. A Iago il chiedi.

**Emilia**

A Iago?

**Otello**

A Iago.

**Emilia**

Stolto! E tu il credesti?

**Otello**

Negarlo ardisci?

**Emilia**

Non ti temo.

**Otello**

Bada!

**Emilia**

Olà! Soccorso! Aiuto!  
Otello uccise Desdemona!

**Emilia**

My lord ... I pray, let me  
speak to you ... Open the door!

**Otello**

Emilia! What has happened?

**Emilia**

A terrible crime! Cassio has killed Roderigo.

**Otello**

And Cassio?

**Emilia**

He lives.

**Otello**

Cassio lives!

**Desdemona**

Unjustly ... killed unjustly ...

**Emilia**

Who is calling out? ... Horror!

**Desdemona**

Killed innocently ...

**Emilia**

Oh, God! ... Who was it? Who was it?

**Desdemona**

No-one ... myself ... commend me  
to my Lord ... I die innocently ...  
Farewell.

**Otello**

You liar! I killed you.

**Emilia**

Assassin!

**Otello**

She was Cassio's lover. Ask Iago.

**Emilia**

Iago?

**Otello**

Iago.

**Emilia**

Fool! And you believed him?

**Otello**

You would dare deny it?

**Emilia**

I don't fear you.

**Otello**

Beware!

**Emilia**

Hurry! Help! Help!  
Otello has killed Desdemona!



**Cassio, Iago, Lodovico**

Quai grida!  
Orrore! Orrore!

**Emilia**

Iago, smentisci quel vile assassino.  
Hai tu creduto Desdemona infida?  
Parla!

**Iago**

Tal la credea.

**Otello**

Quel fazzoletto che un dì le diedi,  
a Cassio essa donava.

**Emilia**

O potenza divina!

**Iago**

Taci!

**Emilia**

No, tutto rivelo!

**Iago**

Taci!

**Emilia**

No! Costui  
dalla mia man quel fazzoletto svelse  
a viva forza.

**Cassio**

E nella mia dimora  
trovai quel vel.

**Montano**

Roderigo morente mi svelò di quest'uom l'arti  
nefande.

**Otello**

Ah! discolpati!

**Iago**

No!

**Lodovico**

Ferma!

**Montano**

S'insegua.

**Cassio, Lodovico**

Afferratelo!

**Otello**

E il ciel non ha più fulmini?

**Lodovico**

La spada a me!

**Otello**

Tant'osi? ...  
Niun mi tema

**Cassio, Iago, Lodovico**

What shouts!  
Horror! Horror!

**Emilia**

Iago, tell this vile assassin the truth.  
You believed Desdemona was unfaithful?  
Speak!

**Iago**

I did believe it.

**Otello**

That handkerchief that I once gave her,  
she gave it to Cassio.

**Emilia**

Oh, divine power!

**Iago**

Be quiet!

**Emilia**

No, I will reveal everything!

**Iago**

Be quiet!

**Emilia**

No! Iago took  
that handkerchief from my hand  
by force.

**Cassio**

And I found it  
in my home.

**Montano**

As he died, Roderigo revealed to me this  
man's wicked arts.

**Otello**

Ah! Defend yourself!

**Iago**

No!

**Lodovico**

Stop!

**Montano**

Follow him.

**Cassio, Lodovico**

Seize him!

**Otello**

And Heaven has no more thunderbolts?

**Lodovico**

Give me your sword!

**Otello**

You dare? ...  
No one should fear me

s'anco armato mi vede. Ecco la fine  
del mio camin ... Oh! Gloria! Otello fu.  
E tu ... come sei pallida! e stanca,  
e muta, e bella,  
pia creatura nata sotto maligna stella.  
Fredda come la casta tua vita ...  
e in cielo assorta.  
Desdemona! Desdemona! ... Ah ... morta!  
morta! morta! ...  
Ho un'arma ancor!

**Cassio**

Ah! ferma!

**Lodovico, Montano**

Sciagurato!

**Otello**

Pria d'ucciderti ... sposa ... ti baciai.  
Or morendo ... nell'ombra ...  
in cui mi giaccio ...  
Un bacio ... un bacio ancora ... ah! ...  
un altro bacio ...

Libretto by Arrigo Boito (1842–1918)

even if he sees me still armed. This is the end  
of my journey ... Oh! Gloria! Otello was.  
And you ... how pale you are! And weary,  
and silent, and beautiful,  
pious creature born under a cursed star.  
Cold like your chaste life ...  
and taken into Heaven.  
Desdemona! Desdemona! ... Ah ... Dead!  
Dead! Dead! ...  
I still have a weapon!

**Cassio**

Ah! Stop!

**Lodovico, Montano**

Wicked one!

**Otello**

Before I killed you ... my wife ... I kissed you.  
Now, dying ... in the shadows ...  
as I grow cold ...  
A kiss ... another kiss ... ah! ...  
another kiss ...

## Performers

**Yannick Nézet-Séguin** conductor

**Joyce DiDonato** mezzo-soprano

**Angel Blue** soprano (Desdemona)

**Russell Thomas** tenor (Otello)

**Deborah Nansteel** mezzo-soprano (Emilia)

**Errin Duane Brooks** tenor (Cassio)

**Michael Chiodi** baritone (Jago)

**Richard Bernstein** bass (Lodovico)

**Adam Lau** bass (Montano)

## The Met Orchestra

### violin I

David Chan

*concertmaster*

*The Veronica Atkins Chair*

Benjamin Bowman

*concertmaster*

Angela Y Wee

*principal associate concertmaster*

*The George Weiss Chair,*

*in honour of Dr Robert Weiss*

Nancy Wu

*associate concertmaster*

Bruno Eicher

*assistant concertmaster*

Wen Qian

Amy Kauffman

Yoon Kwon Costello

Miran Kim

Caterina Szepes

Yurika Mok

Catherine Sim

Daniel Khalikov

Yang Xu

Sarah Vonsattel

Qianwen Shen

Julia Choi

### associate musicians

Shem Guibbory

Lesley Heller

Abraham Appleman

Christoph Franzgrote

Joanna Maurer

Xiao-Dong Wang

Hansaem Lim

Rachel Golub

Kristi Helberg

### violin II

Jeremías Sergiani-Velázquez \*

Sylvia Danburg Volpe †

Katherine T Fong ‡ +

Elena Barere

Laura McGinnis

Ann Lehmann

Toni Glickman

Jeehae Lee

Shenghua Hu

### associate musicians

Narciso Figueroa

Annamae Goldstein

Margaret Magill

Basia Danilow

Krystof Witek

### viola

Milan Milisavljević \*

Shmuel D Katz †

Tal First ‡

Marilyn Stroh

Mary Hammann

Garrett Fischbach

Zoë Martin-Doike

En-Chi Ceng

### associate musicians

Nardo Poy

Dov Scheindlin

David Cerutti

Ji-Hyun Son

Chihiro Allen

### cello

Jerry Grossman \*

*The Edward E and*

*Betsy Z Cohen Chair*

Rafael Figueroa \*

*The Judith-Ann Corrente and*

*William Kooyker Chair*

Dorothea Figueroa †

Joel W Noyes ‡

Kari Jane Docter

Julie Bruskin

Marian Heller

Susannah Chapman +

**associate musicians**

Stephen Ballou  
 Mark Shuman  
 Yana Levin  
 Alberto Parrini

**double bass**

Rex Surany \*  
 Leigh Mesh †  
 Daniel Krekeler ‡ +  
 Brendan Kane §  
 Edward Francis-Smith  
 Isaac Trapkus +

**associate musicians**

Jacqui Danilow  
 Marji Danilow  
 Brad Aikman  
 David Rosi

**flute**

Chelsea Knox \*  
*The Lila Acheson Wallace  
 Chair*  
 Seth Morris \*  
 Maron Khoury  
 Stephanie C Mortimore

**associate musician**

Koren McCaffrey

**piccolo**

Stephanie C Mortimore \*  
*The Beth W and Gary A  
 Glynn Chair, in honour of  
 Michael Parloff*  
 Maron Khoury

**associate musician**

Koren McCaffrey

**oboe**

Elaine Douvas \*  
 Nathan Hughes \*  
 Mitchell Kuhn \* +  
 Susan Spector  
*The Richard and Elizabeth  
 Gilbert Chair, in memory of  
 Ralph Gilbert*  
 Pedro R Díaz  
 Alexandra Knoll

**cor anglais**

Pedro R Díaz

**clarinet**

Anton Rist \*  
*The Karen A and Kevin  
 W Kennedy Chair*  
 Jessica Phillips \* +  
*The Ruth and Harvey R  
 Miller Charitable Fund Chair*  
 Dean LeBlanc +

**associate musician**

Shari A Hoffman

**E flat clarinet**

Jessica Phillips

**bass clarinet**

Dean LeBlanc +  
*The Jacqui and  
 Grant Smith Chair*

**bassoon**

William Short\*  
 Evan Epifanio\*  
 Daniel Shelly  
 Mark L Romatz

**associate musicians**

William Hestand  
 Richard Vrotney

**contrabassoon**

Mark L Romatz

**horn**

Erik Ralske\*  
 Brad Gemeinhardt\*  
 Anne M Scharer  
*The Rosalind Miranda Chair*  
 Hugo A Valverde  
 Javier Gándara  
 Barbara Jöstlein Currie  
 Julia A Pilant §  
 Stewart Rose +  
 Roy Femenella +  
 Kathrine Jordan

**trumpet**

David Krauss\*  
*The Beth W and Gary A  
 Glynn Chair*  
 Billy R Hunter, Jr \*  
 James Ross  
 Raymond Riccomini

**associate musician**

Gareth Flowers

**bass trumpet**

Denson Paul Pollard

**trombone**

Demian Austin\*  
 Sasha Romero\*  
 Weston Sprott  
 Denson Paul Pollard

**associate musicians**

Thomas H Hutchinson  
 Nicholas Schwartz

**bass trombone**

Denson Paul Pollard

**tuba**

Christopher John Hall

**associate musicians**

Morris Kainuma  
 Andrew Bove

**timpani**

Jason Haaheim\*  
*The Rosalind Miranda  
 Chair, in memory of Shirley  
 and Hilliard (Bill) Cohen*  
 Parker Lee\*  
 Steven White

**percussion**

Gregory Zuber\*  
 Robert L Knopper  
 Steven White  
 Erik Charlston

**associate musicians**

Rafael Guzman  
 Benjamin Harms  
 Jeffrey Irving

**harp**

Mariko Anraku\* +  
*The Johnson/Schutzer  
 Family Chair*

**guitar/lute**

**associate musician**  
 Fred Hand

**mandolin**

**associate musician**  
 Joyce Rasmussen Balint

\* Principal

† Associate Principal

‡ Assistant Principal

+ Acting

§ Leave of Absence

**Jeanette Lerman-Neubauer****Music Director**

Yannick Nézet-Séguin

**Orchestra Manager**

Kingsley J Wood

**Assistant Orchestra Manager**

Kayla Dempsey

**Chief Librarian**

Wendy Skoczen

**Assistant Librarians**

Nishana Dobbeck  
 Jennifer Johnson  
 Àngels Martínez

**The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect, and provoke debate.**

As a not-for-profit charity, we need to raise two thirds of our income through fundraising, ticket sales, and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

We're passionate about expanding access to ensure anyone can participate in art and creativity in London and beyond. From our work with local schools to provide unforgettable learning experiences, to development opportunities for emerging creatives, to discounted tickets to our events, your support helps us make a real difference every day.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit [barbican.org.uk/supportus](http://barbican.org.uk/supportus) or contact [development@barbican.org.uk](mailto:development@barbican.org.uk)

With thanks

The City of London Corporation, founder and principal funder

**Major Supporters**

Arts Council England  
Calouste Gulbenkian Foundation (UK Branch)  
SHM Foundation  
The Terra Foundation for American Art

**Leading Supporters**

Lonti Ebers  
Trevor Fenwick and Jane Hindley  
Marcus Margulies

**Programme Supporters**

Marie-Laure de Clermont-Tonnerre (Spirit Now London)  
Kristin Hjellegjerde Gallery  
Sayeh Ghanbari  
Elizabeth and J Jeffry Louis  
Pat and Pierre Maugüé  
The Clare McKeon Charitable Trust  
Hugh Monk  
Romilly Walton Masters Award  
The Rudge Shipley Charitable Trust

**Director's Circle**

Anonymous (1)  
Farmida Bi  
Tom and Jo Bloxham MBE  
Philippe and Stephanie Camu  
Cas Donald  
Alex and Elena Gerko  
Trevor Fenwick and Jane Hindley  
Ruth and Stuart Lipton  
Tracey, Eloise and Max Mayerson  
John Murray  
Natrium Capital Limited

**Corporate Supporters**

Audible  
Bank of America  
Bloomberg  
Bolt Burdon Kemp  
DLA Piper  
Google Arts & Culture  
Linklaters LLP  
Morrison Foerster  
Norton Rose Fulbright  
Osborne Clarke  
Pinsent Masons  
Sotheby's  
Slaughter and May  
Taittinger  
UBS

**Trusts & Grantmakers**

Art Fund  
Art Mentor Foundation Lucerne  
The Austin and Hope Pilkington Charitable Trust  
Bagri Foundation  
CHK Foundation  
Cockayne – Grants for the Arts  
John S Cohen Foundation  
Goethe-Institut London  
Helen Frankenthaler Foundation  
Italian Cultural Institute in London  
Korean Cultural Centre UK  
Kusuma Trust UK  
London Community Foundation  
Mactaggart Third Fund  
The Polonsky Foundation  
Rix-Thompson-Rothenberg Foundation  
Swiss Cultural Fund

If you're interested in supporting the Barbican Centre Trust, visit [barbican.org.uk/supportus](http://barbican.org.uk/supportus) or contact us on 0207 382 6185 or [development@barbican.org.uk](mailto:development@barbican.org.uk)

The Barbican Centre Trust, registered charity no 294282

## **Barbican Board**

Tom Sleigh *chair*  
Sir William Russell *deputy chairman*  
Tobi-Ruth Adebekun *deputy chairman*  
Randall Anderson  
Munsur Ali  
Stephen Bediako OBE  
Farmida Bi CBE  
Tijs Broeke  
Zulum Elumogo  
Wendy Mead OBE  
Mark Page  
Alpa Raja  
Dr Jens Riegelsberger  
Professor Jane Roscoe  
Irem Yerdelen  
Despina Tsatsas  
Michael 'Mikey J' Asante MBE

## **Directors Group**

Claire Spencer *CEO*  
Will Gompertz *artistic director*  
Jonathon Poyner *director of operations & buildings*  
Natasha Harris *director of development*  
Ali Mirza *director of people and inclusion*  
Sarah Wall *head of finance & business administration*  
Jo Daly *senior executive assistant to CEO and artistic director*



The City of London  
Corporation is the founder  
and principal funder  
of the Barbican Centre