WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

CONDUCTOR
Edo de Waart

PRODUCTION
Sir Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Sara Erde

Opera in four acts

Libretto by Lorenzo Da Ponte,
based on the play La Folle Journée,
ou Le Mariage de Figaro by Pierre-Augustin Caron de Beaumarchais

Friday, December 12, 2014
7:30–11:05 PM

The production of Le Nozze di Figaro was made possible by generous gifts from Mercedes T. Bass, and Jerry and Jane del Missier

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi
The Metropolitan Opera
2014–15 Season

The 471st Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART’S

LE NOZZE DI FIGARO

CONDUCTOR
Edo de Waart

IN ORDER OF VOCAL APPEARANCE

FIGARO
Erwin Schrott

SUSANNA
Danielle de Niese*

DOCTOR BARTOLO
John Del Carlo

MARCELLINA
Susanne Mentzer

CHERUBINO
Serena Malfi

COUNT ALMAVIVA
Mariusz Kwiecien*

DON BASILIO
Alan Oke

COUNTESS ALMAVIVA
Rachel Willis-Sørensen

ANTONIO
Philip Cokorinos

BARBARINA
Ashley Emerson*

DON CURZIO
Scott Scully

CONTINUO
HARPSICHORD Bryan Wagorn
CELLO David Heiss

Friday, December 12, 2014, 7:30–11:05PM
A scene from Mozart’s Le Nozze di Figaro

Chorus Master  Donald Palumbo  
Fight Director  Thomas Schall  
Assistant to the Set Designer  Rebecca Chippendale  
Assistant to the Costume Designer  Irene Bohan  
Musical Preparation  Yelena Kurdina, Derrick Inouye, Howard Watkins, and Bryan Wagorn  
Assistant Stage Directors  Jonathon Loy and Paula Williams  
Met Titles  Sonya Friedman  
Italian Coach  Loretta Di Franco  
Scenery, properties, and electrical props constructed and painted in Metropolitan Opera Shops  
Costumes constructed by Metropolitan Opera Costume Department; Das Gewand, Düsseldorf; and Scafati Theatrical Tailors, New York  
Wigs and Makeup executed by Metropolitan Opera Wig and Makeup Department  

This production uses flash effects.

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

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

Met Titles  
To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions please ask an usher at intermission.

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Synopsis

A manor house near Seville, the 1930s

Act I  Figaro and Susanna’s room

Pause

Act II  The Countess’s bedroom

Intermission  (AT APPROXIMATELY 9:15 PM)

Act III  The great hall of the house

Act IV  The Garden

Act I
In a storeroom that they have been allocated, Figaro and Susanna, servants to the Count and Countess Almaviva, are preparing for their wedding. Figaro is furious when he learns from his bride that the Count has tried to seduce her. He’s determined to have revenge on his master. Dr. Bartolo appears with his former housekeeper, Marcellina, who is equally determined to marry Figaro. She has a contract: Figaro must marry her or repay the money he borrowed from her. When Marcellina runs into Susanna, the two rivals exchange insults. Susanna returns to her room, and an adolescent boy, Cherubino, rushes in. Finding Susanna alone, he speaks of his love for all the women in the house, particularly the Countess. The Count appears, again trying to seduce Susanna, and Cherubino hides. The Count then conceals himself as well when Basilio, the music teacher, approaches. Basilio tells Susanna that everyone knows Cherubino has a crush on the Countess. This causes the Count to step forward in anger. He becomes even more enraged when he discovers Cherubino and realizes that the boy has overheard his attempts to seduce Susanna. He chases Cherubino into the great hall where they are met by Figaro, who has assembled the entire household to sing the praises of their master. The Count is forced to bless the marriage of Figaro and Susanna. To spite them and to silence Cherubino, he orders the boy to join the army without delay. Figaro ironically tells Cherubino what to expect there—no flirting with girls, no fancy clothes, no money, just cannons, bullets, marching, and mud.
Act II
In her bedroom, Rosina, the Countess, mourns the loss of love in her life. Encouraged by Figaro and Susanna, she agrees to set a trap for her husband: they will send Cherubino, disguised as Susanna, to a rendezvous with the Count that night and at the same time make him believe that the Countess is having an assignation with another man. Cherubino appears and the two women lock the door, then begin to dress him up as a girl. While Susanna steps into an adjoining room, the Count knocks and is annoyed to find the door locked. Cherubino shuts himself in the dressing room and the Countess lets her husband in. When there’s a sudden noise from the dressing room, the Count is skeptical of his wife’s story that Susanna is in there. Taking his wife with him, he leaves to get tools to force the door. Meanwhile, Susanna, who has re-entered the room unseen and observed everything, helps Cherubino escape through the window before taking his place in the dressing room. When the Count and Countess return, both are astonished when Susanna emerges from the room. All seems well until the gardener, Antonio, appears, complaining that someone has jumped from the window, trampling his flowers. Figaro, who has rushed in to announce that everything is ready for the wedding, improvises quickly, feigning a limp and pretending that it was he who jumped. At that moment Bartolo, Marcellina, and Basilio arrive, putting their case to the Count and waving the contract that obliges Figaro to marry Marcellina. Delighted, the Count declares that Figaro must honor his agreement and that his wedding to Susanna will be postponed.

Act III
Later in the day in the great hall, Susanna leads the Count on with promises of a rendezvous that night. He is overjoyed but then overhears Susanna conspiring with Figaro. In a rage, he declares he will have revenge. The Countess, alone, recalls her past happiness. Marcellina, supported by a lawyer, Don Curzio, demands that Figaro pay his debt or marry her at once. Figaro replies that he can’t marry without the consent of his parents for whom he’s been searching for years, having been abducted as a baby. When he reveals a birthmark on his arm Marcellina realizes that he is her long-lost son, fathered by Bartolo. Arriving to see Figaro and Marcellina embracing, Susanna thinks her fiancé has betrayed her, but she is pacified when she learns the truth. The Countess is determined to go through with the conspiracy against her husband, and she and Susanna compose a letter to him confirming the rendezvous with Susanna that evening in the garden. Cherubino, now dressed as a girl, appears with his girlfriend, Barbarina, the daughter of Antonio. Antonio, who has found Cherubino’s cap,
also arrives and unmasks the young man. The Count is furious to discover that Cherubino has disobeyed him and is still in the house. But his anger is punctured by Barbarina, who reveals that the Count, when he attempted to seduce her, promised her anything she wanted. What she wants now is to marry Cherubino. The Count is forced to agree. A march is heard and the household assembles for Figaro and Susanna’s wedding. While dancing with the Count, Susanna hands him the letter, sealed with a pin, confirming their rendezvous that evening.

Act IV
At night in the garden, Barbarina despairs that she has lost the pin the Count has asked her to take back to Susanna as a sign he’s received her letter. When Figaro and Marcellina appear, Barbarina tells them about the planned rendezvous between the Count and Susanna. Thinking that his bride is unfaithful, Figaro rants against all women. He hides when Susanna and the Countess arrive, dressed in each other’s clothes. Alone, Susanna sings of love. She knows that Figaro is listening and enjoys making him think that she’s about to make love to the Count. She then also conceals herself—in time to see Cherubino try to seduce the disguised Countess. The boy is chased away by the Count who wants to be alone with the woman he believes is Susanna. Figaro, by now realizing what is going on, joins in the joke and declares his passion for Susanna in her Countess disguise. The Count returns to discover Figaro with his wife, or so he thinks, and explodes with rage. At that moment, the real Countess steps forward and reveals her identity. Ashamed, the Count asks her pardon. After many moments of agonizing doubt, she forgives him and both couples are reunited.
In Focus

Wolfgang Amadeus Mozart

Le Nozze di Figaro

Premiere: Burgtheater, Vienna, 1786

A profoundly humane comedy, Le Nozze di Figaro is a remarkable marriage of Mozart’s music at the height of his genius and what might the best libretto ever set. In adapting a play that caused a scandal with its revolutionary take on 18th-century society, librettist Lorenzo Da Ponte focused less on the original topical references and more on the timeless issues embedded in the frothy drawing-room comedy. The music is elegant, with a constant tension among the social classes and between the sexes, where each character has something to gain and something to hide. Following its successful Viennese premiere, Figaro became a major hit when it was produced in Prague a few months later—a triumph for Mozart that led to the commission to write Don Giovanni.

The Creators

Wolfgang Amadeus Mozart (1756–1791) was the son of a Salzburg court musician and composer, Leopold, who was also his principal teacher and exhibited him as a musical prodigy throughout Europe. His works continue to enthrall audiences around the world and his achievements in opera, in terms of beauty, vocal challenge, and dramatic insight, remain unsurpassed. The extraordinary Lorenzo Da Ponte (1749–1838) led an adventurous life in Venice and Vienna. He converted from Judaism as a youth and joined the Catholic Church, where he took Holy Orders. He supplied librettos for the prominent composers of his time, including Antonio Salieri, and collaborated with Mozart on Le Nozze di Figaro, Don Giovanni, and Così fan tutte. Da Ponte migrated to America and eventually settled in New York, where he was granted the first Chair of Italian at Columbia College (now University), and where he was instrumental in developing an audience for Italian opera. Pierre-Augustin Caron de Beaumarchais (1732–1799) was the author of the three subversive Figaro plays, of which Le Barbier de Séville (1775) was the first and Le Mariage de Figaro (1778) the second. Beaumarchais’s life included roles in both the American and French Revolutions, and his character Figaro, the wily servant who consistently outsmarts his masters, bears autobiographical markings. The sound of the name itself seems to point to the author: fils (son of) Caron.

The Setting

Seville, the setting of Figaro’s prequel, The Barber of Seville, was famous in Mozart’s time as a place filled with hot-blooded young men and exotically beautiful women
sequestered behind latticed windows, or “jalousies” (which gave us our English word “jealousy”). The city was the birthplace of the Don Juan legends, which Mozart and Da Ponte would mine for their subsequent masterpiece Don Giovanni. This season’s new production of Le Nozze di Figaro places the action in the 1930s.

The Music

Figaro’s amazing score mirrors the complex world it depicts. The first impression is one of tremendous beauty and elegance; dig a little deeper and you’ll find all the underlying pain and deception. The showpiece arias for the various women (“Porgi, Amor” for the Countess and Cherubino’s “Voi, che sapete” in Act II, the Countess’s haunting “Dove sono” in Act III and Susanna’s “Deh, vieni, non tardar” in Act IV) reflect the depth of the drama. Each of these arias is superb, delicate, and ravishingly beautiful. Other unforgettable solos in the score include Figaro’s two notable arias, the angry Act IV diatribe against womankind, “Aprite un po’ quegli occhi,” and Act I’s “Non più andrai,” in which not even the most buoyant and memorable melody in the world can quite hide the character’s sarcasm. Much of the subtext is conveyed by the orchestra, which often expresses unspoken thoughts and motivations of the characters. A good example of this is the wedding march in Act III—formal, stately, and elegant, yet with little quivering trills in the middle of the phrases that suggest something is amiss at this wedding.

Le Nozze di Figaro at the Met

The opera premiered at the Met in 1894 with a magnificent cast headed by the American sopranos Emma Eames and Lillian Nordica and with Edouard de Reszke as the Count. It was given a new production in 1909, conducted by Gustav Mahler, in which Geraldine Farrar sang the trouser role of Cherubino. The opera disappeared after the 1917 season until a new production opened in 1940 with Ettoore Panizza conducting Ezzio Pinza, Elisabeth Rethberg, Bidú Sayão, and Risë Stevens. The ensemble nature of the piece and the appeal of each of the leading roles have made the subsequent rosters of Figaro at the Met an impressive collection of the world’s finest singers. Some of the more frequent and most memorable performers in this opera include Jarmila Novotna as Cherubino (1940–50), John Brownlee as the Count (1940–52), Salvatore Baccaloni as Bartolo (1940–58), Eleanor Steber as the Countess (1942–56), Mildred Miller as Cherubino (1951–62), Cesare Siepi as Figaro (1951–72), Lisa Della Casa as the Countess (1953–67), Frederica von Stade as Cherubino (1972–92), Kathleen Battle as Susanna (1985–88), Renée Fleming as the Countess (1991–98), Cecilia Bartoli as Susanna (1998), and Bryn Terfel as Figaro (1994–2007). Met Music Director James Levine conducted 67 performances between 1985 and 2005. He conducted Richard Eyre’s new production for the opening of the Met’s 2014–15 season, with a cast including Ildefonse Abrazakov, Amanda Majeski, Marlis Petersen, Isabel Leonard, and Peter Mattei.
Pierre-Augustin Beaumarchais’s three Figaro plays appeared across a span of some 20 years. *Le Barbier de Séville*, written in 1773, was produced in 1775. *Le Mariage de Figaro*, written 1775–78, reached the public stage only in 1784, after many readings and a private production. *La Mère Coupable* ("The Guilty Mother") appeared in 1792, six days after the attack on the Tuileries. At that time the Paris public had more pressing concerns. The third part of the trilogy finally won its triumph in 1797, when Beaumarchais took the first curtain call of his life, delighted by applause not from aristocrats, "the stupidest of whom thought himself superior" to a mere playwright, as he put it, but from "citizens who recognized no superiority but that accorded to merit or to talent." In this last play, set in 1790, the Count and Countess are living in Paris as plain M. and Mme Almaviva. Their heir, Léon, is seized by the spirit of liberty, while Figaro has become a man formed by experience of the world and Susanna has shed the illusions of youth. In a trilogy performance, Beaumarchais suggested, the public could laugh at the adventures of Count Almaviva's turbulent youth, then observe the faults of his manhood, and finally be persuaded that anyone not irredeemably wicked becomes good "when the age of passions is past." *La Mère Coupable* ends with the healing of a broken marriage, forgiveness, reconciliation, and the betrothal of Léon, revealed as the Countess's son by Cherubino, to Florestine, the Count's illegitimate daughter. Cherubino, sent off "alla gloria militar," has died, heartbroken and desperate, on the battlefield.

All of this would be irrelevant to Mozart’s *Le Nozze di Figaro*, which preceded *La Mère Coupable* by six years, if Beaumarchais’s play did not seem to provide a resolution of questions that hang over the finale of Mozart’s opera, turning its apparent happy ending into something more profound, more troubling, and truer to life. The musicologist Joseph Kerman, in his *Opera as Drama*, called Almaviva’s “Contessa, perdono” the most beautiful moment of the opera and went on to say that the Count and Countess's “reconciliation is deep and true... The doors of Wisdom, Virtue, and Love are not far away.”

Beaumarchais’s *Mariage* ended quite differently, in a finale of sharp-edged commentary and wry observations, expressed by all the characters in turn. It is as if Mozart foresaw the troubled years ahead that Beaumarchais had still to trace and prefigured the deeper reconciliation, pointing the path that the playwright was later to follow. Truth in the depiction of the human heart, which Beaumarchais declared to be his aim in *La Mère Coupable*, was already achieved by Mozart in *Figaro*. The opera has been well described as a transfiguration of the play it is based on. The characters are fuller, more human, and more moving.

*Le Nozze di Figaro* provides another transfiguration: of 18th-century comic opera into human drama. Mozart’s starting point, like Beaumarchais’s, was *Barber*—in the composer’s case, Paisiello's 1782 opera *Il Barbiere di Siviglia*, which came to Vienna a year after its premiere and remained prominent in the
Burgtheater repertory. Singers who were later to sing in *Figaro* sang in it, and in 1789 Mozart recomposed Rosina’s lesson aria for insertion into a German-language production of Paisiello’s opera.

According to a volume of “authentic anecdotes” (whose authenticity has been called into question), Mozart said of Paisiello’s music that “whoever seeks for light and pleasurable sensations in music cannot be recommended to anything better.” *Barbiere* has melodic charm, shapeliness, liveliness, and even beauty, but put against *Figaro* it is thin stuff. To Paisiello’s easy charm Mozart added richness of musical working, sustained musical substance, and unsurpassed dramatic subtlety. The basic structure is strong: two parts of two acts each. The first begins with a duet for Susanna and Figaro, followed by an aria in which Figaro defies the Count (“Se vuol ballare”), and ends with an ensemble in which the characters are ranged in opposition. The second begins with a duet for Susanna and the Count, followed by an aria in which the Count defies Figaro (“Vedrò, mentr’io sospiro”), and ends with an ensemble in which all the characters are united.

In 1785, the year that Mozart began *Le Nozze di Figaro*, Emanuel Schikaneder announced a production of *Le Mariage de Figaro* at the Kärntnertortheater, which was withdrawn at the last minute when the emperor expressed disapproval. What couldn’t safely be spoken could, apparently, be sung. But the librettist, Lorenzo Da Ponte, softened Beaumarchais’s sharp revolutionary content. In the preface to his libretto he declared that not only the necessities of the musical stage but “some prudent considerations and the exigencies of morality, place, and audience were reasons that I did not make so much a translation of this excellent comedy as an adaptation of it.” Nevertheless, the social content of the opera, reinforced by Mozart’s music, remained strong.

Above all, *Figaro* is about love and what love can lead to; about mature profligacy and romantic adolescent sensuality; about love betrayed and love rewarded, tender devotion, possessiveness, suspicion. All the characters are involved (even though Marcellina and Basilio’s Act IV arias are commonly omitted). Yet the themes of social injustice and sexual tension are inextricably entwined mutual metaphors. Preoccupations of the 18th century and of ours—love and liberty, the sex and class war—are the themes of the opera. The drama is played out in a world where there is at least the possibility of happiness by human beings who win our love.

—Andrew Porter
The Cast and Creative Team

Edo de Waart
CONDUCTOR (AMSTERDAM, NETHERLANDS)

THIS SEASON  Le Nozze di Figaro at the Met and concerts with the Minnesota Orchestra, Cleveland Orchestra, Malaysian Philharmonic Orchestra, and Chicago, New Zealand, and Shanghai symphony orchestras.

MET APPEARANCES  Der Rosenkavalier and Die Zauberflöte (debut, 1998).

CAREER HIGHLIGHTS  He is currently chief conductor of the Royal Flemish Philharmonic, music director of the Milwaukee Symphony Orchestra, and conductor laureate of the Netherlands Radio Philharmonic Orchestra, and has previously held posts with the Rotterdam Philharmonic Orchestra, San Francisco Symphony, Minnesota Orchestra, Sydney Symphony, and Hong Kong Philharmonic Orchestra. He was formerly chief conductor of the Netherlands Opera and regularly conducts opera at the Concertgebouw with the Netherlands Radio Philharmonic Orchestra (most recently Salome). He has appeared at the Bayreuth Festival, Covent Garden, Paris’s Bastille Opera, and Santa Fe Opera, among others.

Sir Richard Eyre
DIRECTOR (DEVON, ENGLAND)

THIS SEASON  Le Nozze di Figaro at the Met.

MET PRODUCTIONS  Carmen (debut, 2009) and Werther.

CAREER HIGHLIGHTS  His productions include Mary Poppins and Private Lives in London’s West End and on Broadway, The Pajama Game in London’s West End, and Racing Demon, Vincent in Brixton, Amy’s View, and The Crucible on Broadway. He has also directed La Traviata at Covent Garden, Le Nozze di Figaro at the Aix-en-Provence Festival, The Observer for London’s National Theatre, The Last of the Duchess for Hamstead Theatre, Quartermaine’s Terms in the West End, A Flea in Her Ear at the Old Vic, and Les Mains Sales, Hedda Gabler, and The Dark Earth and the Light Sky at the Almeida Theater. He was director of London’s National Theatre from 1988 to 1997 and has received numerous awards for his work in theater, television, and film. He was knighted in 1997 and made a Fellow of the Royal Society of Literature in 2011.
Rob Howell
SET AND COSTUME DESIGNER (LONDON, ENGLAND)

THIS SEASON  Le Nozze di Figaro at the Met and Matilda the Musical on Broadway.
MET PRODUCTIONS Carmen (debut, 2009) and Werther.
CAREER HIGHLIGHTS He has worked extensively with London’s National Theatre and the Royal Shakespeare Company, as well as for theaters in London’s West End and on Broadway. Opera credits include The Turn of the Screw for Welsh National Opera and Sophía’s Choice for Covent Garden. He has received numerous Olivier Award and Tony Award nominations and has been awarded Olivier Awards for best set design in 2000 (Troilus and Cressida, Vassa, and Richard III) and 2006 (Hedda Gabler). In 2013 he won Drama Desk, Outer Critics Circle, Olivier, and Tony Awards for Matilda the Musical. Additional Broadway credits include Ghost the Musical, The Norman Conquests, and Boeing-Boeing. Productions with director Richard Eyre include The Observer, The Last Cigarette, The Reporter, and Hedda Gabler.

Paule Constable
LIGHTING DESIGNER (BRIGHTON, ENGLAND)

MET PRODUCTIONS Satyagraha (debut, 2008), Giulio Cesare, and Anna Bolena.
CAREER HIGHLIGHTS She received the 2011 Tony Award for the Broadway production of War Horse and received Olivier Awards in the UK for The Curious Incident of the Dog in the Night-Time and His Dark Materials at the National Theatre, Don Carlos at London’s Gielgud Theatre, and The Chalk Garden at the Donmar Warehouse. Operatic engagements include Carmen, Faust, Rigoletto, Die Zauberflöte, and Macbeth for Covent Garden; Die Meistersinger von Nürnberg, Billy Budd, Carmen, La Bohème, and Rusalka at Glyndebourne; Idomeneo, Satyagraha, and Peter Grimes for English National Opera; and Monteverdi’s L’Incoronazione di Poppea, Semele, and Agrippina for Paris’s Théâtre des Champs-Élysées. She recently designed lighting for David McVicar’s productions of Wagner’s Ring cycle in Strasbourg and Tristan und Isolde in Tokyo.

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Sara Erde
CHOREOGRAPHER (NEW YORK, NEW YORK)

THIS SEASON  Choreographer for Le Nozze di Figaro, assistant stage director for Don Carlo and La Donna del Lago, and movement coach for Carmen at the Met, and associate director for Madama Butterfly at the Atlanta Opera.

MET PRODUCTIONS  Werther (choreographer debut, 2014); assistant stage director for Madama Butterfly, Les Troyens, and Don Carlo; and movement coach for Il Barbiere di Siviglia and La Traviata.

CAREER HIGHLIGHTS  She trained at New York's Ballet Hispanico with Tina Ramirez and has worked at the Met since 1996 in various capacities including choreographer, dancer, movement coach, and assistant stage director. Recent engagements include choreography for Manon Lescaut (Festspielhaus Baden-Baden), associate director for La Forza del Destino at Washington National Opera, and associate director for Madama Butterfly at the Castleton Festival. At Washington National Opera she has worked on stagings of numerous productions and often in collaboration with Plácido Domingo and director/designer John Pascoe. She has also worked with Opera Fairbanks, Florida Grand Opera, Italy's Spoleto Festival, Quebec Opera, and the Spoleto Festival USA.

Danielle de Niese
SOPRANO (MELBOURNE, AUSTRALIA)

THIS SEASON  Susanna in Le Nozze di Figaro and Valencienne in The Merry Widow at the Met, the title role of Partenope at the San Francisco Opera, Susanna in Hamburg, and Conchación in L’Heure Espagnole and the Child in L’Enfant et les Sortilèges at the Glyndebourne Festival.


CAREER HIGHLIGHTS  Recent performances include Norina in Don Pasquale at the Glyndebourne Festival, and debuts in Barcelona as Poppea in Agrippina and at Munich’s Bavarian State Opera in the title role of Cavalli’s La Calisto. She has also appeared with the San Francisco Opera, Theater an der Wien, Paris’s Théâtre des Champs-Élysées, Covent Garden, Lyric Opera of Chicago, Netherlands Opera, and San Diego Opera. She is a graduate of the Met’s Lindemann Young Artist Development Program.
Serena Malfi  
**MEZZO-SOPRANO** (NAPLES, ITALY)

### This Season
- Cherubino in *Le Nozze di Figaro* for her debut at the Met, Annio in *La Clemenza di Tito* at Munich's Bavarian State Opera, Zerlina in *Don Giovanni* at the Paris Opera, Rosina in *Il Barbiere di Siviglìa* at Covent Garden and the Canadian Opera Company, and Angelina in *La Cenerentola* at the Vienna State Opera and in Naples.

### Career Highlights
- She has recently sung Nerone in Handel's *Agrippina* and Angelina at the Paris Opera, Zerlina in *Don Giovanni* at Paris’s Théâtre des Champs Élysées, Cherubino in Buenos Aires, and Dido in Purcell's *Dido and Aeneas* in Rome. She has also sung Angelina in Valencia, Moscow, and Buenos Aires, Despina in *Così fan tutte* for her debut at La Scala, Annio and Cherubino at the Vienna State Opera, and Rosina in Madrid, Zurich, and Berlin.

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Rachel Willis-Sørensen  
**SOPRANO** (TRI-CITIES, WASHINGTON)

### This Season
- The Countess in *Le Nozze di Figaro* for her debut at the Met, Fiordiligi in *Così fan tutte* with the Houston Grand Opera, and Rosalinde in *Die Fledermaus*, Mimi in *La Bohème*, and Fiordiligi at the Semperoper Dresden.

### Career Highlights
- Recent performances include the Countess for her debut and Gutrune in *Götterdämmerung* at Covent Garden and Donna Anna in *Don Giovanni* in Houston. She has also sung Masha in *The Queen of Spades* in Houston, the First Lady in *Die Zauberflöte* with the Santa Fe Opera, and Hanna Glawari in *The Merry Widow*, Fiordiligi, Vitellia in *La Clemenza di Tito*, Elettra in *Idomeneo*, and Diemut in Strauss's *Feuersnot* at the Semperoper Dresden, where she is a member of the ensemble. She was a first prize winner of the 2014 Operalia Competition and a 2010 winner of the Metropolitan Opera National Council Auditions.

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Mariusz Kwiecien
BARITONE (KRAKÓW, POLAND)

THIS SEASON  Count Almaviva in Le Nozze di Figaro and Marcello in La Bohème at the Met, the title role of Don Giovanni at Lyric Opera of Chicago, the title role of Szymanowski’s King Roger at Covent Garden, Dr. Malatesta in Don Pasquale in Barcelona, and in the title role of Eugene Onegin with Munich’s Bavarian State Opera.

MET APPEARANCES  Eugene Onegin, Riccardo in I Puritani, Belcore in L’Elisir d’Amore, Don Giovanni, Dr. Malatesta, Enrico in Lucia di Lammermoor, Guglielmo in Così fan tutte, Escamillo in Carmen, Kuligin in Kát’a Kabanová (debut, 1999), Silvio in Pagliacci, and Haly in L’Italiana in Algeri.

CAREER HIGHLIGHTS  Riccardo with the Paris Opera; Zurga in Les Pêcheurs de Perles in Madrid; Rodrigo in Don Carlo at Covent Garden; Don Giovanni at the Vienna State Opera, Covent Garden, San Francisco Opera, Seattle Opera, and in Munich and Santa Fe; Eugene Onegin with the Bavarian State Opera, Bolshoi Theatre, Lyric Opera of Chicago, and Vienna State Opera; Count Almaviva at Covent Garden, the Glyndebourne Opera, and in Munich, Chicago, and Madrid; and King Roger with the Paris Opera, and in Santa Fe, Madrid, and Bilbao.

Erwin Schrott
BASS (MONTEVideo, URuGuAY)

THIS SEASON  Figaro in Le Nozze di Figaro at the Met, the title role of Don Giovanni at the Paris Opera and in Monte Carlo, and Procida in Les Vêpres Siciliennes in Copenhagen.

MET APPEARANCES  Leporello and the title role of Don Giovanni, Escamillo in Carmen, Colline in La Bohème (debut, 2000), and Dulcamara in L’Elisir d’Amore.

CAREER HIGHLIGHTS  In recent seasons he has sung Dulcamara in Madrid, Procida at Covent Garden, Méphistophélès and Dulcamara at the Vienna State Opera, Méphistophélès in Baden-Baden, Figaro in Munich, Méphistophélès in Barcelona, the title role of Boito’s Mefistofele in Monte Carlo, Don Giovanni at Covent Garden, Leporello with the Berlin State Opera and at the Salzburg Festival, and the Count in Le Nozze di Figaro at the Vienna State Opera. He has also sung Pharaon in Rossini’s Moïse et Pharaon and Don Giovanni at La Scala, Leporello and Figaro at Covent Garden, Banquo in Macbeth at Covent Garden and in Brussels, and Pagano in I Lombardi in Florence.