

WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

CONDUCTOR
Fabio Luisi

PRODUCTION
Sir Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Sara Erde

STAGE DIRECTOR
Jonathon Loy

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

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

Saturday, March 19, 2016
8:00–11:25PM

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

The Metropolitan Opera

2015–16 SEASON

The 480th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

LE NOZZE DI FIGARO

CONDUCTOR
Fabio Luisi

IN ORDER OF VOCAL APPEARANCE

FIGARO
Mikhail Petrenko

COUNTESS ALMAVIVA
Amanda Majeski

SUSANNA
Anita Hartig

ANTONIO
Paul Corona

DOCTOR BARTOLO
Maurizio Muraro

BARBARINA
Ashley Emerson*

MARCELLINA
Susanne Mentzer

DON CURZIO
Scott Scully

CHERUBINO
Isabel Leonard

COUNT ALMAVIVA
Luca Pisaroni

CONTINUO
HARPSICHORD Bryan Wagorn
CELLO David Heiss

DON BASILIO
Robert McPherson

Saturday, March 19, 2016, 8:00–11:25PM

This performance is dedicated to William and Aimée Maroney in grateful recognition of their generosity to the Metropolitan Opera as members of the Golden Horseshoe.



Mikhail Petrenko
as Figaro and
Anita Hartig as
Susanna in 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 **John Keenan, Joshua Greene,
and Ekaterina Deleu**
Assistant Stage Directors **Eric Einhorn and Paula Williams**
Met Titles **Sonya Friedman**
Italian Coach **Hemdi Kfir**
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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**

* Graduate of the
Lindemann Young Artist
Development Program

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Synopsis

A manor house near Seville, the 1930s

Act I Figaro and Susanna's room

Act II The Countess's bedroom

Intermission (AT APPROXIMATELY 9:40 PM)

Act III The great hall

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 unmask 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.

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 be 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, in which he took Holy Orders. He supplied librettos for several 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* (1773) 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: *figli* (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 also the birthplace of the Don Juan legends, which Mozart and Da Ponte would mine for their subsequent masterpiece *Don Giovanni*. This 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 the 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.

Met History

Le Nozze di Figaro 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 Ettore Panizza conducting Ezio 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 also conducted Richard Eyre’s production for the opening of the Met’s 2014–15 season, with a cast that included Ildar Abdrazakov, Amanda Majeski, Marlis Petersen, Isabel Leonard, and Peter Mattei.

Program Note

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; about tender devotion, possessiveness, and 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, struggles among social classes and between the sexes—are the themes of the opera. The drama is played out in a world in which there is at least the possibility of happiness for human beings who win our love.

—Andrew Porter



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The Cast



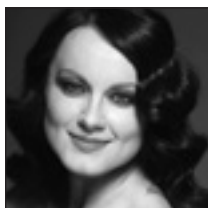
Fabio Luisi

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Manon Lescaut*, *Cavalleria Rusticana* and *Pagliacci*, and *Le Nozze di Figaro* at the Met; *Wozzeck*, *I Puritani*, *Falstaff*, *Die Zauberflöte*, and *Tosca* at the Zurich Opera; *L'Elisir d'Amore* at La Scala; Reimann's *Lear* at the Paris Opera; and concerts in Europe and the U.S.

MET APPEARANCES *Macbeth*, *The Merry Widow*, *La Cenerentola*, *Madama Butterfly*, *Un Ballo in Maschera*, *Les Troyens*, *Aida*, *Don Giovanni*, *Manon*, *La Traviata*, *Elektra*, *Hansel and Gretel*, *Tosca*, *Lulu*, *Simon Boccanegra*, *Die Ägyptische Helena*, *Turandot*, *Ariadne auf Naxos*, *Rigoletto*, *Don Carlo* (debut, 2005), and Wagner's *Ring* cycle.

CAREER HIGHLIGHTS He is Principal Conductor of the Met, General Music Director of the Zurich Opera, Principal Conductor Designate of the Danish National Symphony Orchestra (taking up that position in 2017), Music Director Designate of the Opera di Firenze (taking up that position in 2018), and former Chief Conductor of the Vienna Symphony. He made his La Scala debut in 2011 with *Manon*, his Salzburg Festival debut in 2003 leading Strauss's *Die Liebe der Danae*, and his American debut with the Lyric Opera of Chicago leading *Rigoletto*. He also appears regularly with the Vienna State Opera, Munich's Bavarian State Opera, and Berlin's Deutsche Oper and Staatsoper.



Anita Hartig

SOPRANO (BISTRITA, ROMANIA)

THIS SEASON Liù in *Turandot* and Susanna in *Le Nozze di Figaro* at the Met, Liù at the Vienna State Opera, and Marguerite in *Faust* at the Théâtre du Capitole in Toulouse.

MET APPEARANCES Micaëla in *Carmen* and Mimì in *La Bohème* (debut, 2014).

CAREER HIGHLIGHTS Her roles with the Vienna State Opera include Zerlina in *Don Giovanni*, Mimì and Musetta in *La Bohème*, Pamina in *Die Zauberflöte*, Despina in *Così fan tutte*, Susanna, and Micaëla. She has also sung Violetta in *La Traviata* and Giulietta in Bellini's *I Capuleti e i Montecchi* with the Zurich Opera, Liù for her 2014 debut at the Bavarian State Opera, and Mimì at Brussels's La Monnaie, La Scala, Covent Garden, Welsh National Opera, Hamburg State Opera, Deutsche Oper Berlin, and Paris Opera.

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Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON Rosina in *The Barber of Seville* and Cherubino in *Le Nozze di Figaro* at the Met, Ada Monroe in Jennifer Higdon's *Cold Mountain* with Opera Philadelphia, Arden Scott in Jake Heggie's *Great Scott* with the San Diego Opera, a semi-staged version of Bernstein's *On the Town* with the San Francisco Symphony, and Donna Elvira in *Don Giovanni* with the Santa Fe Opera.

MET APPEARANCES Dorabella in *Così fan tutte*, Miranda in *The Tempest*, Blanche in *Dialogues des Carmélites*, Zerlina in *Don Giovanni*, and Stéphanie in *Roméo et Juliette* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include Rosina at the Vienna State Opera, Angelina in *La Cenerentola* at Munich's Bavarian State Opera and for her debut with Washington National Opera, and Rosina for debuts at the San Francisco Opera, Lyric Opera of Chicago, and Dallas Opera. She has also sung Sesto in *La Clemenza di Tito* with the Canadian Opera Company, Ruggiero in Handel's *Alcina* in Bordeaux, Cherubino at the Glyndebourne Festival, Sesto in *Giulio Cesare* and Cherubino at the Paris Opera, Cherubino with the Bavarian State Opera, and Dorabella at the Salzburg Festival. She was the 2011 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Amanda Majeski

SOPRANO (GURNEE, ILLINOIS)

THIS SEASON The Countess in *Le Nozze di Figaro* at the Met, the Lyric Opera of Chicago, and in Oviedo, Spain; the Marschallin in *Der Rosenkavalier* at the Lyric Opera of Chicago; Countess Madeleine in *Capriccio* at Santa Fe Opera; and Eva in *Die Meistersinger von Nürnberg* at the Glyndebourne Festival.

MET APPEARANCES The Countess (debut, 2014)

CAREER HIGHLIGHTS Marta in Mieczyslaw Weinberg's *The Passenger* at the Lyric Opera of Chicago; the Marschallin, the title role of *Rusalka*, and Vreli in Delius's *A Village Romeo and Juliet* in Frankfurt; Marguerite in *Faust* for her debut in Zurich; Vitellia in *La Clemenza di Tito* at Lyric Opera of Chicago; and Donna Elvira in *Don Giovanni* at Opera Philadelphia. She has also sung Eva at Lyric Opera of Chicago, the Countess at the Glyndebourne Festival and St. Louis Opera, Ottone in Vivaldi's *Griselda* at the Santa Fe Opera, Blanche in *Dialogues des Carmélites* at the Pittsburgh Opera, and the title role of *Alcina*, the Countess in Strauss's *Capriccio*, and Vitellia in Dresden.



Mikhail Petrenko

BASS (ST. PETERSBURG, RUSSIA)

THIS SEASON The title role of *Le Nozze di Figaro* at the Met, the title role of *Bluebeard's Castle* with the Cleveland Orchestra, Méphistophélès in *La Damnation de Faust* with the Chicago and Tokyo symphony orchestras; and Shostakovich's Symphony No. 13 with the Berliner Philharmoniker.

MET APPEARANCES The title role of *Bluebeard's Castle*; Prince Galitsky in *Prince Igor*; Pimen in *Boris Godunov*; Sparafucile in *Rigoletto*; Pistola in *Falstaff*; Hunding in the *Ring* cycle; and Marshal Davout, Tikhon, and Bolkonsky's Valet (debut, 2002) in *War and Peace*.

CAREER HIGHLIGHTS Hunding and Fafner in the *Ring* cycle at the Vienna State Opera, Méphistophélès in Gounod's *Faust* with the Dutch National Opera, Philip II in *Don Carlo* at the Verbier Festival and the Dutch National Opera, Orest in *Elektra* at the Aix-en-Provence Festival, Hagen in *Götterdämmerung* and Hunding at La Scala and the Staatsoper Berlin, and Berlioz's Méphistophélès at Paris's Bastille Opera.



Luca Pisaroni

BASS-BARITONE (CIUDAD BOLÍVAR, VENEZUELA)

THIS SEASON Count Almaviva in *Le Nozze di Figaro* at the Met, the Salzburg Festival, Lyric Opera of Chicago, and the Vienna State Opera; Leporello in *Don Giovanni* at Berlin's Staatsoper; and the title role of Rossini's *Maometto II* at the Canadian Opera Company.

MET APPEARANCES Leporello in *Don Giovanni*, Caliban in *The Enchanted Island*, Alidoro in *La Cenerentola*, Publio in *La Clemenza di Tito* (debut, 2005), and the title role of *Le Nozze di Figaro*.

CAREER HIGHLIGHTS The title role of *Le Nozze di Figaro* at Covent Garden, Munich's Bavarian State Opera, the Vienna State Opera, Paris Opera, and San Francisco Opera; Count Almaviva at the Paris Opera and San Francisco Opera; Leporello in Baden-Baden; Guglielmo in *Così fan tutte* at the Glyndebourne Festival; Papageno in *Die Zauberflöte* at the Théâtre des Champs-Élysées; Henry VIII in *Anna Bolena* at the Vienna State Opera; and Maometto II at Santa Fe Opera.