

JULES MASSENET

WERTHER

CONDUCTOR
Edward Gardner

PRODUCTION
Sir Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Peter Mumford

VIDEO DESIGNER
Wendall K. Harrington

CHOREOGRAPHER
Sara Erde

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in four acts

Libretto by Édouard Blau, Paul Milliet,
and Georges Hartmann, based on the
novel *Die Leiden des jungen Werthers* by
Johann Wolfgang von Goethe

Thursday, March 9, 2017
7:30–10:30PM

Last time this season

The production of *Werther* was made possible
by a generous gift from **Elizabeth M. and
Jean-Marie R. Eveillard**

Major funding was received from **Rolex**

Additional funding was received from The Fan Fox
and Leslie R. Samuels Foundation, Inc.; the Gramma
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Gilbert S. Kahn & John J. Noffo Kahn Foundation

The revival of this production is made possible by
a gift from Mrs. Jayne Wrightsman

The Metropolitan Opera

2016-17 SEASON

The 87th Metropolitan Opera performance of
JULES MASSENET'S

WERTHER

CONDUCTOR
Edward Gardner

IN ORDER OF APPEARANCE

CHARLOTTE
Isabel Leonard

JOHANN
Philip Cokorinos

SOPHIE
Anna Christy

SCHMIDT
Tony Stevenson*

THE BAILIFF
Maurizio Muraro

WERTHER
Jean-François Borras

CHILDREN
HANS
Louis Bailey

BRÜHLMANN
Christopher Job

GRETEL
Helena Abbott

KÄTHCHEN
Sarah Larsen

KARL
Daniel Katzman

ALBERT
David Bizic

CLARA
Carolina De Salvo

FRITZ
Misha Grossman

MAX
Henry T. Balaban

Thursday, March 9, 2017, 7:30-10:30PM



Isabel Leonard
as Charlotte in
Massenet's *Werther*

Musical Preparation **Steven Eldredge, Denise Massé,
Derrick Inouye, and Howard Watkins***

Assistant Stage Directors **J. Knighten Smit and
Paula Williams**

Assistant to the Costume Designer **Irene Bohan**

Prompter **Howard Watkins***

Met Titles **Sonya Friedman**

Children's Chorus Director **Anthony Piccolo**

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Projection Photography **Ruppert Bohle**

Projection Design Associates **Bo Eriksson and Sage Carter**

Projection Research **Anya Klepikov and Mary Recine**

Animation **Maureen Selwood with Manuel Barenboim**

Stock photography **Samuel Orr**

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Sonya Yoncheva as Violetta
in Verdi's *La Traviata*

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Synopsis

Prelude

A mother dies. The family mourns. The seasons pass.

Act I: *The Home of the Bailiff*

Wetzlar, Germany, early July. The newly widowed Bailiff is, oddly, rehearsing a Christmas carol with his young children on a warm summer evening. Since the death of his wife, his eldest daughter, Charlotte, has been looking after the family. Two of his drinking friends stop by and discuss the young poet Werther, who is to escort Charlotte to a ball that evening. They also ask about Charlotte's absent fiancé, Albert. After they have gone into the house, Werther appears and reflects on the beauty of nature. Charlotte returns, dressed for the ball, and Werther watches as she gives the children a treat and then leaves them in the care of Sophie, her 15-year-old sister. Deeply touched by the idyllic scene, Werther departs with Charlotte. The Bailiff sets off to join his friends at the inn, and Sophie remains alone as night falls. She is surprised by the arrival of Albert, who has returned after a long absence. They talk happily of his impending marriage to Charlotte and go off into the house.

Charlotte and Werther dance at the ball, entranced by each other. In the moonlight, they return to the Bailiff's house. Werther praises Charlotte's beauty and devotion to her family; she remembers her mother. Werther passionately declares his love for her, and they are about to kiss when the Bailiff calls out from the house that Albert is back. The spell is broken. Charlotte admits that he is the man she promised her dying mother to marry. Werther is devastated.

Act II: *The Linden Trees*

It is late September and the 50th anniversary of the Pastor's marriage is being celebrated in the village. Charlotte and Albert have been married for three months. Werther has maintained a friendship with them but is tormented by the idea that Charlotte belongs to another man. Albert tells Werther that he understands why he is so depressed: he knows all too well what it would mean to lose her. Werther assures him that he only feels friendship for them both. Sophie enters and happily invites Werther for a dance, but he evades her. When Charlotte appears, he cannot prevent himself from speaking of his love for her and recalls their first meeting. Charlotte reminds him of her duties as a wife. For both of their sakes, she says, he must leave town and not return until Christmas. Alone, Werther gives in to his despair, musing on the idea of suicide. Sophie returns to invite him to the festivities but he brusquely replies that he is departing forever and rushes off, leaving her in tears. When Sophie passes on the news, Albert realizes that Werther is still in love with Charlotte. The celebration for the wedding anniversary begins.

Intermission (AT APPROXIMATELY 8:50 PM)

Act III: *Albert's House*

Christmas Eve. Charlotte obsessively re-reads Werther's letters, admitting to herself that she still loves him as much as he loves her. Sophie arrives and tries to cheer her up, but Charlotte gives in to her despair. Suddenly Werther appears, utterly desolate. Together they recall tender memories of playing the piano and reading poetry together. Werther tells Charlotte that he's still in love with her and that she must admit that she loves him. He becomes increasingly wild, and she becomes fearful, torn between giving in to him and escaping from him. He struggles with her, then kisses her. She panics and runs from the room, telling him they will never meet again. Left without hope, Werther declares that she has delivered a sentence of death and leaves. Albert returns, knowing that Werther has come back. He questions Charlotte as a servant hands him a note from Werther: he is going on a long journey and asks to borrow Albert's pistols. Albert orders his wife to hand them over. As soon as Albert leaves the room, Charlotte rushes off to save Werther.

Interlude: *Christmas Eve*

Charlotte runs through the snow to Werther's room. Werther contemplates suicide, writes a letter and abandons it. He uses one of Albert's pistols to shoot himself.

Act IV: *The Death of Werther*

Charlotte finds Werther mortally wounded in his study. He asks her not to call for help, happy to finally be united with her. She admits that she has loved him since they first met. Werther dies in her arms as the children's Christmas carol is heard outside.

Jules Massenet

Werther

Premiere: Vienna Court Opera, 1892

One of opera's greatest depictions of impossible love, *Werther* is based on one of the most influential masterpieces of European literature. Goethe's novel *The Sorrows of Young Werther* was a sensation when it appeared in 1774. Composed as a series of letters and partly inspired by the author's own experiences, it tells the story of a melancholy poet whose love for a married woman and general disaffection with the world lead to his suicide. The archetype of the artistic, brilliant, and doomed young man rebelling against the political and social establishment has resonated through the ages in literature, theater, film, and music. Massenet's idea to set Goethe's story as an opera a century after the book appeared must have struck audiences as a curious choice. *Werther* was no longer incendiary or even controversial. Yet the composer saw its operatic potential, particularly in the psyche of the title hero and the unspoken emotional undercurrents of his character. It's a tour-de-force role, with unique musical and dramatic challenges that have made it a prized challenge for many great tenors for more than a century.

The Creators

Jules Massenet (1842–1912), a French composer wildly popular in his day, was noted for his operas, songs, and oratorios. His somewhat sentimental style lost popularity in the early 20th century, with only *Manon* (1884) maintaining a steady place in the repertory. Several of his other operas, including *Werther* and *Thaïs* (1894), have been performed more frequently in the last few decades. Three writers collaborated on the *Werther* libretto: Édouard Blau (1836–1906), a dramatist and librettist who also worked with Bizet and Offenbach; Paul Milliet (1848–1924), a dramatist active in Paris; and Georges Hartmann (1843–1900), a librettist and music publisher who sometimes used the pen name Henri Grémont. Johann Wolfgang von Goethe (1749–1832) is a preeminent figure of German literature and the author of *Faust*. He was also a well-regarded authority on philosophy, art, and especially music.

The Setting

The novel and opera are set in a small town near Frankfurt, Germany, in the late 18th century. The Met's production moves the action to Massenet's time.

The Music

The conflict between expression and repression that forms the essence of the novel is depicted brilliantly in Massenet's score. The composer's gift for elegant melody

is immediately apparent, but it's the deployment and placement of these melodies that raise the opera to its impressive dramatic level. Werther's invocation of nature at the beginning of Act I sounds like a love aria: the character's transference of sensual longings onto the cosmos will prove unsustainable and ultimately fatal. Surprisingly, there's no actual love duet for Werther and Charlotte. Instead, her measured description of her mother's death in Act I prompts Werther's great declaration of love, the juxtaposition of these two solos revealing his burgeoning fascination with death. Charlotte's solo scene in Act III evolves from a chilling depiction of her wrestling with the desire to re-read Werther's letters to the release of emotion in the aria "Va! Laisse couler mes larmes" (featuring an unusual and evocative saxophone solo). Werther's subsequent aria, the famous "Pourquoi me réveiller," encapsulates Charlotte's dilemma in even more direct musical terms: it's a recitation of his poetic translations that allows him to state covertly what he is forbidden to say plainly. The opera includes no chorus, concentrating all attention on the solo roles. The children's Christmas carol frames the action: at the beginning, as they are practicing the music in the summer, the song is out of alignment with the season and feels vaguely disturbing. It only becomes "correct" at the end, as Werther dies on Christmas Eve, fulfilling his destiny. Massenet's use of the orchestra is often light and spare, but with a wide palette of color. Much of the tone remains dark, with the emphasis on low instruments, especially woodwinds. The cascade of sound in the brief orchestral passages, most notably the opening bars of the prelude and the intermezzo between Acts III and IV, are gripping depictions of emotion.

Met History

Werther was first produced by the Met on tour, in Chicago in 1894, starring Jean de Reszke and Emma Eames. Another production, with Geraldine Farrar as Charlotte, premiered at the New Theatre in New York in 1909 and arrived at the Met the following year—as an opener for the ballet *Coppélia*, featuring the company debut of ballerina Anna Pavlova. *Werther* was not seen again until 1971, when Alain Lombard conducted a production by Paul-Emile Deiber that starred Enrico Di Giuseppe (replacing an ailing Franco Corelli) and Christa Ludwig. Corelli took the title role in the remaining 16 performances that season. Other notable performers to appear in that staging include Elena Obraztsova, Régine Crespin, Tatiana Troyanos, Frederica von Stade, Vesselina Kasarova, Plácido Domingo, Alfredo Kraus, Neil Shicoff, and Roberto Alagna. In 1999, Thomas Hampson sang the title part in an alternate version of the score (prepared by Massenet in 1902) that recasts the role for baritone, opposite Susan Graham as Charlotte. The current production by Richard Eyre premiered in February 2014, with Jonas Kaufmann and Sophie Koch in the leading roles, and Alain Altinoglu on the podium.

Program Note

Johann Wolfgang von Goethe was only 24 years old when his novel *Die Leiden des jungen Werthers* ("The Sorrows of Young Werther") was published in 1774. Within a few months it had swept through Europe, creating a furor and making Goethe an international celebrity. Its young hero seemed to be everywhere. There were Werther scarves, Werther plates and teacups, Werther fireworks, Werther wallpaper, Werther parasols. Young men wore blue dress coats, yellow waistcoats, and jackboots to emulate him and carried crystal vials of their own tears to show they felt deeply.

The book is a series of letters from Werther to his friend Wilhelm detailing his overwhelming passion for a young woman named Charlotte, who is engaged to another man, and the deepening despair that eventually leads to his suicide. (A narrator appears only at the very end to tell the story of Werther's last days.) It has been called the first great tragic novel and is a marvelous example of the artistic movement known as Sturm und Drang ("Storm and Drive," or "Urge"). It was banned in some areas because authorities were afraid it condoned—or even glorified—suicide. (While there were a few copycat suicides, the stories of "waves" of suicides seem to be exaggerated.) Religious authorities were also not pleased with the book's unabashed pantheism.

Werther was written in six weeks between January and March 1774. One of the reasons the book rings so true is because it is more than slightly autobiographical. Shortly after Goethe arrived in Wetzlar in 1772 he met Charlotte Buff at a country dance and fell in love with her. She was already engaged to Johann Christian Kestner and was not pleased when Goethe once kissed her, immediately informing her fiancé and treating Goethe coolly for several days. A few weeks later, Goethe left Wetzlar. That same year their mutual friend Karl Wilhelm Jerusalem, in despair after falling in love with a married woman, committed suicide with pistols he borrowed from Charlotte's fiancé. Goethe poured it all into *Werther*, later admitting he shot his hero to save himself.

But what sets the book apart from being just a tawdry tale is the voice it gave a generation in rebelling against what it saw as the overly rational intellectualism of the Enlightenment. "I am so happy, dear friend, so completely sunk in the sensation of sheer being," Werther writes in one of the first letters. In him the younger generation found a champion who reveled in emotion, who believed in the supreme importance of an individual's feelings. Rather than the established aristocracy of birth, he valued a democratic aristocracy of spirit that could be found in anyone, regardless of social status. Not everyone was charmed. W.H. Auden derided Werther as "a complete egoist, a spoiled brat, incapable of love because he cares for nobody and nothing but himself and having his way at whatever cost to others." Still, there is something admirable about Werther's ability to be so attuned to the beauties of nature, to take enormous delight in the simple things like watching children at play. And there's genuine tragedy in the loss of a life that often brings so much pleasure to people around him.

Jules Massenet (1842–1912) was not the first composer to turn Goethe's novel into an opera, but his is the only one to hold a place in the repertoire. In his autobiography, he spins a wonderful story about visiting Wetzlar on his way back from seeing *Parsifal* at Bayreuth. His companion (his publisher Georges Hartmann) slipped him "a book with a binding yellow with age. It was the French translation of Goethe's romance." The two men went into a beer hall where Massenet was disgusted by "the thick, foul air laden with the bitter odor of beer. But I could not stop reading those burning letters." After reading the scene "where keen anguish threw Werther and Charlotte into each other's arms after the thrilling reading of Ossian's verses," Massenet declared, "such delirious, ecstatic passion brought tears to my eyes. What a moving scene, what a passionate picture that ought to make! It was *Werther*, my third act."

In fact, by the time Massenet saw *Parsifal* in 1886, he had already been at work on *Werther* for several years, albeit with interruptions for other projects like *Manon*. Four years earlier on a trip to La Scala to see Massenet's opera *Hérodiade*, the composer, Hartmann, and Paul Milliet decided on an opera based on Goethe's novella for which Milliet would write the libretto. (On the score's title page, the libretto is credited to Milliet, Hartmann, and Édouard Blau.) Massenet finished the piece in 1887 and offered it to Léon Carvalho for the Opéra Comique. Carvalho promptly turned it down, saying it was too gloomy for Paris. In fact, it took another five years before *Werther* finally reached the stage—and then it was given in German. Following the huge success of *Manon* in Vienna, the management of the Court Opera asked Massenet for a new work, and he suggested the still-unperformed *Werther*. At the premiere on February 16, 1892, Werther was the famous tenor Ernest Van Dyck (acclaimed for the title roles of Wagner's *Lohengrin* and *Parsifal*), and Charlotte was Marie Renard, Vienna's Manon. When *Werther* was finally presented in Paris two years later, it was not very successful. Not until the revival at the Opéra Comique in 1903 did it get the acclaim it deserves. (In 1902, Massenet rewrote the title role for the famous baritone Mattia Battistini, a version given at the Met in 1999 with Thomas Hampson as Werther.)

There are several significant differences between the novel and the opera, all of which increase the opera's dramatic and emotional tension. The novel takes place over the course of 18 months, but the opera compresses this time to six months, from July to December, which allows the story to begin in the bright sunshine of summer and to end in the dark of winter. In the novel, Werther knows that Charlotte is engaged before ever seeing her, while in the opera, the two meet, Werther declares his love, and Charlotte is clearly attracted, all before he learns she has a fiancé. (Werther's reaction to realizing she is already promised is the honorable "Remain true to that vow.") In the novel, Charlotte's mother clearly hopes her daughter will marry Albert, but the deathbed vow to do so is a creation of the opera's librettists, as is Albert's obvious knowledge that Werther plans to kill himself with the borrowed pistols.

Charlotte's younger sister Sophie is a much bigger presence in the opera than in the novel. By making her 15 years old, rather than 11, the librettists elevate her to being a viable foil for both Werther (with whom she's in love in the opera) as well as her sister. Sophie's sparkling music deftly describes her personality, but she's no shallow Pollyanna. She sees very clearly what's going on and does all she can to help avoid the final tragedy.

In the 1890s, George Bernard Shaw was a music critic in London and a fierce partisan of Wagner's music. But he admired the "frank naturalness" of Massenet's *Werther* with its "engaging force and charm of expression." He pointed out that though Massenet "is not exactly a creator in harmony or orchestration, yet in both he has a lively individual style. At all events, he has succeeded in keeping up the interest of a libretto consisting of four acts of a lovelorn tenor who has only two active moments, one when he tries to ravish a kiss from the fair [Charlotte], and the other when he shoots himself behind the scenes."

Massenet accomplishes this by writing a score that is never less than interesting, and is often riveting. Though there are excerptable arias, the drama flows so smoothly, and the orchestral fabric is so seamless, that some early critics labeled it Wagnerian. Massenet unites the opera in several ways. It begins and ends with the children singing their Christmas carol. As the drama progresses, he occasionally repeats—but always slightly changes—music heard earlier. For instance, the gossamer music (known as "Clair de lune") that accompanies the return of Werther and Charlotte to her home in Act I when Werther first declares his love returns in Act III when he reminds her of that magical moment. And, most devastatingly, it reappears in the final scene when Charlotte finally admits her love to the dying Werther.

Given the sometimes overwhelming emotions inherent in the drama, it would have been easy for Massenet to descend into bathos. But he never pushes things too far, so the emotions, no matter how intense, always ring true. Yes, Werther is known for his melancholy and, ultimately, his despair, but Massenet also gives him ample opportunity to show his delight in nature and with simple ordinary life. Charlotte, too, is a multi-dimensional character torn between the romantic passion she shares with Werther and the stable married life Albert offers. How many other operas actively celebrate *both* middle-class domestic contentedness and explosive illicit romantic passion? No wonder some critics see *Werther* as Massenet's masterpiece.

—Paul Thomason

Paul Thomason, who writes for numerous opera companies and symphony orchestras in the U.S. and abroad, has contributed to the Met's program books since 1999.



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The Cast



Edward Gardner

CONDUCTOR (GLOUCESTER, ENGLAND)

THIS SEASON *Werther* at the Met, *Eugene Onegin* at the Paris Opera, *Peter Grimes* at the Bergen National Opera, and debuts with the New York Philharmonic, Chicago Symphony Orchestra, National Symphony Orchestra, Seattle Symphony, and Minnesota Orchestra, along with many orchestral appearances in Europe.

MET APPEARANCES *Der Rosenkavalier*, *Don Giovanni*, and *Carmen* (debut, 2011).

CAREER HIGHLIGHTS He is Chief Conductor of the Bergen Philharmonic Orchestra, a position he assumed in October 2015. From 2007 to 2015, he was music director of English National Opera, where he has led dozens of operas, including *Tristan und Isolde*, *The Queen of Spades*, *Die Meistersinger von Nürnberg*, *Otello*, *Fidelio*, *Peter Grimes*, *Benvenuto Cellini*, the world premiere of Julian Anderson's *Thebans*, *Don Giovanni*, Martinů's *Julietta*, Britten's *Death in Venice*, *Faust*, *Boris Godunov*, *Cavalleria Rusticana*, *Pagliacci*, *Der Rosenkavalier*, Harrison Birtwistle's *Punch and Judy*, and a double-bill of *The Rite of Spring* and *Bluebeard's Castle*. He has also led *Der Rosenkavalier* at Lyric Opera of Chicago, *Death in Venice* at La Scala and in Amsterdam, *The Rake's Progress* at the Paris Opera, and Britten's *The Turn of the Screw* at the Glyndebourne Festival.



Anna Christy

SOPRANO (PASADENA, CALIFORNIA)

THIS SEASON Sophie in *Werther* at the Met, the title role of *Lucia di Lammermoor* with Opera Colorado, and Morgana in *Alcina* with Santa Fe Opera.

MET APPEARANCES Lisette in *La Rondine*, Olympia in *Les Contes d'Hoffmann*, Hortense in the world premiere of Picker's *An American Tragedy*, and Papagena in *Die Zauberflöte* (debut, 2004).

CAREER HIGHLIGHTS Recent performances include Baby Doe in Douglas Moore's *The Ballad of Baby Doe* and Susanna in *Le Nozze di Figaro* with Central City Opera, Constance in *Dialogues des Carmélites* at the Bavarian State Opera, Morgana in Madrid and Vienna, Cleopatra in *Giulio Cesare* in Amsterdam, and Gilda in *Rigoletto* with Arizona Opera. She has also sung Gilda and Cleopatra with English National Opera, Lucia in Toronto, Zerbinetta in *Ariadne auf Naxos* and Olympia with Lyric Opera of Chicago, Tytania in Britten's *A Midsummer Night's Dream* with Lyric Opera of Chicago and English National Opera, Kitty in Menotti's *The Last Savage* with Santa Fe Opera, Blondchen in *Die Entführung aus dem Serail* at the San Francisco Opera, Oscar in *Un Ballo in Maschera* at the Paris Opera and Covent Garden, and Cunegonde in Bernstein's *Candide* at La Scala.

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Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON Charlotte in *Werther*, Zerlina in *Don Giovanni*, and the 50th Anniversary Gala at the Met, Adalgisa in *Norma* with Canadian Opera Company, Charlotte in Bologna, and Donna Elvira in *Don Giovanni* at the Aix-en-Provence Festival.

MET APPEARANCES Rosina in *Il Barbiere di Siviglia*, Cherubino in *Le Nozze di Figaro*, Dorabella in *Così fan tutte*, Miranda in *The Tempest*, Blanche in *Dialogues des Carmélites*, and Stéphano in *Roméo et Juliette* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include the title role of *La Cenerentola* at Lyric Opera of Chicago and Ada Monroe in the world premiere of Jennifer Higdon's *Cold Mountain* with Opera Philadelphia and at Santa Fe Opera. She has also sung Rosina at the Vienna State Opera, San Francisco Opera, and Lyric Opera of Chicago; Cenerentola at the Bavarian State Opera and Washington National Opera; Cherubino at the Paris Opera and 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.



David Bizic

BARITONE (BELGRADE, SERBIA)

THIS SEASON Marcello in *La Bohème* and Albert in *Werther* at the Met, Albert at Covent Garden, the title role of *Le Nozze di Figaro* in Toulon, and Zurga in *Les Pêcheurs de Perles* in Bordeaux.

MET APPEARANCES Marcello and Albert (debut, 2014).

CAREER HIGHLIGHTS In recent seasons, he has sung Albert at Covent Garden, Publio in *La Clemenza di Tito* in Strasbourg and Montpellier, Don Alfonso in *Così fan tutte* in Limoges, the title role of *Le Nozze di Figaro* in Geneva and Antwerp, Escamillo in *Carmen* in Switzerland, and Leporello in *Don Giovanni* at the Vienna State Opera and the Ravinia Festival. He has also sung Schaunard in *La Bohème* for his debut at Covent Garden; Leporello in Moscow, for his 2012 U.S. debut with the Los Angeles Opera, and for his 2011 debut with the Deutsche Oper Berlin; Leporello in Valencia and at the Paris Opera; and Escamillo in Stockholm.



Jean-François Borrás

TENOR (GRENOBLE, FRANCE)

THIS SEASON The title role of *Werther* at the Met and in Valencia, Roméo in *Roméo et Juliette* in Muscat, Edgardo in *Lucia di Lammermoor* in Tours, des Grieux in *Manon* and the title role in *Faust* at the Vienna State Opera, Rodolfo in *La Bohème* in Hamburg, des Grieux in Monte Carlo, and Verdi's Requiem in Paris.

MET APPEARANCES *Werther* (debut, 2014), the Duke in *Rigoletto*, and Rodolfo.

CAREER HIGHLIGHTS He has recently sung Rodolfo and des Grieux at the Vienna State Opera, Edgardo in Avignon and Florence, Ismaele in *Nabucco* and Raimbaut in Meyerbeer's *Robert le Diable* at Covent Garden, des Grieux at the Paris Opera, Nicias in *Thaïs* in São Paulo, Gérald in *Lakmé* in Toulon, Gustavo in *Un Ballo in Maschera* in Metz, Alfredo in *La Traviata* in Monte Carlo, Macduff in *Macbeth* in Paris, and Chevalier de la Force in *Dialogues des Carmélites* in Rome. He has also sung Alfredo in Mannheim and Tel Aviv; Rodolfo in Verona, São Paulo, and Graz; des Grieux in Rome and Valencia; Roméo in Verona and Genoa; and the Duke in Athens, Tel Aviv, Rouen, Rome, and Genoa.



Maurizio Muraro

BASS-BARITONE (COMO, ITALY)

THIS SEASON Dr. Bartolo in *Il Barbiere di Siviglia* and the Baliff in *Werther* at the Met, the title role of *Don Pasquale* at San Francisco Opera, and Don Magnifico in *La Cenerentola* at the Paris Opera.

MET APPEARANCES Dr. Bartolo in *Le Nozze di Figaro* (debut, 2005), Don Alfonso in *Così fan tutte*, and Sulpice in *La Fille du Régiment*.

CAREER HIGHLIGHTS Recent performances include Dr. Bartolo in *Il Barbiere di Siviglia* in Dresden, Ferrando in *Il Trovatore* at Covent Garden, and Balducci in *Benvenuto Cellini* in Barcelona. He has also sung Bartolo in *Il Barbiere di Siviglia* at Covent Garden, Deutsche Oper Berlin, San Francisco Opera, and in Tokyo; Loredano in *I Due Foscari* and Geronte in *Manon Lescaut* at Covent Garden; Osmin in *Die Entführung aus dem Serail* at the Paris Opera; Don Basilio in *Il Barbiere di Siviglia* at the Arena di Verona; Leporello in *Don Giovanni* with the Vienna State Opera; Balducci in Amsterdam; and Don Alfonso, Sparafucile in *Rigoletto*, and Bartolo in *Le Nozze di Figaro* at the Bavarian State Opera.