MANON

**JULES MASSENET**

### Opera in five acts

**Libretto by Henri Meilhac and Philippe Gille,** based on the novel *L’Histoire du Chevalier des Grieux et de Manon Lescaut* by Abbé Antoine-François Prévost

**Saturday, October 5, 2019**

8:00PM–12:05AM

### The production of *Manon* was made possible by a generous gift from

**The Sybil B. Harrington Endowment Fund**

*Manon* is a co-production of the Metropolitan Opera; Royal Opera House, Covent Garden, London; Teatro alla Scala, Milan; and Théâtre du Capitole de Toulouse

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<td><strong>Production</strong></td>
<td>Laurent Pelly</td>
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<td><strong>Set Designer</strong></td>
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<td><strong>Lighting Designer</strong></td>
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<td><strong>Choreographer</strong></td>
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<td><strong>Revival Stage Director</strong></td>
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<td><strong>Jeanette Lerman-Neubauer</strong></td>
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The 276th Metropolitan Opera performance of
JULES MASSENET’S
MANON

CONDUCTOR
Maurizio Benini

IN ORDER OF VOCAL APPEARANCE

GUILLOT DE MORFONTAINE
Carlo Bosi

MANON LESCAUT
Lisette Oropesa*

DE BRÉTIGNY
Brett Polegato

CHEVALIER DES GRIEUX
Michael Fabiano

POUSSETTE
Jacqueline Echols

A MAID
Edyta Kulczak

JAVOTTE
Laura Krumm

COMTE DES GRIEUX
Kwangchul Youn

ROSETTE
Maya Lahyani

AN INNKEEPER
Paul Corona

LESCAUT
Artur Ruciński

GUARDS
Mario Bahg**
Jeongcheol Cha

Saturday, October 5, 2019, 8:00PM–12:05AM
Lisette Oropesa in the title role of Massenet’s Manon

Chorus Master  Donald Palumbo
Musical Preparation  Derrick Inouye, Howard Watkins*, Joshua Greene, and Bénédicte Jourdois*
Assistant Stage Directors  Gregory Keller and Mirabelle Ordinaire
Stage Band Conductor  Joseph Lawson
Prompter  Joshua Greene
Met Titles  Jacqueline Jones
Assistant to the Costume Designer  Jean-Jacques Delmotte
Scenery, properties, and electrical props constructed and painted by Royal Opera House Production Departments, Covent Garden, London, and Metropolitan Opera Shops
Costumes executed by Royal Opera House Production Departments, Covent Garden, London; Théâtre du Capitole de Toulouse; Metropolitan Opera Costume Department; Saint Laurie Merchant Tailors, New York; Studio Rouge, New York; and Das Gewand, Düsseldorf
Wigs and Makeup executed by Metropolitan Opera
Wig and Makeup Department

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.
The Metropolitan Opera is pleased to salute Rolex in recognition of its generous support during the 2019–20 season.
Synopsis

Act I
France, the end of the 19th century. The noblemen de Brétigny and Guillot de Morfontaine are having dinner with three young women—Poussette, Javotte, and Rosette—at an inn in Amiens, north of Paris. People gather for the arrival of the coach to Paris, among them Lescaut. He is waiting for his young cousin Manon, who is on her way to enter a convent. The coach arrives, and Manon expresses her exuberant joy about her first journey away from home. Enchanted by her, Guillot offers to take Manon to Paris, but she and his companions laugh at him. Lescaut reproaches Manon for her behavior, which could shame their family. Manon gazes with envy at the elegant clothes of the other women. The young Chevalier des Grieux arrives too late to catch the coach, which has already left. He falls in love with Manon at first sight, and when she tells him that it is her fondness for pleasure that has led her family to send her to a convent, he is determined to rescue her from such a fate. They escape together in Guillot’s coach. The returning Lescaut furiously accuses Guillot of having kidnapped his cousin but then learns from the innkeeper that Manon went off with a young man. Guillot, mocked by everyone, swears revenge on the eloping couple.

Act II
In their humble apartment in the Rue Vivienne in Paris, des Grieux writes to his father for permission to marry Manon. The maid announces visitors: Lescaut and another man, who, she warns Manon, is de Brétigny in disguise. Lescaut, using the argument of family honor offended, berates des Grieux for having abducted Manon. In fact, he is trying to profit by setting her up with de Brétigny. Des Grieux, to prove his honorable intentions, produces his letter. Meanwhile, de Brétigny tells Manon that des Grieux’s father is planning to kidnap his own son that evening; however, if she does nothing to prevent it and instead comes to live with de Brétigny, she can have wealth and luxury. After Lescaut and de Brétigny have left, des Grieux goes out to post his letter. Manon realizes that she is unable to resist de Brétigny’s offer and bids farewell to her life with des Grieux. Des Grieux returns to find her weeping, but she will not tell him why. He talks of his dream of an idyllic future together in the country. When there’s a knock on the door, Manon begs him not to answer it, but he goes. Looking out the window, she sees him being abducted.

Intermission  (AT APPROXIMATELY 9:20PM)

Act III
On public holiday, a crowd has gathered at the Cours-la-Reine. Manon, now living with de Brétigny and the toast of Paris, praises the pleasures of her luxurious existence. Overhearing a conversation between de Brétigny and the
Comte des Grieux, she learns that the count’s son, following an unhappy love affair, is about to become a priest and will preach later that day at the seminary of St. Sulpice. Manon doesn’t believe that des Grieux could have forgotten her and leaves the festivities to find him.

At St. Sulpice, des Grieux has attracted much admiration for his sermon. The count tries to dissuade his son from entering the priesthood in favor of marriage. Des Grieux is adamant but realizes that he can’t forget Manon. When she appears, he angrily confronts her. She admits her guilt but begs him to forgive her and to remember their past love. Unable to resist Manon’s seduction, des Grieux yields to his feelings and renounces his vows.

**Intermission**  (AT APPROXIMATELY 10:55PM)

**Act IV**
Gamblers are gathered at the Hôtel de Transylvanie, among them Guillot and Lescaut. Manon and des Grieux arrive, and she reminds him that his fortune has nearly run out. He accepts Guillot’s challenge to play. Manon, Poussette, Javotte, and Rosette consider what money might bring them. Des Grieux wins heavily, but Guillot accuses him of cheating, threatening to inform the count. The police arrive and arrest des Grieux. The count assures his son that he will be released soon. Manon, as his accomplice, is taken away to prison.

**Act V**
Des Grieux and Lescaut have come up with a plan to rescue Manon, who has been sentenced to deportation to America, but their paid accomplices have deserted them. Lescaut manages to bribe the guards and leaves Manon and des Grieux alone together. Ill and exhausted, she begs des Grieux to forgive her for the shame that she has brought him. While she recalls their past, he only thinks of their future together. But the rescue has come too late. As des Grieux assures her of his forgiveness and love, Manon dies in his arms.
In Focus

**Jules Massenet**

**Manon**

*Premiere: Paris, Opéra Comique, 1884*

A quintessentially French tale of a beautiful young woman incapable of choosing between love and luxury, Massenet’s *Manon* features one of the truly unforgettable, irresistible, and archetypal characters in opera. While the story is firmly set in class and gender issues of the past, the title heroine is timeless. The lover she can neither forget nor completely commit to is a young chevalier, des Grieux, who is caught in his own struggle between his desires and the expectations of the outside world. The opera triumphs in its portrayal of love within an oppressive (if outwardly gorgeous) society: His father, Manon’s cousin, and various men interested in her for their own reasons are always hovering near the lovers. *Manon* has been a success ever since its premiere, championed by a diverse roster of singers who have cherished its dramatic opportunities, exalted style (maintained even when painting a searing portrait of the basest human traits), and ravishing music.

*The Creators*

Jules Massenet (1842–1912), a French composer wildly popular in his day, was noted for his operas, songs, and oratorios. In recent decades, several of his operas beyond *Manon*, especially *Werther* (1892) and *Thaïs* (1894), have been performed more frequently. His librettists for *Manon* were Henri Meilhac (1831–97) and Philippe Gille (1831–1901). Meilhac also collaborated on the libretto of Bizet’s *Carmen*, several of Offenbach’s most popular operettas, and a farce that became the basis for Johann Strauss II’s *Die Fledermaus*. Gille was a dramatist who also worked with Offenbach and co-wrote the libretto to Delibes’s *Lakmé*. The pair loosely based their text on Abbé Prévost’s (1697–1763) hugely influential novel *L’Histoire du Chevalier des Grieux et de Manon Lescaut*, which would also inspire Giacomo Puccini a decade later.

*The Setting*

The opera is set in and around Paris, with familiar landmarks such as the church of St. Sulpice forming important reference points in the plot. The story was originally set in the early 18th century, a time known as the Regency that would become notable for a high level of governmental corruption. The Met’s production places the action in the late 19th century, the so-called Belle Époque and the time when the opera was written.
The Music
Massenet’s score captures the drama of his most memorable heroine with deft craftsmanship, expressive vocal and orchestral writing, and an almost unparalleled level of sensuality. A solo violin accompanies the first meeting of the lovers—this melody will become their main love theme. There is no shortage of passion, perhaps most notably in des Grieux’s Act III aria “Ah! fuyez, douce image,” in which he struggles with his longing for Manon. But much of the music’s passion is different from what one would expect in an Italian opera, or even a more earthy French work such as Carmen. Some of the most dramatically (and erotically) charged passages rely on the simplest effects; the quivering of the violins, for example, when the lovers finally touch in the St. Sulpice scene is a brief musical detail, but it is as voluptuous as anything in opera. Likewise, many of the solos rely on subtlety and delicate colors for their effect; the refinement of both Manon’s “Adieu, notre petite table” and des Grieux’s “En fermant les yeux” (known as “Le Rêve,” or “The Dream”) in Act II create a sense of breathless wonder and suspended time. Massenet also achieved a convincing mood of nostalgia with faux-Baroque touches, particularly in Manon’s famous Gavotte in the first scene of Act III, “Obéissons quand leur voix appelle,” a paean to the joys of youth whose reflection of the past functions on both personal and historical levels.

Met History
Manon premiered at the Met in 1895 with Sibyl Sanderson in the title role. The California-born diva was a favorite of Paris audiences and of Massenet himself, who had written the title role of Thaïs for her the year before. Polish tenor Jean de Reszke sang des Grieux, and French bass Pol Plançon was the count. Geraldine Farrar and Enrico Caruso led the cast of a new production in 1909. Twenty years later, the legendary Joseph Urban designed another new staging that featured Lucrezia Bori and Beniamino Gigli. The Brazilian soprano Bidú Sayão was a favorite Manon in 22 performances from 1937 through 1952. Licia Albanese (11 performances) and Victoria de los Angeles (15 performances) were the most popular interpreters of the title role through the 1950s, with Giuseppe Di Stefano and Nicolai Gedda among the great tenors singing des Grieux during this period. New productions by Günther Rennert (with Anna Moffo, Gedda, and Giorgio Tozzi) and Jean-Pierre Ponnelle (featuring Catherine Malfitano, Dénes Gulyás, and Ferruccio Furlanetto) followed in 1963 and 1987, respectively. Julius Rudel conducted Renée Fleming and Marcello Giordani in eight performances of the Ponnelle production in 1997, and Jesús López-Cobos led Fleming and Marcelo Álvarez in 2005. The current production, by Laurent Pelly, opened in 2012, with Fabio Luisi conducting Anna Netrebko and Piotr Beczala. During the 2014–15 season, Diana Damrau and Vittorio Grigolo appeared as the young lovers.
Set in Paris during spirited but turbulent times, Massenet’s *Manon* explores the constant discrepancy between wealth and poverty, duty and desire. The idealistic Chevalier des Grieux and his beloved Manon are caught between these poles and are powerless to survive. Des Grieux’s fevered dreams of a simple life fade before his eyes as Manon is imprisoned for impropriety. But rather than turning to po-faced morality, Massenet preserves the lovers’ touching idealism right through to the opera’s final bars. Composed for Paris’s popular Opéra Comique, Massenet wanted to make this hand-me-down tale more accessible, more tangible for his 1880s audience. So instead of patronizingly portraying the lovers as a foolish couple, the composer’s rich melodies and harmonic eloquence make us realize why they dared to dream.

Born in St. Étienne in southeastern France, Massenet moved to Paris with his family when he was just a child. The establishment of the Second Empire in 1852 and the great urban transformation heralded by Baron Haussmann created a heady artistic and social city. Thrown into a world where grand opéra turned to opéra comique, when Wagnerism was at its height, and when Baudelaire and absinthe mixed together in an intoxicating cultural cocktail, Massenet was gifted an extraordinary apprenticeship. Although initially reluctant to try his hand at composition, he won first prize in the esteemed Prix de Rome in 1863. When he returned from further studies in Italy, Paris welcomed him back with open arms. 

While Massenet’s legacy would ultimately surpass those of operatic peers such as Saint-Saëns, Delibes, Lalo, Fauré, and Duparc, he was a slow starter. The eventual success of *Le Roi de Lahore* (premiered at the Opéra National’s extravagant new Palais Garnier in 1877) brought Massenet to wider attention. Offers came in from various collaborators and theaters, including the increasingly chic Opéra Comique. Based at the Salle Favart, just off one of Haussmann’s new boulevards, this rival for the Opéra National’s claims on the city’s operatic legacy prided itself on more realistic work. Bizet’s *Carmen* had set the trend in 1875, with many wishing to follow in its stamping footsteps. Formally less strict than the Opéra National, the Opéra Comique employed dialogue, dancing, and well-known tales. It fostered a new brand of theatrical realism that paved the way for verismo and Puccini at the turn of the century.

Massenet was an opportunistic composer, and the suggestion from one of the Opéra Comique’s directors to write an opera based on Abbé Prévost’s famous novel *L’Histoire du Chevalier des Grieux et du Manon Lescaut* suited him perfectly. There was not a person alive in France who didn’t know the story. The book had already been adapted as an opera by Daniel Auber and as a popular sung drama in the early 1850s. But what had been a previously moderate success became Massenet’s calling card. It was a bold choice. Being the people’s opera house, the Opéra Comique also guarded common morality, and the story of Manon Lescaut was a distinctly salacious tale. So, rather than emphasizing the sexual aspects, Massenet and his team created a story of lost innocence.

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Unlike Auber’s opera or Puccini’s passionate Manon Lescaut (first heard in 1893), Massenet’s Manon is about a world at odds joined by young love. A chance meeting on the road to Paris sets in train a whole series of romantic and ultimately tragic episodes. Des Grieux comes from a strict, moralistic background, while Manon’s cousin Lescaut introduces her to a world of gambling, sex, and alcohol. The magnetism of that carefree life is immediately apparent in Massenet’s score, the trish-trashy jangle of the tambourine and the endless stream of Baroque-inspired dances characterizing glorious vanity. Bright major keys and chirruping sweethearts—Poussette, Javotte, and Rosette, all with interchangeable names and identical dotted music—stand out against des Grieux’s ardent melodies.

That disparity is immediately apparent in the overture. A fizzy prelude gives way to an amorous middle section representing the young lovers. Des Grieux’s first entrance in Act I similarly shifts us from those lurid tones to a balmy string-led accompaniment featuring the young man’s cello theme. It is a style that returns at the beginning of the second act and later in his passionate Act III aria “Ah! fuyez, douce image.” But however insistent he is, des Grieux is unable to keep Manon, his “sphinx étonnant”—mysterious, astonishing sphinx—to himself. A last desperate plea—“En fermant les yeux” in Act II—mimics the brighter keys of her world but is futile. Des Grieux’s commitment and Manon’s flightiness finally clash in the third act. The first scene is a riot of color and celebration. Manon is in her element, greeted by fame and fortune (all provided by the unctuous Monsieur de Brétigny). Massenet cruelly highlights the artificiality of her success with a deliberately formulaic opening scene. Manon shows off with florid bel canto excess in “Je marche sur tous les chemins” and her pert gavotte “Obéissons quand leur voix appelle.” The ensuing ballet apes the old world of grand opéra. Reality finally comes home to roost in the next scene.

The soberness of St. Sulpice—an austere basilica on the other side of the Seine—is a great shock after the festive atmosphere of the Cours-la-Reine. Having been rejected by Manon, des Grieux has placed himself as far from her as he can. Throughout the scene, Massenet charts a much more realistic course. As dialogue unfolds between des Grieux and his father, the music slowly moves into recitative and then into the count’s “Épouse quelque brave fille.” Left alone, des Grieux is disconsolate. Although “Ah! fuyez, douce image” sounds like a hymn, it recalls the lovers’ passionate music. Praying to God, des Grieux dutifully follows the tread of a distant organ, but he soon breaks out of those liturgical constraints. When the curtain rises on Act IV, desire has won and we are back in Manon’s world of gambling and drink. Des Grieux is out of his depth, Manon has broken de Brétigny’s rules, and the lovers are destined to ruin. Formerly jolly music mocks their choices, and Act V is a doom-laden recollection of what has gone before.

So who is to blame for this tragedy? Certainly not des Grieux, but neither is Manon. Although Massenet’s morality remains clear throughout the opera,
there is a touching note of regret that runs through every word that the lovers sing. From Manon’s stumbling first entrance—marked “moitié larmes, moitié sourires” (“half tears, half smiles”) in the score—to the heartbreaking “Adieu, notre petite table,” she is clearly no femme fatale. Manon is merely dazzled by the bright lights and the big city, the kind of girl that Massenet would have seen sitting in the gallery at the Opéra Comique—an aspect that is underlined in director Laurent Pelly’s updating of the tragedy to the time of the opera’s composition. But however affectionate the score, Manon’s journey from innocent girl to destitute courtesan is extreme, with Massenet’s eschewal of high drama emphasizing that tragedy. The original Opéra Comique audience may have professed righteous indignation at the lovers’ lot but, moved by Massenet’s tender melodies, they would also have felt profound sympathy, as we do today. In the heroine’s final words, “Et c’est là l’histoire de Manon Lescaut!”—“And that is the story of Manon Lescaut!”

—Gavin Plumley

Gavin Plumley, commissioning editor of English-language program notes for the Salzburg Festival, appears frequently on BBC Radio 3 and has written for newspapers, magazines, and opera and concert programs worldwide.
All season long, the Met hosts a special exhibition that pays tribute to the extraordinary contributions of black artists on the company’s historic stage. Featuring nearly 170 archival photographs, newspaper clippings, costume designs, and more, Black Voices at the Met recounts a fascinating 120-year story showcasing the groundbreaking careers of such prominent singers as Marian Anderson, Robert McFerrin, Mattiwilda Dobbs, and Leontyne Price.

Black Voices at the Met is open now through the end of the 2019–20 season in Founders Hall, located on the Concourse level.
The Cast

Maurizio Benini
CONDUCTOR (FAENZA, ITALY)

This season Manon and Maria Stuarda at the Met, Il Pirata in Madrid, La Traviata at Covent Garden, and Nabucco at Dutch National Opera.

Met Appearances Since his 1998 debut conducting L'Elisir d'Amore, he has led more than 200 performances of 15 operas, including Semiramide, I Puritani, Il Barbiere di Siviglia, Roberto Devereux, Don Pasquale, Lucia di Lammermoor, Le Comte Ory, Maria Stuarda, La Cenerentola, Norma, Faust, Luisa Miller, Rigoletto, and La Traviata.

Career Highlights Recent performances include Il Trovatore in Madrid and at the Paris Opera; La Sonnambula in concert in Zurich; Rigoletto in Buenos Aires; Falstaff, Luisa Miller in concert, and Adriana Lecouvreur in Monte Carlo; Il Barbiere di Siviglia at Dutch National Opera; and Les Vêpres Siciliennes at Covent Garden. He has also conducted Lucia di Lammermoor in Toulouse; Anna Bolena and Norma in Seville; I Capuleti e i Montecchi in Zurich; Nabucco at Covent Garden; Catalani’s La Wally in Monte Carlo; Il Trovatore at Dutch National Opera; Rossini’s Il Turco in Italia at the Bavarian State Opera; La Scala di Seta, L’Occasione Fa il Ladro, and Le Siège de Corinthe at Pesaro’s Rossini Opera Festival; and Maria Stuarda in Barcelona.

Lisette Oropesa
SOPRANO (NEW ORLEANS, LOUISIANA)

This season The title role of Manon and Violetta in La Traviata at the Met, Ophélie in Hamlet in concert at Washington Concert Opera, Rosina in Il Barbiere di Siviglia at the Paris Opera, the title role of Lucia di Lammermoor at the Bavarian State Opera, Violetta in Madrid, Carmina Burana in Paris, and Konstanze in Die Entführung aus dem Serail at the Glyndebourne Festival.

Met Appearances Since her 2006 debut as a Woman of Crete in Idomeneo, she has sung more than 125 performances of 16 roles, including Gretel in Hansel and Gretel, Sophie in Werther, Nannetta in Falstaff, Gilda in Rigoletto, and Susanna in Le Nozze di Figaro.

Career Highlights Recent performances include Violetta at Greek National Opera and in Verona, Amalia in Verdi’s I Masnadieri at Savonlinna Opera Festival and La Scala, Norina in Don Pasquale at Pittsburgh Opera, Isabelle in Meyerbeer’s Robert le Diable in concert in Brussels, the title role of Rodelinda in Barcelona, and Gilda in Rome. She is a graduate of the Met’s Lindemann Young Artist Development Program and was the 2019 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.
Carlo Bosi
TENOR (LIVORNO, ITALY)

**This Season**
Guillot de Morfontaine in *Manon*, Emperor Altoum in *Turandot*, and the New Year’s Eve Gala at the Met; Spoletta in *Tosca* at La Scala; Emperor Altoum in Rome; and Goro in *Madama Butterfly* at Covent Garden.

**Met Appearances**
The Abbé de Chazeuil in *Adriana Lecouvreur*, Nick in *La Fanciulla del West*, and Dr. Caius in *Falstaff* (debut, 2013).

**Career Highlights**
Recent performances include Ruiz in *Il Trovatore*, the Messenger in *Aida*, Gastone in *La Traviata*, and Abdallo in *Nabucco* in Verona; Nick in Beijing; the Incredibile in *Andrea Chénier*, Trabuco in *La Forza del Destino*, and Dr. Caius at Covent Garden; Goro at the Glyndebourne Festival and Bavarian State Opera; Dr. Caius in concert in Budapest; the Incredibile at La Scala; Trabuco at Dutch National Opera; and Le Remendado in *Carmen* in Naples. He has also appeared at leading opera companies in Florence, Turin, Monte Carlo, Paris, Palermo, Madrid, Rome, Brussels, Cagliari, Genoa, Parma, Modena, the Canary Islands, Pisa, Seville, and Cosenza.

Michael Fabiano
TENOR (MONTCLAIR, NEW JERSEY)

**This Season**
Chevalier des Grieux in *Manon* at the Met, the title role of *Don Carlo* and Hoffman in *Les Contes d’Hoffmann* at the Paris Opera, Don José in *Carmen* at Staatsoper Berlin, Alfredo in *La Traviata* in Madrid, Don Carlo at Covent Garden, and the opening night gala at Michigan Opera Theatre.

**Met Appearances**

**Career Highlights**
Recent performances include Carlo VII in Verdi’s *Giovanna d’Arco* in concert in Madrid, the Duke in *Rigoletto* at Staatsoper Berlin and LA Opera, the title role of *Faust* and the Duke at Covent Garden, the title role of *Werther* and Edgardo at Opera Australia, Rodolfo at Lyric Opera of Chicago, Corrado in Verdi’s *Il Corsaro* in Valencia, and Chevalier des Grieux in Bilbao and at San Francisco Opera. He has also sung Rodolfo at Covent Garden, Don José in Aix-en-Provence, and Jean in Massenet’s *Hérodiade* in concert at Washington Concert Opera. He was the 2014 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.
THIS SEASON  De Brétigny in Manon for his debut at the Met, Beethoven’s Ninth Symphony at Lebanon’s Al Bustan International Festival of Music and the Performing Arts, and Mahler’s Kindertotenlieder with Symphony Nova Scotia.

CAREER HIGHLIGHTS  Recent performances include Enrico in Lucia di Lammermoor at the Dorset Opera Festival; Rodrigo in Don Carlo at Grange Park Opera; Sharpless in Madama Butterfly at Irish National Opera; Howie Albert in Terence Blanchard’s Champion in Montreal; Dr. Joseph Talbot in William Bolcom’s Dinner at Eight at Wexford Festival Opera; the Count in Le Nozze di Figaro at Palm Beach Opera; Marcello in La Bohème in Victoria, Canada; and Belcore in L’Elisir d’Amore in Vancouver. He has also sung Kurwenal in Tristan und Isolde in Rome, Paris, and Bordeaux; Paolo in Simon Boccanegra in Victoria; Amfortas in Parsifal in concert at Festival de Lanaudière; the world premiere of Jeffrey Ryan’s Afghanistan: Requiem for a Generation with the Vancouver Symphony Orchestra; Starbuck in Jake Heggie’s Moby Dick, Lt. Audebert in Kevin Puts’s Silent Night, and Fritz in Korngold’s Die Tote Stadt in Calgary; the title role of Don Giovanni in Vancouver; and the title role of Wozzeck at Moscow’s Bolshoi Theatre.

Brett Polegato  
BARITONE (NIAGARA FALLS, CANADA)

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Brett Polegato  
BARITONE (NIAGARA FALLS, CANADA)

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THIS SEASON  Lescaut in Manon and Marcello in La Bohème at the Met, Enrico in Lucia di Lammermoor in Monte Carlo and at Covent Garden, the Duke of Nottingham in Roberto Devereux in Paris, and Germont in La Traviata in Madrid.

MET APPEARANCES  Sharpless in Madama Butterfly (debut, 2016) and Germont.

CAREER HIGHLIGHTS  Recent performances include Count di Luna in Il Trovatore and Enrico in Madrid; Robert in Iolanta, the title role of Gianni Schicchi, and Marcello at the Paris Opera; Enrico in Zurich; Francesco in Verdi’s I Masnadieri in Valencia and Rome; Miller in Luisa Miller in concert in Monte Carlo; Marcello in Bilbao; and Germont at San Francisco Opera. He has also sung Marcello in Turin and Naples; Count di Luna in Barcelona and Verona; Enrico in Tokyo and at the Paris Opera; the title role of Eugene Onegin and Germont at Covent Garden; the Duke of Nottingham in Geneva; the title role of Don Giovanni at the Paris Opera; Germont at Deutsche Oper Berlin, the Salzburg Festival, and in Verona; Eugene Onegin at the Bavarian State Opera and in Warsaw and Bologna; and the Count in Le Nozze di Figaro at Staatsoper Berlin.

Artur Ruciński  
BARITONE (WARSAW, POLAND)
The Cast CONTINUED

**Kwangchul Youn**
BASS (CHUNG JU, SOUTH KOREA)

**THIS SEASON** Comte des Grieux in *Manon* at the Met; Abimélech in *Samson et Dalila* at Staatsoper Berlin; King Henry in *Lohengrin* in Dortmund, Germany, and Zurich; Ramfis in *Aida* in Barcelona; Jacopo Fiesco in *Simon Boccanegra* and Gurnemanz in *Parsifal* in Hamburg; and Schoenberg’s *Gurre-Lieder* at the Salzburg Festival.

**MET APPEARANCES** Since his 2004 debut as Sarastro in *Die Zauberflöte*, he has sung nearly 100 performances of 12 roles, including Frère Laurent in *Roméo et Juliette*, Ferrando in *Il Trovatore*, Melchthal in *Guillaume Tell*, the Commendatore in *Don Giovanni*, Talbot in *Maria Stuarda*, Raimondo in *Lucia di Lammermoor*, and King Marke in *Tristan und Isolde*.

**CAREER HIGHLIGHTS** Between 1993 and 2004, he was a member of the ensemble at Staatsoper Berlin, where, in 2018, he was awarded the title of Kammersänger. Recent performances include Pogner in *Die Meistersinger von Nürnberg*, Sarastro, and Banquo in *Macbeth* at Staatsoper Berlin; Jacopo Fiesco and King Henry at the Vienna State Opera; Ferrando at the Bavarian State Opera; and King Marke with the West Australian Symphony Orchestra. He has also appeared at the Bayreuth Festival, La Scala, Covent Garden, Korea National Opera, and Lyric Opera of Chicago.