WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

CONDUCTOR
Cornelius Meister

PRODUCTION
Sir Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Sara Erde

REVIVAL STAGE DIRECTOR
Jonathon Loy

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

Wednesday, February 19, 2020
7:30–11:00PM

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

The revival of this production is made possible by a gift from the Metropolitan Opera Club
The Metropolitan Opera
2019–20 Season

The 507th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART’S
LE NOZZE DI FIGARO

CONDUCTOR
Cornelius Meister

IN ORDER OF VOCAL APPEARANCE

FIGARO
Adam Plachetka

ANTONIO
Paul Corona

SUSANNA
Hanna-Elisabeth Müller

BARBARINA
Maureen McKay

DR. BARTOLO
Maurizio Muraro

DON CURZIO
Tony Stevenson*

MARCELLINA
MaryAnn McCormick

CONTINUO
Howard Watkins*

CHERUBINO
Marianne Crebassa

HARPSICHORD
David Heiss

COUNT ALMAVIVA
Etienne Dupuis

CELLO

DON BASILIO
Keith Jameson

COUNTESS ALMAVIVA
Amanda Woodbury

Wednesday, February 19, 2020, 7:30–11:00PM
Chorus Master  Donald Palumbo  
Fight Director  Thomas Schall  
Assistant to the Set Designer  Rebecca Chippendale  
Assistant to the Costume Designer  Irene Bohan  
Musical Preparation  Howard Watkins*, J. David Jackson, and Katelan Terrell**  
Assistant Stage Directors  Sara Erde, Eric Sean Fogel, and Paula Suozzi  
Met Titles  Sonya Friedman  
Italian Coach  Hemdi Kfir  
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.

Additional funding for this production was received from the National Endowment for 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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Monteverdi
A Rare Boutique Hotel in Tuscany

PHOTO: ANTONI BOFILL / LICEU
Synopsis

Act I
A manor house near Seville, the 1930s. 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 that he borrowed from her. When Marcellina runs into Susanna, the two rivals exchange insults. Susanna returns to her room, and the count’s young page Cherubino rushes in. Finding Susanna alone, he speaks of his love for all the women in the house, particularly the countess. When the count appears, again trying to seduce Susanna, Cherubino hides, but when Don Basilio, the music teacher, approaches, the count conceals himself. Basilio tells Susanna that everyone knows that Cherubino has a crush on the countess. Outraged, the count steps forward, but 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, encountering Figaro, who has assembled the entire household to sing the praises of their master. Put on the spot, 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 sarcastically sends Cherubino off into battle.

Act II
In her bedroom, 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. At the same time, Figaro will send the count an anonymous note suggesting that the countess is having an assignation with another man. Cherubino arrives, and the two women lock the door before dressing him in women’s clothes. As Susanna steps into an adjoining room, the count knocks and is annoyed to find the door locked. Cherubino hides himself in the dressing room, and the countess lets her husband in. When there’s a sudden noise from behind the door, 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 reentered 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. Figaro arrives to begin the wedding festivities, but the count questions him about the note that he received. Figaro successfully eludes questioning until the gardener, Antonio, bursts in, complaining that someone has jumped from the
window. Figaro improvises quickly, feigning a limp and pretending that it was he who jumped. As soon as Antonio leaves, Bartolo, Marcellina, and Basilio appear, putting their case to the count and holding 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.

**Intermission**  (AT APPROXIMATELY 9:10PM)

**Act III**

Later that day in the great hall, Susanna leads on the count with promises of a rendezvous that night. He is overjoyed but then overhears Susanna conspiring with Figaro. In a rage, he declares that he will have revenge. The countess, alone, recalls her past happiness. Marcellina, accompanied 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 that 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 meeting with Susanna that evening in the garden. Cherubino, now disguised as a girl, appears with his sweetheart, Barbarina, the daughter of Antonio. Antonio, who has found Cherubino’s cap, also arrives and reveals the young man. The count is furious to discover that Cherubino has disobeyed him and is still in the house. Barbarina punctures his anger, explaining that the count, when he attempted to seduce her, promised her anything she desired. Now, she wants to marry Cherubino, and the count reluctantly agrees. The household assembles for Figaro and Susanna’s wedding. While dancing with the count, Susanna hands him the note, sealed with a pin, confirming their tryst that evening.

**Act IV**

At night in the garden, Barbarina despairs that she has lost the pin that the count has asked her to take back to Susanna as a sign that 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 curses 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 betray him with the count. She then conceals herself— in time to see Cherubino try to seduce the disguised countess. When the count arrives looking for Susanna, he chases the boy away. 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. Ultimately, she forgives him, and the entire household celebrates the day’s happy ending.

*Le Nozze di Figaro on Demand*

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In Focus

Wolfgang Amadeus Mozart

Le Nozze di Figaro

Premiere: Burgtheater, Vienna, 1786

A profoundly human 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, Nozze 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 libretti 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 served as the first professor 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 Mariage de Figaro (1778) was 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 Nozze, 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 Met’s current production of the opera places the action in an elegant Spanish villa in the 1930s.

**The Music**

Nozze’s amazing score mirrors the complex world it depicts. The first impression is one of tremendous elegance, but beneath the surface lies a subtext of 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 i bei momenti” 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’ quegl’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. The orchestra, which often expresses the unspoken thoughts and motivations of the characters, conveys much of the work’s subtext. 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. The company unveiled a new production in 1909, conducted by Gustav Mahler, in which Geraldine Farrar sang the trouser role of Cherubino. Another 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 Met rosters of Nozze an impressive collection of the world’s finest singers, including Eleanor Steber, Lisa Della Casa, Carol Vaness, and Renée Fleming (Countess); Roberta Peters, Kathleen Battle, and Cecilia Bartoli (Susanna); Jarmila Novotna, Frederica von Stade, and Susan Graham (Cherubino); Cesare Siepi and Sir Bryn Terfel (Figaro); and John Brownlee, Sir Thomas Allen, and Thomas Hampson (Count). The current production, by Sir Richard Eyre, opened the Met’s 2014–15 season, with a cast that included Amanda Majeski, Marlis Petersen, Isabel Leonard, Peter Mattei, and Ildar Abdrazakov, conducted by James Levine. Subsequent revivals have featured notable performances by Rachel Willis-Sørensen and Ailyn Pérez as the Countess; Danielle de Niese, Anita Hartig, and Nadine Sierra as Susanna; Erwin Schrott as Figaro; and Luca Pisaroni as the Count.
Program Note

Johannes Brahms once told his friend Theodor Billroth, “I simply can’t understand how anyone can create something so absolutely complete [as Le Nozze di Figaro]. It has never been done again, not even by Beethoven.” In this opera buffa—a comic opera, with a happy ending required—the peerless pairing of Mozart and librettist Lorenzo Da Ponte use comedy to grasp the essence of humanity, to redeem us from grandiosity and strip away our pride, arrogance, and complacency. The best and highest comedy cures folly by means of folly; it snatches victory from the jaws of defeat and enables the weaker and more vulnerable of two opposing forces to triumph. Rewriting reality’s endings in this, not the best of all possible worlds, comedy makes an absurdity of something potentially tragic.

The late-18th-century Habsburg Empire of Mozart’s maturity embodied the contradictions inherent in the Enlightenment, which sought new sources of social cohesion in a time of change. During the reigns of Maria Theresa (1740–80) and her son Joseph II (1780–90), a backward and impoverished realm was dragged from the medieval into the modern age. These two monarchs launched a sustained assault against the feudal nobility and the influence of the Church and introduced dramatic rationalizing reforms. The enlightened bourgeoisie of Mozart’s Austria was subsequently torn between those who espoused faith in absolute monarchy and those who felt that this modern absolutism threatened individual freedoms even more than the Church and the old feudal order. What, they wondered, might be the social outcomes of the liberties they sought? One of the greatest chroniclers of the Enlightenment was Mozart, who could see beyond its polarities to a more profound understanding of the spiritual as well as the social needs of humanity. There is no other art that meets our longing for wholeness and reconciliation as Mozartian opera does.

Mozart had two brilliant minds at his disposal in the making of this peerless work: first, the French polymath (watchmaker, dramatist, harp tutor, spy, diplomat, satirist, revolutionary) Pierre-Augustin Caron de Beaumarchais, who created Le Mariage de Figaro as the second play in his Figaro trilogy, and, second, Lorenzo Da Ponte, of Jewish ancestry, born Emmanuele Conegliano, who lived a colorful life that ended in New York City, where he was the first (unpaid) Italian literature teacher at Columbia University. Beaumarchais’s play is chock full of incendiary commentary on social and political matters, including denunciations of hereditary nobility, injustices to women, the French court system, and censorship (“Provided I do not write about the government, or about religion, or politics, or ethics, or people in power or with influence, or the opera, or other theatre, or about anybody connected with something, I can print whatever I choose under the supervision of two or three censors”). The presence of Austrian censors, however, meant that much of this ended up on the cutting-room floor, along with five of the minor French characters. But if the political force was somewhat blunted, the character depiction was enhanced. In this story, we meet complex characters made human by their flaws, by events that transpire throughout a “crazy day” of intense personal
exploration and renewed self-understanding.

At the start of Act I, after an orchestral overture whose helter-skelter motion bespeaks comedy and whose formal structure is highly sophisticated, we meet the two principal characters: the valet Figaro and the lady's maid Susanna, neither of whom is treated as the archetypal servant of earlier comic operas. Their music also becomes progressively more serious as the drama wends its way, telling us that servants, too, have feelings, intellects, wit, and rights; in “Deh vieni, non tardar” (Act IV), Susanna (disguised as the countess), even sings an orchestrally accompanied recitative, something usually reserved for noble characters.

The first act, in accord with classic dictates of drama, begins in a version of the Garden of Eden and then introduces the snake—the conflict that must be resolved before a happy ending is possible. From their opening scene, we learn that the relationship between Figaro and Susanna embodies the kind of teasing affection, graceful vitality, and profound love that Mozart considered the ideal matrimonial pattern, the smallest unit of a good society. When Susanna tells us that she has made her own wedding bonnet, we realize that the two of them will make their own happiness, although even they are vulnerable to attacks of jealousy and accusations of infidelity (ever the enemy of love). As Figaro measures what he thinks will be their nuptial bedchamber, Susanna at first does not want to tell him that it will not do and why (the count is trying to sleep with her), but in the second of their paired duets, the light, bright motion endemic to comedy slows down as she sings, “If you wish to know why,” then speeds up once more as she continues, “you must discard those suspicions that put me in the wrong.” This could be the motto of the entire opera. When Susanna leaves, Figaro sings “Se vuol ballare,” set as a mimicry of an aristocratic minuet at the start. Then, fizzing trill figures and scales shooting upward lead to rapid-fire threats, before a final return to feigned courtliness—all together, a powerful transcription of intense rage. Figaro, we can already discern, will be a formidable opponent to an aristocrat who has the advantage in status and power but not in brains.

The secondary characters are accorded the same three-dimensional musical portraiture as the principals. Dr. Bartolo, who despises Figaro for preventing him from marrying his former ward Rosina (now the Countess Almaviva), will turn out to be Figaro’s father in the Act III recognition scene (a classical convention), but at the moment of his “La vendetta” in Act I, he is furious. This rage aria is so bombastic that it telegraphs how fatuous the “threat” really is; when the pompous doctor slips into recognizable basso buffo (comic bass) style, complete with patter singing (spitting out syllables as fast as one can on repeated pitches), we can only chuckle. Marcellina, Bartolo’s co-conspirator in a scheme to force Figaro to marry her (she will turn out to be his mother, as Da Ponte turns Oedipus Rex into comedy), next sings a duet with Susanna, “Via resti servita,” in which the clever maidservant mocks the older woman with her own music. And the quicksilver catalyst of much of the action is Cherubino, whose name (little cherub) tells us that he is Cupid. In
love with the countess and with every other woman he sees, he is an endearing creature who drives the count crazy by popping up everywhere he goes.

Mozart brilliantly reserves the countess for Act II and beyond, and her first aria, “Porgi, Amor,” depicts her as reserved, still in love with her cheating husband, and suffering. In Act III, however, with the aid of her loyal and loving maidservant Susanna, she takes matters into her own hands: We hear the swerve from passive victim to active “woman in charge” in the middle of the aria “Dove sono,” and the change is electrifying. Mozart was able to mold the expectations of this style of opera (a progression of arias and ensembles, with declaimed recitative to carry us from number to number and key to key) as no one else could, and conjure utterly convincing portrayals of character, human relationships, and dramatic action. In particular, the finale of Act II is a high point. In finales, all recitative is banned, the action arises from a “story within a story,” and we end with what Da Ponte called “noise, noise, and more noise,” becoming ever faster in a race to the last measure. This finale, in the middle of the opera, is where the conflict is hottest—the count suspects his wife of adultery but is foiled by Susanna, Figaro, and the countess—but foreshadows the forgiveness at the end of the opera.

The more famous finale in Le Nozze di Figaro, however, is the final one that comes at the end of Act IV, and it is sheer magic. In Beaumarchais’s play, the reconciliation between the count and the countess is carried out with the same ironic levity as the rest of the action: The countess forgives the count once more, and we sense that she will have to do so yet again before too long. In turn, Da Ponte’s conclusion in the libretto equals Beaumarchais’s drama in its brevity:

  **Count:** Countess, forgive me.
  **Countess:** I am more kind and say yes.
  **All:** Ah! All happy shall we be thus.

But Mozart suggests something else altogether. When everyone finally unmasks themselves following an elaborate series of disguised deceptions and misunderstandings, we hear music unmatched in its aura of sacred luminosity. The countess’s act of forgiveness is a moment of true nobility and perfect love, and the count finally understands the depth of her love for him and his for her. In the dissonance we hear at his final plea of “perdono” (“forgive me”) is his awareness of the pain he has caused her and his need—everyone’s need—for forgiveness. Everything has built toward this, perhaps the most emotionally intense moment in all of opera. In its wake comes the traditional feasting and rejoicing, a celebration all the more wonderful because it follows in the wake of so much suffering.

—— Susan Youens

Susan Youens is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and has written eight books on the music of Franz Schubert and Hugo Wolf.
The Cast

Cornelius Meister
CONDUCTOR (HANNOVER, GERMANY)

**THIS SEASON** Le Nozze di Figaro at the Met; Don Carlos, Lohengrin, Tristan und Isolde, Die Zauberflöte, Cavalleria Rusticana and Salvatore Sciarrino’s Luci Mie Traditrici, and Elektra in Stuttgart; Hans Abrahamsen’s The Snow Queen at the Bavarian State Opera; Arabella at the Vienna State Opera; and concerts with the Staatsorchester Stuttgart, Orchestre National de France, Yomiuri Nippon Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Vienna Symphony, and Czech Philharmonic.

**MET APPEARANCES** Don Giovanni (debut, 2019).

**CAREER HIGHLIGHTS** In 2018, he became music director of the Staatsoper Stuttgart and Staatsorchester Stuttgart, and he has served as principle guest conductor of the Yomiuri Nippon Symphony Orchestra since 2017. Between 2010 and 2018, he was chief conductor and artistic director of the Vienna Radio Symphony Orchestra, and from 2005 to 2012, he was music director of Theater und Philharmonisches Orchester Heidelberg. He has led performances at the Glyndebourne Festival, La Scala, Latvian National Opera, Deutsche Oper Berlin, San Francisco Opera, and Covent Garden; in Zurich and Antwerp; and with numerous major orchestras throughout Europe.

Marianne Crebassa
MEZZO-SOPRANO (MONTPELLIER, FRANCE)

**THIS SEASON** Cherubino in Le Nozze di Figaro at the Met for her debut and Staatsoper Berlin, Rosina in Il Barbiere di Siviglia at Lyric Opera of Chicago, the title role of Handel's Ariodante in concert in Grenoble and Bordeaux, Dorabella in Cosi fan tutte at Staatsoper Berlin and the Vienna State Opera, the title role of Gluck’s Orphée at the Salzburg Festival, and Mahler’s Das Lied von der Erde and Symphony No. 3 in Paris.

**CAREER HIGHLIGHTS** She is a graduate of the young artist program at the Paris Opera, where her roles included Ramiro in Mozart’s La Finta Giardiniera and Orphée. Recent performances include Mélisande in Pelléas et Mélisande and Rosina at Staatsoper Berlin, the title role of La Cenerentola and Irene in Handel’s Tamerlano at La Scala, Sesto in La Clemenza di Tito and Cenerentola at the Paris Opera, and Dorabella at Lyric Opera of Chicago. She has also sung Sesto, Cecilio in Mozart’s Lucio Silla, and the title role in the world premiere of Marc-André Dalbavie’s Charlotte Salomon at the Salzburg Festival; the title role of Offenbach’s Fantasio in Paris; Mendelssohn’s Elijah in Bordeaux; and Cherubino at La Scala and Dutch National Opera.
The Cast CONTINUED

**MaryAnn McCormick**
*MEZZO-SOPRANO (PITTSBURGH, PENNSYLVANIA)*

**This Season**  Marcellina in *Le Nozze di Figaro* and Suzuki in *Madama Butterfly* at the Met.  
**Career Highlights**  Recent performances include Marcellina and Grandma Joad in Ricky Ian Gordon’s *The Grapes of Wrath* at Opera Theatre of Saint Louis, Erda in *Das Rheingold* at North Carolina Opera, Suzuki at Lyric Opera of Chicago, and Ni Gui-Zhen in Huang Ruo’s *Dr. Sun Yat-Sen* at the Santa Fe Opera. She has also appeared at La Scala, the Paris Opera, Opera Ireland, Seattle Opera, Atlanta Opera, and with the Philadelphia Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, Academy of St Martin in the Fields, Netherlands Radio Philharmonic Orchestra, Montreal Symphony, National Symphony, and Oratorio Society of New York, among many others.

**Hanna-Elisabeth Müller**
*SOPRANO (MANNHEIM, GERMANY)*

**This Season**  Susanna in *Le Nozze di Figaro* and Suzuki in *Madama Butterfly* at the Met.  
**Career Highlights**  Recent performances include Marcellina and Grandma Joad in Ricky Ian Gordon’s *The Grapes of Wrath* at Opera Theatre of Saint Louis, Erda in *Das Rheingold* at North Carolina Opera, Suzuki at Lyric Opera of Chicago, and Ni Gui-Zhen in Huang Ruo’s *Dr. Sun Yat-Sen* at the Santa Fe Opera. She has also appeared at La Scala, the Paris Opera, Opera Ireland, Seattle Opera, Atlanta Opera, and with the Philadelphia Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, Academy of St Martin in the Fields, Netherlands Radio Philharmonic Orchestra, Montreal Symphony, National Symphony, and Oratorio Society of New York, among many others.
**Amanda Woodbury**  
SOPRANO (CRESTWOOD, KENTUCKY)

**THIS SEASON**  The Countess in *Le Nozze di Figaro* at the Met, Konstanze in *Die Entführung aus dem Serail* at Opera Omaha, Ophélie in *Hamlet* in Hong Kong, and a concert appearance with the American Symphony Orchestra.


**CAREER HIGHLIGHTS**  Recent performances include Juliette at Hawaii Opera Theatre, Violetta in *La Traviata* at Opera San Antonio, Amenaide in Rossini’s *Tancredi* in concert with Teatro Nuovo, the title role of Donizetti’s *Pia de’ Tolomei* at Spoleto Festival USA, Alaide in Bellini’s *La Straniera* in concert with Washington Concert Opera, Marguerite in Faust at Tulsa Opera, and Micaëla in Carmen at LA Opera. She has also sung Pamina in *Die Zauberflöte* at Madison Opera and LA Opera; Konstanze at Atlanta Opera, Des Moines Metro Opera, and Dayton Opera; Micaëla at Opera Maine; and Musetta in *La Bohème* at LA Opera. She has appeared in concert with the Los Angeles Philharmonic, Tokyo Metropolitan Symphony Orchestra, Mormon Tabernacle Choir, and Alabama Symphony Orchestra.

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**Etienne Dupuis**  
BARITONE (MONTREAL, CANADA)

**THIS SEASON**  The Count in *Le Nozze di Figaro* and Albert in Werther at the Met, Athanaël in *Thaïs* in concert and Don Carlo in *La Forza del Destino* at Deutsche Oper Berlin, the title role of *Eugene Onegin* in Montreal and at Opera Australia, and Rodrigo in *Don Carlo* at the Paris Opera.

**MET APPEARANCES**  Marcello in *La Bohème* (debut, 2018)

**CAREER HIGHLIGHTS**  Recent performances include the title role of *Don Giovanni*, Belcore in *L’Elisir d’Amore*, and Pelléas in *Pelléas et Mélisande* at the Paris Opera; *Eugene Onegin*, Valentin in *Faust*, and Rodrigo at Deutsche Oper Berlin; Germont in *La Traviata* and Valentin in Marseille; Figaro in *Il Barbiere di Siviglia* at the Bavarian State Opera; and Marcello in Madrid. He has also sung Athanaël in concert at Opera Australia, Jacques de Lusignan in Halévy’s *La Reine de Chypre* in concert in Paris, Pink in the world premiere of Julien Bilodeau’s *Another Brick in the Wall* and Jeune Simon in the world premiere of Kevin March’s *Les Feluettes* in Montreal, Anckarström in *Un Ballo in Maschera* and Germont at Deutsche Oper Berlin, and Oreste in *Iphigénie en Tauride* at the Paris Opera.
Maurizio Muraro
BASS-BARITONE (COMO, ITALY)

This Season
Bartolo in Le Nozze di Figaro and Don Magnifico in La Cenerentola at the Met, Don Profondo in Rossini’s Il Viaggio a Reims and Bartolo in Il Barbiere di Siviglia in Dresden, Don Magnifico in Hamburg, and Bartolo and Antonio in Le Nozze di Figaro in concert in Salzburg.

Met Appearances
Sulpice in La Fille du Régiment, the Prince of Bouillon in Adriana Lecouvreur, Talpa in Il Tabarro, Simone in Gianni Schicchi, Bartolo in Le Nozze di Figaro (debut, 2005) and Il Barbiere di Siviglia, the Bailiff in Werther, and Don Alfonso in Così fan tutte.

Career Highlights
Recent performances include Alidoro in La Cenerentola, Leporello and the title role in Don Giovanni, Dulcamara in L’Elisir d’Amore, Chorébe in Les Troyens, and Riccardo in I Puritani at the Vienna State Opera; Alidoro at the Paris Opera; and Papageno in Die Zauberflöte at the Salzburg Festival. He has also sung Publio in La Clemenza di Tito in concert in Baden-Baden, Belcore at Covent Garden, Mustafà in L’Italiana in Algeri at the Vienna State Opera, Papageno at Lyric Opera of Chicago, and Figaro in Le Nozze di Figaro in Prague and at the Salzburg Festival and Lyric Opera of Chicago.

Adam Plachetka
BASS-BARITONE (PRAGUE, CZECH REPUBLIC)

This Season
Figaro and the Count in Le Nozze di Figaro at the Met; the Count, Vladislav in Smetana’s Dalibor, and Přemysl ze Stadic in Smetana’s Libuše in Prague; Figaro in Il Barbiere di Siviglia at Lyric Opera of Chicago; and Figaro in Il Barbiere di Siviglia and Le Nozze di Figaro, Malatesta in Don Pasquale, and Gesler in Guillaume Tell at the Vienna State Opera.

Met Appearances
Leporello and Masetto (debut, 2015) in Don Giovanni, Guglielmo in Così fan tutte, Figaro in Le Nozze di Figaro, and Belcore in L’Elisir d’Amore.

Career Highlights
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