

WOLFGANG AMADEUS MOZART

# LE NOZZE DI FIGARO

CONDUCTOR  
Antonello Manacorda

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

Tuesday, December 3, 2019  
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

GENERAL MANAGER  
Peter Gelb

JEANETTE LERMAN-NEUBAUER  
MUSIC DIRECTOR  
Yannick Nézet-Séguin

# The Metropolitan Opera

2019-20 SEASON

The 499th Metropolitan Opera performance of  
WOLFGANG AMADEUS MOZART'S

## LE NOZZE DI FIGARO

CONDUCTOR  
Antonello Manacorda

IN ORDER OF VOCAL APPEARANCE

FIGARO  
Luca Pisaroni

ANTONIO  
Paul Corona

SUSANNA  
Nadine Sierra

BARBARINA  
Meigui Zhang\*\*

DR. BARTOLO  
Brindley Sherratt

DON CURZIO  
Tony Stevenson\*

MARCELLINA  
Elizabeth Bishop

CONTINUO  
HARPSICHORD Linda Hall  
CELLO David Heiss

CHERUBINO  
Gaëlle Arquez

COUNT ALMAVIVA  
Adam Plachetka

DON BASILIO  
Giuseppe Filianoti

COUNTESS ALMAVIVA  
Susanna Phillips

Tuesday, December 3, 2019, 7:30-11:00PM

This performance is dedicated to Cynthia C. Wainwright and Stephen Berger in grateful recognition of their generosity to the Metropolitan Opera as members of the Council for Artistic Excellence.



MARTY SOHL/MET OPERA

A scene  
from Mozart's  
*Le Nozze di Figaro*

Chorus Master **Donald Palumbo**  
Fight Director **Thomas Schall**  
Assistant to the Set Designer **Rebecca Chippendale**  
Assistant to the Costume Designer **Irene Bohan**  
Musical Preparation **Linda Hall, Bradley Moore\***, and  
**Joel Revzen**  
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.

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Lindemann Young Artist  
Development Program

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Metropolitan Opera.

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usher at intermission.

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# 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

# DECODING DESIRE



Rhiannon Giddens

"Aria Code," the hit podcast from the Met and WQXR, is back for a second season—and this time, the theme is desire in all its forms.

When the Met and WQXR decided to collaborate last season on the creation of a new podcast, the idea was to explore some of opera's greatest arias and allow people to hear them in a whole new way. In "Aria Code," top opera stars would talk through the process of learning, rehearsing, and performing some of the best-known arias in the repertoire, from Tosca's "Vissi d'arte" to Violetta's "Sempre libera" to Rodolfo's "Che gelida manina"—with noted actors, writers, psychologists, scientists, and other expert guests providing additional color commentary.

Little did the companies expect, however, that "Aria Code" would become a podcast sensation. "I didn't know that I needed an opera podcast in my life until I heard the trailer for 'Aria Code,'" declared *The New Yorker*. "An elegantly constructed, effortlessly listenable series."

The *New York Times* agreed, calling the podcast "luminous ... A major event and a gift."

This month, the series returns, once again hosted by the Grammy Award-winning (and opera-trained) folk singer Rhiannon Giddens. The first episode features superstar diva Anna Netrebko talking about Lady Macbeth's sleepwalking scene from Verdi's *Macbeth*, which the soprano performed memorably earlier this season. But it's not just Netrebko who weighs in on the murderous queen; none other than Dame Judi Dench also shares her thoughts on the motivations and machinations of this timeless character.

The *Macbeth* episode is the first of ten new installments, which will also look at moments from *Porgy and Bess*, *Turandot*, *Le Nozze di Figaro*, and others, featuring such Met stars as Renée Fleming, Christine Goerke, and Eric Owens. The hope is that opera lovers will continue to find their favorite works illuminated, while newcomers will discover that opera is, indeed, for them. Or, as *The New Yorker* put it in their review of the series, "It encourages fandom through substance, by showing us the art itself." **M**

Listen to Seasons 1 and 2 on your desktop or phone at [ariacode.org](http://ariacode.org).

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

Looking for more *Le Nozze di Figaro*? Check out **Met Opera on Demand**, our online streaming service, to enjoy other outstanding performances from past Met seasons—including the 2014 *Live in HD* transmission of Sir Richard Eyre's high-energy production; a 1998 telecast featuring Renée Fleming, Cecilia Bartoli, and Sir Bryn Terfel; or a historic 1956 radio broadcast starring Cesare Siepi as Figaro and Victoria de los Ángeles as the Countess. Start your seven-day free trial and explore the full catalog of more than 700 complete performances at [metoperaondemand.org](http://metoperaondemand.org).

*Wolfgang Amadeus Mozart*

# Le Nozze di Figaro

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*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 enthral 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 un.masks 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



### Antonello Manacorda

CONDUCTOR (TURIN, ITALY)

**THIS SEASON** *Le Nozze di Figaro* for his debut at the Met; *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte* in Brussels; Gluck's *Alceste* at the Bavarian State Opera; *Così fan tutte* at the Paris Opera; and concert appearances with the Kammerakademie Potsdam, Helsinki Philharmonic Orchestra, Danish National Symphony Orchestra, Southwest German Radio Symphony Orchestra, and Orchestra dell'Accademia Nazionale di Santa Cecilia.

**CAREER HIGHLIGHTS** He was a founding member and longtime concertmaster of the Mahler Chamber Orchestra. Since 2010, he has served as artistic director of the Kammerakademie Potsdam, and between 2011 and 2019, he was principal conductor of the Netherlands' Arnhem Philharmonic Orchestra. Recent operatic credits include *Die Zauberflöte* at Dutch National Opera and in Brussels, *La Traviata* at Covent Garden, *Don Giovanni* at the Vienna State Opera, *A Midsummer Night's Dream* in Vienna, Meyerbeer's *L'Africaine* in Frankfurt, and Mozart's *Lucio Silla* in Brussels. He has also led *The Cunning Little Vixen* in Brussels, *Don Giovanni* in Frankfurt, *Le Nozze di Figaro* at the Bavarian State Opera, *Il Barbiere di Siviglia* in Berlin, and *Die Zauberflöte* in Barcelona.



### Gaëlle Arquez

MEZZO-SOPRANO (SAINTES, CHARENTE-MARITIME, FRANCE)

**THIS SEASON** Cherubino in *Le Nozze di Figaro* for her debut at the Met, Nicklausse / the Muse in *Les Contes d'Hoffmann* at the Vienna State Opera and Paris Opera, the title role of Desmaret's *Circé* in concert in Versailles, the title role of *Carmen* in concert with Shanghai Symphony Orchestra, and concert appearances in Frankfurt, Paris, and Stuttgart.

**CAREER HIGHLIGHTS** Recent performances include the title role of *Iphigénie en Tauride* in Paris; *Carmen* at the Bavarian State Opera, Covent Garden, Bregenz Festival, Switzerland's Menuhin Festival Gstaad, and in Madrid; the title role of Handel's *Juditha Triumphans* at Dutch National Opera; Guilhen in d'Indy's *Fervaal* in concert in Montpellier, France; Medea in Handel's *Teseo* in Vienna; Adalgisa in *Norma* in Frankfurt; and Isolier in *Le Comte Ory* in Versailles and Paris. She has also sung Mélisande in *Pelléas et Mélisande*, the title role of Handel's *Xerxes*, and *Carmen* in Frankfurt; the title role of Gluck's *Armide* in Bordeaux and at the Vienna State Opera; the title role of *La Cenerentola* at France's Festival de Beaune; and Idamante in *Idomeneo* in Vienna and in concert at Lincoln Center's Mostly Mozart Festival.

## The Cast CONTINUED



### Elizabeth Bishop

MEZZO-SOPRANO (GREENVILLE, SOUTH CAROLINA)

**THIS SEASON** Marcellina in *Le Nozze di Figaro* at the Met, Herodias in *Salome* in concert with the Dallas Symphony Orchestra, Mahler's *Das Lied von der Erde* with the Park Ridge Civic Orchestra, and Copland's *In the Beginning* and Brahms's *Alto Rhapsody* with the Choral Arts Society of Washington.

**MET APPEARANCES** Since her 1994 debut as a Venetian Secretary in *Death in Venice*, she has sung nearly 100 performances of 13 roles, including the Second Norn in *Götterdämmerung*, Mother Marie in *Dialogues des Carmélites*, Fricka in *Das Rheingold*, Didon in *Les Troyens*, the title role of *Iphigénie en Tauride*, Maria Bolkonskaya in *War and Peace*, and Venus in *Tannhäuser*.

**CAREER HIGHLIGHTS** Recent performances include Madame de la Haltière in *Cendrillon* at Lyric Opera of Chicago, Mary in *Der Fliegende Holländer* at Cincinnati Opera, Judith in *Bluebeard's Castle* in concert with the Portland Symphony Orchestra, Marcellina at Palm Beach Opera, and Herodias at Florida Grand Opera. She has also sung Marcellina, Mother Marie, and Fricka in *Das Rheingold* and *Die Walküre* at Washington National Opera; Azucena in *Il Trovatore* at Utah Opera; and Brangäne in *Tristan und Isolde* in concert at North Carolina Opera.



### Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

**THIS SEASON** The Countess in *Le Nozze di Figaro*, Musetta in *La Bohème*, and the title role of *Kát'a Kabanová* at the Met; the title role of Floyd's *Susannah* at Opera Theatre of Saint Louis; Beethoven's Ninth Symphony with the San Francisco Symphony; Handel's *Messiah* with the Philadelphia Orchestra; and John Adams's *El Niño* with the Houston Symphony.

**MET APPEARANCES** Donna Elvira and Donna Anna in *Don Giovanni*, Micaëla in *Carmen*, Musetta (debut, 2008), Clémence in Kaija Saariaho's *L'Amour de Loin*, Rosalinde in *Die Fledermaus*, Antonia/Stella in *Les Contes d'Hoffmann*, Fiordiligi in *Così fan tutte*, and Pamina in *Die Zauberflöte*.

**CAREER HIGHLIGHTS** Recent performances include the Countess at Cincinnati Opera, Musetta in concert with the Boston Symphony Orchestra, and Birdie in Blitzstein's *Regina* at Opera Theatre of Saint Louis. She has also sung Donna Anna in Zurich, Cleopatra in *Giulio Cesare* with Boston Baroque, Juliette in *Roméo et Juliette* and the title role of *Lucia di Lammermoor* at Lyric Opera of Chicago, and the Countess at the Santa Fe Opera, Dallas Opera, and in Lisbon. She was the 2010 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Lichtman.



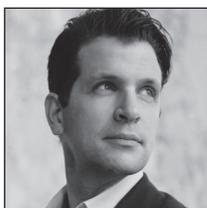
## Nadine Sierra

SOPRANO (FORT LAUDERDALE, FLORIDA)

**THIS SEASON** Susanna in *Le Nozze di Figaro* at the Met, Juliette in *Roméo et Juliette* at San Francisco Opera and in Bordeaux, Nannetta in *Falstaff* and Sophie in *Der Rosenkavalier* at Staatsoper Berlin, Violetta in *La Traviata* in Madrid, the title role of *Lucia di Lammermoor* at Covent Garden, and concert appearances in Mexico, Geneva, Kansas City, New York, and Washington, D.C.

**MET APPEARANCES** Gilda in *Rigoletto* (debut, 2015), Susanna, Ilia in *Idomeneo*, and Zerlina in *Don Giovanni*.

**CAREER HIGHLIGHTS** Recent performances include Gilda at Staatsoper Berlin, Maria in *West Side Story* in concert in Rome, and Norina in *Don Pasquale* at the Paris Opera. She has also sung Gilda at La Scala, the Paris Opera, Atlanta Opera, Boston Lyric Opera, Seattle Opera, Florida Grand Opera, Hawaii Opera Theatre, and in Orange and Naples; Pamina in *Die Zauberflöte* and Flavia Gemmira in Cavalli's *Eliogabalo* at the Paris Opera; Lucia in Venice, Palermo, and Zurich; Amore in *Orfeo ed Euridice* at Staatsoper Berlin; and Pamina, Lucia, and the Countess in *Le Nozze di Figaro* at San Francisco Opera. She was the 2018 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



## Luca Pisaroni

BASS-BARITONE (CIUDAD BOLÍVAR, VENEZUELA)

**THIS SEASON** Figaro in *Le Nozze di Figaro* and Guglielmo in *Così fan tutte* at the Met; the Four Villains in *Les Contes d'Hoffmann* at the Vienna State Opera; Don Pizarro in *Fidelio* in concert in Montreal; Zoroastro in Handel's *Orlando* in concert with Il Pomo d'Oro; the title role of *Don Giovanni* at the Paris Opera, in Zurich, and in concert at Bucharest's George Enescu Festival; Leporello in *Don Giovanni* at the Bavarian State Opera; and concert appearances throughout Europe, Asia, and North and South America.

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

**CAREER HIGHLIGHTS** Recent performances include Escamillo in *Carmen* at Covent Garden, Golaud in *Pelléas et Mélisande* at Staatsoper Berlin, Claudio in *Agrippina* in concert with Il Pomo d'Oro, Lorenzo Da Ponte, Jr. / Da Ponte as a Young Man in the world premiere of Tarik O'Regan's *The Phoenix* at Houston Grand Opera, Mustafà in *L'Italiana in Algeri* in Barcelona, and the Four Villains in Baden-Baden.



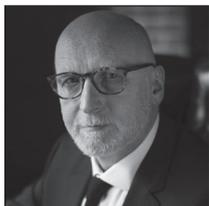
## Adam Plachetka

BASS-BARITONE (PRAGUE, CZECH REPUBLIC)

**THIS SEASON** The Count and Figaro 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** Recent performances include Alidoro in *La Cenerentola*, Leporello and the title role in *Don Giovanni*, Dulcamara in *L'Elisir d'Amore*, Chorèbe 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.



## Brindley Sherratt

BASS (LANCASHIRE, ENGLAND)

**THIS SEASON** Bartolo in *Le Nozze di Figaro* and Geronte di Ravoir in *Manon Lescaut* at the Met, the Commendatore in *Don Giovanni* at Covent Garden, Fafner in *Siegfried* in concert with the London Philharmonic Orchestra, and Pimen in *Boris Godunov* at the Bavarian State Opera.

**MET APPEARANCES** Trulove in *The Rake's Progress* (debut, 2015) and Geronte di Ravoir.

**CAREER HIGHLIGHTS** Recent performances include Sarastro in *Die Zauberflöte*, Arkel in *Pelléas et Mélisande*, and Baron Ochs in *Der Rosenkavalier* at the Glyndebourne Festival; Claggart in *Billy Budd* and Fafner in the *Ring* cycle at Covent Garden; Sarastro and the Speaker in *Die Zauberflöte* and Ramfis in *Aida* at English National Opera; Judge Turpin in Stephen Sondheim's *Sweeney Todd* in Zurich; and Somnus and Cadmus in Handel's *Semele* in concert in London. He has also sung Rocco in *Fidelio* in concert at the BBC Proms, Timur in *Turandot* and Oroveso in *Norma* at Covent Garden, Baron Ochs at Welsh National Opera, Trulove in Frankfurt, King Marke in *Tristan und Isolde* in Lisbon, Claggart in Madrid, Sarastro at the Vienna State Opera and Dutch National Opera, the Doctor in *Wozzeck* at Lyric Opera of Chicago, and Arkel in Zurich.