PYOTR ILYICH TCHAIKOVSKY

EUGENE ONEGIN

Opera in three acts

Libretto by the composer and Konstantin Shilovsky, based on the novel in verse by Alexander Pushkin

Saturday, April 2, 2022
1:00–4:45 PM

The production of Eugene Onegin was made possible by a generous gift from Ambassador and Mrs. Nicholas F. Taubman

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

A co-production of the Metropolitan Opera and English National Opera

With this performance and its entire spring season, the Met honors Ukraine, its citizens, and the many lives lost.
The 158th Metropolitan Opera performance of
PYOTR ILYICH TCHAIKOVSKY’S
EUGENE ONEGIN

CONDUCTOR
James Gaffigan

IN ORDER OF VOCAL APPEARANCE

TATIANA
Ailyn Pérez

MONSIEUR TRIQUET
Tony Stevenson*

OLGA
Varduhi Abrahamyan

ZARETSKI
Richard Bernstein

MADAME LARINA
Elena Zaremba

PRINCE GREMIN
Ain Anger

FILIPPIEVA
Larissa Diadkova

OFFSTAGE VOICE
Marco Antonio Jordão

LENSKI
Piotr Beczała

EUGENE ONEGIN
Igor Golovatenko

CAPTAIN
Vladyslav Buialskyi**

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This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 355.

Saturday, April 2, 2022, 1:00–4:45PM
Igor Golovatenko in the title role
and Ailyn Pérez as Tatiana in
Tchaikovsky’s
Eugene Onegin

Graduate of the Lindemann Young Artist Development Program
** Member of the Lindemann Young Artist Development Program
Yamaha is the Official Piano of the Metropolitan Opera.

Chorus Master  Donald Palumbo
Assistant Costume Designer  Luca Costigliolo
Musical Preparation  Linda Hall, Gareth Morrell,
Jonathan Khuner, Katelan Trần Terrell*,
and Kseniia Polstiankina Barrad
Assistant Stage Director  Marcus Shields
Prompter  Jonathan Khuner
Met Titles  Cori Ellison

Scenery, properties, and electrical props constructed and painted by Bay Productions, Coolflight, ENO Property Workshop, and Metropolitan Opera Shops
Costumes constructed by Cosprop, London; MH Couture—José Gomez; Atelier Onegin-Caraco/Claudie Gastine, Paris; Sands Films; ENO Production Wardrobe; and Metropolitan Opera Costume Department
Wigs and Makeup constructed and executed by Metropolitan Opera Wig and Makeup Department

This production uses gunshot effects.

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.

Please remember that face masks are required at all times inside the Met.

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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Synopsis

Act I
Autumn in the country. On the Larin estate, Madame Larina reflects upon the days before she married, when she was courted by her husband but loved another. She is now a widow with two daughters: Tatiana and Olga. While Tatiana spends her time reading novels, with whose heroines she closely identifies, Olga is being courted by their neighbor, the poet Lenski. He arrives unexpectedly, bringing with him a new visitor, the aristocrat Eugene Onegin, with whom Tatiana soon falls in love.

That night, Tatiana asks her nurse Filippyevna to tell her of her first love and marriage. Tatiana stays up all night writing a passionate letter to Onegin and persuades Filippyevna to have her grandson deliver it in the morning.

Tatiana waits for Onegin’s response. When he arrives, Onegin admits that he was touched by her declaration but explains that he cannot accept it and offers only friendship in return. He advises her to control her emotions, lest another man take advantage of her innocence.

Intermission (AT APPROXIMATELY 2:20 PM)

Act II
January. The local community gathers at the Larin estate to celebrate Tatiana’s name day. Onegin has reluctantly agreed to accompany Lenski to what he mistakenly believes will be an intimate family celebration. Annoyed to find himself trapped at an enormous party and bored by the occasion, Onegin takes his revenge on Lenski by flirting and dancing with Olga. Lenski’s jealousy rises to such a height that he challenges Onegin to a duel, and the party breaks up.

Before the duel, Lenski meditates upon his poetry, his love for Olga, and death. Lenski’s second finds Onegin’s late arrival and his choice of a second insulting. Although both Lenski and Onegin are full of remorse, neither stops the duel, and Onegin kills Lenski.

Intermission (AT APPROXIMATELY 3:35 PM)

Act III
St. Petersburg, several years later. Having traveled abroad since the duel, Onegin has returned to the capital. At a ball, Prince Gremin introduces his young wife. Onegin is astonished to recognize her as Tatiana and realizes that he now loves her.

Onegin has sent a letter to Tatiana. He arrives at the Gremin palace and begs her to run away with him. Tatiana admits that she still loves him but that she has made her decision and will not betray her husband, leaving Onegin to his despair.
**In Focus**

*Pyotr Ilyich Tchaikovsky*

**Eugene Onegin**

**Premiere:** Malïy Theatre, Moscow, 1879, with students from the Moscow Conservatory; **Professional premiere:** Bolshoi Theatre, Moscow, 1881

Tchaikovsky’s many moods—tender, grand, melancholic—are all given free rein in *Eugene Onegin*, the composer’s lush adaptation of Alexander Pushkin’s seminal work of Russian literature. The great poet reimagined the Byronic model of the restless romantic antihero as a definitive bored Russian aristocrat caught between convention and ennui; Tchaikovsky, similarly, took Western European operatic forms and transformed them into an authentic and undeniably Russian work. At the core of the opera is the young girl Tatiana, who grows from a sentimental adolescent into a complete woman in one of opera’s most convincing character developments. Always popular in Russia, *Eugene Onegin* stands at the heart of the international repertory and commands as much admiration among experts as affection among newcomers.

**The Creators**

Pyotr Ilyich Tchaikovsky (1840–93) enjoyed tremendous fame during his lifetime as a composer of symphonic music and ballets, and his operas have achieved a steadily growing popularity outside Russia. The composer largely put together the libretto for *Eugene Onegin* himself. The source of the libretto is the mock-epic verse novel of the same name by Pushkin (1799–1837), whose position in Russian literature can be compared to that of Shakespeare’s in English. Pushkin’s body of work is marked by a wide range of tone and style, and his writings have been the source of many other Russian operas (most notably Mussorgsky’s Boris Godunov, Rimsky-Korsakov’s *The Golden Cockerel*, and Tchaikovsky’s own *The Queen of Spades*). Tchaikovsky specifically chose the most emotional and dramatic moments from Pushkin’s poem and called his work “lyric scenes,” emphasizing the episodic, rather than the strictly narrative, nature of his libretto.

**The Setting**

Pushkin presents a vast overview of old Russian society around 1820, which Tchaikovsky’s original score neatly divides into each of its three acts: from the timeless rituals of country life to the rural gentry with its troubles and pleasures and, finally, the glittering imperial aristocracy of St. Petersburg. The Met’s production places the action in the later 19th century, around the time of the opera’s premiere.
The Music

Tchaikovsky's universally beloved lyric gifts are at their most powerful and multilayered in this opera. Rich ensembles punctuate the work, including a quartet for women near the beginning, an elaborate choral ensemble that concludes the first scene of Act II, and a haunting fugue for tenor and baritone in Act II, Scene 2. The vocal solos are among the most striking in the repertory: Anyone who can remember the first stirrings of love will be moved by Tatiana's extended “Letter Scene” in Act I, in which she rhapsodically composes a letter to Onegin in an outpouring of gorgeous melody. This is rivaled in popularity by the tenor's moving farewell to his young life in Act II, while Onegin's Act III narrative on the pointlessness of life borders on Wagnerian. Interspersed among these great solos are finely honed character pieces, such as the French tutor's charming name-day serenade to Tatiana (in French) and the bass Prince Gremin's moving ode to the surprise of finding love late in life. Throughout the opera, Tchaikovsky's unique mastery of dance music provides episodes of ballet that reflect and augment the drama.

Met History

Eugene Onegin premiered at the Met in 1920, sung in Italian by a cast headed by Giuseppe DeLuca and Claudia Muzio. After a total of eight performances in two consecutive seasons, the opera disappeared from the Met until 1957, when it was presented in English with George London, Lucine Amara, and Richard Tucker, with Peter Brook directing. Onegin appeared in Russian in 1977 with Sherrill Milnes in the title role and James Levine conducting. Robert Carsen directed a new production in 1997 that featured Vladimir Chernov, Galina Gorchakova, and Neil Shicoff, with Antonio Pappano conducting in his Met debut. Other notable stars to have appeared in the opera include Leo Nucci, Thomas Hampson, Dmitri Hvorostovsky, and Peter Mattei (Onegin); Mirella Freni, Raina Kabaivanska, Leontyne Price, Ileana Cotrubas, Renée Fleming, and Karita Mattila (Tatiana); Nicolai Gedda, Marcello Giordani, and Ramón Vargas (Lenski); and Nicolai Ghiaurov and Giorgio Tozzi (Prince Gremin). The current production, by Deborah Warner, opened the Met's 2013–14 season, with Mariusz Kwiecień, Anna Netrebko, and Piotr Beczała in the leading roles and Valery Gergiev conducting.
Program Note

I would eagerly take on any opera in which there were human beings similar to myself, who would experience feelings that I also have experienced and can understand. ... I am seeking an intimate but powerful drama whose conflict would be founded on situations that I myself have experienced. ... I wrote [Eugene Onegin] because I was obeying an irresistible inner attraction. I assure you that it is only under this condition that one should write operas.

—Tchaikovsky, letter of January 2, 1878, to composer Sergei Taneyev

The idea for an opera based on Alexander Pushkin’s celebrated novel in verse arose out of conversation with friends at the home of contralto and fellow Moscow Conservatory professor Elizaveta Andreevna Lavrovskaya, as Tchaikovsky described in lively terms to his brother Modest in a letter of May 18, 1877:

The conversation came round to operatic subjects. Her stupid husband was talking awful nonsense and suggested all sorts of impossible librettos. Lizaveta Andreevna was silent and smiled condescendingly when she suddenly said: ‘What about using Eugene Onegin?’ The idea seemed wild to me, and I did not say anything, but later, while eating alone in a pub I remembered about Onegin and started thinking ... then became captivated, and by the end of my meal I had decided. I ran at once to get Pushkin at the library ... read the poem over again with rapture and passed a sleepless night. ... In the morning I went off to [Konstantin] Shilovsky’s, and now he is arranging the libretto for me at full speed. ... You cannot imagine how passionately keen I am about this plot. How glad I am to get rid of Ethiopian princesses, pharaohs, poisonings, and all that sort of pompous convention. Onegin is full of poetry. I know very well that there will be no scenic effects and little movement in this opera; but the lyrical quality, the humanity, and the simplicity of the story, and a text written by a genius, will compensate more than enough for these failings.

Tchaikovsky’s visit with Lavrovskaya and his impetuous love for Pushkin’s star-crossed lovers coincided with one of the worst crises of his life, his disastrous marriage to Antonina Milyukova.

As a successful composer and professor of music, a devoted son, brother, and friend, Tchaikovsky’s place in the public forum was secure. He was fastidious about his working environment, particularly when it came to composing opera, needing above all solitude and a piano. It was one thing to isolate himself while composing, but the social estrangement he experienced as a gay man was a source of immense suffering. His siblings were also aware of the situation, and he was very open with them in his correspondence. As he wrote to his brother Anatoly on January 9, 1875, from
Moscow: “I am very, very lonely here, and if it were not for working constantly I should simply give myself over to melancholy. It’s also true that my damned homosexuality creates an unbridgeable chasm between me and most people. ... I am growing more and more unsociable.”

Tchaikovsky increasingly worried about gossip and scandal, even though he continued to have affairs with men, including the violinist Iosef Kotek, who inspired the “passion of unimaginable force” and “endless love” that Tchaikovsky described to Modest in a letter of January 19, 1877.

One of the ways he dealt with these anxieties was a series of attempts to suppress his sexual identity, as in 1868–69 when he was briefly engaged to the soprano Désirée Artôt. Late in the summer of 1876, he concluded again that the best course of action would be marriage, even though there was no bride on the horizon. But marriage as the composer imagined it would have to be “open,” meaning, as he told Modest in his letter of September 28, 1876, “I shall not enter into any lawful or illicit union with a woman without having fully ensured my own peace and my own freedom.” Only a woman of extraordinary devotion could or would agree to an arrangement of this kind.

That woman materialized in the form of Antonina Milyukova (1848–1917), a former conservatory student who had secretly loved Tchaikovsky for many years and finally revealed it to him in a letter of March 26, 1877. Tchaikovsky did not reply, and Antonina wrote again, threatening suicide. The two met on June 1, and by June 23, Tchaikovsky proposed marriage, promising only “brotherly love.” She accepted straight away, and they were married in St. George’s Church in Moscow on July 6.

The couple actually lived together for only a few weeks. Tchaikovsky made numerous excuses to travel and eventually separated permanently from his wife; neither of them pursued a divorce. In April of 1894, only a few months after Tchaikovsky’s death, the Petersburskaya Gazeta published Antonina’s autobiographical narrative, which included a claim to significant influence on the composition of Eugene Onegin:

He asked my permission to go to his friend’s estate near Moscow in order to write more quickly an opera he had already begun to compose in his head. This was Eugene Onegin, the best of all his operas. It is good because it was written under the influence of love. It is based directly on us. He himself is Onegin, and I am Tatiana. His operas written before and afterward are not warmed with love; they are cold and fragmentary. There is no wholeness in them. This is the only one that is good from beginning to end.

That Antonina thought of herself as Tchaikovsky’s muse is not nearly as fantastical as a first reading might suggest. A similar narrative, much of it in Tchaikovsky’s own words, was published three years later by musician and music critic Nikolay Kashkin. In the
relevant passage, Tchaikovsky drew a distinct parallel between Tatiana and Onegin and Antonina and himself:

At the same time I was captivated utterly and exclusively by the thought of Eugene Onegin, and specifically of Tatiana, whose letter had first drawn me to this composition. Before I had a libretto or even any general plan for the opera, I began to write the music for this letter, yielding to an irresistible emotional need to set about this project, in the heat of which I not only forgot about Miss Milyukova, but even lost her letter or hid it away so well that I could not find it ...

While engrossed in the composition I had come to sympathize with the figure of Tatiana to such a degree that she began to seem alive to me, together with everything round her. I loved Tatiana and was terribly indignant with Onegin, who appeared to me a cold and heartless fop. On receiving a second letter from Miss Milyukova, I felt ashamed and was even angry at myself for my attitude toward her ...

In my mind, all this merged with the notion of Tatiana, while I myself, it seemed to me, had behaved incomparably worse than Onegin.

One of the great pleasures of Pushkin’s novel is the narrator’s commentary, a distinctly literary conceit that would suffer in a direct transfer to the stage. But Tchaikovsky did not abandon the idea altogether, adopting a Wagnerian strategy in which the orchestra takes on the roles of analyst and critic. The shift from words to music was a completely natural process to the composer, who believed in the profound musicality of Pushkin’s language. As he wrote to his patroness, Nadezhda von Meck, on July 3, 1877:

I have never regretted my choice of subject matter for an instant. I cannot understand how it is that you who love music cannot appreciate Pushkin, who by the power of this genius often oversteps the limitations of poetry and enters the illimitable sphere of music. This is no mere phrase. Apart from the substance and form of his verses, they have another quality, something in their sequence of sound which penetrates to our inmost soul. This “something” is music.

And it is through music that Tchaikovsky was able to achieve something that Pushkin could not: He memorialized Tatiana in a “sequence of sound” known as Tatiana’s theme. Fragments of the theme are first heard in the halting opening phrases of the brief orchestral introduction to the opera. Tchaikovsky saved its full realization for the Letter Scene, in which Tatiana pours her heart into an unfiltered declaration of love for a man she has met for the first time only hours before. While Tatiana’s words may be naïve, her musical language is rapturous and lamenting: a downwardly cascading line that falters chromatically in the middle to descend again, rise briefly, and finally collapse in a sigh.
Tatiana is a musical presence throughout the opera—as a fragmented undercurrent to the social context iterated in songs and dances; in Lenski’s farewell, in which his despair parallels hers; as a mirror image in the ascending lines of Prince Gremin’s homage to love; and, most significantly, in the freely constructed monologues and dialogue duets that crystallize her relationship with Onegin, who absorbs her music into his final soliloquy. And even though Onegin has the last word in the opera, Tatiana is the nexus of the drama as it unfurls in two throughlines in contrary motion: her social ascent and the defeat of passion.

Tchaikovsky took enormous pleasure in this opera and often played it for himself, describing one such “performance” to Modest in a letter of May 27, 1878:

Last night I played nearly the whole of Eugene Onegin: The composer was the only listener. I am ashamed to say so, but I must tell you in secret that the listener was impressed to tears by the music and paid a thousand compliments to the composer. Oh! If only all the other members of the future audience could be so impressed and touched by this music as the author was ...

—Helen M. Greenwald

Helen M. Greenwald is chair of the department of music history at New England Conservatory and editor of the Oxford Handbook of Opera.
Soprano Eleonora Buratto makes an auspicious role debut as the tragic geisha Cio-Cio-San, starring alongside tenor Brian Jagde, who brought the house down earlier this season as Cavaradossi in Tosca. Alexander Soddy takes the podium to lead an evocative staging by late filmmaker Anthony Minghella.

MARCH 19, 23, 26, 30 | APRIL 3 mat, 19, 22, 27, 30 mat | MAY 4, 7

Tickets from $25 | metopera.org
The Cast

**James Gaffigan**
CONDUCTOR (NEW YORK, NEW YORK)

**Varduhi Abrahamyan**
MEZZO-SOPRANO (Marseille, France)

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**THIS SEASON** Eugene Onegin and Le Nozze di Figaro at the Met, Ligeti’s La Grande Macabre in concert with the Netherlands Radio Philharmonic Orchestra, Don Carlo at Deutsche Oper Berlin, Manon at the Paris Opera, Wozzeck in Valencia, Tristan und Isolde at the Santa Fe Opera, and concert appearances with the Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Cincinnati Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Radio Philharmonic Orchestra, and Trondheim Symphony Orchestra.

**MET HIGHLIGHTS** La Bohème (debut, 2018).

**CAREER HIGHLIGHTS** He is in his inaugural season as music director of Valencia’s Palau de les Arts Reina Sofía and also serves as principal guest conductor of the Trondheim Symphony Orchestra and Opera, principal guest conductor of the Netherlands Radio Philharmonic Orchestra, and music director of the Verbier Festival Junior Orchestra. He recently concluded his tenure as chief conductor of the Lucerne Symphony Orchestra, and in 2023, he will become music director of Komische Oper Berlin. He has also led performances with leading orchestras in North America and Europe and at the Bavarian State Opera, Vienna State Opera, Dutch National Opera, Lyric Opera Chicago, and San Francisco Opera, among others.

**THIS SEASON** Maddalena in Rigoletto for her debut and Olga in Eugene Onegin at the Met, the title role of Carmen at the Bavarian State Opera, Eboli in Don Carlo in Marseille, Adalgisa in Norma in Barcelona, and a concert with Cecilia Bartoli at the Vienna State Opera.

**CAREER HIGHLIGHTS** Recent performances include Arsace in Semiramide at Pesaro’s Rossini Opera Festival; Carmen at Moscow’s Bolshoi Theatre and in Turin, Reggio Emilia, and Oviedo; Maffio Orsini in Donizetti’s Lucrezia Borgia in Bergamo; Preziosilla in La Forza del Destino at the Paris Opera; and Eboli in Las Palmas. She has also sung Isabella in L’Italiana in Algeri in Barcelona; Malcolm in La Donna del Lago in Marseille and at the Rossini Opera Festival; Olga at the Canadian Opera Company; Carmen in Zurich, Hong Kong, Palermo, Hamburg, and at Atlanta Opera; Bradamante in Handel’s Alcina at Paris’s Théâtre des Champs-Elysées and in Zurich; Isabella, Ulrica in Un Ballo in Maschera, Mistress Quickly in Falstaff, Olga, Carmen, and Lydia Tchoukovskaisa in the world premiere of Bruno Mantovani’s Akhmatova at the Paris Opera; Ascanio in Belizzi’s Benvenuto Cellini in Rome; and Dalila in Samson et Dalila and Adalgisa in Valencia.
RICHARD STRAUSS

ELEKTRA

Soprano Nina Stemme reprises her searing portrayal in the title role of Strauss’s explosive one-act drama, joining forces with soprano Lise Davidsen as Chrysothemis. Donald Runnicles conducts Patrice Chéreau’s riveting production, hailed “a landmark of contemporary opera staging” by The New York Times.

APR 1, 5, 9, 12, 16 mat, 20

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The Cast CONTINUED

Ailyn Pérez
SOPRANO (CHICAGO, ILLINOIS)

THIS SEASON Tatiana in Eugene Onegin and Verdi's Requiem at the Met, the title role of Tosca at San Francisco Opera and in Bari, Adina in L'Elisir d'Amore at Lyric Opera of Chicago, Verdi's Requiem in Monreale, Alice Ford in Falstaff and Lucrezia Contarini in Verdi's I Due Foscari in Florence, the title role of Manon at the Paris Opera, the Countess in Le Nozze di Figaro in Hamburg, Mimi in La Bohème at the Bavarian State Opera, and a concert with the Symphony Orchestra of the Balearic Islands.

MET APPEARANCES Mimi and Musetta in La Bohème, Alice Ford, Juliette in Roméo et Juliette, the Countess, the title role of Thaïs, and Micaëla in Carmen (debut, 2015).

CAREER HIGHLIGHTS Recent performances include Nedda in Pagliacci at Lyric Opera of Chicago; Violetta in La Traviata in Verona, Naples, and at the Bavarian State Opera; Magda in La Rondine in Florence; and Manon at the Vienna State Opera. She has also appeared at Covent Garden, La Scala, Dutch National Opera, Houston Grand Opera, the Santa Fe Opera, and the Dallas Opera, among others. She was the 2016 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

Ain Anger
BASS (KIHELKONNA, ESTONIA)

THIS SEASON Pimen in Boris Godunov for his debut and Prince Gremin in Eugene Onegin at the Met, the Commendatore in Don Giovanni and Philip II in Don Carlo at the Vienna State Opera, and Méphistophélès in Faust at Estonian National Opera.

CAREER HIGHLIGHTS In 2020, he was named a Kammersänger of the Vienna State Opera, where, since his 2004 debut, he has sung more than 40 roles, including Dosifei in Khovanshchina, King Henry in Lohengrin, Hunding in Die Walküre, Sarastro in Die Zauberflöte, Zaccaria in Nabucco, and Fiesco in Simon Boccanegra. Recent performances elsewhere include Daland in Der Fliegende Holländer and Fafner in Das Rheingold at the Bavarian State Opera; Hunding in Tokyo and in concert with the Netherlands Radio Philharmonic Orchestra; Daland at Estonian National Opera, Latvian National Opera, and in Madrid; Hagen in Götterdämmerung at the Edinburgh International Festival; and the Commendatore at the Paris Opera. He has also sung Prince Gremin, Hunding, and Fafner in Das Rheingold and Siegfried at the Bavarian State Opera; Hunding at Covent Garden; Pimen in Paris; King Marke in Tristan und Isolde in concert with the Cleveland Orchestra; and Daland at La Scala.
Piotr Beczała  
TENOR (CZECHOWICE-DZIEDZICE, POLAND)

This season Lenski in Eugene Onegin and the Duke of Mantua in Rigoletto at the Met, Manrico in Il Trovatore in Zurich, Cavaradossi in Tosca and Riccardo in Un Ballo in Maschera at the Bavarian State Opera, Beethoven's Symphony No. 9 with the Staatskapelle Dresden, and recitals throughout Europe and South America.

Met Appearances Maurizio in Adriana Lecouvreur, Rodolfo in Luisa Miller and La Bohème, the Duke of Mantua (debut, 2006), Gustavo in Un Ballo in Maschera, Vaudémont in Iolanta, the Prince in Rusalka, Lenski, the title role of Faust, des Grieux in Manon, Edgardo in Lucia di Lammermoor, and Roméo in Roméo et Juliette.

Career Highlights Recent performances include Edgardo, des Grieux, and the title role of Werther in Zurich; Jontek in Moniuszko's Halka and Werther at the Polish National Opera; the title role of Lohengrin and the Prince at the Vienna State Opera; Jontek in Vienna; Rodolfo in Luisa Miller in Barcelona and in concert at the Salzburg Festival; and Lohengrin at the Bayreuth Festival. He has also appeared at Staatsoper Berlin, Deutsche Oper Berlin, La Scala, Covent Garden, the Paris Opera, San Francisco Opera, San Diego Opera, and Lyric Opera of Chicago, among others.

Igor Golovatenko  
BARITONE (MOSCOW, RUSSIA)

This season The title role of Eugene Onegin at the Met; Prince Yeletsky in The Queen of Spades and Marcello in La Bohème at Moscow’s Bolshoi Theatre; Count di Luna in Il Trovatore, Eugene Onegin, Figaro in Il Barbiere di Siviglia, Germont in La Traviata, and Sgt. Belcore in L’Elsir d’Amore at the Kolobov Novaya Opera Theatre of Moscow; the title role of Simon Boccanegra in Parma; Iago in Otello in Palermo; Robert in Iolanta in concert with the Berlin Philharmonic; Shchelkalov in Boris Godunov at Moscow’s International Festival of Vocal Music Opera Apriori; Figaro in Kazan; and Riccardo in I Puritani at the Vienna State Opera.

Met Appearances Prince Yeletsy (debut, 2019).

Career Highlights Since 2007, he has been a soloist at the Kolobov Novaya Opera Theatre of Moscow, and in 2014, he became a soloist at the Bolshoi Theatre. He has sung Eugene Onegin at the Bolshoi Theatre, Washington National Opera, Savonlinna Opera Festival, and in Kazan, Aix-en-Provence, and Naples. He has also appeared at the Paris Opera, Bavarian State Opera, Covent Garden, Salzburg Festival, Glyndebourne Festival, LA Opera, and in Santiago, Dresden, Cologne, Bordeaux, and Buenos Aires, among others.