WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

CONDUCTOR
Daniele Rustioni

PRODUCTION
Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Sara Erde

REVIVAL STAGE DIRECTOR
Paula Williams

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

Saturday, January 15, 2022
1:00–4:30pm

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

The revival of this production is made possible by
a gift from C. Graham Berwind, III – Director,
Spring Point Partners, LLC

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

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin
The 511th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART’S

LE NOZZE DI FIGARO

CONDUCTOR
Daniele Rustioni

IN ORDER OF VOCAL APPEARANCE

FIGARO
Ryan McKinny

ANTONIO
Paul Corona

SUSANNA
Lucy Crowe

BARBARINA
Erika Baikoff**

DR. BARTOLO
Maurizio Muraro

DON CURZIO
Tony Stevenson*

MARCELLINA
Elizabeth Bishop

CONTINUO
Jonathan C. Kelly

CHERUBINO
Isabel Leonard

FORTEPIANO
Kari Jane Docter

COUNT ALMAVIVA
Adam Plachetka

CELLO

DON BASILIO
Giuseppe Filianoti

COUNTESS ALMAVIVA
Golda Schultz

This performance is being broadcast live over The Toll Brothers–Metropolitan Opera International Radio Network, sponsored by Toll Brothers, America’s luxury homebuilder®, with generous long-term support from the Annenberg Foundation and GRoW @ Annenberg, the Neubauer Family Foundation, the Vincent A. Stabile Endowment for Broadcast Media, and contributions from listeners worldwide.

There is no Toll Brothers–Metropolitan Opera Quiz in List Hall today.

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

Saturday, January 15, 2022, 1:00–4:30PM
Chorus Master  Donald Palumbo
Fight Director  Thomas Schall
Assistant to the Set Designer  Rebecca Chippendale
Assistant to the Costume Designer  Irene Bohan
Musical Preparation  Donna Racik, Gareth Morrell, Jonathan C. Kelly, Bryan Wagorn*, and Israel Gursky
Assistant Stage Directors  Sara Erde and Paula Suozzi
Prompter  Donna Racik
Met Titles  Sonya Friedman
Italian Coach  Stefano Baldasseroni

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 constructed and 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.

Before the performance begins, please switch off cell phones and other electronic devices.

*  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.

Visit metopera.org.

A scene from Mozart’s Le Nozze di Figaro

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.
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 2:40PM)

**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

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 Richard Eyre’s high-energy production; a 1998 telecast featuring Renée Fleming, Cecilia Bartoli, and Bryn Terfel; and 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 750 complete performances at metoperaondemand.org.
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 (1756–91) 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 (1732–99) 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 Bryn Terfel (Figaro); and John Brownlee, Thomas Allen, and Thomas Hampson (Count). The current production, by 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.
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 in the transition from play to opera, 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 maid servant 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

Daniele Rustioni
CONDUCTOR (MILAN, ITALY)

This season Le Nozze di Figaro and Rigoletto at the Met; Manon in concert in Lyon and at Paris's Théâtre des Champs-Elysées; Falstaff and Rigoletto in Lyon; Macbeth and Otello at Covent Garden; Pagliacci and L'Elisir d'Amore in St. Petersburg; Les Troyens, Otello, and Un Ballo in Maschera at the Bavarian State Opera; Lucia di Lammermoor in concert at the Salzburg Festival; and concerts with the Philadelphia Orchestra, Ulster Orchestra, Orchestre de l'Opéra de Lyon, and Orchestre de Chambre de Lausanne.

MET Appearances  Aida (debut, 2017).

Career Highlights  This season, he begins his tenure as principal guest conductor of the Bavarian State Opera. He has served as principal conductor the Opéra National de Lyon since 2017 and chief conductor of the Ulster Orchestra since 2019. Between 2014 and 2020, he was music director of the Orchestra della Toscana, where he is currently artistic director. He has conducted all of the major Italian symphony orchestras, as well as many throughout Europe, and has also led productions at La Scala, Staatsoper Berlin, Dutch National Opera, the Paris Opera, Pesaro’s Rossini Opera Festival, and in Aix-en-Provence, Valencia, Venice, Madrid, Stuttgart, Zurich, Tokyo, Rome, and Naples, among others.

Elizabeth Bishop
MEZZO-SOPRANO (GREENVILLE, SOUTH CAROLINA)

This season Marcellina in Le Nozze di Figaro at the Met and the Witch in Hänsel und Gretel in concert with the Atlanta Symphony Orchestra.

MET Appearances  Since her 1994 debut as a Venetian Secretary in Death in Venice, she has sung nearly 100 performances of 14 roles, including Marcellina, 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 Herodias in Salome in concert with the Dallas Symphony Orchestra, 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, Fricka in Das Rheingold and Die Walküre, and Brangäne in Tristan und Isolde at Washington National Opera; Azucena in Il Trovatore at Utah Opera; Brangäne in concert at North Carolina Opera; and Amneris in Aida and Mother Marie at Pittsburgh Opera.
Lucy Crowe
SOPRANO (STAFFORDSHIRE, ENGLAND)

THIS SEASON Susanna in Le Nozze di Figaro at the Met, the Israelite Woman in Handel’s Judas Maccabaeus at Bayreuth Baroque, Morgana in Handel’s Alcina with the English Concert at LA Opera, Mozart’s Requiem with the Royal Philharmonic Orchestra, Haydn’s The Creation with the London Symphony Orchestra, Bach’s St. John Passion at Paris’s Théâtre des Champs-Elysées, Romilda in Handel’s Xerxes with the English Concert at Carnegie Hall and in Pamplona, Pamina in Die Zauberflöte in Barcelona, and concerts with the London Symphony Orchestra, London Philharmonic Orchestra, Staatskapelle Berlin, and Berlin Philharmonic.

MET APPEARANCES Adele in Die Fledermaus and Servilia in La Clemenza di Tito (debut, 2012).

CAREER HIGHLIGHTS Recent performances include the title role of Rodelinda at Dutch National Opera and in Frankfurt, Poppea in Agrippina at Covent Garden, the title role of The Cunning Little Vixen with the London Symphony Orchestra, Pamina at English National Opera, the title role of Alcina in concert with London’s La Nuova Musica, and Donna Elvira in Don Giovanni at the Théâtre des Champs-Elysées. She has also appeared at the Glyndebourne Festival, Canadian Opera Company, Deutsche Oper Berlin, Bavarian State Opera, and Lyric Opera of Chicago, among many others.

Isabel Leonard
MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON Cherubino in Le Nozze di Figaro, the title role of Cinderella, and the Composer in Ariadne auf Naxos at the Met; Come Home: A Celebration of Return at Washington National Opera; selections from Handel’s Judas Maccabaeus at the Temple Emanu-El Streicker Center; the title role of Carmen at Washington National Opera; and Miranda in Thomas Adès’s The Tempest at La Scala.

MET APPEARANCES Since her 2007 debut as Stéphano in Roméo et Juliette, she has sung more than 150 performances of 11 roles, including Blanche de la Force in Dialogues des Carmélites, Mélisande in Pelléas et Mélisande, the title role of Nico Muhly’s Marnie, Cherubino, Zerlina in Don Giovanni, Charlotte in Werther, Rosina in The Barber of Seville and Il Barbiere di Siviglia, Dorabella in Così fan tutte, and Miranda (debut, 2007).

CAREER HIGHLIGHTS She has appeared with many of the world’s greatest opera companies, including the Vienna State Opera, Covent Garden, Dutch National Opera, Canadian Opera Company, Bavarian State Opera, Paris Opera, Salzburg Festival, Glyndebourne Festival, Lyric Opera of Chicago, Santa Fe Opera, and Glimmerglass Festival, among others. She was the 2011 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.
The Cast CONTINUED

Golda Schultz
SOPRANO (BLOEMFONTEIN, SOUTH AFRICA)

THIS SEASON The Countess in Le Nozze di Figaro and Anne Trulove in The Rake’s Progress at the Met, Agathe in Der Freischütz and the Countess at the Bavarian State Opera, Adina in L’Elisir d’Amore in Bordeaux, Clara in Porgy and Bess in concert with the NDR Elbphilharmonie Orchestra, and concerts with the Gewandhausorchester Leipzig, New York Philharmonic, and Orchestre de Paris.

MET APPEARANCES Clara, Sophie in Der Rosenkavalier, Nannetta in Falstaff, and Pamina in Die Zauberflöte (debut, 2017).

CAREER HIGHLIGHTS She is a former member of the ensemble at the Bavarian State Opera, where her roles have included Micaëla in Carmen, Liù in Turandot, Pamina, Musetta in La Bohème, Fiordiligi in Così fan tutte, and Zerlina in Don Giovanni, among others. Recent performances include Dido and Anna in Dido’s Ghost at the Edinburgh International Festival and in London, Liù at the Vienna State Opera, the Countess in Zurich and at the Vienna State Opera and Glyndebourne Festival, Clara in Jake Heggie’s It’s a Wonderful Life at San Francisco Opera, and Susanna in Le Nozze di Figaro at La Scala. Between 2013 and 2014, she was a member of the State Theater in Klagenfurt.

Giuseppe Filianoti
TENOR (REGGIO CALABRIA, ITALY)

THIS SEASON Don Basilio in Le Nozze di Figaro at the Met.

MET APPEARANCES Don Basilio, Malcolm in Macbeth, Ruggero in La Rondine, Tito in La Clemenza di Tito, the Duke of Mantua in Rigoletto, Hoffmann in Les Contes d’Hoffmann, Edgardo in Lucia di Lammermoor (debut, 2005), and Nemorino in L’Elisir d’Amore.

CAREER HIGHLIGHTS He has appeared at many of the world’s greatest opera houses, including La Scala, Covent Garden, the Vienna State Opera, the Bavarian State Opera, Deutsche Oper Berlin, the Paris Opera, San Francisco Opera, Lyric Opera of Chicago, LA Opera, and in Aix-en-Provence, Madrid, Barcelona, Zurich, Tokyo, Turin, and Rome. His most-recent performances include Pelléas in Pelléas et Mélisande in Buenos Aires and Vilnus, Ruggero in Catania, Tito in Dresden, Alfredo in La Traviata in Genoa and at the Hungarian State Opera, Count Loris Ipanov in Fedora in Naples, Cavaradossi in Tosca at Savonlinna Opera Festival, Gabriele Adorno in Simon Boccanegra and Pelléas in Hamburg, the title role of Roberto Devereux at the Canadian Opera Company, Hoffmann at Palm Beach Opera, and Nemorino at San Diego Opera.
Ryan McKinny  
**BASS-BARITONE (LOS ANGELES, CALIFORNIA)**

**THIS SEASON** Figaro in *Le Nozze di Figaro* at the Met and Seattle Opera.


**CAREER HIGHLIGHTS** In collaboration with Houston Grand Opera, he recently co-directed and starred in a digital production of David T. Little’s *Vinkensport, or The Finch Opera*, in association with Austin Opera. He also directed Hoiby’s *Bon Appétit*, starring Jamie Barton. Recent performances include the title role of *Don Giovanni* at Washington National Opera, Lyric Opera of Chicago, and Houston Grand Opera; Joseph de Rocher in Jake Heggie’s *Dead Man Walking* at Lyric Opera of Chicago; Amfortas in *Parsifal* at the Bayreuth Festival; and Clarence King in the world premiere of John Adams’s *Girls of the Golden West* at San Francisco Opera and at Dutch National Opera. He has also appeared at the Santa Fe Opera, Hawaii Opera Theatre, Tanglewood, Deutsche Oper Berlin, LA Opera, Glimmerglass Festival, Palm Beach Opera, Canadian Opera Company, English National Opera, New Orleans Opera, and in Montreal, Wiesbaden, Buenos Aires, Basel, Leipzig, and Dresden, among others.

Maurizio Muraro  
**BASS-BARITONE (COMO, ITALY)**

**THIS SEASON** Dr. Bartolo in *Le Nozze di Figaro* at the Met and the Bavarian State Opera and Don Magnifico in *La Cenerentola* in Dresden.

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

**CAREER HIGHLIGHTS** Recent performances include Dr. Bartolo in *Le Nozze di Figaro* in Aix-en-Provence and at Covent Garden, Dr. Bartolo and Antonio in *Le Nozze di Figaro* in concert in Salzburg, Dr. Bartolo in *Il Barbiere di Siviglia* and Don Magnifico in Hamburg, and Don Profondo in Rossini’s *Il Viaggio a Reims* in Dresden. He has also sung Geronte in *Manon Lescaut* in Tokyo; Simone, Giacomo Balducci in *Benvenuto Cellini*, and Don Magnifico at the Paris Opera; the title role of *Don Pasquale* at San Francisco Opera; Loredano in *I Due Foscari* and Geronte at Covent Garden; Giacomo Balducci in Barcelona; and Dr. Bartolo in *Il Barbiere di Siviglia* at Covent Garden, Deutsche Oper Berlin, San Francisco Opera, and in Tokyo.
Adam Plachetka
BASS-BARITONE (PRAGUE, CZECH REPUBLIC)

This Season  The Count in Le Nozze di Figaro and Garibaldo in Rodelinda at the Met; Mustafà in L’Italiana in Algeri at La Scala; Figaro in Il Barbiere di Siviglia, the Count, and Přemysl ze Stadic in Smetana’s Libuše in Prague; and Janáček’s Glagolitic Mass with the Boston Symphony Orchestra.


Career Highlights  Recent performances include Figaro in Il Barbiere di Siviglia, Alidoro in La Cenerentola, Leporello, Dr. Dulcamara in L’Elisir d’Amore, and Chorèbe in Les Troyens at the Vienna State Opera; Figaro in Il Barbiere di Siviglia at Lyric Opera of Chicago; Vladislav in Smetana’s Dalibor and Figaro in Le Nozze di Figaro in Prague; and Papageno in Die Zauberflöte at the Salzburg Festival. He has also sung Riccardo in I Puritani, Dr. Malatesta in Don Pasquale, the title role of Don Giovanni, and Mustafà at the Vienna State Opera; Publio in La Clemenza di Tito in concert in Baden-Baden; Sgt. Belcore at Covent Garden; and Papageno at Lyric Opera of Chicago.