WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

CONDUCTOR
James Gaffigan

PRODUCTION
Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Sara Erde

REVIVAL STAGE DIRECTOR
Sara Erde

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, April 9, 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

Today’s performance is dedicated to the memory of Vincent Lionti, esteemed violist of the Met Orchestra since 1987 who passed away in April 2020 from complications relating to Covid-19.

With this performance and its entire spring season, the Met honors Ukraine, its citizens, and the many lives lost.
The Metropolitan Opera
2021–22 SEASON

The 517th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART’S

LE NOZZE DI FIGARO

CONDUCTOR
James Gaffigan

IN ORDER OF VOCAL APPEARANCE

FIGARO
Christian Van Horn

ANTONIO
Paul Corona

SUSANNA
Ying Fang*

BARBARINA
Meigui Zhang*

DR. BARTOLO
Maurizio Muraro

DON CURZIO
Tony Stevenson*

MARCELLINA
Elizabeth Bishop

CONTINUO
Howard Watkins*

ANTOINE

CELLO
Julia Bruskin

CHERUBINO
Sasha Cooke*

COUNT ALMAVIVA
Gerald Finley

COUNTESS ALMAVIVA
Federica Lombardi

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, April 9, 2022, 1:00–4:30PM
Graduate 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*

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, Howard Watkins*, Bryan Wagorn*, and Nimrod David Pfeffer*
Assistant Stage Director  Eric Sean Fogel
Prompter  Donna Racik
Met Titles  Sonya Friedman
Italian Coach  Nicolò Sbuelz

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.

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.
The Metropolitan Opera is pleased to salute Bloomberg Philanthropies in recognition of its generous support during the 2021–22 season.
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 despair 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.
In Focus

Wolfgang Amadeus Mozart

Le Nozze di Figaro

Premiere: Burgtheater, Vienna, 1786
A profoundly human comedy, Le Nozze di Figaro is a remarkable marriage of Mozart’s music at the height of his genius and what might be the best libretto ever set. In adapting a play that caused a scandal with its revolutionary take on 18th-century society, librettist Lorenzo Da Ponte focused less on the original topical references and more on the timeless issues embedded in the frothy drawing-room comedy. The music is elegant, with a constant tension among the social classes and between the sexes, where each character has something to gain and something to hide. Following its successful Viennese premiere, Nozze became a major hit when it was produced in Prague a few months later—a triumph for Mozart that led to the commission to write Don Giovanni.

The Creators
Wolfgang Amadeus Mozart (1756–91) 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”).
In Focus  CONTINUED

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

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

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

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

    — Susan Youens

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

James Gaffigan
CONDUCTOR (NEW YORK, NEW YORK)

This season Le Nozze di Figaro and Eugene Onegin at the Met, Ligeti’s La Grande Macabre in concert with the Netherland’s 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 Appearances 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.

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.
Sasha Cooke

MEZZO-SOPRANO (RIVERSIDE, CALIFORNIA)

THIS SEASON Cherubino in *Le Nozze di Figaro* and Eduige in Rodelinda at the Met and concert appearances with the Minnesota Orchestra, Los Angeles Philharmonic, Houston Symphony, Detroit Symphony Orchestra, Oregon Symphony, St. Louis Symphony Orchestra, New World Symphony, Wheeling Symphony Orchestra, and at Tucson Desert Song Festival and France’s Festival Berlioz.


CAREER HIGHLIGHTS Recent performances include Genièvre in Chausson’s *Le Roi Arthus* at Bard SummerScape, Hänsel in *Hänsel und Gretel* and the title role of Handel’s *Orlando* at San Francisco Opera, Eduige in Barcelona, Hänsel at LA Opera, and Goffredo in Handel’s *Rinaldo* with the English Concert. She created the title role in the world premiere of Nico Muhly’s *Marnie* at English National Opera, Laurene Powell Jobs in the world premiere of Mason Bates’s *The (R)evolution of Steve Jobs* at the Santa Fe Opera, and Hannah After in the world premiere of Laura Kaminsky’s *As One* with American Opera Projects. She is a graduate of the Met’s Lindemann Young Artist Development Program.

Ying Fang

SOPRANO (NINGBO, CHINA)

THIS SEASON Susanna in *Le Nozze di Figaro* and Mahler’s Symphony No. 2 at the Met, Pamina in *Die Zauberflöte* at Lyric Opera of Chicago, Susanna at the Paris Opera, Annchen in *Der Freischütz* at Dutch National Opera, Morgana in Handel’s *Alcina* at the Glyndebourne Festival, Oscar in *Un Ballo in Maschera* in concert and Mozart’s *Requiem* at the Verbier Festival, and concerts with Ensemble Pygmalion and Orchestra La Scintilla.


CAREER HIGHLIGHTS She has also sung Susanna at the Santa Fe Opera, Dutch National Opera, and Opera Philadelphia. Other recent performance include Zerlina in *Don Giovanni* at Lyric Opera of Chicago, Ilia at the Salzburg Festival, Adina in *L’Elisir d’Amore* in Vancouver, Morgana at Washington National Opera, and Pamina in *Die Zauberflöte* in Zurich. She is a graduate of the Met’s Lindemann Young Artist Development Program.

Visit metopera.org.
Federica Lombardi
SOPRANO (CESENA, ITALY)

**THIS SEASON** The Countess in *Le Nozze di Figaro* and Musetta in *La Bohème* at the Met, Fiordiligi in *Così fan tutte* and the Countess at Staatsoper Berlin, the Countess at Covent Garden, and Amelia Grimaldi in *Simon Boccanegra* in Liège, Belgium.

**MET APPEARANCES** Donna Elvira in *Don Giovanni* (debut, 2019).

**CAREER HIGHLIGHTS** Recent performances include Donna Elvira at the Salzburg Festival, Vienna State Opera, and in Madrid, Hamburg, and Wiesbaden; the Countess at the Bavarian State Opera; Fiordiligi in Valencia; and Elettra in *Idomeneo* at La Scala. She has also sung Donna Anna in *Don Giovanni* in Bologna; Fiordiligi at the Bavarian State Opera and in Turin and Rome; the Countess in Rome; Donna Anna, Fiordiligi, Micaëla in *Carmen*, the Countess, and the First Lady in *Die Zauberflöte* at Deutsche Oper Berlin; Donna Anna in Cologne and Nancy, France; Musetta, the title role of *Anna Bolena*, and Fiammetta in Giordano’s *La Cena delle Beffe* at La Scala; and Micaëla in Bangkok. She has also sung the Countess at Spoleto’s Festival dei Due Mondi and in Bergamo, Pavia, Brescia, Cremona, and Como.

Giuseppe Filianoti
TENOR (REGGIO CALABRIA, ITALY)

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


**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.
This season The Count in Le Nozze di Figaro at the Met, Staatsoper Berlin, and Bavarian State Opera; the title role of Falstaff at the Vienna State Opera; Iago in Otello at the Bavarian State Opera; Bluebeard in Bluebeard’s Castle in concert with the Orchestre de Paris and Vienna Symphony; a concert at the Paris Opera; and recitals throughout Europe and North America.


Career highlights He has appeared at many of the world’s leading opera houses, including the Salzburg Festival, Covent Garden, Glyndebourne Festival, Dutch National Opera, Paris’s Théâtre des Champs-Elysées, Canadian Opera Company, Lyric Opera of Chicago, and in Baden-Baden, Tokyo, and Wiesbaden, among others. He has appeared in multiple world premieres, including in the title role of Tobias Picker’s The Fantastic Mr. Fox at LA Opera and as J. Robert Oppenheimer at San Francisco Opera.

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 Così 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.
The Cast CONTINUED

Christian Van Horn
BASS-BARITONE (ROCKVILLE CENTER, NEW YORK)


MET APPEARANCES  Colline in La Bohème, the Doctor in Wozzeck, Publio in La Clemenza di Tito, the title role of Mefistofele, Julio in Thomas Adès’s The Exterminating Angel, the Speaker in Die Zauberflöte, and Pistola in Falstaff (debut, 2013).

CAREER HIGHLIGHTS  Recent performances include Walter in Luisa Miller at Lyric Opera of Chicago, Claggart in Billy Budd and Zoroastro in Handel’s Orlando at San Francisco Opera, Escamillo in Carmen at the Bavarian State Opera, and Narbal in Les Troyens and Publio at the Paris Opera. He has also sung Raimondo in Lucia di Lammermoor at Opera Philadelphia, the Emperor in The Nightingale and Other Short Fables at the Canadian Opera Company, Méphistophélès at Lyric Opera of Chicago, Melisso in Handel’s Alcina and Raimondo at the Santa Fe Opera, and Oroveso in Norma at the Dallas Opera.