GIACOMO PUCCINI
TOSCA

CONDUCTOR
Yannick Nézet-Séguin

PRODUCTION
David McVicar

SET AND COSTUME DESIGNER
John Macfarlane

LIGHTING DESIGNER
David Finn

MOVEMENT DIRECTOR
Leah Hausman

REVIVAL STAGE DIRECTOR
Gina Lapinski

Opera in three acts

Libretto by Giuseppe Giacosa and Luigi Illica, based on the play La Tóscia by Victorien Sardou

Wednesday, December 15, 2021
7:00–10:00 PM

The production of Tóscia was made possible by a generous gift from Jacqueline Desmarais, in memory of Paul G. Desmarais Sr; The Paiko Foundation; and Dr. Elena Prokupets, in memory of her late husband, Rudy Prokupets

Major funding was received from Rolex

The revival of this production is made possible by a gift from C. Graham Berwind, III

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The Metropolitan Opera
2021–22 SEASON

The 982nd Metropolitan Opera performance of
GIACOMO PUCCINI’S
TOSCA

CONDUCTOR
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

CESARE ANGELOTTI
Kevin Short

A SHEPHERD BOY
Mila DiPolo

A SACRISTAN
Patrick Carfizzi

A JAILER
Adam Lau

MARIO CAVARADONISI
Brian Jagde

FLORIA TOSCA
Sondra Radvanovskya

BARON SCARPIA
George Gagnidze

SPOLETTA
Tony Stevenson*

SCIARRONE
Christopher Job

Tonight’s performances of the roles of Tosca and Cavaradossi are underwritten by the Jan Shrem and Maria Manetti Shrem Great Singers Fund.

Wednesday, December 15, 2021, 7:00–10:00PM
Visit metopera.org.

* Graduate of the Lindemann Young Artist Development Program

Yamaha is the Official Piano of the Metropolitan Opera.

Brian Jagde as Cavaradossi and Sondra Radovanovsky in the title role of Puccini’s Tosca

Chorus Master Donald Palumbo
Fight Director Thomas Schall
Musical Preparation John Keenan, Dan Saunders, Carol Isaac, and Bryan Wagorn*
Assistant Stage Directors Kimille Howard and Shawna Lucey
Met Titles Sonya Friedman
Stage Band Conductor Joseph Lawson
Italian Coach Hemdi Kfir
Prompter Carol Isaac
Children’s Chorus Director Anthony Piccolo
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Wigs and Makeup constructed and executed by Metropolitan Opera Wig and Makeup Department
Rehearsal space for the Children’s Chorus provided by The Church of St. Paul the Apostle, New York City

This production uses gunshot effects.

This performance is made possible in part by public funds from the New York State Council on the Arts.

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Synopsis

Act I

Rome, June 1800. The French revolutionary armies, led by Napoleon Bonaparte, are at war with the rest of Europe. Rome has briefly been a Republic under French protection but has now fallen to the Allied forces. Cesare Angelotti, former Republican Consul, has escaped from prison. He takes refuge in the Church of Sant’Andrea della Valle, where his sister, the Marchesa Attavanti, has hidden a key to her husband’s family chapel, where he hides. The artist Mario Cavaradossi returns to the church, where he is working on a fresco that depicts Mary Magdalene. He tells the shocked sacristan that the face of the Magdalene is that of the mysterious woman who has been praying near the chapel—in fact, Angelotti’s sister. Angelotti emerges once the sacristan has gone. He recognizes the painter and begs for his help. Cavaradossi’s lover, the singer Floria Tosca, calls from outside, and Angelotti hides again. The jealous Tosca suspects that Cavaradossi has been with another woman in the church, but he calms her fears. Turning to go, she spots his painting and immediately recognizes the Marchesa Attavanti. She accuses him of being unfaithful, but he again assures her of his love. When Tosca has left, a cannon signals that the police have discovered Angelotti’s escape, and he and Cavaradossi flee to the painter’s villa. The sacristan excitedly enters to tell the church choir that the Allies have won a great victory against the French at Marengo in northern Italy. As they celebrate, Baron Scarpia, chief of Rome’s secret police, arrives looking for Angelotti. His agents search the chapel, and he discovers the Marchesa Attavanti’s fan. Scarpia recognizes her in Cavaradossi’s portrait, and when Tosca returns, he uses the fan to trick her into believing that Cavaradossi is unfaithful after all. She vows to have vengeance and leaves as the church fills with worshipers. Scarpia sends his men to follow her; he knows that she will lead them to Cavaradossi and Angelotti. While the congregation intones the Te Deum, Scarpia declares that he will bend Tosca to his will.

Intermission (AT APPROXIMATELY 7:50PM)

Act II

Dining that evening in his chambers at the Palazzo Farnese, Scarpia anticipates the pleasure of having Tosca in his power; the diva will be singing that night in the Palazzo at a royal gala to celebrate the Allied victory. The agent Spoletta has broken into Cavaradossi’s villa and found no trace of Angelotti, but he has arrested Cavaradossi and brought him to the Palazzo. Scarpia interrogates the defiant painter and sends for Tosca. When she arrives, Cavaradossi whispers an urgent plea for her to keep his secret before Scarpia’s agents lead him into another room. Scarpia begins to question Tosca. At first, she keeps her nerve, but when Scarpia tells her that Cavaradossi is being tortured in the next room, her
Synopsis CONTINUED

courage fails her. Unable to bear Cavaradossi’s screams, Tosca reveals Angelotti’s
hiding place. The agents bring in Cavaradossi, who is badly hurt and hardly
conscious. Scarpia cruelly reveals her betrayal, and Cavaradossi angrily curses
her. Suddenly, word arrives that the news from Marengo was false; Bonaparte
has won the battle. Cavaradossi shouts out his defiance of tyranny, and Scarpia
orders him to be executed. Once alone with Tosca, Scarpia calmly suggests that
he would let Cavaradossi go free if she’d give herself to him. She refuses, but
Scarpia becomes more insistent, trapping her with his power over Cavaradossi’s
life. Despairing, she prays to God for help. Spoletta bursts in; rather than be
captured, Angelotti has killed himself. Tosca, now forced to give in or lose her
lover, agrees to Scarpia’s proposition. Scarpia orders Spoletta to prepare for a
mock execution of Cavaradossi, after which he is to be freed. Tosca demands
that Scarpia write her a passage of safe conduct. Once done, he embraces
Tosca, but she seizes a knife from the dining table and stabs him. Before fleeing
with the safe-conduct pass, she performs funeral rites over Scarpia’s body.

Intermission (AT APPROXIMATELY 9:00PM)

Act III

At dawn, Cavaradossi awaits execution on the platform of Castel Sant’Angelo.
He bribes the jailer to deliver a farewell letter to Tosca and then, overcome with
emotion, gives in to his despair. Tosca appears and explains what has happened.
The two imagine their future in freedom. As the execution squad arrives, Tosca
implores Cavaradossi to fake his death convincingly, then watches from a
distance. The soldiers fire and depart. When Cavaradossi doesn’t move, Tosca
realizes that the execution was real and Scarpia has betrayed her. As Scarpia’s
men rush in to arrest her, she cries out that she will meet Scarpia before God and
leaps from the battlements.

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In Focus

Giacomo Puccini

Tosca

Premiere: Teatro Costanzi, Rome, 1900
Puccini’s melodrama about a volatile diva, an idealistic artist, and a sadistic police chief has thrilled and offended audiences for more than a century. Critics, for their part, have often had problems with Tosca’s rather lurid subject matter, the directness and intensity of its score, and the crowd-pleasing dramatic opportunities it provides for its lead roles. But these same aspects have made Tosca one of a handful of iconic works that seem to represent opera in the public imagination. Tosca’s popularity is further secured by its superb and exhilarating dramatic sweep, a driving score of abundant melody and theatrical shrewdness, and a career-defining title role.

The Creators
Giacomo Puccini (1858–1924) was immensely popular in his own lifetime, and his mature works remain staples in the repertory of most of the world’s opera companies. His operas are celebrated for their mastery of detail, sensitivity to everyday subjects, copious melody, and economy of expression. Puccini’s librettists for Tosca, Giuseppe Giacosa (1847–1906) and Luigi Illica (1857–1919), also collaborated with the composer on his two other most enduringly successful operas, La Bohème and Madama Butterfly. Giacosa, a dramatist, was responsible for the stories, and Illica, a poet, worked primarily on the words themselves. Giacosa found the whole subject of Tosca highly distasteful, but his enthusiastic collaborators managed to sway him to work on the project. The opera is based on La Tosca by Victorien Sardou (1831–1908), a popular dramatist of his time who wrote the play specifically for the talents of the actress Sarah Bernhardt.

The Setting
No opera is more tied to its setting than Tosca: Rome, the morning of June 17, 1800, through dawn the following day. The specified settings for each of the three acts—the Church of Sant’Andrea della Valle, Palazzo Farnese, and Castel Sant’Angelo—are familiar monuments in the city and can still be visited today. While the libretto takes some liberties with the facts, historical issues form a basis for the opera. The people of Rome are awaiting news of the Battle of Marengo in northern Italy, which will decide the fate of their symbolically powerful city.
The Music
The score of Tosca (if not the drama) is considered a prime example of the style of verismo, an elusive term usually translated as “realism.” The typical musical features of the verismo tradition are prominent in Tosca: short arias with an uninhibited flood of raw melody, including the tenor’s “Recondita armonia” shortly after the curtain rises on Act I and his unforgettable “E lucevan le stelle” in Act III; ambient sounds that blur the distinctions between life and art (the cantata heard through the window in Act II and the passing shepherd’s song and the extraordinary tolling of morning church bells as dawn breaks to open Act III); and the use of parlato—words spoken instead of sung—at moments of tension (Tosca’s snarling “Quanto? ... Il prezzo!” in Act II as she asks the price she must pay for her lover’s life). The opera’s famous soprano aria, “Vissi d’arte” in Act II, in which Tosca sings of living her life for art and love, also provides ample opportunity for intense dramatic interpretation. One of Tosca’s most memorable scenes comes during the finale of Act I, in which the baritone’s debased inner thoughts are explored against a monumental religious procession scored for triple chorus and augmented orchestra, including bells, organ, and two cannons.

Met History
A year after its world premiere in Rome, Tosca appeared at the Met with an all-star cast that included Milka Ternina in the title role and the great baritone Antonio Scotti as Scarpia. Scotti would go on to sing the part 217 times at the Met, a house record for an artist in a lead role. Among his principal Toscas were Emma Eames, Geraldine Farrar, Olive Fremstad, Emmy Destinn, Claudia Muzio, and Maria Jeritza. Farrar headlined a new production in 1917, which, incredibly, was in use for half a century. Renata Tebaldi, Richard Tucker, and Leonard Warren, with Dimitri Mitropoulos conducting, headlined a “revised” production in 1955, and in 1968, a new staging directed by Otto Schenk starred Birgit Nilsson, Franco Corelli, and Gabriel Bacquier. Maria Callas brought her legendary portrayal of Tosca to the Met for six performances, two each in 1956, 1958, and 1965. In 1978, Tito Gobbi, himself a celebrated Scarpia, restaged Schenk’s production with a cast that included Shirley Verrett, Luciano Pavarotti, and Cornell MacNeil. Pavarotti would go on to sing the role of Cavaradossi a record 60 times with the company, including his farewell performance on March 13, 2004. A new staging by Franco Zeffirelli premiered in 1985, starring Hildegarde Behrens, Plácido Domingo, and MacNeil, with Giuseppe Sinopoli conducting. In 2009, a production by Luc Bondy opened the Met’s season, with Karita Mattila in the title role. On New Year’s Eve 2017, Emmanuel Villaume led a cast including Sonya Yoncheva, Vittorio Grigolo, and Željko Lučić in the premiere of the current production, by David McVicar.
Program Note

h, you abuser! You tormented me for an entire night, should I not then have my turn? She bends over him, staring at him eye to eye. Look at me, scoundrel. Ah, to delight in your agony, and dying by a woman’s hand, you coward! Die, wild beast, die despairing, enraged, die, die, die!

Floria Tosca, “celebrated opera singer,” shouts these lines at the end of Act IV in Victorien Sardou’s play La Tosca (1887) right after stabbing the man who has just tried to grab her. Florida has been blackmailed, assaulted, and psychologically manipulated by Baron Scarpia, the Roman chief of police who has had her in his clutches. At the Paris premiere, it was Sarah Bernhardt who delivered those lines “with feral joy and laughter,” according to the stage directions. Puccini saw Bernhardt’s performance in 1889, and that experience, the intensity of which left the composer for once bereft of eloquence, drove him to acquire the rights to an Italian version and to employ Luigi Illica and Giuseppe Giacosa to convert the play into a libretto. The librettists were dubious about their commission. Illica complained that “the drama is too overwhelming and invades the libretto”—with the result, he found, that it became virtually impossible to accommodate the plot without writing duet after duet. Back-to-back dialogue scenes are something quite natural in spoken drama, but potentially disastrous as a string of duets in an opera, where variety of combination and texture in ensembles was deemed essential. The other librettist, Giuseppe Giacosa, was even more vociferous:

I have the profound belief that Tosca is not a good subject for an opera. On first reading it seems so, given the rapidity and the clarity of the dramatic action. But the more one gets inside the action, penetrates into each scene in an attempt to extract lyric and poetic passages, the more one becomes convinced that it is absolutely inappropriate as musical theater.

The play was very much reduced and rewritten in the conversion to libretto, but for the final scene in Act II—parallel to Act IV in the play, Scarpia’s death scene—Illica and Giacosa followed their source almost exactly, directly adapting Florida’s final speech. “Is your blood choking you? Killed by a woman—did you torture me enough? Can you still hear me? Speak, then! Look at me: I am Tosca, oh Scarpia! Bending over Scarpia. Is your blood choking you? Die damned, then. Die, die, die!”

What follows Tosca’s triumphant words in both play and opera is a very long, eerie, all-but-mute pantomime scene involving (at the time) blasphemous gestures. Tosca searches Scarpia’s body for the safe-conduct papers he has written, coolly gathers up her things, places lit candlesticks on either side of the corpse, and leaves a Catholic crucifix, which she has taken off the wall, on his chest. Sarah Bernhardt would have felt no terror at having to command the stage with mute gesture for ten minutes at a stretch. While at the Comédie-Française...
(1862–64), she became notorious for importing exaggerated pantomimic gestures, then associated with low-class boulevard theater, into classical plays. According to one observer, when she played the death scene in La Dame aux Camélias (the play by Alexandre Dumas fils that served as the source for Verdi’s La Traviata), “she remains standing, defying death and breathing in life with all the strength of her being. Then, using herself as a pivot, she suddenly reels and makes a half turn, and she falls from her stance in the most poetic collapse imaginable.” Bernhardt’s most-photographed role was as a sinister and macabre Pierrot in a wordless pantomime play, Jean Richepin’s Pierrot Assassin (1883).

The final scene in Act II of Puccini’s Tosca was unusual in many ways, not just for its extended pantomime and demands on the soprano’s physical acting, but also for the accompanying orchestral music, which functions just like a movie soundtrack—background music that “catches the action”—long before such soundtracks actually existed. And then there is the elephant in the room: all the joyous glee of a woman staring her abuser in the eye, taking revenge for unwanted “love” and for being assailed, for all the times when the only remedy was to dodge or tremble in immobility—and of saying “Die!” not once but as many times as seems satisfying. That Scarpia’s death scene and its aftermath became infamous in both the play and the opera was hardly due simply to sacrilegious desecration of Catholic props. It was also because a woman had struck back, and because she—abetted in the opera by compositional alchemies that put actions and words to music—wins the entire audience over.

Puccini, usually the most uncertain and nervous of creative artists, had not taken fright at the grim prognostications of his librettists and began work on Tosca without enduring his usual crises of indecision. In fact, he seems to have been flooded by ideas for novel and compelling musical means through which to project an unlikely, seemingly unmusical dramatic subject. Tosca is full of sounds that, in 1900, were denounced for their radical force. As one critic wrote, “the organ, the Gregorian chant, the snare drums that announce the march to the scaffold, the bells, the cow bells, the rifle shots, the cannon fire—noises which at times constitute essential elements in the development of the opera—are not enough to fill holes left by the lack of music.” The critic, though offended, accurately captures a sense that, in this opera, lifelike sound and music are being mixed in equal ways.

Take, for example, the end of Act I, set in the Roman Church of Sant’Andrea della Valle, in which Scarpia muses about how he will blackmail Tosca and eliminate her lover, Cavaradossi. His soliloquy is delivered against a sonic background made from found musical objects: noise and chanting in the stage world, with two offstage bells providing two low pitches, B-flat and F, which alternate for long minutes. From off stage, cannon blasts rumble in time with the beat of the music. Puccini had to devise a vocal line for Scarpia that would wind around the bells’
fundamental tones and not depart from them; they control its length and breadth. Latin chanting fits around the bells, too, as does an orchestral melody that in turn joins and underpins the ever-louder clamor. The baritone singing Scarpia has to put all his power into delivering his lines so that they resonate into the acoustic foreground, and some of those lines are disquieting in the extreme, as he imagines that raping Tosca will bring her around to falling in love with him. Finally, belatedly recalling that he is in a church, he blames Tosca for his verbal blasphemies—“Tosca, you make me forget God”—and just when you imagine things couldn’t get any louder, the full orchestra blares Scarpia’s theme (brass and cymbals) as the curtain comes down. One almost expects heavy velvet to land with equal acoustic force.

The compositional alchemies that draw us to Tosca’s side when she strikes back at Scarpia can be quite different. In the second act, she is the focus for Puccini’s most intense musical oppositions. When she sings “Vissi d’arte”—her feminine, emotional response to Scarpia’s threats—she occupies a register of lyric pathos familiar from earlier Puccini heroines. In the long pantomime scene that culminates in Scarpia’s murder, on the other hand, she hardly sings at all. At first, just soft single-pitch murmurs in answer to Scarpia’s questions. After she stabs him, Puccini cloaks her words in a long descending line, sung fortissimo, in which the singer repeats certain pitches for emphasis—“You tortured me,” “Look at me,” and of course, “Die, die, die!” The contrast between “Vissi d’arte” and this music, within an opera that gains much of its power and dramatic momentum through sudden juxtapositions of atmosphere, demonstrates how Tosca acts as the centripetal character, her force and peculiarity echoing the drama’s own divided yet converging layers of meaning.

What we witness as Act II of Tosca ends is justice and efficacy achieved (even if temporarily), in musical as well as in plot terms. There is a sense in which the soprano herself is being encouraged, by the music Puccini has written for her, to go beyond beauty. She demonstrates that the sounds required to lock in an audience’s sympathies now go past lyric allure (though she has that on her side too) to something un-lovely: point-blank volume and acoustic clamor akin to the sheer noise found elsewhere in the score. The character of Tosca, “celebrated opera singer,” is, in this regard, a harbinger of operatic modernity in the new century. The character and her music represent a turning point in which meekness and acceptance have rebelled, in which recompense is demanded and taken, and an end is made.

—Carolyn Abbate and Roger Parker

Musicologists Carolyn Abbate, professor at Harvard University, and Roger Parker, professor at King’s College London, have each written several books about opera and, together, authored the seminal A History of Opera.
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The Cast

Yannick Nézet-Séguin
CONDUCTOR (MONTREAL, CANADA)

This season Tosca, Matthew Aucoin’s Eurydice, Terence Blanchard’s Fire Shut Up in My Bones, Don Carlos, Mahler’s Symphony No. 2, and Verdi’s Requiem at the Met; Met Orchestra Concerts at Carnegie Hall; Das Rheingold in concert with the Rotterdam Philharmonic Orchestra in Paris; and concerts with the Philadelphia Orchestra, Orchestre Métropolitain, and Rotterdam Philharmonic Orchestra.

Met appearances Since his 2009 debut leading Carmen, he has conducted more than 100 performances of 13 operas, including Wozzeck, Turandot, Dialogues des Carmélites, Pelléas et Mélisande, La Traviata, Elektra, Parsifal, and Der Fliegende Holländer.

Career highlights He is in his third season as the Met’s Jeanette Lerman-Neubauer Music Director. He has served as music director of the Philadelphia Orchestra since 2012 and artistic director and principal conductor of the Orchestre Métropolitain since 2000. In 2018, he became honorary conductor of the Rotterdam Philharmonic Orchestra, where he was music director for ten seasons, and in 2016, he was named an honorary member of the Chamber Orchestra of Europe. Between 2008 and 2014, he was principal guest conductor of the London Philharmonic Orchestra. He has also led performances in Baden-Baden and at the Vienna State Opera, La Scala, Covent Garden, and Salzburg Festival.

Sondra Radvanovsky
SOPRANO (BERWYN, ILLINOIS)

This season The title role of Tosca at the Met, Lady Macbeth in Macbeth at Lyric Opera of Chicago, Lisa in The Queen of Spades in Barcelona, the title role of Turandot in concert with Rome’s Orchestra dell’Accademia Nazionale di Santa Cecilia, Amelia in Un Ballo in Maschera at La Scala and the Bavarian State Opera, Odabella in Attila in concert at Covent Garden, and concerts at Naples’s Teatro di San Carlo.

Met appearances Since her 1996 debut as Countess Ceprano in Rigoletto, she has sung more than 200 performances of 27 roles, including Elizabeth I in Roberto Devereux, Amelia, Leonora in Il Trovatore, Elvira in Ernani, and the title roles of Tosca, Aida, Norma, Maria Stuarda, and Anna Bolena.

Career highlights She has sung Tosca at the Vienna State Opera, Deutsche Oper Berlin, LA Opera, Bavarian State Opera, Covent Garden, and in Madrid and Barcelona. She has also appeared at the Paris Opera, Spain’s Castell de Peralada Festival, Canadian Opera Company, Edinburgh International Festival, San Francisco Opera, Washington National Opera, and Paris’s Théâtre des Champs-Elysées, among many others. She is a graduate of the Met’s Lindemann Young Artist Development Program.

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The Cast CONTINUED

Patrick Carfizzi
BASS-BARITONE (NEWBURGH, NEW YORK)

**THIS SEASON** The Sacristan in Tosca, the Speaker in The Magic Flute, and the Lackey in Ariadne auf Naxos at the Met and Leporello in Don Giovanni in Wiesbaden.

**MET APPEARANCES** Since his 1999 debut as Ceprano in Rigoletto, he has sung nearly 400 performance of 35 roles, including Brander in La Damnation de Faust, the Speaker, the Sacristan, Dr. Dulcamara in L’Elisir d’Amore, Schaunard in La Bohème, Cecil in Maria Stuarda, Frank in Die Fledermaus, Peter Quince in A Midsummer Night’s Dream, and Paolo in Simon Boccanegra.

**CAREER HIGHLIGHTS** Recent performances include Dr. Bartolo in Le Nozze di Figaro and Starveling in A Midsummer Night’s Dream at the Santa Fe Opera, Dr. Bartolo in Il Barbiere di Siviglia at San Diego Opera and Minnesota Opera, Dr. Dulcamara with Seattle Opera, Polidoro in Rossini’s Zelmira at Washington Concert Opera, Don Alfonso in Così fan tutte at Lyric Opera of Kansas City and Central City Opera, Major-General Stanley in The Pirates of Penzance at San Diego Opera, Figaro in Le Nozze di Figaro and Fra Melitone in La Forza del Destino in Wiesbaden, and Dr. Bartolo in Le Nozze di Figaro at Opera Philadelphia.

George Gagnidze
BARITONE (TBILISI, GEORGIA)

**THIS SEASON** Scarpia in Tosca at the Met, the title role of Nabucco in Hamburg and Madrid, and Amonasro in Aida at LA Opera.

**MET APPEARANCES** The title roles of Rigoletto (debut, 2009) and Macbeth, Michele in Il Tabarro, Alfio in Cavalleria Rusticana, Tonio in Pagliacci, Amonasro, Scarpia, and Shaklovity in Khovanshchina.

**CAREER HIGHLIGHTS** Recent performances include Macbeth in Las Palmas; Germont in La Traviata, Scarpia, and Alfio in Naples; Barnaba in La Gioconda, Nabucco, Iago in Otello, Carlo Gérard in Andrea Chénier, and Scarpia at Deutsche Oper Berlin; Iago at Washington National Opera; Germont and Iago at the Paris Opera; Amonasro at La Scala, San Francisco Opera, and in Madrid; Alfio and Tonio in Hamburg; and Nabucco in Verona. He has also sung Amonasro at the Paris Opera, the title role of Falstaff in Tokyo, Tonio at LA Opera, Scarpia at the Paris Opera and Vienna State Opera, Nabucco at the Vienna State Opera and in Orange and Palermo, Alfio at the Vienna State Opera, Macbeth in Genoa, the title role of Simon Boccanegra in Bilbao, and Rigoletto at Deutsche Oper Berlin, La Scala, LA Opera, and in Aix-en-Provence, Tokyo, Weimar, and Parma.

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Brian Jagde  
TENOR (NEW YORK, NEW YORK)

**THIS SEASON**  Cavaradossi in Tosca and Pinkerton in Madama Butterfly at the Met, Chevalier des Grieux in Manon Lescaut in concert in Hamburg, Calâf in Turandot at the Bavarian State Opera, Maurizio in Adriana Lecouvreur and Chevalier des Grieux at the Vienna State Opera, and Don José in Carmen at Moscow’s Bolshoi Theatre.

**MET APPEARANCES**  Elemer in Arabella (debut, 2014).

**CAREER HIGHLIGHTS**  He has sung Cavaradossi at the Vienna State Opera, San Francisco Opera, and Deutsche Oper Berlin; in Naples, Zurich, and Stuttgart; and as part of Opera Philadelphia’s The Drama of Tosca. Recent performances include Don José at Covent Garden, in Verona, and in concert in Naples; Florestan in Fidelio and the Stranger in Korngold’s Das Wunder der Heliane at Deutsche Oper Berlin; Turiddu in Cavalleria Rusticana at Dutch National Opera and in concert at Michigan Opera Theatre; Pinkerton at Lyric Opera of Chicago; Chevalier des Grieux at Deutsche Oper Berlin and San Francisco Opera; Don Alvaro in La Forza del Destino at the Paris Opera; Enzo in La Gioconda in Barcelona; Calâf in Palermo and at San Francisco Opera; Radamès in Aida at Seattle Opera; and Macduff in Macbeth in Madrid.