

UMBERTO GIORDANO

# FEDORA

CONDUCTOR  
Marco Armiliato

PRODUCTION  
David McVicar

SET DESIGNER  
Charles Edwards

COSTUME DESIGNER  
Brigitte Reiffenstuel

LIGHTING DESIGNER  
Adam Silverman

MOVEMENT DIRECTOR  
Sara Erde

MARIA MANETTI SHREM  
GENERAL MANAGER  
Peter Gelb

JEANETTE LERMAN-NEUBAUER  
MUSIC DIRECTOR  
Yannick Nézet-Séguin

Opera in three acts

Libretto by Arturo Colautti, based on the  
play by Victorien Sardou

Saturday, January 14, 2023  
1:00–3:35PM

New Production

The production of *Fedora* was made  
possible by a generous gift from  
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2022-23 SEASON

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The 40th Metropolitan Opera performance of  
UMBERTO GIORDANO’S

## FEDORA

CONDUCTOR  
Marco Armiliato

IN ORDER OF VOCAL APPEARANCE

DESIRÉ  
Tony Stevenson\*

CIRILLO  
Jeongcheol Cha

NICOLA  
Rocky Eugenio Sellers

MICHELE  
Ross Benoiel

SERGIO  
Brian Vu

COUNTESS OLGA SUKAREV  
Rosa Feola

PRINCESS FEDORA ROMAZOFF  
Sonya Yoncheva

BARON ROUVEL  
Scott Scully

DIMITRI  
Laura Krumm

DR. BOROFF  
Richard Bernstein

GRETCH  
Lucia Lucas

COUNT LORIS IPANOFF  
Piotr Beczala

LORECK  
Paul Corona

A PEASANT BOY  
Luka Zylík

GIOVANNI DE SIRIEX  
Lucas Meachem

BOLESLAW LAZINSKI  
Bryan Wagon\*

Saturday, January 14, 2023, 1:00–3:35PM

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Musical Preparation **Linda Hall, John Keenan, Caren Levine,\*  
Liora Maurer, and Bryan Wagorn\***  
Assistant Stage Directors **Sara Erde, Jonathon Loy, and  
Mirabelle Ordinaire**  
Assistant Costume Designer **David Kaley**  
Stage Band Conductor **Joseph Lawson**  
Children's Chorus Director **Anthony Piccolo**  
Fight Director **Chris Dumont**  
Italian Diction Coach **Hemdi Kfir**  
Prompter **Caren Levine\***  
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*Fedora* is performed courtesy of **Casa Musicale Sonzogno and Theodore Presser Company**.

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# Synopsis

## Act I

*In the salon of the apartment of Count Vladimiro Andrejevich in St. Petersburg, the 1880s.* While their master is out on the night before his wedding, Count Vladimiro's servants gossip about his bride-to-be, the widowed Princess Fedora Romazoff. Vladimiro is deep in debt, and the marriage will repair his fortunes. The princess arrives, eager to see her fiancé. Suddenly, Gretch, a police officer accompanied by the French diplomat Giovanni De Siriex, bursts in with policemen and porters carrying the count, who has been shot. Doctors rush into the bedroom to try to save the count's life, while Gretch interrogates the household staff. The pageboy Dimitri was with Vladimiro earlier but was sent home hours ago, leaving the coachman Cirillo as the only witness to the shooting. Cirillo relates how he dropped Vladimiro at his club and then heard two shots fired in the grounds. He saw a man rush away, cried for help, and was assisted by De Siriex, who discovered the count lying in a pool of blood inside a nearby pavilion. The valet Desiré confirms that the firearm found at the scene belongs to Vladimiro and that the count never left the house without it. Vladimiro is the son of Count Jariskin, the chief of police, and Gretch suspects a political motive for an assassination attempt by the Russian Nihilist movement. Clues connect the pavilion to an old woman who delivered a letter to Vladimiro the previous day, but the letter itself is nowhere to be found. Dimitri remembers a stranger who called earlier in the day and was left alone in the salon before abruptly leaving. Fedora is convinced that this must have been the perpetrator and swears to exact vengeance. The porter who admitted the stranger remembers his name: "Ipanoff." Loris Ipanoff lives in the house opposite, and Gretch rushes away to arrest him. The doctor emerges from the bedroom to tell Fedora that Vladimiro has died. As Gretch returns empty-handed, Fedora collapses in despair.

## Act II

*The ballroom of Fedora's mansion in Paris, several months later.* A soirée is in progress. Fedora's cousin Countess Olga Sukarev introduces the guests to her latest flame and protégé, the pianist Boleslao Lazinski. De Siriex is shocked to find Fedora accompanied by Loris Ipanoff, now an exile from Russia. She pulls him aside to explain that Loris, unaware of her relationship to Vladimiro, is falling in love with her, and she means to extract a confession from him. Loris tells Dr. Boroff that he is hopelessly in love with Fedora. Baron Rouvel admires the cross around Fedora's neck, and she tells the company that it contains a potion that ends all life's ills. Olga introduces Lazinski, who is about to play for the guests, but then declines the proffered arm of De Siriex. Intrigued by Olga, he gallantly praises the inscrutable nature of Russian women. She replies with a flirtatious assessment of French men. As Lazinski plays, Loris and Fedora remain alone. She tries to draw a confession from him. Loris eventually admits to killing Vladimiro but is unwilling to tell her why. He leaves as the concert ends, Fedora wiping his kiss from her lips. News arrives of a Nihilist attempt on the life of

the tsar, and the party breaks up. Fedora begins to write a letter to Vladimiro's father, accusing Loris of murder. Gretch and his men enter, and he tells her that Loris is under surveillance and has recently heard from his brother, Valeriano, who is also under suspicion of political activity. She adds his name to her letter as a possible accomplice and hands it to Gretch, who has planned Loris's arrest and abduction. Loris returns, and she accuses him of murder and sedition. He responds that Vladimiro was his wife's lover. He had visited Vladimiro's home on the day of the murder and found the letter arranging an assignation between them that evening. When he confronted them, Vladimiro had fired first, and in self-defense Loris shot back. His wife ran from the scene to go into hiding, where she later died. He throws Vladimiro's love letters down as proof. Fedora reads them and is devastated to be confronted with the truth. She realizes that she is in love with Loris but also that she has laid a trap for him. To stop him from leaving the mansion, she asks him to stay the night with her.

*Intermission* (AT APPROXIMATELY 2:20PM)

### Act III

*A villa in the Swiss Alps, several weeks later.* Fedora and Loris are living happily as lovers far from Paris, and Olga has accompanied them. She has broken off her affair with Lazinski, but she is bored and irritable. As Loris leaves to see if there are any letters at the post office, De Siriex arrives. He teases Olga about her failed relationship, but she agrees when he suggests that she join him on a bicycle ride in the mountains. She runs off to change. Suddenly serious, De Siriex tells Fedora that Count Jariskin has seized on the information in her letter and imprisoned Loris's brother on charges of sedition. In the summer storms, the river Neva rose and flooded the cells below ground, drowning him. On hearing the news, his mother has died of a stroke. Fedora begins to confess her guilt, but before she can say any more, Olga returns. She and De Siriex leave, and Fedora prays for guidance. Loris returns, concerned that he has received no letters from his mother and brother. But a telegram arrives from Boroff, sent from Paris containing news of his pardon from the tsar. There is another, previously dated letter from Boroff that contains the news of the deaths of his family. Boroff also writes that he knows the identity of the woman in Paris who accused him and will shortly travel to Switzerland with her letter as proof. Loris is devastated and longs to expose and punish this woman. Fedora begs him to have mercy on the guilty woman until Loris realizes that she is asking forgiveness for herself. Boroff arrives, and Fedora, in despair, drinks the poison from the cross around her neck. She asks Loris to forgive her and dies.

*Umberto Giordano*

# Fedora

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*Premiere: Teatro Lirico, Milan, 1898*

Umberto Giordano's *Fedora* is an emblematic opera of the verismo style, a genre that exploded in Italy in the 1890s and impressed global audiences with its raw emotional power. *Fedora* is especially cherished by admirers as a showcase for the lead roles: the title character, a Russian princess sworn to avenge the death of her fiancé, and Count Loris Ipanoff, who was responsible for that death but with whom she falls passionately in love. Set against the Nihilism of late-19th-century European politics, with its many high-profile assassinations (e.g., Tsar Alexander II in 1881, an event referred to in the course of the opera, and the Austrian Empress Elisabeth in 1898, a mere two months before the opera's premiere). With the ever-present threat of violent anarchy, the opera's characters live at the dangerous intersection of love, hate, and generalized societal fear. Giordano was a slightly younger member of the generation of composers known as the Giovane Scuola (the "Young School"), which included Mascagni, Leoncavallo, and Puccini. With their brash rejection of previous notions of good musical taste (with such refinements as counterpoint, coloratura techniques, and elegantly poetic lyrics), a direct appeal to gut-level emotion, and narrative emphasis on common—even vulgar—people in extreme situations, these composers seemed apt for the modern, industrialized world and in step with contemporary currents in art, science, and literature. The noble characters in *Fedora* are not common folk, but neither are they the idealized archetypes of earlier tragedy. They are real, recognizable people in the contemporary world, with recognizable human passions and faults.

### *The Creators*

Umberto Giordano (1867–1948) was a composer from southern Italy who scored successes with his operas *Andrea Chénier*, *Fedora*, and *Madame Sans-Gêne* (also based on a Sardou drama and which had its world premiere at the Metropolitan Opera in 1915, conducted by Arturo Toscanini). The libretto is by Antonio Colautti (1851–1914), an Italian journalist and political writer from Dalmatia (coastal Croatia) who also wrote the libretto for Cilea's *Adriana Lecouvreur*. The source of the opera is a play by Victorien Sardou (1831–1908), the prolific and highly successful dramatist. Sardou created *Fédora* and many subsequent plays (including *La Tosca*, which Puccini famously adapted for the operatic stage) expressly for the theatrical gifts of legendary actress Sarah Bernhardt.

### *The Setting*

The opera takes place in the 1880s in three different European locales, one for each act: Imperial St. Petersburg, high-society Paris, and idyllic Switzerland. These settings are part of the opera's profile of "romanticized realism," each being simultaneously actual and exotic.

### *The Music*

*Fedora's* score is a magnificent compilation of verismo ideals. The lead soprano's capacity for love is first expressed by the orchestra in the prelude, becoming one of the two love motifs that recur throughout the opera. The other is the tenor's, first expressed in his Act II aria, "Amor ti vieta," a classic of the short, intense, cascading style of melody for which this genre of opera was noted. (It was an early recorded hit for Enrico Caruso in 1902, with Giordano accompanying on piano). The two leads' love culminates in a spectacular duet at the end of Act II. Other ardent solos include *Fedora's* Act I oath aria, "Su questa santa croce," Loris's short, punchy love aria in Act III, "Te sola io guardo," and her Act III remorseful prayer, "Dio di giustizia." The other lead roles have solos whose varying degrees of suave levity provide context and deft contrast for the protagonists' tragedy: the baritone De Siriex's salon song about Russian women, "La donna russa è femmina due volte," and the soprano Olga's counterpoint song about Parisian men, "Eccone un altro più somigliante ancor," both in Act II. The score also excels in another great technique of verismo composers—the use of background sound for context (i.e., music and ambient sound that would be present even if this were a spoken drama rather than an opera). Examples include sleigh bells in the Russian winter setting of Act I and the cattlemen's "ranz des vaches" in the Swiss mountains of Act III. This opera's most striking example of the music-within-the-opera technique is in the Parisian salon scene, in which Lazinski plays a virtuoso piano solo reminiscent of Chopin.

### *Met History*

The opera premiered at the Met in 1906, featuring Enrico Caruso (who had created the role of Loris at the world premiere), star baritone Antonio Scotti, and the company debut of soprano Lina Cavalieri, a Puccini favorite who was celebrated in popular culture as "the most beautiful woman in the world." The entire final scene of Act II was encored in response to audience enthusiasm. Joseph Urban designed a new production in 1923. It starred Giovanni Martinelli, Scotti again, and in the title role, a favorite soprano of both Puccini and Strauss, Maria Jeritza. The production was repeated 26 times through 1926. The opera was not seen at the Met again until a new production in 1996, which starred Mirella Freni and Plácido Domingo, with pianist Jean-Yves Thibaudet performing the Act II solo. This season, Sonya Yoncheva headlines a new staging by David McVicar, starring alongside Piotr Beczala, Rosa Feola, and Lucas Meachem, conducted by Marco Armiliato.

## Program Note

**F**edora is truly an international assemblage: a French drama about Russian aristocrats and revolutionaries, made into an opera libretto by an anti-Austrian Croat exile in Italy, set to music by an Italian verismo composer on the cusp of the 20th century.

The tale begins with the French dramatist Victorien Sardou (1831–1908), who wrote some 70 plays ranging from comedy (*Divorçons!*, or *Let's Get a Divorce!*) to historical tragedies (*La Tosca*) and more. (The latter drama inspired George Bernard Shaw to withering contempt: "Such an empty-headed ghost of a shocker ... oh, if it had but been an opera!" The trio of Luigi Illica, Giuseppe Giacosa, and Giacomo Puccini would of course take him up on the hint, resulting in the legendary 1900 opera.) Sardou was a proponent of so-called "pièces bien faites," or "well-made plays," dramas featuring plots based on a secret known to the audience but withheld from certain characters until the climactic scene(s), exposition full of contrived entrances and exits—multiple doorways are a must in Sardou—and, always, lots of letters. When the president of the Académie Française welcomed Sardou into their midst in 1878, he declared, "The letter! It plays a major role in most of your plots, and every detail of it is vital, container and contents: the envelope, the seal, the wax, the stamp, the postmark, the shade of the paper, and the perfume that clings to it." They crop up in every act of *Fedora*: In Act I, the valet Desiré recalls an old woman who brought a letter (which turns out to be an assignation note) for Fedora's cheating fiancé, Count Vladimiro Andrejevich; in Act II, a government dispatch tells of an attempt on the tsar's life, Fedora writes a letter for the police commissioner Gretch to take to General Jariskin (Vladimiro's father) in St. Petersburg, and Loris produces Vladimiro's letters to Wanda (both his lover and Loris's wife) as proof of his reason for murdering the man; finally, in Act III, a packet of letters and a telegram arrive for Loris from Paris. In another object-as-plot device typical of these plays, the Byzantine cross on which Fedora swears a vow to avenge Vladimiro's death becomes a receptacle for the poison that she herself drinks at the denouement.

Opera is often intensely political, and this one has historical roots in Russian Nihilism, an extremist philosophical theory promulgated by the Russian underground from roughly the 1860s to the Bolshevik upheavals of 1917. The character of Bazarov in Ivan Turgenev's *Fathers and Sons* (1862) exemplifies the young Nihilist of the day, desirous of drastic reform and at odds with his parents' generation, but the real-world counterparts of this somewhat sympathetic fictional character were bomb-throwing anarchists, their credo outlined in Sergei Nechayev's *Catechism of a Revolutionary* and embodied in groups such as Narodnaya Volya (People's Will). These revolutionaries were to the late-19th century what terrorists are in the present day, and they had some unnerving successes, such as the bombing death of Tsar Alexander II in St. Petersburg in 1881. The botched tsarist response to the famine of 1891–92 reawakened

Marxism and populism in Russia, making the revolutionaries' cause even more compelling. Sardou's story of love and misguided revenge at the highest levels of society thus plays out against the backdrop of tragic contemporary history. Even the comic relief that he injects into the tale via the card-playing servants and the frivolous Countess Olga Sukarev—rich, divorced, jaded, and playacting at politics as an antidote to boredom—has a sting in its tail.

The play, with the great Sarah Bernhardt in the title role, faltered initially but then became a success. One of the play's admirers was the teenage Umberto Giordano, who wrote Sardou in 1885 asking for permission to turn his play into an opera. "We shall see later on," the Frenchman replied. Undaunted, Giordano asked again in 1894, but Sardou was wary of the young man's less-than-stellar track record: Giordano's first full-length opera, *Mala Vita*, caused a scandal (it featured a laborer vowing to reform a prostitute if the Virgin would cure his tuberculosis), and his second opera, *Regina Diaz*, a grand opera in traditional Romantic style, was a flop. But his third opera, *Andrea Chénier* (1896), a French Revolutionary tale complete with quotations from the "La Marseillaise," "Ça Ira," and "La Carmagnole," was an instant hit. Finally, Sardou was happy to release the rights for a reasonable price.

The play was turned into a libretto by Arturo Colautti (1851–1914), who not only made drastic cuts but altered the name Fedora Romanoff to Romazoff, presumably to avoid offending royalty—but could anyone be fooled by such a transparent and minimal disguise? When casting the opera, the publishing firm of Edoardo Sonzogno heard of a young tenor who was causing a stir with his performances in Ruggero Leoncavallo's *Pagliacci* in Livorno, and it was the role of Count Loris Ipanoff in *Fedora* that first made Enrico Caruso famous—especially the second-act love aria, "Amor ti vieta," perhaps *the* musical highlight of the work.

Each act of *Fedora* takes place in a different country and at a different time of the year. We begin in wintry St. Petersburg at Count Vladimiro's swanky house, with an orchestral introduction that inducts us into Giordano's style—lush and lyrical, the circular motif in the treble laden with longing inflections. Throughout each act, the music is continuous, each passage, aria, or ensemble merging into the next (revealing the Wagnerian imprint even on Italian opera, determinedly resistant to foreign influence). This initial portrayal of love and desire is followed immediately by an Allegro brillante for the card-playing staff. This scene is important because it establishes Count Vladimiro's and his fiancée Fedora's flawed characters: She is a rich widow whose passionate, intemperate nature has led to Vladimiro as her prospective second husband, to be followed in Act II by an equally tempestuous passion for still another lover (Loris). As for the count, his vices are numerous: women, cards, drink, horses, and "Jews," or "ebrai" (moneylenders), a catalog set to progressively hushed skeletal phrases,

ominous and satirical in equal measure. (He never sings a note and is dead by the end of Act I.) When Fedora arrives, having never seen her fiancé's house, she sings a lyrical effusion to his handsome features ("O broad brow, thinking of me"), a passage that ends with the music of the orchestral introduction.

The score is unified in part by a network of recurring figures—for example, the rising scalewise gestures in the bass and the "slithering figure" that sound through portions of the quest to find out who attacked Vladimiro and then return in Act III for De Siriex's account of the deaths of Loris's mother and brother, as well as the music for Fedora's love, sung as she is first wandering around Vladimir's salon and recurring at the solemn end of the act, after Vladimir has died. One remarkable passage in the first act consists of elemental chords in a distinctively non-Western progression (perhaps Giordano's way of evoking hieratic Byzantine music) as Fedora vows to live in solitude and devote herself to revenge.

Giordano was fully aware of the dramatic contrasts required for verismo opera and of the operatic tradition of party music, and a buoyant waltz kicks off the second act at Fedora's Parisian gathering, complete with harp to tell us that this is salon music. The French diplomat Giovanni De Siriex (Jean de Sirieux in the play), a friend to both Fedora and Loris, teases Olga with a "Russian song" on Russian women, and she responds in kind with a "French song" to the effect that Parisian men are like *Veuve Clicquot* Champagne, leaving one bored or with a headache. Furthermore, Olga's lover in Act II is a Polish exile pianist named Boleslao Lazinski, an effeminate caricature of Chopin, who plays two pieces for solo piano in a simulacrum of Chopin's style as Fedora inveigles Loris into confession. The orchestra is silent, underscoring the intimacy of the scene, while we are meant to understand that the salon music blocks the other members of the company from hearing Fedora and Loris's fraught conversation. These inventive touches continue in Act III, with music for concertina, triangle, and bells accompanying a chorus of peasant girls and a lad from the Savoy region of France who sings a sad song of departed love. In fact, it is with the final words of that song—"non torna più" ("will never return")—that the opera concludes.

Indeed, for all the lighthearted frivolity that crops up throughout (Olga's "Bicycle Aria" in Act III is a nod to the bike craze in 1890s Europe), nationalism and its discontents are omnipresent in this opera. The Savoy region of France was a bone of contention in 1860 between Napoleon III's France and the recent republic of Switzerland, whose peace and prosperity stood in contrast to many other countries. Russia and France had a history of fraught relations, with the War of 1812 not long past, but formed an alliance in the 1890s driven by shared fear of Germany's growing ambitions. Poland had no independent existence from 1795 to 1918, being split between Prussia, the Habsburg Empire, and Russia,

and Russia was increasingly riven by Tsarist and anti-Tsarist forces throughout the fin de siècle. Ultimately, love and laughter are put to an end at the close of *Fedora* by exile and repression, execution and tyranny—just as they too often have been in the real world.

—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.*



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## The Cast and Creative Team



### Marco Armiliato

CONDUCTOR (GENOA, ITALY)

**THIS SEASON** *Fedora* and *La Traviata* at the Met, *Rigoletto* and *Tosca* at the Vienna State Opera, *Fedora* and *Andrea Chénier* at La Scala, *Tosca* at Staatsoper Berlin, *Andrea Chénier* in Monte Carlo, *Macbeth* in concert in Naples, and *I Capuleti e i Montecchi* in concert at the Salzburg Festival.

**MET APPEARANCES** Since his 1998 debut leading *La Bohème*, he has conducted nearly 500 performances of 25 operas, including *Turandot*, *Macbeth*, *La Fanciulla del West*, *Madama Butterfly*, *Il Trovatore*, *Cyrano de Bergerac*, *Manon Lescaut*, *Aida*, *Anna Bolena*, *La Traviata*, *La Sonnambula*, *Tosca*, *Rigoletto*, *Francesca da Rimini*, *Ernani*, *Il Barbiere di Siviglia*, and *La Fille du Régiment*.

**CAREER HIGHLIGHTS** He appears regularly at the Vienna State Opera, where he has conducted *L'Elisir d'Amore*, *Don Pasquale*, *La Bohème*, *Aida*, *Andrea Chénier*, *La Traviata*, *Samson et Dalila*, *Il Barbiere di Siviglia*, *Otello*, *La Fanciulla del West*, *Turandot*, and *Manon Lescaut*, among many others. Recent performances also include *Turandot*, *La Traviata*, *Aida*, *Carmen*, *Cavalleria Rusticana*, and *Pagliacci* in Verona; *Ernani* in Rome; *Simon Boccanegra* in Zurich; *Tosca* at Covent Garden and the Salzburg Festival; *Norma* in Madrid; *La Rondine* in Florence; and *Tosca*, *La Traviata*, and *Andrea Chénier* at the Bavarian State Opera.



### David McVicar

DIRECTOR (GLASGOW, SCOTLAND)

**THIS SEASON** *Fedora* and *Medea* at the Met, *Il Trittico* at Scottish Opera, and *Macbeth* at the Canadian Opera Company.

**MET PRODUCTIONS** *Don Carlos*, *Agrippina*, *Adriana Lecouvreur*, *Tosca*, *Norma*, *Roberto Devereux*, *Cavalleria Rusticana* and *Pagliacci*, *Maria Stuarda*, *Anna Bolena*, *Giulio Cesare*, and *Il Trovatore* (debut, 2009).

**CAREER HIGHLIGHTS** He has created productions for many of the world's leading opera companies, including La Scala, the Vienna State Opera, the Salzburg Festival, Opera Australia, St. Petersburg's Mariinsky Theatre, the Glyndebourne Festival, English National Opera, San Francisco Opera, the Santa Fe Opera, Lyric Opera of Chicago, and in Geneva, Madrid, Aix-en-Provence, Tokyo, Strasbourg, Brussels, and Paris, among others.



## Charles Edwards

SET DESIGNER (NEWCASTLE-UPON-TYNE, ENGLAND)

**THIS SEASON** Designs for *Fedora* at the Met, Franchetti's *Asrael* in Bonn, *Otello* at Grange Park Opera, *Werther* at Houston Grand Opera, and *Il Trittico* at Scottish Opera. He also directs and designs *Tristan und Isolde* at Grange Park Opera.

**MET PRODUCTIONS** *Don Carlos*, *Adriana Lecouvreur*, and *Il Trovatore* (debut, 2009).

**CAREER HIGHLIGHTS** His collaborations with David McVicar include Cavalli's *La Calisto* at La Scala, *Billy Budd* at Lyric Opera of Chicago, and *Faust* at Covent Garden. His designs have appeared at many of the world's leading opera companies, including the Vienna State Opera, English National Opera, Opera North, Israeli Opera, Santa Fe Opera, Houston Grand Opera, Dallas Opera, and in Madrid, Bordeaux, Lisbon, Frankfurt, Hamburg, Strasbourg, and Poznan. As a director, his credits include *Tristan und Isolde* in Lisbon; *Pagliacci*, Handel's *Joshua*, *Rigoletto*, and Stravinsky's *Oedipus Rex* at Opera North; *Turandot* at Nederlandse Resiopera; Donizetti's *Maria di Rohan* at Wexford Festival Opera; and Massenet's *Don Quichotte* and *Idomeneo* at Grange Park Opera.



## Brigitte Reiffenstuel

COSTUME DESIGNER (MUNICH, GERMANY)

**THIS SEASON** *Fedora* at the Met and *Leopoldstadt* on Broadway.

**MET PRODUCTIONS** *Don Carlos*, *Adriana Lecouvreur*, *Der Rosenkavalier*, *Falstaff*, *Un Ballo in Maschera*, *Giulio Cesare*, and *Il Trovatore* (debut, 2009).

**CAREER HIGHLIGHTS** She has designed costumes for the Salzburg Festival; Covent Garden and English National Opera (London); La Scala (Milan); the Vienna State Opera; Opéra Bastille, Théâtre du Châtelet, and Théâtre des Champs-Élysées (Paris); the Bavarian State Opera (Munich); the Glyndebourne Festival; Lyric Opera of Chicago; San Francisco Opera; LA Opera; Washington National Opera; the Santa Fe Opera; and for opera houses in Berlin, Madrid, Barcelona, Monte Carlo, Tel Aviv, Sydney, Tokyo, and South Korea, among many others. She also designed the costumes for *Leopoldstadt* in the West End and for Kate Bush's *Before the Dawn* concert tour.



## Adam Silverman

LIGHTING DESIGNER (CHICAGO, ILLINOIS)

**THIS SEASON** *Fedora* at the Met, *Downstate* at Playwrights Horizons, *Das Rheingold* at English National Opera, and *Wozzeck* at Covent Garden.

**MET PRODUCTIONS** *Don Carlos*, *Adriana Lecouvreur*, and *Un Ballo in Maschera* (debut, 2012).

**CAREER HIGHLIGHTS** He has designed extensively for English National Opera, including for productions of *Die Walküre*, *Otello*, Handel's *Partenope*, *The Turn of the Screw*, *Billy Budd*, *Giulio Cesare*, *Peter Grimes*, *A Midsummer Night's Dream*, *Jenůfa*, and *Kát'a Kabanová*. Other recent productions include *The First Child*, *The Second Violinist*, *The Last Hotel*, *La Calisto*, *La Clemenza di Tito*, *New Dark Age*, *Lohengrin*, *I Masnadieri*, *Mám*, *How to Be a Dancer in Seventy-Two Easy Lessons*, *Swan Lake*, *The Rite of Spring*, *Giselle*, *Rian*, *Gloriana*, and *Il Turco in Italia*, and his designs have appeared on Broadway, in the West End, and at the Vienna State Opera, La Scala, Irish National Opera, Festival d'Aix-en-Provence, Madrid's Teatro Real, Dutch National Opera, Deutsche Oper Berlin, Toneelgroep Amsterdam, Bavarian State Opera, London's National Theatre and Royal Ballet, Royal Shakespeare Company, Young Vic, St. Ann's Warehouse, Atlantic Theater Company, and Manhattan Theatre Club, among many others.



## Sara Erde

MOVEMENT DIRECTOR (NEW YORK, NEW YORK)

**THIS SEASON** Movement director for *Fedora*, choreographer for *Don Giovanni*, and assistant stage director for *Peter Grimes*, *Rigoletto*, *Fedora*, *Falstaff*, and *Don Giovanni* at the Met.

**MET PRODUCTIONS** Choreographer for *Lucia di Lammermoor*, *Manon Lescaut*, *Le Nozze di Figaro*, and *Werther*; assistant choreographer for *Carmen*; and movement coordinator for *Don Carlo*. Since 1996, she has also served as a revival stage director, assistant stage director, movement coach, and dancer.

**CAREER HIGHLIGHTS** She trained at New York's Ballet Hispánico with Tina Ramirez. Notable credits include choreographer for *Manon Lescaut* in Baden-Baden, *Madama Butterfly* and *Ariadne auf Naxos* at Berkshire Opera Festival, *Carmen* at Washington National Opera and the Seiji Ozawa Music Academy, and *Ercole su l' Termodonte* at Italy's Festival dei Due Mondi; associate director and choreographer for *Roméo et Juliette* and *Madama Butterfly* at Atlanta Opera; associate director for *La Forza del Destino* and *Don Giovanni* at Washington National Opera; and assistant director for *Le Nozze di Figaro* at the Santa Fe Opera and Seiji Ozawa Matsumoto Festival. Her work has also appeared at the Public Theater, Manhattan Theatre Club, and Classic Stage Company.



## Rosa Feola

SOPRANO (CASERTA, ITALY)

**THIS SEASON** Olga in *Fedora* and Gilda in *Rigoletto* at the Met, Gilda in Rouen, Violetta in *La Traviata* in Toulouse and Venice, Liù in *Turandot* in Zurich, and concerts in Parma and Rome.

**MET APPEARANCES** Gilda (debut, 2019).

**CAREER HIGHLIGHTS** She has sung Gilda at Covent Garden, the Bavarian State Opera, Lyric Opera of Chicago, Ravenna Festival, and in Rome, Zurich, Turin, and Savona. Other recent performances include Norina in *Don Pasquale* in Hamburg, Micaëla in *Carmen* at the Bavarian State Opera, Fiorilla in Rossini's *Il Turco in Italia* at La Scala, Giulietta in *I Capuleti e i Montecchi* in Zurich, Susanna in *Le Nozze di Figaro* at the Bavarian State Opera and La Scala, and Susanna in Wolf-Ferrari's *Il Segreto di Susanna* in Genoa. She has also sung Violetta in Savona; Ilia in *Idomeneo* in Rome; Sandrina in Mozart's *La Finta Giardiniera* and Fiorilla in Zurich; Musetta in *La Bohème* and Lauretta in *Gianni Schicchi* at the Bavarian State Opera; Adina in *L'Elisir d'Amore*, Norina, and Ninetta in Rossini's *La Gazza Ladra* at La Scala; Dircé in Cherubini's *Médée* at the Salzburg Festival; and the title role of *Lucia di Lammermoor* in Basel.



## Sonya Yoncheva

SOPRANO (PLOVDIV, BULGARIA)

**THIS SEASON** The title roles of *Fedora* and *Norma* at the Met, Maddalena di Coigny in *Andrea Chénier* and *Fedora* at La Scala, Cio-Cio-San in *Madama Butterfly* at the Vienna State Opera, the title role of Cherubini's *Médée* at Staatsoper Berlin, the title role of *Tosca* in concert at Switzerland's Menuhin Festival Gstaad and in Baden-Baden, Strauss's *Vier Letzte Lieder* with the Orchestre Symphonique de Montréal, and concerts at the Bavarian State Opera, Salzburg Festival, and in Lyon, Versailles, and La Rochelle.

**MET APPEARANCES** Élisabeth de Valois in *Don Carlos*, Desdemona in *Otello*, Mimì in *La Bohème*, Violetta in *La Traviata*, Gilda in *Rigoletto* (debut, 2013), and the title roles of *Iolanta*, *Luisa Miller*, and *Tosca*. She has also given a solo recital.

**CAREER HIGHLIGHTS** Recent performances include *Norma* in Barcelona, *Stephana* in *Siberia* in Florence and in concert in Madrid, *Iolanta* in concert with the Berlin Philharmonic, *Mimì* at Staatsoper Berlin and Covent Garden, *Tosca* in Zurich and at the Bavarian State Opera and Vienna State Opera, the title role of *Manon Lescaut* in concert in Hamburg, Violetta in Verona and in concert in Florence, and *Imogene* in *Il Pirata* in Madrid.

## The Cast and Creative Team CONTINUED



### Piotr Beczala

TENOR (CZECZOWICE-DZIEDZICE, POLAND)

**THIS SEASON** Loris Ipanoff in *Fedora* and the title role of *Lohengrin* at the Met; Don José in *Carmen*, Cavaradossi in *Tosca*, *Lohengrin*, and a concert at the Vienna State Opera; Radamès in *Aida* and Verdi's Requiem in Madrid; Calàf in *Turandot* in Zurich; and concerts at the Croatian National Theatre and Palm Beach Opera, with the Munich Symphony Orchestra and ORF Vienna Radio Symphony Orchestra, and in San Sebastián, Pamplona, Ljubljana, and Barcelona.

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

**CAREER HIGHLIGHTS** He has appeared with most of the world's leading opera companies, including the Salzburg Festival, Bavarian State Opera, Polish National Opera, Deutsche Oper Berlin, Bayreuth Festival, Staatsoper Berlin, Paris Opera, Covent Garden, La Scala, Puccini, San Francisco Opera, and Lyric Opera of Chicago, among others.



### Lucas Meachem

BARITONE (RALEIGH, NORTH CAROLINA)

**THIS SEASON** De Siriex in *Fedora* at the Met, Escamillo in *Carmen* at the Canadian Opera Company and Paris Opera, the Count in *Le Nozze di Figaro* at LA Opera, Guglielmo in *Così fan tutte* at the Dallas Opera, Sharpless in *Madama Butterfly* at San Francisco Opera, and concerts with the Atlanta Symphony Orchestra, Classical Tahoe, and San Francisco Opera.

**MET APPEARANCES** Marcello in *La Bohème*, Robert in *Iolanta*, Silvio in *Pagliacci*, Mercurio in *Roméo et Juliette*, and General Rayevsky in *War and Peace* (debut, 2007).

**CAREER HIGHLIGHTS** Recent performances include the title role of *Don Giovanni* in concert with the Chicago Symphony Orchestra, the title role of *Nabucco* at the Opernfestspiele St. Margarethen, Sharpless at Covent Garden, Figaro in *Il Barbiere di Siviglia* at the Dallas Opera, Athanaël in *Thaïs* at La Scala, Marcello in Madrid, Escamillo at the Bavarian State Opera, Wolfram von Eschenbach in *Tannhäuser* at LA Opera, the title role of *Eugene Onegin* at the Santa Fe Opera, the title role of *Gianni Schicchi* in concert at Festival Napa Valley, Figaro and Mercurio at San Francisco Opera, and Yeletsky in *The Queen of Spades* at Lyric Opera of Chicago.