

Dmitri Shostakovich

The Nose

CONDUCTOR

Pavel Smelkov

PRODUCTION

William Kentridge

STAGE DIRECTORS

William Kentridge

Luc De Wit

SET DESIGNERS

William Kentridge

Sabine Theunissen

COSTUME DESIGNER

Greta Goiris

VIDEO COMPOSITOR
AND EDITOR

Catherine Meyburgh

LIGHTING DESIGNER

Urs Schönebaum

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

PRINCIPAL CONDUCTOR

Fabio Luisi

Opera in three acts

Libretto by the composer, with Yevgeny Zamyatin, Georgy Ionin, and Alexander Preis, based on the story by Nikolai Gogol

Saturday, October 26, 2013, 1:00–3:00 pm

Last time this season

This production of *The Nose* was made possible by a generous gift from **Frederick Iseman**.

Additional funding was received from The Richard J. Massey Foundation for the Arts and Sciences, and the National Endowment for the Arts.

The Nose is a co-production of the Metropolitan Opera, the Festival d'Aix-en-Provence, and the Opéra National de Lyon.

The Metropolitan Opera
2013–14 Season

The 13th Metropolitan Opera performance of
Dmitri Shostakovich's

The Nose

Conductor
Pavel Smelkov

CAST

Kovalyov
Paulo Szot

Police Inspector
Andrey Popov

The Nose
Alexander Lewis*

Saturday, October 26, 2013, 1:00–3:00 pm

ACT I

INTRODUCTION

SCENE 1 THE SHOP OF THE BARBER YAKOVLEVICH
IVAN YAKOVLEVICH Vladimir Ognovenko

SCENE 2 THE HOME OF THE BARBER YAKOVLEVICH AND HIS WIFE
IVAN YAKOVLEVICH Vladimir Ognovenko
PRASKOVYA OSIPOVNA Claudia Waite

SCENE 3 ON THE EMBANKMENT
CONSTABLE Grigory Soloviov
IVAN YAKOVLEVICH Vladimir Ognovenko

SCENE 4 INTERLUDE

SCENE 5 IN KOVALYOV'S BEDROOM
IVAN, KOVALYOV'S SERVANT Sergey Skorokhodov

SCENE 6 GALLOP

SCENE 7 KAZAN CATHEDRAL
FEMALE VOICE Ying Fang**
MALE VOICE Tony Stevenson*
FOOTMAN Brian Kontes

ACT II

INTRODUCTION

SCENE 1 OUTSIDE THE POLICE OFFICE
PORTER OF THE POLICE INSPECTOR Sergey Skorokhodov
A CABBY Gennady Bezzubenkov

SCENE 2 THE NEWSPAPER OFFICE
THE NEWSPAPER CLERK James Courtney
THE COUNTESS'S FOOTMAN Ricardo Lugo
CARETAKERS Brian Kontes
Kevin Burdette
Matt Boehler
Joseph Barron
Grigory Soloviov
Philip Cokorinos
Kevin Glavin
Christopher Job

SCENE 3 ENTR'ACTE

SCENE 4 KOVALYOV'S APARTMENT
IVAN, KOVALYOV'S SERVANT Sergey Skorokhodov

ACT III

SCENE 1 THE OUTSKIRTS OF ST. PETERSBURG
POLICEMEN Brian Kontes
Sergey Skorokhodov
Kevin Burdette
Matt Boehler
Michael Myers
Joseph Barron
Brian Frutiger
Tony Stevenson
Jeffrey Behrens
Grigory Soloviov

FATHER Philip Cokorinos
A MOTHER Maria Gavrilova
SONS Michael Forest
Christopher Job
PYOTR FEDOROVITCH Todd Wilander
IVAN IVANOVITCH Ricardo Lugo
A MATRON Theodora Hanslowe
A PRETZEL VENDOR Claudia Waite
COACHMAN Kevin Glavin

SCENE 2 THE DRAWING ROOMS OF KOVALYOV
AND MADAME PODTOCHINA

IVAN, KOVALYOV'S SERVANT Sergey Skorokhodov
THE DOCTOR Gennady Bezzubenkov
YARYZHIN Adam Klein
MME. PODTOCHINA'S DAUGHTER Ying Fang
MME. PODTOCHINA Barbara Dever

SCENE 3 INTERMEZZO

GENTLEMEN Sergey Skorokhodov
Michael Myers
Brian Frutiger
Brian Kontes
Kevin Burdette
Joseph Barron
Tony Stevenson
OLD MAN Jeffrey Behrens
NEWCOMERS Michael Forest
Grigory Soloviov
BLACK MARKETEER Matt Boehler
DISTINGUISHED COLONEL Todd Wilander
DANDYS Philip Cokorinos
Michael Myers
SOMEONE Kevin Glavin
STUDENTS Sergey Skorokhodov
Brian Frutiger
Joseph Barron
Christopher Job
Tony Stevenson
Jeffrey Behrens
Todd Wilander
Ricardo Lugo
A RESPECTABLE LADY Kathryn Day
RESPECTABLE LADY'S SONS Kevin Burdette
Matthew Boehler
KHOSREV-MIRZA Vladimir Ognovenko

SCENE 4 KOVALYOV'S APARTMENT

IVAN, KOVALYOV'S SERVANT Sergey Skorokhodov
IVAN YAKOVLEVICH Vladimir Ognovenko

SCENE 5 THE NEVSKY PROSPECT

KOVALYOV'S ACQUAINTANCES Brian Kontes
Michael Myers
Kevin Burdette
MME. PODTOCHINA Barbara Dever
MME. PODTOCHINA'S DAUGHTER Ying Fang

ACTING ENSEMBLE Snezhana Chernova, Frank Colardo, Svetlana Kifa,
Stass Klassen, Vadim Krol, Erik Parillo, Dan Renkin,
Dina Rose Rivera, Sasha Semin, Tatyana Zbirovskaya

The Nose is performed without intermission.

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KEN HOWARD/METROPOLITAN OPERA

A scene from
Shostakovich's
The Nose

Chorus Master **Donald Palumbo**
Video Control **Kim Gunning**
Musical Preparation **Carol Isaac, Irina Soboleva, Natalia Katjukova, Vlad Iftinca, and Matthew Aucoin**
Assistant Stage Directors **Eric Einhorn and Sarah Ina Meyers**
Prompter **Carol Isaac**
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This production uses loud gunshot effects.

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ON STAGE NOW

*A Met premiere and
three returning favorites!*

NICO MUHLY

Two Boys

LIBRETTO BY CRAIG LUCAS

OCT 21, 25, 30 NOV 2 mat, 2, 9, 14

Acclaimed composer Nico Muhly makes his Met debut with this hauntingly beautiful and dramatically chilling new work, set in the shadowy realm of internet chat rooms.

BRITTEN

A Midsummer Night's Dream

OCT 23, 26, 31

Britten's adaptation of Shakespeare's magical romance returns to the Met for the first time in ten years, in celebration of the composer's centennial.

SHOSTAKOVICH

The Nose

OCT 22, 26 mat

William Kentridge's inventive production of Shostakovich's satirical opera, which stormed the Met in 2010, returns to the stage starring Paulo Szot.

BELLINI

Norma

OCT 24, 28 NOV 1

Sondra Radvanovsky and Angela Meade take on the title role in Bellini's crowd-pleaser of bel canto fireworks, opposite Aleksandrs Antonenko, with Kate Aldrich and Jamie Barton.

Visit metopera.org for full casting information and ticket availability.

Synopsis

Act I

St. Petersburg. Collegiate Assessor Kovalyov gets a shave in Ivan Yakovlevich's barbershop. The following morning, the barber, to his horror, finds a human nose in a freshly baked loaf of bread. Furious, his wife accuses him of having cut off the nose of one of his customers and orders him to dispose of it. Ivan Yakovlevich tries to get rid of the nose in the street but keeps running into acquaintances and becomes increasingly confused. When he finally manages to throw the nose into the Neva River, a police officer sees him and takes him in for questioning.

Kovalyov awakes and discovers that his nose has disappeared. His initial disbelief turns into shock and he rushes off to search for it. Entering the cathedral, he finds the Nose, now the size of a human being, at prayer and dressed in the uniform of a State Councilor. He asks it to return to its proper place, but the Nose refuses to have anything to do with a person of lower rank. When Kovalyov is momentarily distracted, the Nose escapes.

Act II

Still in search of his missing nose, Kovalyov arrives at the apartment of the chief of police, who is not at home. Frustrated, he decides to place an advertisement in the paper. At the newspaper office, the clerk is busy with the footman of a countess whose dog has gone missing. When Kovalyov is finally able to explain his situation, the clerk refuses to accept the advertisement, claiming that the paper would lose its good reputation. Kovalyov pleads with him and uncovers his face, revealing that his nose is truly gone. The astonished clerk recommends that Kovalyov sell his story and, in a gesture of friendship, offers him a pinch of snuff. Insulted, Kovalyov leaves. Back home, he finds his servant lying idly on the sofa, playing the balalaika. He sends him away and launches into a monologue of self-pity.

Act III

The police have taken up the chase and are looking for the Nose. At a railway station on the outskirts of the city, an inspector rallies his men. Travelers get ready to leave. A young pretzel vendor distracts the policemen and general confusion ensues, when suddenly the Nose enters running, trying to stop the train. Everybody pursues the Nose, which is finally arrested, beaten back to its normal size, and wrapped in a piece of paper.

Synopsis CONTINUED

The inspector returns the Nose to Kovalyov, who unsuccessfully tries to reattach it to his face. Even a doctor can't help. Kovalyov now suspects that the cause of his misfortune might be Madame Podtochina, who put a spell on him for refusing to marry her daughter. He writes her a letter but her reply convinces him that she had nothing to do with the matter. Meanwhile, rumors have spread that the Nose is on the loose in the city, and people rush about to catch a glimpse of it until police restore order.

Kovalyov awakes one morning to find his nose back in its place. Overjoyed, he dances a polka. Ivan Yakovlevich, who has just been released from prison, arrives to give him a shave. Kovalyov strolls along Nevsky Prospect greeting acquaintances, delighted by the return of his nose. Some of the characters reflect on the story just told.

Dmitri Shostakovich

The Nose

Premiere: Maly Opera Theater, St. Petersburg (then Leningrad), 1930

The first of only two completed operas by the great Russian composer Dmitri Shostakovich, *The Nose* is an iconoclastic and unusual work. It is based on a short story by Nikolai Gogol and tells of Major Kovalyov, a low-ranking government official in imperial St. Petersburg, who wakes up one morning to discover that his nose has left his face. As he attempts to recover and reattach the nose, Kovalyov makes his way around the city and in the process encounters a variety of characters, including suspicious policemen, apathetic clerks, and chattering townspeople. The story has fascinated readers for decades but evades easy analysis. It teems with social and political satire, and it is funny as well as slightly disturbing. Beyond that, though, a precise interpretation of this absurdist masterpiece is as elusive as the nose of the title. The opera is similar: its music embodies the spirit as well as the letter of the story—it is brash and giddy and relentlessly defies expectations. The score was written in the early days of the Soviet Union, when a permissive attitude toward the arts allowed for a brief flush of creativity. By the time it was produced, the government had begun the strict control of artistic expression that would dog Shostakovich throughout his career. *The Nose* was heard in several Western cities in the 1960s, but it was not performed again in the Soviet Union until 1974. A remarkable work in every sense, the opera's message of general dissatisfaction speaks forcefully to our own times, with the composer's genius bursting forth in its most youthful, unrepressed form.

The Creators

Dmitri Shostakovich (1906–1975), one of the 20th century's most prominent composers, wrote 15 symphonies and a large quantity of chamber music, as well as works in other genres. After *The Nose*, he completed just one other opera, *Lady Macbeth of Mtsensk*. Shostakovich lived almost all of his life in his native city of St. Petersburg (later Leningrad), whose turbulent political history had a significant impact on his life and career. Yevgeny Zamyatin (1884–1937) was an author best known for his 1921 dystopian novel *We* (which influenced George Orwell's *1984*, among other works). Playwright Alexander Preis (1906–1942) also co-wrote the libretto for Shostakovich's *Lady Macbeth of Mtsensk*. Georgy Ionin was a teenaged drama student hoping to become a director when he worked with Shostakovich. Nikolai Gogol (1809–1852), born in

present-day Ukraine, was among the leading Russian writers of the 19th century. His mastery of both realism and satire, seen in his short stories but also in the novel *Dead Souls* and the play *The Inspector General*, was hugely influential on Russian and international literature.

The Setting

The opera is set in St. Petersburg in the 1830s. At the time, the city was the capital of the Russian Empire and the center of a vast and complex bureaucracy. In the Met's production, the time of the opera's composition becomes an additional frame of reference.

The Music

The score of *The Nose* is as difficult to categorize as the genre-defying story that inspired it. Though essentially atonal and non-lyrical (even anti-lyrical), it also contains references, often satirical, to familiar musical genres. The strident and fragmented introduction sets the tone for the rest of the opera, with brass flourishes bringing to mind a circus march. Choral prayers appear in the cathedral scene, and a grotesque interpretation of a waltz accompanies the townspeople's banal exchange of pleasantries in Scene 7. Elsewhere, snippets of other dance forms, such as the gallop and the polka, also create a satirical background to social interactions. One of the most remarkable passages of the score occurs in Scene 5, as men place classified ads at a newspaper office. It is an eight-voice canon punctuated by a bass drum, which segues into an instrumental interlude that sounds like a jumbled fugue. Still other passages avoid all tradition as known at the time of the opera's composition and clearly point the way to the future: the striking three-minute interlude between Scenes 2 and 3, scored only for unpitched percussion, is considered one of the earliest examples of a percussion ensemble in Western music. Some of the solos of the more than 70 sung roles (several of which can be combined to be sung by a single performer) are based on familiar forms, such as the folk-like song in Scene 6 accompanied by the balalaika, the characteristic instrument of Russian folk music. However, most of the individual passages adhere very closely to the sound of Gogol's words. There is great opportunity to express aspects of the various characters in these solo passages. The Police Inspector's grating and insinuating lines, for example, are written in the highest tenor register, verging close to shouting.

The Nose at the Met

The Nose had its Met premiere in this production on March 5, 2010. Valery Gergiev conducted, with debuting artists Paulo Szot as Kovalyov, Andrey Popov as the Police Inspector, and Gordon Gietz as the Nose.

Program Note

Dmitri Dmitrievich Shostakovich was 22 years old when he wrote *The Nose*—his first opera—in 1928. Not even Mozart or Rossini had created operas of such interest by this age. With *The Nose*, Shostakovich produced a score that was a striking composition in its novelty and creative richness, as well as a map holding the key to his future work.

As he wrote the opera, everything in Shostakovich's life seemed to fall into place: after gaining experience as a composer of orchestral works, including the choral *Second Symphony*, he started on the opera with all-consuming dedication. It is often suggested that he spent much time thinking of a suitable topic and perusing the latest Soviet books, but it seems more convincing that Gogol sprang immediately to mind and that the tale of *The Nose* was his first and only choice, considering composer and author had much in common.

As has often been the case with Russian opera, there were several co-writers on the libretto, including renowned author Yevgeny Zamyatin, whose work owes a lot to the Gogolian tradition. The composer, however, did the lion's share, and we have him to thank for working the libretto into a small anthology that included excerpts from other Gogol stories and, more importantly, for developing motifs that barely surface in the short story version of *The Nose*. From just one simple remark in Gogol, for example, Shostakovich created the whole scenario for the dispatch of the tram in the remarkable Scene 7. Given such creativity, it is hardly surprising that the cast swelled to 78, with some characters having only one or two lines and others no lines at all.

Listening to *The Nose*, one gets the impression that it was composed without a break and without pause for review, and it is true that work progressed rapidly. But careful analysis reveals that the huge, 500-page score was written with immense attention to detail. Shostakovich, in his own words, experienced every note and took responsibility for every bar.

Much has been said and written about the kinship between Shostakovich and Gogol, two geniuses separated by a century. Denizens of St. Petersburg, they were called by a very Russian destiny to become clear-sighted yet cruel witnesses to the events that befell their country and their people. Both Gogol and Shostakovich saw around them a world of triteness (the self-satisfied coarseness and banality expressed in the Russian word "poshlost") in which the majority bullied the minority and everyone had to seem like everyone else. And both Gogol and Shostakovich took a stand against this depersonalized and petty world—each in his own way, but with similar determination and consistency, for they each possessed something of the Petersburg city bureaucrat, shuttered-in and derisive.

The author and the composer both immortalized the Russian capital—Gogol in his *Petersburg Tales* and Shostakovich in all his creative work and particularly, perhaps, in *The Nose*. Not since Tchaikovsky's *Queen of Spades* had the Petersburg landscape been portrayed in opera in such detail. Petersburg is a

city with a flat horizontal skyline, and the music for the *Nose* is horizontal and linear. Shostakovich's musical lines move with great intensity, without stopping. They remind us of water, the elemental force responsible for St. Petersburg's existence. But when the music stills for a moment and the rushing stops, another iconic face of the city emerges: the empty spaces, reflecting Petersburg's "other life." This is most obvious in the exquisite fourth scene, set in Kazan Cathedral, with its wordless chorus and angelic soprano solo. The translucence and clarity of the capital's Empire style is celebrated here.

In paying homage to St. Petersburg, Shostakovich also summons the shades of music past, as in Scene 3, when the police officer sings in the same extremely high tenor register as the Astrologer in Rimsky-Korsakov's opera *The Golden Cockerel*, or in the waltz and polka, with their glimpses of Stravinsky's *Suite for Small Orchestra*.

Shostakovich's score for *The Nose* was at the forefront of 1920s Russian music and his most innovative work at the time. Dissonance is dominant, classical tonality almost nonexistent, the writing almost entirely graphic, without the "cement" of chords. The composer employs a principle of montage, without noticeable links or transitions, while maintaining an immaculate overall musical logic. The sequence of orchestral interludes lends the work a precise structure. A compositional arc leads from the prologue to the epilogue, which mirror each other in content (Kovalyov being shaved) and function. On the whole, however, the score manages without self-contained forms; it's the continuous movement that propels the drama.

It shouldn't come as a surprise that within these musical parameters the vocal writing is highly challenging and of a virtuoso character. The scoring is equally skillful, with several instruments used as leitmotifs for the major characters: the *Nose* is the alto flute, Kovalyov is the cornet and the xylophone, the servant Ivan accompanies himself on the balalaika. The opera's final bars make use of the exotic and plaintive timbre of the flexatone (a percussion instrument resembling a musical saw). The effect is similar to being plunged into darkness, to use one of the composer's stage directions.

The language and style of *The Nose* celebrate eccentricity in the literal sense of the word: "ex centrum"—off center, away from the run-of-the-mill, the accepted, towards the periphery of the possible, the unknown, the limits of the expected.

Surely the best-known venture into this experimental realm is the intermezzo for nine percussion instruments, between the second and third scenes. Classical music had never heard such a powerful discharge of rhythmic energy. Another famous moment is the octet of street-cleaners in the fifth scene; in its medieval polyphonic form it highlights what might be a certain absurdity in the traditional operatic ensemble, with people singing different texts and obviously not listening to each other. The fugato in the second scene (the Embankment) and

the gallop between the third and fourth scenes, running literally full tilt into the sound landscape of the Kazan Cathedral, are incomparable in their forcefulness. It is impossible to imagine a sharper contrast.

But the most expressive episode in the opera may be the policemen's song in the seventh scene (based on Kotlyarevsky's words, and quoted by Gogol in *Sorochinsky Fair*): "With his tail between his legs like a doggie, like Vanka Kain, he started to shake all over his body, and the dottle ran out of his noddle." This song transmits a sense of the animal (in the full sense of the word) yearning of Russian life now reduced to servitude, and it is to this song that we are perhaps indebted for Prokofiev's impression of the opera, conveyed in his diary, as "a communal moan."

The Nose was seminal to all of Shostakovich's later work, not only because it gave birth to gallops and polkas (which would later reappear in *Lady Macbeth of Mtsensk* and the symphonies) but because it portrays rampant triteness so vividly—the triteness of the triumphant majority that Shostakovich so vehemently opposed and lambasted in his music.

The composer knew what he was doing when he spoke out about the theme of *The Nose* after its 1930 premiere at Leningrad's Maly Opera Theater. While the events of the opera have lost their intrinsic value for Kovalyov, the main character, they keep their intrinsic value for us. We see the aggressive mob, we see humiliation and persecution. Who would have thought that these would become a regular feature of life for people of Shostakovich's generation in the Soviet Union—and for the composer himself? He was filled with foreboding about what was to come and tried to give himself and us the strength to cope. This is why his opera is "of intrinsic value": it is impossible to live one's life with an "empty space" to lean on, even if this "empty space" is the absence of a nose. Shostakovich's music speaks to us of moral foundations and takes on a role for which the composer's talents are ideally suited. Whether we find remedy and comfort in his music today, when the cruelty of the majority has in no way diminished, is perhaps a freedom of choice for each of us. —Leonid Gakkel

English translation by Eyvor Fogarty. Used with the kind permission of the State Academic Mariinsky Theatre, St. Petersburg, Russia. Originally published in the notes to the Mariinsky label's recording of *The Nose*, conducted by Valery Gergiev and available at the Met Opera Shop.



2013-14

NEW PRODUCTIONS

Eugene Onegin
Falstaff
Die Fledermaus
Prince Igor
Two Boys MET PREMIERE
Werther

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La Bohème
La Cenerentola
Cosi fan tutte
L'Elisir d'Amore
The Enchanted Island
Die Frau ohne Schatten
Madama Butterfly
The Magic Flute
A Midsummer Night's Dream
Norma
The Nose
I Puritani
Rigoletto
Der Rosenkavalier
Rusalka
La Sonnambula
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Mariusz Kwiecien as Onegin
and Anna Netrebko as Tatiana

LEE BROOMFIELD / METROPOLITAN OPERA

The Cast



Pavel Smelkov

CONDUCTOR (ST. PETERSBURG, RUSSIA)

THIS SEASON *The Nose* and *Eugene Onegin* at the Met and St. Petersburg's Mariinsky Theatre and *Idomeneo*, *Prince Igor*, and Britten's *The Turn of the Screw* and *A Midsummer Night's Dream* at the Mariinsky Theatre.

MET APPEARANCES *Boris Godunov* and *The Nose* (debut, 2010).

CAREER HIGHLIGHTS He has been artistic director and conductor of the Baltika Youth Chamber Orchestra since 1999 and has composed two string quartets, a piano concerto and sonata, and a flute and piano sonata, among other works. A member of the Mariinsky Theatre since 2000 he has toured with the company to France, Finland, and Israel and recently conducted, *Falstaff*, *Iolanta*, *War and Peace*, *The Nutcracker*, and Rachmaninov's *Aleko*. He received a Golden Mask Award for *The Turn of the Screw* in 2007 and is a graduate of St. Petersburg's State Rimsky-Korsakov Conservatory.



Alexander Lewis

TENOR (SYDNEY, AUSTRALIA)

THIS SEASON The title role of Shostakovich's *The Nose* and Borsa in *Rigoletto* at the Met, Flask in Jake Heggie's *Moby-Dick* for Washington National Opera, and Tamino in *Die Zauberflöte* for the West Australian Opera.

MET APPEARANCES First Guard in *Manon* (debut, 2012).

CAREER HIGHLIGHTS George in Sondheim's *Sunday in the Park with George* for Melbourne's Victorian Opera Company, Nemorino in *L'Elisir d'Amore* at the Chautauqua Music Festival and with the San Francisco Opera's Merola Opera Program, Anthony in Sondheim's *Sweeney Todd* with Opera Australia, and Raoul in the Australian tour of *The Phantom of the Opera*. He is a recent graduate of the Met's Lindemann Young Artist Development Program and while a member, sang Ferrando in *Così fan tutte* and Vašek in *The Bartered Bride* in joint productions of the Met and the Juilliard School.



Andrey Popov

TENOR (ST. PETERSBURG, RUSSIA)

THIS SEASON The Police Inspector in *The Nose* and Yeroshka in *Prince Igor* at the Met.
MET APPEARANCES The Holy Fool in *Boris Godunov* and the Police Inspector (debut, 2010).
CAREER HIGHLIGHTS He joined St. Petersburg's Mariinsky Theatre in 2007, and among the more than 30 roles he has sung with the company are Iopas in *Les Troyens*, Brighella and the Dancing Master in *Ariadne auf Naxos*, Mime in *Das Rheingold* and Siegfried, Monostatos in *Die Zauberflöte*, Don Basilio and Don Curzio in *Le Nozze di Figaro*, Truffaldino in *The Love for Three Oranges*, Pang in *Turandot*, and the title role of Rimsky-Korsakov's *Kashchei the Immortal*. He has also appeared at Finland's Mikkeli Festival and Moscow's Golden Mask Festival, and on tour with the Mariinsky in London, New York, Washington, Stockholm, Beijing, Tokyo, Helsinki, Brussels, and Paris.



Paulo Szot

BARITONE (SÃO PAULO, BRAZIL)

THIS SEASON Kovalyov in *The Nose* and Dr. Falke in *Die Fledermaus* at the Met and the title role of *Eugene Onegin* with Australian Opera.
MET APPEARANCES Lescaut in *Manon*, Escamillo in *Carmen*, and Kovalyov (debut, 2010).
CAREER HIGHLIGHTS Recent performances include Filip Filippovich in Alexander Raskatov's *The Dog's Heart* for his debut at La Scala, Kovalyov for his debut with the Rome Opera, Count Almaviva in *Le Nozze di Figaro* at the Aix-en-Provence Festival, and Escamillo at the San Francisco Opera. He sang Emile de Becque in the Broadway revival of *South Pacific* (for which he won the 2008 Tony Award as Best Actor in a Musical) and has also appeared as Guglielmo in *Così fan tutte* at the Paris Opera; Eugene Onegin, Donato in Menotti's *Maria Golovin*, and Danilo in *The Merry Widow* in Marseille; des Grieux in Massenet's *Le Portrait de Manon* in Barcelona; Marcello in *La Bohème* in Bordeaux; Don Giovanni in Dallas and Bordeaux; and Escamillo, Belcore in *L'Elisir d'Amore*, and the Count with the New York City Opera.