

FRANCESCO CILEA

ADRIANA LECOUVREUR

CONDUCTOR

Gianandrea Noseda

PRODUCTION

Sir David McVicar

SET DESIGNER

Charles Edwards

COSTUME DESIGNER

Brigitte Reiffenstuel

LIGHTING DESIGNER

Adam Silverman

CHOREOGRAPHER

Andrew George

ASSOCIATE DIRECTOR

Justin Way

GENERAL MANAGER

Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR

Yannick Nézet-Séguin

Opera in four acts

Libretto by Arturo Colautti, based
on the play *Adrienne Lecouvreur* by
Eugène Scribe and Ernest Legouvé

Saturday, January 12, 2019

1:00–4:20PM

New Production

The production of *Adriana Lecouvreur*
was made possible by a generous gift from
The Sybil B. Harrington Endowment Fund

Co-Production of the Royal Opera House, Covent
Garden, London; Gran Teatre del Liceu, Barcelona;
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This production was first seen at the Royal Opera
House, London, on November 18, 2010.

The Metropolitan Opera

2018–19 SEASON

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The 77th Metropolitan Opera performance of
FRANCESCO CILEA’S

ADRIANA LECOUVREUR

CONDUCTOR
Gianandrea Noseda

IN ORDER OF VOCAL APPEARANCE

MLLE. JOUVENOT
Sarah Joy Miller

MICHONNET
Ambrogio Maestri

POISSON
Tony Stevenson*

MLLE. DANGEVILLE
Samantha Hankey

QUINAULT
Patrick Carfizzi

THE ABBÉ OF CHAZEUIL
Carlo Bosi

THE PRINCE OF BOUILLON
Maurizio Muraro

ADRIANA LECOUVREUR
Anna Netrebko

Saturday, January 12, 2019, 1:00–4:20PM

MAURIZIO
Piotr Beczala

THE PRINCESS OF BOUILLON
Anita Rachvelishvili

MAJOR-DOMO
Christian Rozakis

CHAMBERMAID
Anne Dyas

Mlle. DUCLOS
Snezhana Chernova

PANTALONE
Bill Corry

JUDGMENT OF PARIS BALLET
PARIS
Kfir Danieli

SHEPHERDESSES
Jennifer Cadden
Cara Seymour

MERCURY
Bradley Shelver

JUPITER
Arthur Lazalde

JUNO
Erin Monteleone

VENUS
Cajai Fellows Johnson

MINERVA
Sarah Kay Marchetti

DISCORD
Maria Phegan

* Graduate of the
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Saturday, January 12, 2019, 1:00–4:20PM



The Metropolitan
Opera

2018-19 SEASON

A scene from Verdi's *Otello*

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ROLEX

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Musical Preparation **Gareth Morrell, Bradley Moore*,
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Synopsis

Act I

Paris, 1730. The company of the Comédie Française is preparing for a performance of the tragedy *Bajazet*, which will include both the great actress Adriana Lecouvreur and her rival Mlle. Duclos. Michonnet, the stage manager, is fielding various complaints and demands from the actors. The Prince of Bouillon—a patron of the theater whose current mistress is Mlle. Duclos—and the Abbé de Chazeuil come backstage to compliment the performers. Adriana appears, rehearsing some of her lines. She is embarrassed when the prince and the abbé praise her and claims to be only a servant to her dramatic art. With the performance starting, Michonnet is left alone with Adriana. He has long been secretly in love with her and, on the basis of a recent inheritance, intends to admit his feelings and propose marriage. He is prevented from doing so, however, by Adriana's confession of love for an officer in the service of Maurizio, the Count of Saxony and pretender to the Polish throne. Unknown to her, the officer is actually Maurizio himself. He arrives and declares his passion for Adriana. They arrange to meet after the performance, and she gives him a nosegay of violets as she leaves to go on stage.

The abbé has intercepted a letter to Maurizio, arranging an assignation later that evening. He mistakenly thinks it is from Mlle. Duclos because the rendezvous is at a villa that the prince keeps for her. But La Duclos is in fact the go-between for the Princess of Bouillon, a former lover and political supporter of Maurizio. The prince, who is tiring of his mistress, decides to surprise the couple by holding a party at the same time and place. Maurizio receives the letter from the princess. Because of the potential political importance, he decides that he must meet the princess and sends a note on stage to Adriana breaking his appointment with her. Although Adriana is upset by his message, she keenly accepts an invitation by the prince to his party: She has heard that the Count of Saxony will be there and hopes to have the opportunity to advance the career of her "officer" lover.

Act II

At Mlle. Duclos's villa by the Seine, the princess is anxiously waiting for Maurizio; she still loves him jealously. When he arrives, she notices the violets, so to allay her suspicions that they are from another woman, he gives them to her. When the princess tells Maurizio of her conversation with the queen of France on his behalf, he does not respond as passionately as she wishes. He admits to loving another but does not reveal who. The sound of the prince arriving surprises them, and Maurizio hides the princess in an adjacent room.

The prince and the abbé arrive and congratulate Maurizio on his latest mistress, thinking it to be Mlle. Duclos. Maurizio plays along with their mistake in order to protect the princess. When Adriana arrives, she discovers that her lover is the Count of Saxony himself. The abbé tells Adriana that Maurizio had an assignation at the villa, and Maurizio admits to her that it was with another woman, but about his political situation. He asks her to trust him and to help the other woman get away in the dark, undiscovered. Adriana agrees and follows his instructions. Yet despite Adriana's help, the princess's jealousy gets the better of her. Through an exchange in the dark, each suspects the identity of her rival for Maurizio's love. The rest of the party return. Adriana determines to expose the princess, but she has already gone, leaving her bracelet behind. Adriana is convinced that Maurizio has betrayed her.

Intermission (AT APPROXIMATELY 2:20PM)

Act III

In the Prince of Bouillon's palace, the abbé is supervising the arrangements for a party. He flirts with the princess, who becomes tired of his attentions. Adriana arrives. The princess recognizes Adriana's voice as that of the woman who helped her in the dark. To satisfy herself that Adriana is indeed her rival, she tells her husband—so that Adriana will overhear—that Maurizio has been fatally wounded in a duel. Observing Adriana's shocked reaction confirms everything the princess suspects. To Adriana's surprise, relief, and joy, Maurizio arrives. With the prince's encouragement, Maurizio describes to the party his victory in the battle for Courland. As entertainment for the party, there is a ballet on the *Judgment of Paris*. (In the myth, the goddess of discord threw a golden apple down at the feast of the gods, inscribed "to the fairest." The shepherd-prince Paris was charged to judge the contest.)

Still consumed by jealousy, the princess taunts Adriana in a series of increasingly pointed and bitter exchanges. When the princess mentions a violet nosegay, Adriana displays the bracelet, which the prince recognizes as his wife's. Compromised, the princess attempts to distract everyone by inviting Adriana to perform a speech from one of her famous roles. The prince suggests *Phèdre*, and Adriana chooses a speech in which *Phèdre* confesses her adulterous and incestuous passion. She aims her lines straight at the princess. While the party is delighted with the performance, the princess is consumed with rage at this insult and vows revenge.

Intermission (AT APPROXIMATELY 3:20PM)

Act IV

Convinced that Maurizio no longer loves her, Adriana has retreated into solitude, abandoning the stage. It is her name day, and Michonnet arrives in an attempt to cheer her up. Four members of the Comédie Française visit to persuade her back to the company. They give her presents, as does Michonnet, who has used his inheritance to redeem Adriana's pawned jewelry. Touched by these attentions, Adriana decides that she will return to the stage.

A package marked as "from Maurizio" arrives for Adriana. In it are the violets, now withered, which she interprets as a sign that he no longer loves her. She is stricken with grief and with an air of finality, kisses the violets and throws them on the fire.

Michonnet has already summoned Maurizio, who now arrives to declare his continuing devotion to Adriana. He proposes to her, but she sadly tells him that their lives can never be lived together. She asks about the violets, but he knows nothing about the package: He did not send it. Suddenly, Adriana begins to feel unwell, then becomes delirious. She declares herself to be Melpomene, the muse of Tragedy, and seems to be in a world of her own, reliving moments on stage. The princess has taken her revenge: She sent the violets and laced them with poison. Adriana dies in Maurizio's arms.

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Francesco Cilea

Adriana Lecouvreur

Premiere: Teatro Lirico, Milan, 1902

Adriana Lecouvreur occupies a unique place in the repertory: largely dismissed by experts from its premiere to the present day, yet cherished by its fans for the dramatic possibilities provided by the lead roles. The opera is a deft combination of frank emotionalism and flowing lyricism, with pseudo-historical spectacle. It is based on a play by Eugène Scribe and Ernest Legouvé, who found rich material in the lives of Adrienne Lecouvreur (1692–1730) and Maurice of Saxony (1696–1750). She was the stage sensation of her day; he was the illegitimate son of the future king of Poland and legendary as both a soldier and a lover. (He participated in the Battle of Malplaquet at age 12 and fathered his first known child at 13, and his last acknowledged child was the grandmother of novelist George Sand.) Maurice and Adrienne had a tumultuous affair for nine years, with the actress at one point pawning her possessions to finance his unsuccessful attempt to establish himself as an independent monarch in the Baltic. Back in Paris, a jealous duchess, wanting Maurice for herself, bribed a claque to harass Adrienne during a performance of *Phèdre*. The actress, however, spewed the lines of the play back at her rival, who ran out of the theater amid jeers and boos. Shortly afterward, Adrienne died under mysterious circumstances. It was inevitable that such a tale would find its way to the stage. Cilea's work quickly became a favorite of charismatic soloists, and the title character in particular is a quintessential diva role.

The Creators

Francesco Cilea (1866–1950) belonged to the generation of Italian composers that produced such greats as Puccini and Mascagni. *Adriana Lecouvreur* was his only major success with the public, though his opera *L'Arlesiana* also played for many years and is occasionally revived. Eugène Scribe (1791–1861)—who collaborated with French playwright, poet, and lecturer Ernest Legouvé (1807–1903) on the play *Adrienne Lecouvreur*—was a prolific French dramatist whose works, both as a playwright and a librettist, formed the basis of literally dozens of important 19th-century operas, including Bellini's *La Sonnambula*, Donizetti's *L'Elisir d'Amore*, Verdi's *Les Vêpres Siciliennes*, and many of Meyerbeer's works. Arturo Colautti (1851–1914), who transformed Scribe's play into a libretto, was a poet, novelist, and creator of comedies. He also wrote the libretto for Umberto Giordano's opera *Fedora*.

The Setting

Adriana Lecouvreur unfolds in Paris in 1730. The setting reflects a nostalgia for the Rococo era that swept over Europe and the Americas around the turn of the 20th century when Cilea was composing, evident in other operas (Puccini's *Manon Lescaut*, for one) and in architecture.

The Music

The score of *Adriana Lecouvreur* relies on elegance and a deft weaving of themes rather than symphonic grandeur. There are nods to a neo-Rococo style, especially in Act III's dance sequences, but generally the score serves to showcase the singers. Lyricism abounds in the solos, particularly in the tenor's "La dolcissima effigie sorridente" in Act I (which evolves into a love duet whose themes recur throughout the opera) and Adriana's Act I aria "Io son l'umile ancella," whose arching line and theme of the singer as "the humble handmaiden of the creative genius" have made it a soprano anthem of sorts. In some of the important solos, the score strays from traditional forms in a strikingly modern way, most notably in the dramatic soprano narrative "Poveri fiori" toward the opera's climax. Perhaps the most daring moment in the score comes at the end of Act III, when the music practically stops: The soprano's recitation of lines from *Phèdre* embodies the trend among Italian composers of the time to have extremely emotional lines spoken rather than sung.

Met History

Adriana Lecouvreur was first seen at the Met on opening night of the 1907–08 season with Enrico Caruso (who had created a sensation at the Milan premiere five years previously) and the glamorous Lina Cavalieri in the lead roles. Despite this grand introduction and two subsequent performances, the opera disappeared from the repertoire until a new production appeared in 1963. It featured Silvio Varviso conducting Renata Tebaldi (a great champion of the work) and Franco Corelli. The production was revived at the Met's new home at Lincoln Center for 19 performances in the 1968–69 season, a run that included the unscheduled company debut of Plácido Domingo as Maurizio. The opera returned in each of the subsequent decades with remarkable casts: conductor Jesús López-Cobos debuted in 1978 leading Montserrat Caballé, José Carreras, and Fiorenza Cossotto; actor Raf Vallone directed Renata Scottò and Neil Shicoff in 1983; and 1994 saw the debut of conductor Roberto Abbado leading Mirella Freni, Luis Lima, Stefania Toczyńska, and Sherrill Milnes. On New Year's Eve 2018, Gianandrea Noseda took the podium for the premiere of Sir David McVicar's new production, leading a cast that included Anna Netrebko, Piotr Beczała, Anita Rachvelishvili, and Ambrogio Maestri.

Program Note

Francesco Cilea's *Adriana Lecouvreur* is an opera some people love to hate. "Tawdry costume drama," is one of the dismissive descriptions one encounters, along with jeers at the way the heroine dies. Others love it for the non-stop drama, the vividly drawn characters with their memorable arias, and the always-resplendent music. It is true that dying after sniffing a bouquet of violets that have been poisoned is an unusual ending, even in the world of opera, but mystery still surrounds the premature death of the great actress Adrienne Lecouvreur on which the opera is based, and some of the real-life plots against her by her rivals are not too far removed from her operatic end.

Adriana Lecouvreur is the only one of Cilea's six completed operas to retain a foothold in the standard repertoire, though his previous opera, *L'Arlesiana*, gave the world the famous tenor aria, "È la solita storia del pastore," perhaps better known as "Federico's Lament." It was first sung by a young tenor named Enrico Caruso, and it immediately made his name in Italy. Caruso was also in the cast of *Adriana* when it premiered in Milan in 1902. His recording, a few weeks later, of Maurizio's "No, più nobile" with the composer at the piano, is sensational. And since the first *Adriana* (Angelica Pandolfini) and Michonnet (Giuseppe De Luca) also made recordings of at least one of their arias, *Adriana* is likely the earliest major opera for which we have so much documentation in sound by the creators of its major roles. (Caruso also appeared in the Met's first *Adriana* five years later.)

The libretto, by Arturo Colautti, is based on the 1849 play *Adrienne Lecouvreur* by Eugène Scribe and Ernest Legouvé. The principal characters are fascinating historic figures, and much of their interaction is generally true, if not always accurate in the specifics. To condense the five-act play to a manageable length for a libretto, Colautti deleted the play's first act, which takes place in the boudoir of the Princess of Bouillon. Beginning the opera with the drama's second act, backstage at Paris's Comédie-Française, helps focus attention squarely on *Adriana* and her theatrical world. But in doing so, the opera loses a delicious sense of the sexual game-playing that suffuses the culture in which the events take place, and that finally leads to *Adriana*'s death. It's the world of Choderlos de Laclos's *Les Liaisons Dangereuses*, the basis of the play and movie *Dangerous Liaisons* as well as the film *Valmont*.

Adriana is, of course, the famous actress Adrienne Lecouvreur (1692–1730), who had become a member of the Comédie-Française at the age of 25. She revolutionized the French theater by rejecting the chanted declamation used by other actors in favor of a simpler, more natural style that made her a great favorite of the public. She was not an acclaimed beauty but, in the words of a contemporary, she was "well built and has that noble air which speaks in her favor. Her features are appropriately drawn to express sadness, joy, tenderness, terror, and pity." Everyone agreed that she was extraordinarily charming and

had exquisite manners—so much so that she was received socially by members of the aristocracy as an equal, a fact that caused amazement at the time when actors were usually only admitted into those homes to perform. She was a close friend and confidant of Voltaire, who wrote three roles for her and hailed her as “that inimitable actress who practically invented the art of speaking from the heart, and who put sentiment and truth where before there had been merely pomposity and rhetoric.” Her love affairs fueled gossip, and she had two illegitimate children while still quite young. Naturally, her gifts and popularity—on stage as well as off—made her a target for jealousy. There is at least one well-documented plot against her life involving both the nobility and the clergy, and this, coupled with her personal life, only added to her fame.

There is no doubt that the great love of her life was the swashbuckling Maurice de Saxe (Maurizio in the opera), the illegitimate, but acknowledged, son of the legendary Augustus II, Elector of Saxony and King of Poland. (Known as “Augustus the Strong,” a bright gold, life-size statue of Augustus on a rearing horse sits on the opposite side of the Augustus Bridge from the Semperoper in Dresden and can easily be seen from over a mile away on a sunny day.) His mother was Countess Maria Aurora of Königsmarck, a Swedish beauty. Like his father, Maurice was renowned for his great physical strength (it was said he could bend a horseshoe with his bare hands) and his military prowess. One biographer described him as “short, even stocky, and his complexion was rather too swarthy to be quite in fashion but the appeal of the golden earring which he wore was hard to resist.” One Parisian aristocratic lady noted he was “not particularly handsome, but he is young, seductive, and possessed fine manners.”

He was an ambitious man but could not inherit his father’s thrones. “He was a soldier in search of a kingdom,” as an early biographer put it. In the first act of Scribe’s play, his entrance is greeted by cries of “Welcome, conqueror!” and “Future emperor, welcome!” Maurice responds, “Oh yes, ladies. A duke without a duchy; a general without an army; an emperor without subjects; that is my position.” Twice he missed his chance to be tsar of Russia, and he spent much of his life angling for a throne of his own. He met Adrienne in 1720 when he was 24, and their love affair eventually was the talk of Europe. Her beautifully written letters to him still have the power to move a reader. She encouraged him in his efforts to be elected sovereign of the Duchy of Courland (modern-day Latvia) and even loaned him 30,000 pounds for his quest. Eventually, he became marshal general of France, one of only six men to hold the title in all of French history.

Adrienne’s love was frequently tested. Maurice’s career often took him from Paris, and in addition to wooing influential women as a way to gain their support for his political ambitions, he was the object of considerable feminine fawning. Perhaps Adriana’s most serious rival—certainly the best-known today—was the

opera's Princess of Bouillon. In real life, she was Marie Charlotte, Duchess of Bouillon, the fourth wife of a man 40 years her senior. "At a time when it caused no astonishment for ladies of rank to indulge their amorous whims, the young Duchess de Bouillon's outrages finally wore down the public's indulgence," writes Jack Richtman in *Adrienne Lecouvreur*. She set her sights on Maurice de Saxe and was not at all pleased to be initially turned down. In the opera, she sends Adriana poisoned violets that kill the actress. In real life, she was at the center of several scandals involving attempts to murder Adrienne and, when those did not work, of attempting to make her fall out of love with Maurice by magical means. Many of her schemes involved a hunchbacked priest, the Abbé Bouret, who was imprisoned in the Bastille for two years for his part in the Duchess's plots. The only person who remembered him was Adrienne, who wrote to him and sent him presents, including money and books. In the opera, Adriana turns a speech from *Phèdre* (one of her greatest roles) against her rival during a recitation in the princess's home. In real life, Adrienne did so onstage, to the delight of the audience who applauded her daring.

Throughout the opera, there are marvelous opportunities for a soprano, mezzo, tenor, and baritone to create vivid characters, both histrionically and vocally. All four major characters have memorable arias, and Cilea repeatedly allows singers the freedom to put their own stamp on a performance by the way they mold phrases and color the words. He did not seem to know how to write an ugly or disagreeable note (maybe because he worshipped Paisiello and Bellini). That is not to suggest that *Adriana* is a bland, pleasant-sounding work with no substance. Quite the contrary. It deals with a wide variety of emotions—love, hate, despair, joy, rage, jealousy, lust for revenge—all of which are starkly conveyed to the listener. But, somehow, even the darkest emotions are rendered beautiful in Cilea's score. As Julian Budden has pointed out, unlike the music of many of Cilea's fellow verismo composers, the score never "descends to brutal excess." His touch can even be delicate at times, for instance in the ensembles that are sprinkled throughout, especially in Act I, that bring to mind Verdi's *Falstaff*.

But as entertaining as some of the other characters are, in the opera our attention is focused on Adriana. Everyone else revolves around her, and our sympathies are fully with her. The role is so superbly constructed and the music so excellently written for the soprano voice that it is no wonder it has tempted so many artists. The way Adriana is presented as a great actress is quite skillful. We see her first backstage, trying out a few lines. Next we see Michonnet responding with great admiration to her performing on stage, though we don't see what he sees, so her artistry is secondhand. Only in Act III do we finally get to experience Adriana performing as an actress, and the result is riveting.

Cilea largely abandoned the world of opera before the First World War and turned to teaching piano, harmony, and composition (including piano music

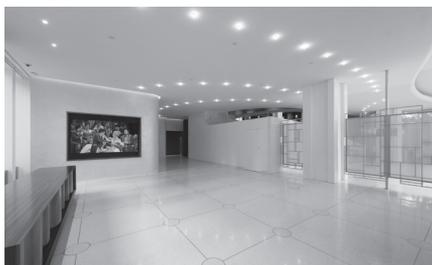
Program Note CONTINUED

that deserves to be much better known), and he ended his career as head of the Naples Conservatory. But he will always be remembered as the man who gave voice to one of the most enticing actresses who ever lived, in one of the most sumptuous operas in the Italian repertoire.

—Paul Thomason

Paul Thomason, who writes for numerous opera companies and symphony orchestras in the U.S. and abroad, has contributed to the Met's program books since 1999.

The New South Entrance



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The Cast and Creative Team



Gianandrea Noseda

CONDUCTOR (MILAN, ITALY)

THIS SEASON *Adriana Lecouvreur* at the Met; *Aida* in Muscat and in concert at Switzerland's Gstaad Menuhin Festival; *Tristan und Isolde*, *Turandot*, and *Salome* in Turin; *Macbeth* and *La Bohème* in concert in Paris; Mozart's *Requiem* in Barcelona and Madrid; and *Rigoletto* at St. Petersburg's Mariinsky Theatre.

MET APPEARANCES *Roméo et Juliette*, *Les Pêcheurs de Perles*, *Andrea Chénier*, *Prince Igor*, *Macbeth*, *Lucia di Lammermoor*, *La Traviata*, *Il Trovatore*, *Un Ballo in Maschera*, *War and Peace* (debut, 2002), and *La Forza del Destino*.

CAREER HIGHLIGHTS He has served as music director of the National Symphony Orchestra since 2017 and is principal guest conductor of the London Symphony Orchestra and Israel Philharmonic Orchestra, principal conductor of Catalonia's Orquestra de Cadaqués, artistic director of Italy's Stresa Festival, and music director of Georgia's Tsinandali Festival and Pan-Caucasian Youth Orchestra. He will become general music director of the Zurich Opera beginning with the 2021–2022 season, and between 2007 and 2018, he was music director of Teatro Regio Torino. He has also held guest conductorships with the BBC Philharmonic, Pittsburgh Symphony Orchestra, Mariinsky Theatre, Rotterdam Philharmonic, and Italy's Orchestra Sinfonica Nazionale della RAI.



Sir David McVicar

DIRECTOR (GLASGOW, SCOTLAND)

THIS SEASON *Adriana Lecouvreur* at the Met, *Les Troyens* at the Vienna State Opera, Charpentier's *Médée* in Geneva, and Verdi's *I Masnadieri* at La Scala.

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

CAREER HIGHLIGHTS He has directed *Andrea Chénier*, *Les Troyens*, *Adriana Lecouvreur*, *Aida*, *Salome*, *Le Nozze di Figaro*, *Faust*, *Die Zauberflöte*, and *Rigoletto* at Covent Garden; *Die Entführung aus dem Serail*, *Die Meistersinger von Nürnberg*, *Giulio Cesare*, *Carmen*, and *La Bohème* at the Glyndebourne Festival; Britten's *Gloriana* in Madrid; *Andrea Chénier* at San Francisco Opera; *La Traviata* in Barcelona; *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni* at Opera Australia, and *Les Troyens* at the Vienna State Opera and La Scala. His productions have also appeared at the Salzburg Festival, Staatsoper Berlin, St. Petersburg's Mariinsky Theatre, English National Opera, Lyric Opera of Chicago, Scottish Opera, Opera North, and in Aix-en-Provence, Tokyo, Strasbourg, Brussels, and Paris. He was knighted in the 2012 Diamond Jubilee Honors List and also made Chevalier de l'Ordre des Arts et des Lettres by the French Government.

The Cast and Creative Team CONTINUED



Charles Edwards

SET DESIGNER (NEWCASTLE-UPON-TYNE, UNITED KINGDOM)

THIS SEASON *Adriana Lecouvreur* at the Met; *Kát'a Kabanová* in Barcelona; *Faust* in Poznań, Poland; Verdi's *I Masnadieri* at La Scala; and *Jenůfa* at the Santa Fe Opera.

MET PRODUCTIONS *Il Trovatore* (debut, 2009).

CAREER HIGHLIGHTS As a director, his credits include *Pagliacci*, Handel's *Joshua*, *Rigoletto*, and Stravinsky's *Oedipus Rex* at Opera North; *Elektra* at Covent Garden; Massenet's *Don Quichotte* and *Idomeneo* at Grange Park Opera; *Così fan tutte* at Mid Wales Opera; John Woolrich's *The Sea and Its Shore* at the Almeida Opera Festival; and Donizetti's *Maria di Rohan* at Wexford Festival Opera. His designs for *Adriana Lecouvreur* have also appeared at Covent Garden, the Paris Opera, the Vienna State Opera, San Francisco Opera, and in Barcelona. He has also designed productions for the Canadian Opera Company, English National Opera, Opera Australia, Norwegian National Opera, Israeli Opera, Lyric Opera of Chicago, Washington National Opera, Opera North, Houston Grand Opera, Dallas Opera, and for opera companies in numerous cities throughout Europe.



Brigitte Reiffenstuel

COSTUME DESIGNER (MUNICH, GERMANY)

THIS SEASON *Adriana Lecouvreur* at the Met, *Kiss Me, Kate* in Graz, Verdi's *I Masnadieri* at La Scala, and *Faust* at Opera Australia.

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

CAREER HIGHLIGHTS She has designed costumes for Covent Garden, including *Der Rosenkavalier*, *Falstaff* (also at La Scala and the Canadian Opera Company), *Adriana Lecouvreur* (also at the Paris Opera, Vienna State Opera, and in Barcelona), *Faust* (also in Florence, Lille, Monte Carlo, Trieste, and Valencia), and *Elektra*; English National Opera, including *Peter Grimes* (also in Oviedo, Antwerp, and at Deutsche Oper Berlin), *Tosca*, and *Lucia di Lammermoor* (also in Bonn, Madrid, and at the Norwegian National Opera, Washington National Opera, and Canadian Opera Company); and Lyric Opera of Chicago, including *Giulio Cesare* (also at the Glyndebourne Festival and in Lille), and *Il Trovatore* (also at San Francisco Opera). Her numerous credits also include Britten's *Gloriana* in Madrid, *Kiss Me, Kate* in Paris and Luxembourg, *Don Giovanni* at La Scala, *Madama Butterfly* (also at LA Opera) and *Les Pêcheurs de Perles* at the Santa Fe Opera, *Lulu* at the Bavarian State Opera, and for Kate Bush's 2014 concert tour.



Adam Silverman

LIGHTING DESIGNER (CHICAGO, ILLINOIS)

THIS SEASON *Adriana Lecouvreur* at the Met, *The Makropulos Case* in Bonn, and Verdi's *I Masnadieri* at La Scala.

MET PRODUCTIONS *Un Ballo in Maschera* (debut, 2012).

CAREER HIGHLIGHTS Recent productions include *Lohengrin* at Covent Garden, *The Wind* at London's Royal Ballet, Britten's *Gloriana* in Madrid, *Il Turco in Italia* at the Polish National Opera, *Lucia di Lammermoor* in Bonn, and Donnacha Dennehy's *The Last Hotel*, a co-production between Landmark Productions and Wide Open Opera. Additional operatic credits include *Andrea Chénier* at Covent Garden; *Die Meistersinger von Nürnberg* at Dutch National Opera; *Otello*, *The Turn of the Screw*, *Billy Budd*, *Giulio Cesare*, *Peter Grimes*, *A Midsummer Night's Dream*, *Jenůfa* and *Kát'a Kabanová* at English National Opera; Verdi's *La Battaglia di Legnano*, *I Due Foscari*, and *I Lombardi alla Prima Crociata* in Hamburg; *Norma* at Opera North; and *Tannhäuser* at San Francisco Opera. His designs have also appeared on Broadway, in the West End, and at the Vienna State Opera, Deutsche Oper Berlin, Bavarian State Opera, London's National Theatre, Royal Shakespeare Company, Young Vic, St. Ann's Warehouse, Fabulous Beast Dance Theatre, Almeida Theatre, Atlantic Theatre Company, and Manhattan Theatre Club, among others.



Andrew George

CHOREOGRAPHER (LONDON, ENGLAND)

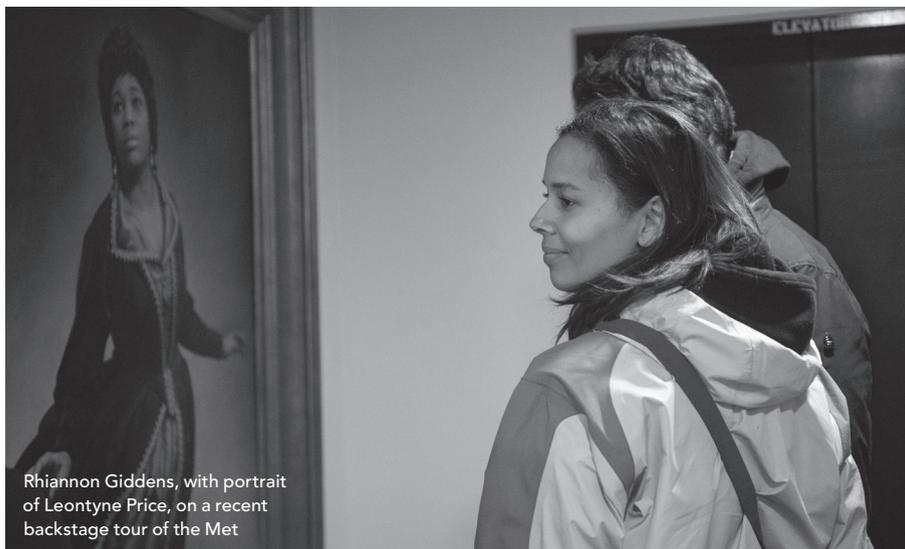
THIS SEASON *Adriana Lecouvreur* at the Met.

MET PRODUCTIONS *Cavalleria Rusticana*, *Pagliacci*, *Anna Bolena*, *Giulio Cesare*, and *Don Giovanni* (debut, 2000).

CAREER HIGHLIGHTS His British opera credits include *Andrea Chénier*, *Les Troyens*, *Adriana Lecouvreur* (also at the Vienna State Opera, Paris Opera, and in Barcelona) and *Salome* at Covent Garden; *The Turn of the Screw*, *Agrippina* (also in Barcelona), Poul Ruders's *The Handmaid's Tale*, and *Die Walküre* at English National Opera; *Die Entführung aus dem Serail*, *Die Meistersinger von Nürnberg* (also at Lyric Opera of Chicago), *Giulio Cesare*, (also at Lyric Opera of Chicago and in Lille), and *Carmen* at the Glyndebourne Festival; *The Rake's Progress* (also in Turin), *La Traviata* (also at Welsh National Opera and in Geneva, Barcelona, and Madrid), and *Der Rosenkavalier* (also at English National Opera and Opera North) at Scottish Opera; and Prokofiev's *A Love for Three Oranges* and Bellini's *I Capuleti e i Montecchi* at Grange Park Opera. He has also choreographed productions for La Scala, Dutch National Opera, Deutsche Oper Berlin, Staatsoper Berlin, the Salzburg Festival, New York City Opera, and St. Petersburg's Mariinsky Theatre.

TOP TEN

Introducing *Aria Code*, a new ten-podcast series that explores some of the greatest arias in the repertoire



Rhiannon Giddens, with portrait of Leontyne Price, on a recent backstage tour of the Met

PHOTOS: JONATHAN TICHLER/MET OPERA; PAOLA KUDACKI/MET OPERA

Internationally acclaimed folk musician Rhiannon Giddens has won a Grammy Award, performed for President Obama, and been awarded a MacArthur “genius” grant, among many other accolades. But before all that, she studied to be an opera singer. So it’s fitting that the North Carolina-born artist is now the host of a new ten-part podcast series, *Aria Code*, a collaboration of the Met and New York’s classical music station WQXR, in which she gets to revisit her original musical passion. Each of the podcast episodes features a star opera singer—starting with soprano Diana Damrau, followed by tenor Vittorio Grigolo and eight others, including the legendary Plácido Domingo—talking through the ins and outs of one specific aria, with special guests providing additional color.

“What we’re doing is really digging into each aria,” says Giddens. “We’re talking to singers, scientists, historians, and other kinds of specialists to unpack what’s going on in one particular aria. It’s really exciting to get to spend the time with one story within an opera. It’s a cool idea.”

Aria Code can be heard on Apple Podcasts, Spotify, and wherever else podcasts are available. Learn more at ariacode.org.





Justin Way

ASSOCIATE DIRECTOR (SYDNEY, AUSTRALIA)

THIS SEASON *Adriana Lecouvreur* for his debut at the Met.

CAREER HIGHLIGHTS He has staged more than 35 operas and concerts and has assisted on more than 50 productions in Europe, Australia, and the U.S. He has created productions at Covent Garden, English Touring Opera, Opera Australia, the Canadian Opera Company, Washington National Opera, the Bregenz Festival, Chicago Opera Theater, Minnesota Opera, Central City Opera, and in Barcelona, Geneva, Rome, Sydney, and Seoul, among others. Since 1999, he has been a member of the directing staff at Covent Garden, staging major revivals and assisting in the direction of numerous new productions, culminating in his debut directing a new production of Britten's *The Beggar's Opera* in 2009. Recently appointed deputy head of stage directors for that company, he has worked with such directors as David McVicar, Francesca Zambello, Tom Cairns, Willy Decker, Deborah Warner, David Pountney, John Cox, Franco Zeffirelli, Graham Vick, Elijah Moshinsky, Ian Judge, Klaus-Michael Grüber, Christof Loy, Moshe Leiser, and Patrice Caurier.



Anna Netrebko

SOPRANO (KRASNODAR, RUSSIA)

THIS SEASON The title roles of *Adriana Lecouvreur* and *Aida* at the Met, Maddalena di Coigny in *Andrea Chénier* at the Vienna State Opera, and Leonora in *La Forza del Destino* at Covent Garden.

MET APPEARANCES Since her 2002 debut as Natasha in *War and Peace*, she has sung nearly 200 performances of 20 roles, including Tatiana in *Eugene Onegin*, Leonora in *Il Trovatore*, Lady Macbeth in *Macbeth*, Adina in *L'Elisir d'Amore*, and the title roles of *Tosca*, *Manon Lescaut*, *Iolanta*, *Manon*, *Anna Bolena*, and *Lucia di Lammermoor*. She has also given a solo recital.

CAREER HIGHLIGHTS Recent performances include Lady Macbeth at Staatsoper Berlin, Covent Garden, and the Bavarian State Opera; Maddalena di Coigny at La Scala and in concert at the Hungarian State Opera; *Adriana Lecouvreur* at the Vienna State Opera and St. Petersburg's Mariinsky Theatre; Leonora in *Il Trovatore* at the Vienna State Opera, Paris Opera, and Staatsoper Berlin; *Aida* at the Salzburg Festival; Tatiana at the Paris Opera; Violetta in *La Traviata* at La Scala; Manon Lescaut at Moscow's Bolshoi Theatre, the Vienna State Opera, and in concert at the Salzburg Festival; and Elsa in *Lohengrin* in Dresden.

ALSO ON STAGE



MARY SOHL/MET OPERA

BIZET

CARMEN

Bizet's ever-popular masterpiece stars Clémentine Margaine in the blazing title role, opposite tenor Roberto Alagna as her tortured lover, Don José. Louis Langrée conducts Sir Richard Eyre's powerful production, a Met favorite since its 2009 premiere.

JAN 9, 12, 17, 21, 26 mat, 29 **FEB** 2 mat, 5, 8

Tickets from \$25 | [metopera.org](https://www.metopera.org)



Anita Rachvelishvili

MEZZO-SOPRANO (TBILISI, GEORGIA)

THIS SEASON The Princess of Bouillon in *Adriana Lecouvreur*, Amneris in *Aida*, and Dalila in *Samson et Dalila* at the Met; Dalila in Monte Carlo; the title role of *Carmen* at the Paris Opera; and concert appearances with the Orchestra of the Royal Opera House and Staatskapelle Berlin.

MET APPEARANCES Azucena in *Il Trovatore*, *Carmen* (debut, 2011), and *Konchakovna* in *Prince Igor*.

CAREER HIGHLIGHTS Recent performances include *Carmen* in Athens, Dresden, Tbilisi, and at the Bavarian State Opera and Lyric Opera of Chicago; Amneris in Verona, Turin, Orange, Tbilisi, and at the Vienna State Opera, Switzerland's Menuhin Festival Gstaad, and Paris Opera; Azucena at the Paris Opera, Deutsche Oper Berlin, and Covent Garden; Santuzza in *Cavalleria Rusticana* in Rome; and Dalila at the Paris Opera. She has also sung Amneris at the Paris Opera, La Scala, and in Rome; *Carmen* at the Canadian Opera Company, Covent Garden, La Scala, Deutsche Oper Berlin, Staatsoper Berlin, San Francisco Opera, and in Verona, Beijing, Mannheim, Turin, and Seattle; Marfa in *Khovanshchina* at Dutch National Opera; Lyubasha in Rimsky-Korsakov's *The Tsar's Bride* at Staatsoper Berlin; and the Princess of Bouillon in concert with the Opera Orchestra of New York.



Piotr Beczala

TENOR (CZECHOWICE-DZIEDZICE, POLAND)

THIS SEASON Maurizio in *Adriana Lecouvreur* at the Met, the title role of *Faust* in Madrid, Cavaradossi in *Tosca* at the Vienna State Opera, des Grieux in *Manon* in Zurich, and Rodolfo in *Luisa Miller* in Barcelona and in concert at the Salzburg Festival.

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

CAREER HIGHLIGHTS Recent performances include the title role of *Lohengrin* at the Bayreuth Festival; Rodolfo in *La Bohème* at Staatsoper Berlin, Torre del Lago's Festival Puccini, Deutsche Oper Berlin, and in concert with the Boston Symphony Orchestra; Prince Sou-Chong in Lehár's *Das Land des Lächelns*, the title role of *Werther*, and *Lohengrin* in Zurich; Don José in *Carmen*, Maurizio, and Gustavo at the Vienna State Opera; Edgardo at the Bavarian State Opera and Lyric Opera of Chicago; and Gustavo and Werther in Barcelona. He has also appeared at La Scala, Covent Garden, the Paris Opera, San Francisco Opera, San Diego Opera, and in Baden-Baden and Dresden.

ALSO ON STAGE



MARY SOHL/MET OPERA

DEBUSSY

PELLÉAS ET MÉLISANDE

Yannick Nézet-Séguin conducts Debussy's entrancing masterpiece. Tenor Paul Appleby and mezzo-soprano Isabel Leonard star as the illicit title lovers, alongside Kyle Ketelsen as Golaud and Ferruccio Furlanetto as Arkel.

JAN 15, 19mat, 22, 25, 31

Tickets from \$25 | metopera.org

The Cast and Creative Team CONTINUED



Carlo Bosi

TENOR (LIVORNO, ITALY)

THIS SEASON The Abbé de Chazeuil in *Adriana Lecouvreur* and Nick in *La Fanciulla del West* at the Met, Trabuco in *La Forza del Destino* and the Incredibile in *Andrea Chénier* at Covent Garden, and Nick in Beijing.

MET APPEARANCES Dr. Caius in *Falstaff* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Dr. Caius, Goro in *Madama Butterfly*, Gherardo in *Gianni Schicchi*, and Tinca in *Il Tabarro* at Covent Garden; Abdallo in *Nabucco* and the Messenger in *Aida* in Verona; Goro at the Glyndebourne Festival, Bavarian State Opera, and in Orange; Dr. Caius in Budapest; the Incredibile, Dr. Caius, Goro, and Nick at La Scala; Trabuco at the Dutch National Opera; Le Remendado in *Carmen* in Naples; and Spoletta in *Tosca* at the Paris Opera. He has also appeared at leading opera companies in Florence, Turin, Monte Carlo, Paris, Palermo, Madrid, Rome, Brussels, Cagliari, Genoa, Parma, Modena, the Canary Islands, Pisa, Seville, and Cosenza.



Ambrogio Maestri

BARITONE (PAVIA, ITALY)

THIS SEASON Michonnet in *Adriana Lecouvreur* and the title role of *Falstaff* at the Met, Germont in *La Traviata* in Tokyo, the title role of *Don Pasquale* and Dr. Dulcamara in *L'Elisir d'Amore* at the Vienna State Opera, Scarpia in *Tosca* in Las Palmas, Michele in *Il Tabarro* and the title role of *Gianni Schicchi* at the Bavarian State Opera, and the Composer in Salieri's *Prima la Musica, poi le Parole* and *Gianni Schicchi* at La Scala.

MET APPEARANCES Don Pasquale, Alfio in *Cavalleria Rusticana*, *Falstaff*, Dr. Dulcamara, and Amonasro in *Aida* (debut, 2004).

CAREER HIGHLIGHTS He has sung *Falstaff* at the Bavarian State Opera, Vienna State Opera, La Scala, Covent Garden, Deutsche Oper Berlin, Salzburg Festival, Lucerne Festival, Astana Opera, and in Chicago, Birmingham, Paris, Budapest, and Dresden, among others. Recent performances include Dr. Dulcamara at the Bavarian State Opera; Amonasro in Verona; the title role of *Rigoletto* at LA Opera and in Hamburg; Don Pasquale at La Scala; Michele and Gianni Schicchi in Reggio Emilia, Piacenza, and Modena; Scarpia at the Vienna State Opera and Deutsche Oper Berlin; the title role of *Simon Boccanegra* in Naples; and Amonasro in Muscat.



Maurizio Muraro

BASS-BARITONE (COMO, ITALY)

THIS SEASON The Prince of Bouillon in *Adriana Lecouvreur*, Talpa in *Il Tabarro*, Simone in *Gianni Schicchi*, and Sulpice in *La Fille du Régiment* at the Met; Geronte in *Manon Lescaut* in Tokyo; Dr. Bartolo in *Il Barbiere di Siviglia* in Hamburg; and Dr. Bartolo in *Le Nozze di Figaro* at Covent Garden.

MET APPEARANCES Dr. Bartolo in *Le Nozze di Figaro* (debut, 2005) and *Il Barbiere di Siviglia*, the Bailiff in *Werther*, Don Alfonso in *Così fan tutte*, and Sulpice.

CAREER HIGHLIGHTS Recent performances include Simone, Giacomo Balducci in Berlioz's *Benvenuto Cellini*, and Don Magnifico in *La Cenerentola* at the Paris Opera; Dr. Bartolo in *Il Barbiere di Siviglia* in Dresden; and the title role of *Don Pasquale* at San Francisco Opera. He has also sung Ferrando in *Il Trovatore*, Loredano in Verdi's *I Due Foscari*, and Geronte at Covent Garden; Bonifacio in Bellini's *Adelson e Salvini* in concert with the BBC Symphony Orchestra; Giacomo Balducci in Barcelona; Dr. Bartolo in *Il Barbiere di Siviglia* at Covent Garden, Deutsche Oper Berlin, San Francisco Opera, and in Tokyo; and Osmin in *Die Entführung aus dem Serail* at the Paris Opera.