GIACOMO PUCCINI

# TOSCA

CONDUCTOR
Yannick Nézet-Séguin

PRODUCTION
David McVicar

SET AND COSTUME DESIGNER
John Macfarlane

LIGHTING DESIGNER
David Finn

MOVEMENT DIRECTOR
Leah Hausman

REVIVAL STAGE DIRECTOR
Sarah Ina Meyers

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in three acts

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

Friday, November 15, 2024
8:00–11:05PM

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

The Met gratefully acknowledges the support of the The Joseph and Robert Cornell Memorial Foundation; the Gramma Fisher Foundation, Marshalltown, Iowa; and the Hermione Foundation, Laura Sloate, Trustee

The revival of this production is sponsored by Mastercard and Rolex

Throughout the 2024–25 season, the Met continues to honor Ukraine and its brave citizens as they fight to defend their country and its cultural heritage.

# The Metropolitan Opera

2024–25 SEASON

The 1,015th Metropolitan Opera performance of

GIACOMO PUCCINI'S

# TOSCA

CONDUCTOR
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

CESARE ANGELOTTI
Kevin Short

SHEPHERD BOY
Luka Zylik

SACRISTAN
Patrick Carfizzi

JAILER
William Guanbo Su

MARIO CAVARADOSSI
Freddie De Tommaso

FLORIA TOSCA
Lise Davidsen

BARON SCARPIA
Quinn Kelsey

SPOLETTA
Tony Stevenson*

SCIARRONE
Christopher Job

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

This performance is being broadcast live on the SiriusXM app and streamed at metopera.org.

Friday, November 15, 2024, 8:00–11:05PM

KEN HOWARD / MET OPERA

A scene from Puccini's *Tosca*

C. Graham Berwind, III Chorus Director **Tilman Michael**
Musical Preparation **Yelena Kurdina**, **Gareth Morrell**, **Dimitri Dover**,* and **Katelan Trần Terrell***
Assistant Stage Directors **Abigail Sandler** and **Paula Suozzi**
Children's Chorus Director **Anthony Piccolo**
Stage Band Conductor **Joseph Lawson**
Fight Director **Thomas Schall**
Italian Diction Coach **Hemdi Kfir**
Prompter **Yelena Kurdina**
Met Titles **Sonya Friedman**
Scenery, properties, and electrical props constructed and painted by **Metropolitan Opera Shops**
Costumes constructed by **Metropolitan Opera Costume Department**
Wigs and makeup constructed and executed by **Metropolitan Opera Wig and Makeup Department**

**This production uses gunshot effects.**

The Met's Æolian-Skinner pipe organ used in this performance was renovated thanks to a Wyncote Foundation grant from Frederick R. Haas.

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

Before the performance begins, please switch off cell phones and other electronic devices.

* Graduate of the Lindemann Young Artist Development Program

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To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions please ask an usher at intermission.

# Synopsis

## Act I

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

## *Intermission* (AT APPROXIMATELY 8:50PM)

## Act II

Dining that evening in his chambers at the Palazzo Farnese, Scarpia anticipates the pleasure of having Tosca in his power; the diva will be singing that night in the Palazzo at a royal gala to celebrate the Allied victory. The agent Spoletta has broken into Cavaradossi's villa and found no trace of Angelotti, but he has arrested Cavaradossi and brought him to the Palazzo. Scarpia interrogates the defiant painter and sends for Tosca. When she arrives, Cavaradossi whispers an urgent plea for her to keep his secret before Scarpia's agents lead him into another room. Scarpia begins to question Tosca. At first, she keeps her nerve, but when Scarpia tells her that Cavaradossi is being tortured in the next room, her courage fails her. Unable to bear Cavaradossi's screams, Tosca reveals Angelotti's hiding place. The agents bring in Cavaradossi, who is badly hurt and hardly conscious. Scarpia cruelly reveals her betrayal, and Cavaradossi angrily curses her. Suddenly, word arrives that the news

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

## *Intermission* (AT APPROXIMATELY 10:00PM)

## Act III

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

*Giacomo Puccini*

# Tosca

*Premiere: Teatro Costanzi, Rome, 1900*

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

## *The Creators*

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

## *The Setting*

No opera is more tied to its setting than *Tosca*: Rome, the morning of June 17, 1800, through dawn the following day. The specified settings for each of the three acts—the Church of Sant'Andrea della Valle, Palazzo Farnese, and Castel Sant'Angelo—are familiar monuments in the city and can still be visited today. While the libretto takes some liberties with the facts, historical issues form a basis for the opera. The people of Rome are awaiting news of the Battle of Marengo in northern Italy, which will decide the fate of their symbolically powerful city.

### *The Music*

The score of *Tosca* (if not the drama) is considered a prime example of the style of verismo, an elusive term usually translated as "realism." The typical musical features of the verismo tradition are prominent in *Tosca*: short arias with an uninhibited flood of raw melody, including the tenor's "Recondita armonia" shortly after the curtain rises on Act I and his unforgettable "E lucevan le stelle" in Act III; ambient sounds that blur the distinctions between life and art (the cantata heard through the window in Act II and the passing shepherd's song and the extraordinary tolling of morning church bells as dawn breaks to open Act III); and the use of parlato—words spoken instead of sung—at moments of tension (Tosca's snarling "Quanto? ... Il prezzo!" in Act II as she asks the price that she must pay for her lover's life). The opera's famous soprano aria, "Vissi d'arte" in Act II, in which Tosca sings of living her life for love and her art, also provides ample opportunity for intense dramatic interpretation. One of *Tosca*'s most memorable scenes comes during the finale of Act I, in which the baritone's debased inner thoughts are explored against a monumental religious procession scored for triple chorus and augmented orchestra, including bells, organ, and two cannons.

### *Met History*

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

ALSO ON STAGE


EVAN ZIMMERMAN/MET OPERA

GIACOMO PUCCINI

# LA BOHÈME

The world's most popular opera returns in Franco Zeffirelli's beloved production. Soprano Ailyn Pérez and tenor Dmytro Popov are the lovestruck bohemians Mimì and Rodolfo, alongside soprano Emily Pogorelc and baritone Boris Pinkhasovich as Musetta and Marcello. Rising conductor Kensho Watanabe is on the podium.

**NOV** 13, 16 mat, 20, 24 mat, 30 mat

Tickets start at $25  metopera.org

# Program Note

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

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

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

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

What follows Tosca's triumphant words in both play and opera is a very long, eerie, all-but-mute pantomime scene involving (at the time) blasphemous gestures. Tosca searches Scarpia's body for the safe-conduct papers that he has written, coolly gathers up her things, places lit candlesticks on either side of the corpse, and leaves a Catholic crucifix, which she has taken off the wall, on his chest. Sarah Bernhardt would have felt no terror at having to command the stage with mute gesture for ten minutes at a stretch. While at the Comédie-Française

(1862–64), she became notorious for importing exaggerated pantomimic gestures, then associated with low-class boulevard theater, into classical plays. According to one observer, when she played the death scene in *La Dame aux Camélias* (the play by Alexandre Dumas fils that served as the source for Verdi's *La Traviata*), "she remains standing, defying death and breathing in life with all the strength of her being. Then, using herself as a pivot, she suddenly reels and makes a half-turn, and she falls from her stance in the most poetic collapse imaginable." Bernhardt's most photographed role was as a sinister and macabre Pierrot in a wordless pantomime play, Jean Richepin's *Pierrot Assassin* (1883).

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

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

Take, for example, the end of Act I, set in the Roman Church of Sant'Andrea della Valle, in which Scarpia muses about how he will blackmail Tosca and eliminate her lover, Cavaradossi. His soliloquy is delivered against a sonic background made from found musical objects: noise and chanting in the stage world, with two offstage bells providing two low pitches, B-flat and F, which alternate for long minutes. From off stage, cannon blasts rumble in time with the beat of the music. Puccini had to devise a vocal line for Scarpia that would wind around the bells'

fundamental tones and not depart from them; they control its length and breadth. Latin chanting fits around the bells, too, as does an orchestral melody that in turn joins and underpins the ever-louder clamor. The baritone singing Scarpia has to put all his power into delivering his lines so that they resonate into the acoustic foreground, and some of those lines are disquieting in the extreme, as he imagines that raping Tosca will bring her around to falling in love with him. Finally, belatedly recalling that he is in a church, he blames Tosca for his verbal blasphemies—"Tosca, you make me forget God"—and just when you imagine that things couldn't get any louder, the full orchestra blares Scarpia's theme (brass and cymbals) as the curtain comes down. One almost expects heavy velvet to land with equal acoustic force.

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

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

*—Carolyn Abbate and Roger Parker*

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

# PUCCINI AT THE MET

## A CENTENARY CELEBRATION

Visit Founders Hall on the Concourse level of the opera house for an exhibition celebrating the grand tradition of Giacomo Puccini's operas at the Met. Featuring hundreds of photographs, archival documents, and set and costume designs, the exhibition explores the composer's nine works that have appeared on our stage. Stop by before curtain or at intermission to take a walk through Met history—or access a digital version of the exhibition at metopera.org/puccini.

ABOVE: David Belasco, Arturo Toscanini, and Giacomo Puccini at the Met, 1910

## Yannick Nézet-Séguin

CONDUCTOR (MONTREAL, CANADA)

THIS SEASON *Tosca*, Jeanine Tesori's *Grounded*, *Die Frau ohne Schatten*, *Aida*, *La Bohème*, and *Salome* at the Met; concerts with the Met Orchestra and Met Orchestra Chamber Ensemble at Carnegie Hall; and concerts with the Orchestre Métropolitain, Philadelphia Orchestra, Curtis Symphony Orchestra, Vienna Philharmonic, and Rotterdam Philharmonic Orchestra.

MET PRODUCTIONS Since his 2009 debut conducting *Carmen*, he has led more than 200 performances of 24 operas, as well as numerous galas and concerts with the Met Orchestra at Carnegie Hall and on tour in Europe and Asia.

CAREER HIGHLIGHTS He is in his sixth season as the Met's Jeanette Lerman-Neubauer Music Director and is Artistic Director of the company's Lindemann Young Artist Development Program. He has served as music director of the Philadelphia Orchestra since 2012 and became the orchestra's artistic director in 2023. He has served as artistic director and principal conductor of the Orchestre Métropolitain since 2000; honorary conductor of the Rotterdam Philharmonic Orchestra, where he was music director for ten seasons, since 2018; honorary member of the Chamber Orchestra of Europe since 2016; and principal guest conductor of the London Philharmonic Orchestra between 2008 and 2014. He has won four Grammy Awards, of 13 nominations.

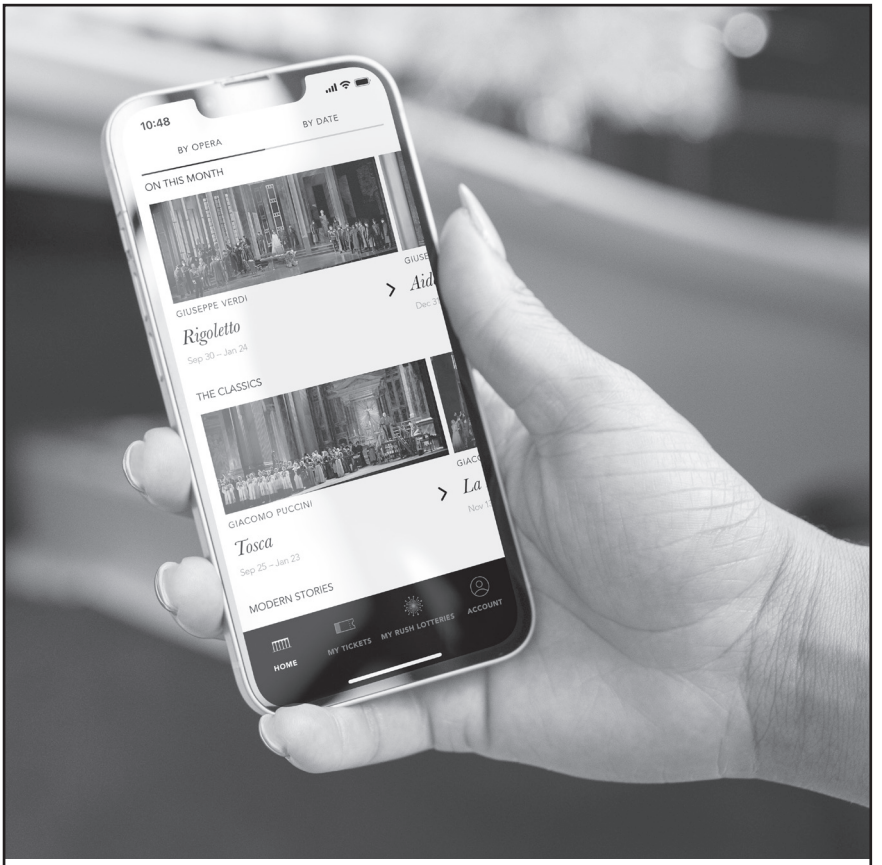
## Patrick Carfizzi

BASS-BARITONE (NEWBURGH, NEW YORK)

THIS SEASON The Sacristan in *Tosca* and Dr. Bartolo in *Il Barbiere di Siviglia* at the Met, Donna Agata Scannagalli in Donizetti's *Viva la Mamma* at Milwaukee's Florentine Opera, and the title role of *Don Pasquale* at Opera Theatre of Saint Louis.

MET APPEARANCES Since his 1999 debut as Count Ceprano in *Rigoletto*, he has sung more than 450 performances of 37 roles, including Fra Melitone in *La Forza del Destino*, the Speaker in *The Magic Flute*, the Sacristan, Swallow in *Peter Grimes*, Brander in *La Damnation de Faust*, Dr. Dulcamara in *L'Elisir d'Amore*, Schaunard in *La Bohème*, Cecil in *Maria Stuarda*, Peter Quince in *A Midsummer Night's Dream*, and Paolo Abiani in *Simon Boccanegra*.

CAREER HIGHLIGHTS Recent performances include Don Basilio in *Il Barbiere di Siviglia* at Opera Theatre of Saint Louis, Leporello in *Don Giovanni* in concert with Boston Baroque, Dr. Bartolo in *Il Barbiere di Siviglia* at LA Opera and the Florentine Opera, Don Alfonso in *Così fan tutte* in concert with the Boston Symphony Orchestra, the Bailiff in *Werther* at Houston Grand Opera, and Dr. Bartolo in *Le Nozze di Figaro* at the Seiji Ozawa Matsumoto Festival.

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*Restrictions may apply. Subject to availability.

## Lise Davidsen

SOPRANO (STOKKE, NORWAY)

THIS SEASON The title role of *Tosca* and Leonore in *Fidelio* at the Met; Tosca at Staatsoper Berlin, the Bavarian State Opera, and the Vienna State Opera; Isolde in Act II of *Tristan und Isolde* in concert with the Bavarian Radio Symphony Orchestra; Sieglinde in *Die Walküre* at Covent Garden, the Vienna State Opera, and the Bayreuth Festival; the Marschallin in *Der Rosenkavalier* at the Vienna State Opera; Sieglinde in Act I of *Die Walküre* in concert at the Tirol Festival Erl; and concerts in Gstaad, San Francisco, Los Angeles, and Barcelona.

MET APPEARANCES Leonora in *La Forza del Destino*, the Marschallin, Chrysothemis in *Elektra*, the title role of *Ariadne auf Naxos*, Eva in *Die Meistersinger von Nürnberg*, and Lisa in *The Queen of Spades* (debut, 2019). She has also given a solo recital.

CAREER HIGHLIGHTS Recent performances include Senta in *Der Fliegende Holländer* and Leonora in concert at the Norwegian National Opera, the title role of *Salome* at the Paris Opera, Giorgetta in *Il Tabarro* and Lisa at the Bavarian State Opera, and the title role of *Jenůfa* at Lyric Opera of Chicago. She has also appeared at the Bergen International Festival, Deutsche Oper Berlin, Festival d'Aix-en-Provence, and Glyndebourne Festival, among others.

## Freddie De Tommaso

TENOR (LONDON, UNITED KINGDOM)

THIS SEASON Cavaradossi in *Tosca* at the Met for his debut, Staatsoper Berlin, the Bavarian State Opera, and the Vienna State Opera; Rodolfo in *La Bohème* in Hamburg; Pollione in *Norma* at the Theater an der Wien and Vienna State Opera; Don José in *Carmen* at Covent Garden, the Vienna State Opera, and La Scala; and concerts in Toulon, Budapest, Venice, and Gstaad.

CAREER HIGHLIGHTS Recent performances include Alfredo in *La Traviata* at the Greek National Opera; Don José and Alfredo in Verona; Maurizio in *Adriana Lecouvreur* and Gustavo III in *Un Ballo in Maschera* in Barcelona; Gabriele Adorno in *Simon Boccanegra* at the Vienna State Opera; Pollione in Madrid; Rodolfo at Staatsoper Berlin, the Vienna State Opera, and La Scala; Pinkerton in *Madama Butterfly* at the Bavarian State Opera; Cavaradossi at the Santa Fe Opera and in Salerno and Bergen; and the Italian Singer in *Der Rosenkavalier* and Alfredo at Staatsoper Berlin. He has also sung Cavaradossi, Rodolfo, and Pinkerton at Covent Garden; Macduff in *Macbeth* at the Vienna State Opera and Bavarian State Opera; Pinkerton in Dresden; Gustavo III in concert at the Verbier Festival; and Maurizio at La Scala.

## Quinn Kelsey

BARITONE (HONOLULU, HAWAII)

THIS SEASON Scarpia in *Tosca*, the title role of *Rigoletto*, and Amonasro in *Aida* at the Met; Germont in *La Traviata* at the Seiji Ozawa Music Academy; and Rigoletto in Zurich and at LA Opera.

MET APPEARANCES Count Anckarström in *Un Ballo in Maschera*, Marcello and Schaunard (debut, 2008) in *La Bohème*, Amonasro, Rigoletto, Germont, Enrico in *Lucia di Lammermoor*, Count di Luna in *Il Trovatore*, Peter in *Hansel and Gretel*, and Monterone in *Rigoletto*.

CAREER HIGHLIGHTS Recent performances include Guido di Monforte in *I Vespri Siciliani* in Zurich, Filippo Maria Visconti in Bellini's *Beatrice di Tenda* at the Paris Opera, Rigoletto in Madrid, the title role of *Simon Boccanegra* at Opera Philadelphia, and the title role of *Macbeth* at the Canadian Opera Company. He has also sung Don Carlo in *Ernani* at Lyric Opera of Chicago, the title role of *Falstaff* at the Santa Fe Opera, Rigoletto and Count di Luna in Zurich, Amonasro in Dresden, Scarpia at Cincinnati Opera and Opera Philadelphia, Rigoletto at the Vienna State Opera, and the Duke of Nottingham in *Roberto Devereux* at LA Opera. He was the 2015 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.