

WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

CONDUCTOR
Joana Mallwitz

PRODUCTION
Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Sara Erde

REVIVAL STAGE DIRECTOR
Jonathon Loy

C. GRAHAM BERWIND, III
CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in four acts

Libretto by Lorenzo Da Ponte,
based on the play *La Folle Journée, ou
le Mariage de Figaro* by Pierre-Augustin
Caron de Beaumarchais

Wednesday, May 7, 2025
7:30–11:00PM

The production of *Le Nozze di Figaro* was made
possible by a generous gift from **Mercedes T.
Bass and Jerry and Jane del Missier**

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 530th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

LE NOZZE DI FIGARO

CONDUCTOR
Joana Mallwitz

IN ORDER OF VOCAL APPEARANCE

FIGARO
Luca Pisaroni

ANTONIO
Paul Corona

SUSANNA
Rosa Feola

BARBARINA
Jasmine Saunders**

DR. BARTOLO
Maurizio Muraro

DON CURZIO
Tony Stevenson*

MARCELLINA
Elizabeth Bishop

CONTINUO
FORTEPIANO
Howard Watkins*

CHERUBINO
Emily D'Angelo*

COUNT ALMAVIVA
Adam Plachetka

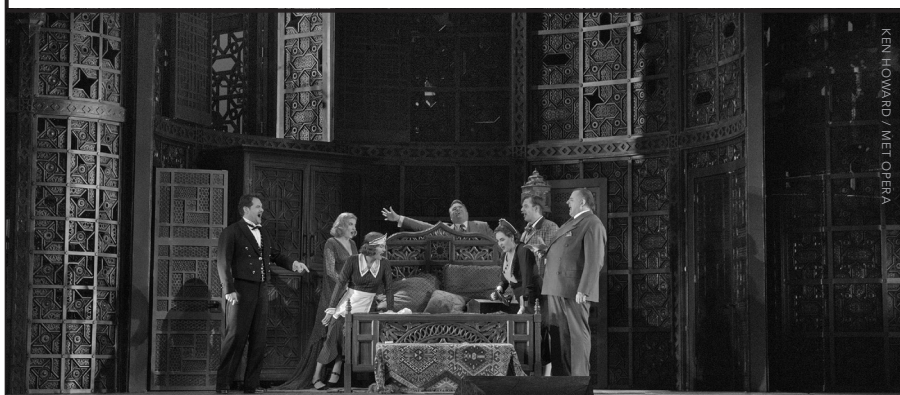
CELLO
Kari Jane Docter

DON BASILIO
Aaron Blake

COUNTESS ALMAVIVA
Jacquelyn Stucker

Wednesday, May 7, 2025, 7:30–11:00PM

This performance is dedicated in memory of Lizika Sagy,
with grateful recognition of her longtime support
of the Metropolitan Opera's International Council.



A scene from
Mozart's *Le Nozze di
Figaro*

Musical Preparation **Howard Watkins,* Pierre Vallet,
and Mariam Bombrun****

Assistant Stage Directors **Sara Erde and Alison Pogorelec**

Assistant to the Set Designer **Rebecca Chippendale**

Assistant to the Costume Designer **Irene Bohan**

Fight Director **Thomas Schall**

Italian Diction Coach **Hemdi Kfir**

Met Titles **Sonya Friedman**

Scenery, properties, and electrical props constructed
and painted in **Metropolitan Opera Shops**

Costumes constructed by **Metropolitan Opera**

**Costume Department; Das Gewand, Düsseldorf; and
Scafati Theatrical Tailors, New York**

Wigs and makeup constructed and executed by **Metropolitan
Opera Wig and Makeup Department**

This production uses flash effects.

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

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Lindemann Young Artist
Development Program

** Member of the
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Development Program

Met Titles

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usher at intermission.

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The Metropolitan Opera

2024-25 SEASON



A scene from Rossini's *Il Barbiere di Siviglia*

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**Bloomberg
Philanthropies**

PHOTO: MARTY SOHL / MET OPERA

Synopsis

Act I

A manor house near Seville, the 1930s. In a storeroom that they have been allocated, Figaro and Susanna, servants to the Count and Countess Almaviva, are preparing for their wedding. Figaro is furious when he learns from his bride that the Count has tried to seduce her. He's determined to have revenge on his master. Dr. Bartolo appears with Almaviva's housekeeper, Marcellina, who is equally determined to marry Figaro. She has a contract: Figaro must marry her or repay the money that he borrowed from her. When Marcellina runs into Susanna, the two rivals exchange insults. Susanna returns to her room, and the Count's young page Cherubino rushes in. Finding Susanna alone, he speaks of his love for all the women in the house, particularly the Countess. When the Count appears, again trying to seduce Susanna, Cherubino hides, but when Don Basilio, the music teacher, approaches, the Count conceals himself. Basilio tells Susanna that everyone knows that Cherubino has a crush on the Countess. Outraged, the Count steps forward, but he becomes even more enraged when he discovers Cherubino and realizes that the boy has overheard his attempts to seduce Susanna. He chases Cherubino into the great hall, encountering Figaro, who has assembled the entire household to sing the praises of their master. Put on the spot, the Count is forced to bless the marriage of Figaro and Susanna, but he cleverly demurs, explaining that he wants to celebrate their wedding with greater ceremony. He resolves to seek out Marcellina and orders Cherubino to join the army without delay. Figaro sarcastically sends the boy off into battle.

Act II

In her bedroom, the Countess mourns the loss of love in her life. Encouraged by Figaro and Susanna, she agrees to set a trap for her husband: They will send Cherubino, disguised as Susanna, to a rendezvous with the Count that night. At the same time, Figaro will send the Count an anonymous note suggesting that the Countess is having an assignation with another man. Cherubino arrives, and the two women lock the door before dressing him in women's clothes. As Susanna steps into an adjoining room, the Count knocks and is annoyed to find the door locked. Cherubino hides himself in the dressing room, and the Countess lets in her husband. When there's a sudden noise from behind the door, the Count is skeptical of his wife's story that Susanna is in there. Taking his wife with him, he leaves to get tools to force the door. Meanwhile, Susanna, who has reentered the room unseen, encourages Cherubino to come out of hiding. With all the doors locked, the boy escapes out the window, and Susanna takes his place in the dressing room. When the Count and Countess return, both are astonished when Susanna emerges. Figaro arrives to begin the wedding festivities, but the Count questions him about the note that he received. Figaro successfully eludes questioning until the gardener, Antonio, bursts in, complaining that someone has jumped from the window. Figaro improvises quickly, feigning a limp and pretending that it was he who jumped. Bartolo, Marcellina, and Basilio

appear, holding the contract that obliges Figaro to marry Marcellina. Delighted, the Count agrees to judge the case, leaving Susanna and Figaro's wedding in peril.

Intermission (AT APPROXIMATELY 9:10PM)

Act III

Later that day in the great hall, Susanna leads on the Count with promises of a rendezvous that night. He is overjoyed but then overhears Susanna conspiring with Figaro. In a rage, he declares that he will have revenge. The Countess, alone, recalls her past happiness. The Count has decreed that Figaro must pay his debt to Marcellina or marry her at once. Figaro replies that he can't marry without the consent of his parents for whom he's been searching for years. When he reveals a birthmark on his arm, Marcellina realizes that he is her long-lost son, fathered by Bartolo. Arriving to see Figaro and Marcellina embracing, Susanna thinks that her fiancé has betrayed her, but she is pacified when she learns the truth. The Countess is determined to go through with the conspiracy against her husband, and she and Susanna compose a letter to him confirming the meeting with Susanna that evening in the garden. Cherubino, now disguised as a girl, appears with Antonio's daughter, Barbarina. Antonio, who has found Cherubino's cap, also arrives and reveals the young man. The Count is furious to discover that Cherubino has disobeyed him and is still in the house. Barbarina punctures his anger, explaining that the Count, when he attempted to seduce her, promised her anything she desired. Now, she wants to marry Cherubino, and the Count reluctantly agrees. The household assembles for Figaro and Susanna's wedding. While dancing with the Count, Susanna hands him the note, sealed with a pin, confirming their tryst that evening.

Act IV

At night in the garden, Barbarina despairs that she has lost the pin that the Count has asked her to take back to Susanna as a sign that he's received her letter. When Figaro and Marcellina appear, Barbarina tells them about the planned rendezvous between the Count and Susanna. Thinking that his bride is unfaithful, Figaro curses all women. He hides when Susanna and the Countess arrive, dressed in each other's clothes. Alone, Susanna sings of love, aware that Figaro is listening. She then conceals herself, in time to see Cherubino try to seduce the disguised Countess. When the Count arrives looking for Susanna, he chases the boy away. Figaro, by now realizing what is going on, joins in the joke and pretends to declare his passion for the Countess, in fact Susanna in disguise. The Count returns to discover Figaro with his wife, or so he thinks, and explodes with rage. At that moment, the real Countess steps forward and reveals her identity. Ashamed, the Count asks her pardon. She forgives him, and the entire household celebrates the day's happy ending.

Wolfgang Amadeus Mozart

Le Nozze di Figaro

Premiere: Burgtheater, Vienna, 1786

A profoundly human comedy, *Le Nozze di Figaro* is a remarkable marriage of Mozart's music at the height of his genius and what might be the best libretto ever set. In adapting a play that caused a scandal with its revolutionary take on 18th-century society, librettist Lorenzo Da Ponte focused less on the original topical references and more on the timeless issues embedded in the frothy drawing-room comedy. The music is elegant, with a constant tension among the social classes and between the sexes, where each character has something to gain and something to hide. Following its Viennese premiere, *Nozze* became a major hit when it was produced in Prague a few months later—a triumph for Mozart that led to the commission to write *Don Giovanni*.

The Creators

Wolfgang Amadeus Mozart (1756–91) was the son of a Salzburg court musician and composer, Leopold, who was also his principal teacher and exhibited him as a musical prodigy throughout Europe. His works continue to enthrall audiences around the world, and his achievements in opera—in terms of beauty, vocal challenge, and dramatic insight—remain unsurpassed. The extraordinary Lorenzo Da Ponte (1749–1838) led an adventurous life in Venice and Vienna. He supplied libretti for several prominent composers of his time, including Antonio Salieri, and collaborated with Mozart on *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. Da Ponte migrated to the United States and eventually settled in New York, where he served as the first professor of Italian at Columbia College (now University), and where he was instrumental in developing an audience for Italian opera. Pierre-Augustin Caron de Beaumarchais (1732–99) was the author of the three subversive Figaro plays, of which *Le Folle Journée, ou le Mariage de Figaro* was the second. Beaumarchais's life included roles in both the American and French Revolutions, and his character Figaro, the wily servant who consistently outsmarts his masters, bears autobiographical markings. The sound of the name itself seems to point to the author: fils ("son of") Caron.

The Setting

Seville, the setting of *Nozze*, was famous in Mozart's time as a place filled with hot-blooded young men and exotically beautiful women sequestered behind latticed windows, or "jalousies" (which gave us our English word "jealousy"). The Met's current production of the opera places the action in an elegant Spanish villa in the 1930s.

The Music

Nozze's amazing score mirrors the complex world it depicts. The first impression is one of tremendous elegance, but beneath the surface lies a subtext of pain and deception. The showpiece arias for the various women ("Porgi, Amor" for the Countess and Cherubino's "Voi che sapete" in Act II; the Countess's haunting "Dove sono i bei momenti" in Act III; and Susanna's "Deh vieni non tardar" in Act IV) reflect the depth of the drama. Each of these arias is superb, delicate, and ravishingly beautiful. Other unforgettable solos in the score include Figaro's angry Act IV diatribe against womankind, "Aprite un po' quegl'occhi," and "Non più andrai" in Act I, in which not even the most buoyant and memorable melody in the world can quite hide the character's sarcasm. The orchestra, which often expresses the unspoken thoughts and motivations of the characters, conveys much of the work's subtext. A good example is the wedding march in Act III—formal, stately, and elegant, yet with little quivering trills in the middle of the phrases that suggest something is amiss.

Met History

Le Nozze di Figaro premiered at the Met in 1894 with a magnificent cast headed by the American sopranos Emma Eames and Lillian Nordica and with Edouard de Reszke as the Count. The company unveiled a new production in 1909, conducted by Gustav Mahler, in which Geraldine Farrar sang the trouser role of Cherubino. Another new production opened in 1940 with Ettore Panizza conducting Ezio Pinza, Elisabeth Rethberg, Bidú Sayão, and Risë Stevens. The ensemble nature of the piece and the appeal of each of the leading roles have made the subsequent Met rosters for the opera an impressive collection of the world's finest singers, including Eleanor Steber, Lisa Della Casa, Kiri Te Kanawa, Carol Vaness, and Renée Fleming (Countess); Roberta Peters, Kathleen Battle, Cecilia Bartoli, and Nadine Sierra (Susanna); Jarmila Novotna, Frederica von Stade, and Susan Graham (Cherubino); Cesare Siepi and Bryn Terfel (Figaro); and John Brownlee, Thomas Allen, Thomas Hampson, and Gerald Finley (Count). The current production, by Richard Eyre, opened the Met's 2014–15 season, with a cast that included Amanda Majeski, Marlis Petersen, Isabel Leonard, Peter Mattei, and Ildar Abdrazakov, conducted by James Levine.

Program Note

Life radiates through Mozart's entire catalog—from the intimate chamber music to the large-scale symphonies and grand Masses—but none of his many masterpieces quite capture their composer's abounding optimism, innate joie de vivre, and profound humanism like his operas. Overflowing with deceptively simple yet ravishingly beautiful melody and presenting finely wrought, incisive characterizations, they reveal the complexities and contradictions of the human condition in ways only possible on the stage. In the ingenious librettist Lorenzo Da Ponte, Mozart had the ideal partner, and the three comedies that they created together remain mainstays of every opera company, large and small, the world over.

Le Nozze di Figaro, the earliest of these collaborations, owes its success not only to Mozart and Da Ponte but also to 18th-century playwright Pierre-Augustin Caron de Beaumarchais, whose *La Folle Journée, ou le Mariage de Figaro* (*The Crazy Day, or The Marriage of Figaro*) provided the inspiration. Beaumarchais characterized his wry and rollicking satire as “a play that combines moralities of general effect and of detail spread on a sea of inalterable gaiety, a rather vivacious dialogue whose facility hides its workmanship, an effortlessly spun out intrigue where art conceals art and which knots and unravels itself ceaselessly through a crowd of comic situations.” Exactly the same can be said of its operatic incarnation. But with his magnificent music, Mozart elevates the source material, heightening the emotional impact and leaving his audiences with a deeper understanding of the play's vibrant characters—and of themselves.

Arriving in Vienna from provincial Salzburg in 1781, the 25-year-old Mozart was pleased to find a public—and a monarch—who shared his love for entertainment and opera. But to succeed in the great musical capital also meant conforming to the royal taste. Five years prior, Emperor Joseph II had decreed that only German-language works could be presented at the court Burgtheater, and in 1782, Mozart obliged with his colorful singspiel *Die Entführung aus dem Serail*. Before Mozart could build on the opera's success, however, Joseph abruptly reversed course, and bowing to his subjects' preference for lighthearted opera buffa, reconstituted an Italian troupe at the theater.

“I have looked through at least a hundred libretti and more, but I have scarcely found a single one with which I am satisfied,” lamented Mozart in 1783. But with the premiere of Beaumarchais's *Le Mariage de Figaro* in Paris the following spring, he found his answer. The play centered on the cunning valet Figaro, a semi-autobiographical stand-in for its creator (the name “Figaro” even derived from the playwright's patronymic, “fils Caron,” or “son of Caron”), and followed *Le Barbier de Séville* of 1775. In *Le Barbier*, Figaro had conspired with the Count Almaviva to help the nobleman win the young Rosine, but in the sequel, Figaro was at odds with the Count, who had tired of Rosine (now his wife) and instead set his sights on Figaro's fiancée. In both plays, Beaumarchais

injected new life into age-old comic tropes, populating the stage with three-dimensional characters and intelligent repartee, but with the second installment, he pushed his indictment of aristocratic privilege to the forefront, culminating in Figaro's vitriolic denunciation of his master:

Nobility, fortune, rank, common position! How proud they make a man feel! What have you done to deserve such advantages? Put yourself to the trouble of being born—nothing more! For the rest—a very ordinary man! Whereas I, lost among the obscure crowd, have had to deploy more knowledge, more calculation and skill merely to survive than has sufficed to rule all the provinces of Spain for a century!

Fearing the play could incite unrest, none other than Louis XVI intervened to delay the premiere, but when it finally reached the stage, it was an immediate smash—quite literally, with three unfortunate theatergoers reportedly crushed to death by the crowds clamoring for positions inside the Comédie-Française.

Joseph II shared his French counterpart's concerns and banned any production from being mounted in Vienna. All the better for Mozart, who saw the play's scandalous reputation as a perfect opportunity to drum up publicity. He surely also saw in Figaro's indignation an echo of his feelings following his service to an overbearing aristocrat: Bristling under the employ of the Prince Archbishop of Salzburg in his youth, he once complained to his father, "The Archbishop is so kind as to add to his luster by his household, robs them of their chance of earning, and pays them nothing," and declared, not unlike like Beaumarchais's barber, "It is the heart that ennobles the man, and though I am no count, yet I have probably more honor in me than many a count. Whether a man be a count or a valet, the moment he insults me, he is a scoundrel."

In the uphill political battle to stage an adaptation of Beaumarchais, Mozart found a powerful ally in Da Ponte, who had recently taken up a post as imperial poet, providing libretti for numerous composers at the Burgtheater. Da Ponte had the emperor's ear, and by vowing to "omit certain scenes, and shorten others, and ... carefully expunge whatever might offend the decency of a theater over which your majesty presides," he succeeded in winning his blessing to present the opera. Little survives documenting the composition process, but if Da Ponte is to be believed, Mozart finished the score—one of the greatest, most complete masterpieces in the musical canon—in an astounding six weeks. Well ahead of its time, though, the opera's sophistication was largely lost on its first Viennese audiences, who were more inclined toward frivolous fare, and the work was withdrawn after only nine performances. In Prague the following December, the response was decidedly warmer—"Here they talk about nothing but *Figaro*. Nothing is played, sung, or whistled but *Figaro*," Mozart boasted. But for many years, that triumph proved an outlier. Only in the 20th century, as

audiences and critics alike grasped the full extent of Mozart's genius, did *Nozze* claim its rightful place as one of the pinnacles of the operatic repertoire.

On every level, *Le Nozze di Figaro* is an opera about transformation—musical, emotional, and societal. While Da Ponte was obliged to excise the play's most scathing critiques of the aristocracy, Beaumarchais's egalitarian ethos endures, particularly in Mozart's handling of the servant class. Figaro's "Se vuol ballare" in Act I—in which he declares that, if the "little Count" wants to dance, it is Figaro who will call the tune—opens as a mocking minuet, a dance form typically of the elite, but when it suddenly lurches into a lower-class contredanse, there can be little doubt who will ultimately come out on top. Susanna, too, improves her musical station over the course of the opera, joining the Countess in close harmony in their Act III letter duet and literally standing in for her (and donning her clothes) in the opera's dénouement. And in Figaro's "Aprite un po' quegl'occhi" and Susanna's "Deh vieni non tardar" in the final act, the servants again rise to the musical level of their masters, with both arias preceded by recitatives accompanied by the full orchestra—rather than just continuo—scoring customarily reserved for "serious characters" in opera buffa.

The opera's treatment of its female protagonists was also revolutionary. Susanna's is easily the longest and most integral role in the cast. In addition to two individual arias, she participates in all of the opera's ensembles—six duets, two trios, one sextet, and the extended finales of Acts II, III, and IV—and often gets the better of her sparring partners. But if Susanna is the opera's center of gravity, the Countess is its beating heart. Mozart delays her introduction until the top of Act II when, after the nonstop frenzy of the first act, the action comes to a standstill with her anguished cavatina, "Porgi, Amor." With its wrenching vocal line—a melancholy recasting of Figaro's melody from the earlier duet "Se a caso Madama," in which she is referenced for the first time in the opera—Mozart lays out the human cost of the Count's philandering in no uncertain terms. Her aria "Dove sono i bei momenti" in Act III initially follows a similar contour, as the Countess reflects on her lost happiness, but as a new resolve comes over her, the orchestra breaks into an animated allegro, and she commits herself to winning back her husband's unfaithful heart.

Where his predecessors mainly relied on recitative to advance their plots, Mozart consistently keeps the action moving through the musical numbers, particularly the ensembles, which make up an unprecedented half of the score. There is no greater example than the dizzying, glorious finale to Act II. Comprising eight sections unfolding over more than 20 minutes of music uninterrupted by recitative, it was a feat never before accomplished. But beyond its scale, the real brilliance of the ensemble is how deftly Mozart sustains the high pace, comic intrigue, and sheer musical variety throughout. Beginning as an agitated duet between the Count and Countess, it seamlessly evolves into a trio when Susanna confounds them both by stepping out of her lady's dressing

chamber. Character by character, the ensemble continues to grow, with each new participant entering just as the scene appears to be reaching its resolution and instead sending it bounding forward with renewed vigor. It finally reaches its climax as a chaotic septet for nearly the entire company and brings the curtain down with everyone more confused and embattled than ever.

Le Nozze di Figaro is also a transformation of opera buffa itself, a genre up until then filled with crowd-pleasing gimmicks, stock characters, and outlandish situations, with any conflict being played for laughs. But with *Nozze*, Mozart and Da Ponte present portraits of nuanced, flawed human beings, and balance the hilarity with scenes of genuine pathos. In just a few hours, audiences are treated to convincing, visceral depictions of love, lust, rage, jealousy, greed, joy, grief, shame, and—most essentially—forgiveness.

Of course, the greatest act of transformation is left for the end. With his mistreatment of his wife exposed before the entire household, the Count begs the Countess's forgiveness in a phrase of unadorned, aching contrition: "Contessa, perdono." Her response is similarly understated but utterly elegant: "Più dolce io sono, e dico di sì" ("I am sweeter, and I say yes"). Closer inspection reveals it as another act of musical metamorphosis, with Mozart returning to the melody of an offhand remark from the Countess in Act II, "Ah quanto, Susanna, son dolce di core!" ("Ah, Susanna, how sweet of heart I am!"). But with only slight alterations and by transferring the line from minor to major, he transforms the Countess's resignation into sublime reconciliation. For once, a member of the nobility actually behaves nobly, offering hope to all assembled, including the audience, that the power of love can transcend all wrongs—at least for one night.

—Christopher Browner

Christopher Browner is the Met's Senior Editor.



Le Nozze di Figaro on Demand

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The Cast



Joana Mallwitz

CONDUCTOR (HILDESHEIM, GERMANY)

THIS SEASON *Le Nozze di Figaro* for her debut at the Met and concerts with the Konzerthausorchester Berlin, Rotterdam Philharmonic Orchestra, Spanish National Orchestra, Swedish Radio Symphony Orchestra, Bamberg Symphony, Oslo Philharmonic, and Los Angeles Philharmonic.

CAREER HIGHLIGHTS She has served as chief conductor and artistic director of the Konzerthausorchester Berlin since 2023. Between 2018 and 2023, she was general music director of the Staatstheater Nürnberg, where she led *Le Nozze di Figaro*, *Carmen*, *Die Frau ohne Schatten*, *Der Rosenkavalier*, *Pelléas et Mélisande*, *L'Orfeo*, *Don Carlos*, *Lohengrin*, and *War and Peace*. She has also conducted *Le Nozze di Figaro* at Covent Garden, *Rusalka* at Dutch National Opera and in Dresden, *Peter Grimes* at the Paris Opera, *Die Zauberflöte* and *Così fan tutte* at the Salzburg Festival, *Salome* and Fauré's *Pénélope* in Frankfurt, *L'Elisir d'Amore* and *Eugene Onegin* at the Bavarian State Opera, *Der Rosenkavalier* at the Norwegian National Opera, and concerts with the Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Vienna Philharmonic Orchestra, Boston Symphony Orchestra, NDR Elbphilharmonie Orchestra, and Munich Philharmonic Orchestra, among others.



Elizabeth Bishop

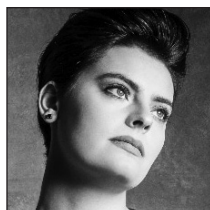
MEZZO-SOPRANO (GREENVILLE, SOUTH CAROLINA)

THIS SEASON Marcellina in *Le Nozze di Figaro* at the Met.

MET APPEARANCES Since her 1994 debut as a Venetian Secretary in *Death in Venice*, she has sung nearly 100 performances of 14 roles, including Marcellina, the Second Norn in *Götterdämmerung*, Mother Marie in *Dialogues des Carmélites*, Fricka in *Das Rheingold*, Didon in *Les Troyens*, the title role of *Iphigénie en Tauride*, Maria Bolkonskaya in *War and Peace*, and Venus in *Tannhäuser*.

CAREER HIGHLIGHTS Recent performances include Brigitta in *Die Tote Stadt* at Opera Colorado, the Witch in *Hänsel und Gretel* in concert with the Atlanta Symphony Orchestra, Herodias in *Salome* in concert with the Dallas Symphony Orchestra, Madame de la Haltière in *Cendrillon* at Lyric Opera of Chicago, Mary in *Der Fliegende Holländer* at Cincinnati Opera, Judith in *Bluebeard's Castle* in concert with the Portland Symphony Orchestra, and Marcellina at Palm Beach Opera. She has also sung Herodias at Florida Grand Opera; Marcellina, Mother Marie, Fricka in *Das Rheingold* and *Die Walküre*, and Brangäne in *Tristan und Isolde* at Washington National Opera; Azucena in *Il Trovatore* at Utah Opera; Brangäne in concert at North Carolina Opera; and Amneris in *Aida* at Pittsburgh Opera.

The Cast CONTINUED



Emily D'Angelo

MEZZO-SOPRANO (TORONTO, CANADA)

THIS SEASON Cherubino in *Le Nozze di Figaro* and Jess in Jeanine Tesori's *Grounded* at the Met; Beethoven's Symphony No. 9 with the Orchestra for Ukraine and Orchestra of St. Luke's at Carnegie Hall and with the Rundfunk-Sinfonieorchester Berlin; the Staatskapelle Dresden's Advent Concert; Handel's *Messiah* with the Orchestre Métropolitain; Octavian in *Der Rosenkavalier* and Idamante in *Idomeneo* at Staatsoper Berlin; a recital in Madrid; Donna Elvira in *Don Giovanni*, Dorabella in *Così fan tutte*, and Octavian at the Vienna State Opera; Haydn's *Arianna a Naxos* with the Tonkünstler Orchestra; and Cherubino at the Bavarian State Opera.

MET APPEARANCES Prince Charming in *Cinderella*, Sister Mathilde in *Dialogues des Carmélites*, Annio in *La Clemenza di Tito*, and the Second Lady in *The Magic Flute* (debut, 2018).

CAREER HIGHLIGHTS She created the role of Jess in the world premiere of *Grounded* at Washington National Opera. Additional recent performances include Cherubino at Staatsoper Berlin, Sesto in *Giulio Cesare* and the title role of *Ariodante* at the Paris Opera, Juno in *Semele* and Idamanate at the Bavarian State Opera, and Ruggiero in *Alcina* at Covent Garden. She is a graduate of the Met's Lindemann Young Artist Development Program.



Rosa Feola

SOPRANO (CASERTA, ITALY)

THIS SEASON Susanna in *Le Nozze di Figaro* at the Met; Gilda in *Rigoletto* at the Paris Opera, LA Opera, and in Verona; Alice Ford in *Falstaff* and Beethoven's *Missa Solemnis* at La Scala; Violetta in *La Traviata* at the Deutsche Oper Berlin and Tyrolean Festival Erl; Micaëla in *Carmen* at the Bavarian State Opera; Liù in *Turandot* at Torre del Lago's Festival Puccini; and concert appearances at London's Wigmore Hall, the North Norfolk Music Festival, and the Gstaad New Year Music Festival.

MET APPEARANCES Olga in *Fedora* and Gilda (debut, 2019).

CAREER HIGHLIGHTS Recent performances include Violetta in Naples and Florence, Liù at La Scala and in Zurich, Giulietta in *I Capuleti e i Montecchi* in Liège, Juliette in *Roméo et Juliette* at Washington National Opera, and Norina in *Don Pasquale* at the Vienna State Opera and in Hamburg. She has also sung Gilda in Rouen and at the Vienna State Opera and Covent Garden, Susanna in *Le Nozze di Figaro* and Violetta at the Bavarian State Opera, Fiorilla in *Il Turco in Italia* and Susanna in *Le Nozze di Figaro* at La Scala, Giulietta in Zurich, and Susanna in Wolf-Ferrari's *Il Segreto di Susanna* in Genoa.



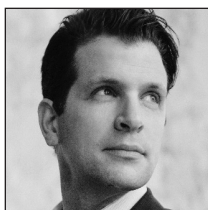
Maurizio Muraro

BASS-BARITONE (COMO, ITALY)

THIS SEASON Dr. Bartolo in *Le Nozze di Figaro* at the Met and Santa Fe Opera, the Prince of Bouillon in *Adriana Lecouvreur* in Madrid, and the Sacristan in *Tosca* at Covent Garden.

MET APPEARANCES Dr. Bartolo in *Le Nozze di Figaro* (debut, 2005) and *Il Barbiere di Siviglia*, Sgt. Sulpice in *La Fille du Régiment*, the Prince of Bouillon, Talpa in *Il Tabarro*, Simone in *Gianni Schicchi*, the Bailiff in *Werther*, and Don Alfonso in *Così fan tutte*.

CAREER HIGHLIGHTS Recent performances include the Prince of Bouillon in concert in Lyon, Dr. Bartolo in *Le Nozze di Figaro* at Covent Garden and in Dresden, Don Magnifico in *La Cenerentola* in Dresden, Geronte in *Manon Lescaut* at the Deutsche Oper Berlin, and Leporello in *Don Giovanni* in Salzburg. He has also sung Dr. Bartolo in *Il Barbiere di Siviglia* at Staatsoper Berlin, Don Profondo in Rossini's *Il Viaggio a Reims* in Dresden, Don Alfonso at the Festival dei Due Mondi, Don Magnifico in Hamburg, and Dr. Bartolo in *Le Nozze di Figaro* at the Bavarian State Opera, Festival d'Aix-en-Provence, Staatsoper Berlin, Theater an der Wien, Covent Garden, and in Salzburg.



Luca Pisaroni

BASS-BARITONE (CIUDAD BOLÍVAR, VENEZUELA)

THIS SEASON Figaro in *Le Nozze di Figaro* at the Met and Don Alfonso in *Così fan tutte* at the Vienna State Opera.

MET APPEARANCES Guglielmo in *Così fan tutte*, Figaro and Count Almaviva in *Le Nozze di Figaro*, the title role and Leporello in *Don Giovanni*, Giorgio in *I Puritani*, Alidoro in *La Cenerentola*, Caliban in *The Enchanted Island*, and Publio in *La Clemenza di Tito* (debut, 2005).

CAREER HIGHLIGHTS Recent performances include Don Giovanni at Houston Grand Opera, Achilla in *Giulio Cesare* and the King of Scotland in *Ariodante* at the Paris Opera, Don Basilio in *Il Barbiere di Siviglia* at Lyric Opera of Chicago, Leporello at the Hyogo Performing Arts Center, Figaro in Dresden, the Four Villains in *Les Contes d'Hoffmann* at La Scala, and Golaud in *Pelléas et Mélisande* in concert with the Orchestre National de France. He has also sung Figaro at the Paris Opera and in Madrid, Alidoro at the Paris Opera, Dr. Dulcamara in *L'Elisir d'Amore* at Seattle Opera, Leporello at San Francisco Opera and in Hamburg, Guglielmo in Salzburg, Enrico VIII in *Anna Bolena* in Zurich, and the Four Villains in Hamburg.



Adam Plachetka

BASS-BARITONE (PRAGUE, CZECH REPUBLIC)

THIS SEASON Count Almaviva in *Le Nozze di Figaro* at the Met, Jaroslav Prus in *The Makropulos Case* at Staatsoper Berlin, *L'Allegro, il Penseroso ed il Moderato* at the London Handel Festival, Alfio in *Cavalleria Rusticana* and Silvio in *Pagliacci* at the Vienna State Opera, Figaro in *Le Nozze di Figaro* at Palm Beach Opera, Mahler's Symphony No. 8 with the Czech Philharmonic, and a concert with the Prague Radio Symphony Orchestra.

MET APPEARANCES Marcello in *La Bohème*, Leporello and Masetto (debut, 2015) in *Don Giovanni*, Captain Balstrode in *Peter Grimes*, Garibaldi in *Rodelinda*, Count Almaviva and Figaro in *Le Nozze di Figaro*, Guglielmo in *Così fan tutte*, and Sgt. Belcore in *L'Elisir d'Amore*.

CAREER HIGHLIGHTS Recent performances include Kalina in Smetana's *Tajemství* and Přemysl ze Stadic in Smetana's *Libuše* in Prague, Figaro in *Il Barbiere di Siviglia* at the Vienna State Opera, Valens in Handel's *Theodora* in concert at London's Barbican Centre, and Count Almaviva at Houston Grand Opera. He has also sung Figaro in *Il Barbiere di Siviglia*, Count Almaviva, and Vladislav in Smetana's *Dalibor* in Prague; Mustafà in *L'Italiana in Algeri* at La Scala; and Dr. Malatesta in *Don Pasquale* at the Vienna State Opera.



Jacquelyn Stucker

SOPRANO (MONROEVILLE, PENNSYLVANIA)

THIS SEASON Countess Almaviva in *Le Nozze di Figaro* at the Met for her debut and Covent Garden, Beethoven's Symphony No. 9 with the Orchestre du Conservatoire de Paris, Two in the world premiere of Philip Venables's *We Are the Lucky Ones* at Dutch National Opera, a recital at London's Wigmore Hall, Mahler's Symphony No. 8 with the Tonkünstler Orchestra, and the Governess in *The Turn of the Screw* at the Santa Fe Opera.

CAREER HIGHLIGHTS She was previously a member of the ensemble at the Deutsche Oper Berlin, where her roles have included Marzelline in *Fidelio*, Freia in *Das Rheingold*, Donna Elvira in *Don Giovanni*, Corrina in Rossini's *Il Viaggio a Reims*, Tytania in *A Midsummer Night's Dream*, and Gretel in *Hänsel und Gretel*, among others. She has also sung Dalila in Rameau's *Samson* at the Festival d'Aix-en-Provence, Lucia De Nobile in Thomas Adès's *The Exterminating Angel* at the Paris Opera, Rosalinde in *Die Fledermaus* in Hamburg and in concert with Les Musiciens du Louvre, Zabelle in George Benjamin's *Picture a Day Like This* at Covent Garden, Poppea in *L'Incoronazione di Poppea* with Cappella Mediterranea, and Zerlina in *Don Giovanni* in Valencia.