

# NEW YEAR'S EVE GALA STARRING ANNA NETREBKO

CONDUCTED BY  
**YANNICK NÉZET-SÉGUIN**

TUESDAY, DECEMBER 31, 2019

5:30–9:05PM

GIACOMO PUCCINI

Act I of *La Bohème*

Act I of *Tosca*

Act II of *Turandot*

GENERAL MANAGER  
Peter Gelb

JEANETTE LERMAN-NEUBAUER  
MUSIC DIRECTOR  
Yannick Nézet-Séguin

Tonight's gala is made possible by generous gifts from  
**Mercedes T. Bass, Jacqueline Badger Mars, and Ann Ziff**

# The Metropolitan Opera

2019-20 SEASON

PRODUCTION  
Franco Zeffirelli

SET DESIGNER  
Franco Zeffirelli

COSTUME DESIGNER  
Peter J. Hall

LIGHTING DESIGNER  
Gil Wechsler

REVIVAL  
STAGE DIRECTOR  
Gregory Keller

## LA BOHÈME

Act I

CONDUCTOR  
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

MARCELLO  
Quinn Kelsey

RODOLFO  
Matthew Polenzani

COLLINE  
Christian Van Horn

SCHAUNARD  
Davide Luciano

BENOIT  
Arthur Woodley

MIMI  
Anna Netrebko

This performance  
is being broadcast  
live on Metropolitan  
Opera Radio on  
SiriusXM channel 75  
and streamed at  
[metopera.org](http://metopera.org).

The production of *La Bohème* was made  
possible by a generous gift from  
**Mrs. Donald D. Harrington**

Tuesday, December 31, 2019, 5:30–9:05PM

# The Metropolitan Opera

2019–20 SEASON

PRODUCTION  
Sir David McVicar

SET AND  
COSTUME DESIGNER  
John Macfarlane

LIGHTING DESIGNER  
David Finn

MOVEMENT DIRECTOR  
Leah Hausman

REVIVAL  
STAGE DIRECTOR  
Jonathon Loy

## TOSCA

Act I

CONDUCTOR  
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

CESARE ANGELOTTI  
Kyle Albertson DEBUT

A SACRISTAN  
Patrick Carfizzi

MARIO CAVARADOSSI  
Yusif Eyvazov

FLORIA TOSCA  
Anna Netrebko

BARON SCARPIA  
Evgeny Nikitin

SPOLETTA  
Tony Stevenson\*

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**

Major funding was received from **Rolex**

\* Graduate of the  
Lindemann Young Artist  
Development Program

Tuesday, December 31, 2019, 5:30–9:05PM

# The Metropolitan Opera

2019-20 SEASON

PRODUCTION  
Franco Zeffirelli

SET DESIGNER  
Franco Zeffirelli

COSTUME DESIGNERS  
Anna Anni  
Dada Saligeri

LIGHTING DESIGNER  
Gil Wechsler

CHOREOGRAPHER  
Chiang Ching

REVIVAL  
STAGE DIRECTOR  
Paula Suozzi

## TURANDOT

Act II

CONDUCTOR  
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

PING  
Alexey Lavrov\*

PONG  
Eduardo Valdes

PANG  
Tony Stevenson\*

EMPEROR ALTOUM  
Carlo Bosi

CALÄF  
Yusif Eyvazov

MANDARIN  
Jeongcheol Cha

TURANDOT  
Anna Netrebko

LIÜ  
Michelle Bradley\*

MASKS  
Elliott Reiland  
Andrew Robinson  
Amir Levy

The production of *Turandot* was made  
possible by a generous gift from  
**Mrs. Donald D. Harrington**

Tuesday, December 31, 2019, 5:30–9:05PM



Anna Netrebko  
in the title role of  
Puccini's *Tosca*,  
with Yusif Eyvazov  
as Cavaradossi

Chorus Master **Donald Palumbo**  
Musical Preparation **John Keenan, Dan Saunders,  
Joshua Greene, and Liora Maurer**  
Assistant Stage Director **Paula Williams**  
Associate Designer (*La Bohème*) **David Reppa**  
Prompter **Joshua Greene**  
Italian Coach **Loretta Di Franco**  
Met Titles (*La Bohème* and *Tosca*) **Sonya Friedman**  
Stage Band Conductor **Gregory Buchalter**  
Children's Chorus Director **Anthony Piccolo**

*Turandot* is performed by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, Sole Agent in the US, Canada, and Mexico for Casa Ricordi/Universal Music Publishing Ricordi S.R.L., publisher and copyright owner.

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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Metropolitan Opera.

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#### Met Titles

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.





With a Met career spanning the operas of Mozart, Donizetti, Verdi, Puccini, Tchaikovsky, and more, soprano Anna Netrebko is one of today's most versatile and thrilling artists. From her star-making Met debut as Natasha in Prokofiev's *War and Peace* in 2002 to riveting performances as Lady Macbeth in Verdi's *Macbeth* earlier this season, she has appeared with the company nearly 200 times. Explore many of her most memorable roles with this photo history of her Met career.

- 1 Natasha in *War and Peace*, 2002
- 2 Gilda in *Rigoletto*, 2005
- 3 Elvira in *I Puritani*, 2006
- 4 Juliette in *Roméo et Juliette*, 2007
- 5 Lucia in *Lucia di Lammermor*, 2009
- 6 Antonia in *Les Contes d'Hoffmann*, 2009
- 7 Norina in *Don Pasquale*, 2010
- 8 Mimi in *La Bohème*, with Piotr Beczala, 2010
- 9 Anna Bolena, 2011









10 Manon, 2012

11 Adina in *L'Elisir d'Amore*, 2012

12 Tatiana in *Eugene Onegin*, with Mariusz Kwiecień, 2013

13 Lady Macbeth in *Macbeth*, with Željko Lučić, 2014

14 Iolanta, 2015







**15** Leonora in *Il Trovatore*, with Dmitri Hvorostovsky, 2015

**16** Manon Lescaut, 2016

**17** Tosca, 2018

**18** Aida, 2018

**19** Adriana Lecouvreur, 2019

# Synopses

## *La Bohème*, Act I

*Paris, in the 1830s.* In their Latin Quarter garret, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's latest drama. Soon, their roommates—Colline, a philosopher, and Schaunard, a musician—return. Schaunard brings food, fuel, and funds that he has collected from an eccentric nobleman. While they celebrate their unexpected fortune, the landlord, Benoit, comes to collect the rent. After getting the older man drunk, the friends urge him to tell of his flirtations, then throw him out in mock indignation at his infidelity to his wife. As the others depart to revel at the Café Momus, Rodolfo remains behind to finish an article, promising to join them later. There is another knock at the door—it is Mimì, a pretty neighbor whose candle has gone out in the stairwell. As she enters the room, she suddenly feels faint. Rodolfo gives her a sip of wine, then helps her to the door and relights her candle. Mimì realizes that she lost her key when she fainted, and as the two search for it, both candles go out. Rodolfo finds the key and slips it into his pocket. In the moonlight, he takes Mimì's hand and tells her about his dreams. She recounts her life alone in a lofty garret, embroidering flowers and waiting for the spring. Rodolfo's friends call from outside, telling him to join them. He responds that he is not alone and will be along shortly. Happy to have found each other, Mimì and Rodolfo leave, arm in arm, for the café.

## *Intermission* (AT APPROXIMATELY 6:10PM)

## *Tosca*, 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 7:40PM)

## *Turandot, Act II*

*Legendary Peking.* Any prince seeking to marry Princess Turandot must answer three riddles. If he fails, he will die. Now that the prince Calàf, a stranger in this land, has put himself forward to win her hand, the entire kingdom is preparing for the riddle ceremony. Within their private apartments, Ping, Pang, and Pong lament Turandot's bloody reign, hoping that love will conquer her and restore peace. Their thoughts wander to their peaceful country homes, but the noise of the crowd gathering to witness the riddle challenge calls them back to reality.

In the royal throne room, the old emperor asks Calàf to reconsider, but the young man will not be dissuaded. Turandot arrives. She recounts the story of her beautiful ancestress Princess Lou-Ling, who was abducted and killed by a conquering prince. In revenge, Turandot has turned against men and determined that none shall ever possess her. Trumpets then herald the beginning of the riddles. Turandot poses her first question to Calàf: What is born each night and dies each dawn? "Hope," Calàf answers correctly. Turandot continues: What flickers red and warm like a flame, yet is not a flame? "Blood," Calàf replies after a moment's thought. Shaken, Turandot delivers the third riddle: What is like ice but burns, and if it accepts you as a slave, makes you a king? Tense silence prevails until Calàf victoriously cries "Turandot!" The crowd erupts in joy, and the princess vainly begs her father not to give her to the stranger. Hoping to win her love, Calàf offers Turandot a challenge of his own: If she can learn his name by dawn, he will forfeit his life.

# The Cast



**Yannick Nézet-Séguin**

CONDUCTOR (MONTREAL, CANADA)

**THIS SEASON** The New Year's Eve Gala, *Turandot*, *Wozzeck*, and *Werther* at the Met; Met Orchestra Concerts at Carnegie Hall, where he is a Perspectives Artist; *Fidelio* in concert in Montreal; *Die Frau ohne Schatten* in concert in Paris; Schubert's *Winterreise* with Joyce DiDonato in Quebec and New York; and numerous concert appearances.

**MET APPEARANCES** Since his 2009 debut leading *Carmen*, he has conducted nearly 100 performances of 11 operas, including *Dialogues des Carmélites*, *Pelléas et Mélisande*, *La Traviata*, *Elektra*, *Parsifal*, and *Der Fliegende Holländer*.

**CAREER HIGHLIGHTS** He is in his second season as the Met's Jeanette Lerman-Neubauer Music Director. He has served as music director of the Philadelphia Orchestra since 2012 and artistic director and principal conductor of the Orchestre Métropolitain since 2000. In 2018, he became honorary conductor of the Rotterdam Philharmonic Orchestra, where he was music director for ten seasons, and in 2016, he was named an honorary member of the Chamber Orchestra of Europe. Between 2008 and 2014, he was principal guest conductor of the London Philharmonic Orchestra. He has also led performances in Baden-Baden and at the Vienna State Opera, La Scala, Covent Garden, and Salzburg Festival.



**Anna Netrebko**

SOPRANO (KRASNODAR, RUSSIA)

**THIS SEASON** The New Year's Eve Gala, Lady Macbeth in *Macbeth*, and the title role of *Tosca* at the Met; *Tosca* at La Scala and Covent Garden; the title role of *Turandot* at the Bavarian State Opera; the title role of *Adriana Lecouvreur* at the Paris Opera; and Elisabeth of Valois in *Don Carlo* in Dresden.

**MET APPEARANCES** Since her 2002 debut as Natasha in *War and Peace*, she has sung nearly 200 performances of 22 roles, including Tatiana in *Eugene Onegin*, Leonora in *Il Trovatore*, Lady Macbeth, Adina in *L'Elisir d'Amore*, and the title roles of *Adriana Lecouvreur*, *Aida*, *Tosca*, *Manon Lescaut*, *Iolanta*, *Manon*, *Anna Bolena*, and *Lucia di Lammermoor*. She has also given a solo recital.

**CAREER HIGHLIGHTS** Recent performances include *Adriana Lecouvreur* in concert at Deutsche Oper Berlin and the Salzburg Festival; Leonora in *Il Trovatore* in Verona; Leonora in *La Forza del Destino* and Lady Macbeth at Covent Garden; Maddalena di Coigny in *Andrea Chénier*, *Adriana Lecouvreur*, and Leonora in *Il Trovatore* at the Vienna State Opera; Lady Macbeth at Staatsoper Berlin; Maddalena di Coigny at La Scala and in concert at the Hungarian State Opera; and *Aida* at the Salzburg Festival.





## Patrick Carfizzi

BASS-BARITONE (NEWBURGH, NEW YORK)

**THIS SEASON** The New Year's Eve Gala, the Speaker in *The Magic Flute*, Brander in *La Damnation de Faust*, and the Sacristan in *Tosca* at the Met; Bartolo in *Il Barbiere di Siviglia* at Minnesota Opera and San Diego Opera; and Dulcamara in *L'Elisir d'Amore* in Wiesbaden.

**MET APPEARANCES** Since his 1999 debut as Ceprano in *Rigoletto*, he has sung more than 375 performances of 34 roles, including Betto di Signa in *Gianni Schicchi*, the Sacristan, Dulcamara, Schaunard in *La Bohème*, Cecil in *Maria Stuarda*, Frank in *Die Fledermaus*, Peter Quince in *A Midsummer Night's Dream*, and Paolo in *Simon Boccanegra*.

**CAREER HIGHLIGHTS** Recent performances include Polidoro in Rossini's *Zelmira* at Washington Concert Opera, Don Alfonso in *Così fan tutte* at Lyric Opera of Kansas City, and Major-General Stanley in *The Pirates of Penzance* at San Diego Opera. He has also sung Figaro in *Le Nozze di Figaro* and Fra Melitone in *La Forza del Destino* in Wiesbaden, Don Alfonso at Central City Opera, Bartolo in *Le Nozze di Figaro* at Opera Philadelphia, Henry Kissinger in John Adams's *Nixon in China* and Dulcamara at Houston Grand Opera, and the Tutor in *Le Comte Ory* at Seattle Opera.



## Yusif Eyvazov

TENOR (BAKU, AZERBAIJAN)

**THIS SEASON** The New Year's Eve Gala, Hermann in *The Queen of Spades*, and Calàf in *Turandot* at the Met; Maurizio in *Adriana Lecouvreur* at the Paris Opera and in concert at Deutsche Oper Berlin; Manrico in *Il Trovatore* and Radamès in *Aida* at the Vienna State Opera; the title role of *Don Carlo* at Moscow's Bolshoi Theatre, the Salzburg Festival, and in Dresden; and Calàf at the Bavarian State Opera.

**MET APPEARANCES** Dick Johnson in *La Fanciulla del West*, Cavaradossi in *Tosca*, and Calàf (debut, 2015).

**CAREER HIGHLIGHTS** Recent performances include Cavaradossi, Manrico, and Radamès in Verona; Maurizio in Baden-Baden and in concert at the Salzburg Festival; Don Alvaro in *La Forza del Destino* and Macduff in *Macbeth* at Covent Garden; the title role of *Andrea Chénier* at the Vienna State Opera, La Scala, and in concert at the Hungarian State Opera; des Grieux in *Manon Lescaut* and Hermann at Moscow's Bolshoi Theatre; Manrico at the Paris Opera; and Cavaradossi at Staatsoper Berlin, in Prague, and in concert with the Philadelphia Orchestra.



## Quinn Kelsey

BARITONE (HONOLULU, HAWAII)

**THIS SEASON** The New Year's Eve Gala and Germont in *La Traviata* at the Met, Miller in *Luisa Miller* at Lyric Opera of Chicago, and Guido di Monforte in *I Vespri Siciliani* in Zurich.

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

**CAREER HIGHLIGHTS** Recent performances include Germont at Hawaii Opera Theatre, Spain's Castell de Peralada Festival, and in Zurich; Ford in *Falstaff* at the Dallas Opera; the title role of *Rigoletto* in Zurich and at Lyric Opera of Chicago; and Rodrigo in *Don Carlo* at Washington National Opera. He has also sung Amonasro in Orange; Rigoletto at the Paris Opera, San Francisco Opera, Santa Fe Opera, English National Opera, in Frankfurt, and in concert at Hawaii Opera Theatre; Count di Luna at Covent Garden; Enrico at Lyric Opera of Chicago; and Germont at Covent Garden, the Canadian Opera Company, San Francisco Opera, and Lyric Opera of Chicago. He was the 2015 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



## Davide Luciano

BARITONE (BENEVENTO, ITALY)

**THIS SEASON** The New Year's Eve Gala at the Met, Belcore in *L'Elisir d'Amore* at La Scala, Guglielmo in *Così fan tutte* at Dutch National Opera, Marcello in *La Bohème* in Monte Carlo, Malatesta in *Don Pasquale* in Florence, the Duke of Nottingham in *Roberto Devereux* in Palermo, Riccardo in *I Puritani* in Naples, and the title role of *Don Giovanni* at the Salzburg Festival.

**MET APPEARANCES** Schaunard in *La Bohème* and Belcore (debut, 2018).

**CAREER HIGHLIGHTS** Recent performances include Buralicchio in *L'Equivoco Stravagante* and Figaro in *Il Barbiere di Siviglia* at Pesaro's Rossini Opera Festival, Marcello at the Bavarian State Opera and in Verona, Silvio in *Pagliacci* in Naples, Figaro at Dutch National Opera and in Turin, Don Profondo in Rossini's *Il Viaggio a Reims* and Don Giovanni at Deutsche Oper Berlin, and the Count in *Le Nozze di Figaro* at Deutsche Oper Berlin and in Strasbourg. He has also appeared at the Royal Danish Opera, Norwegian National Opera, Glyndebourne Festival, and in Venice, Seville, Rome, and Victoria, Malta.



## Evgeny Nikitin

BASS-BARITONE (MURMANSK, RUSSIA)

**THIS SEASON** The New Year's Eve Gala at the Met, Klingsor in *Parsifal* in concert in Paris, the title roles of *Attila* and *Prince Igor* at St. Petersburg's Mariinsky Theatre, Wotan in *Siegfried* in concert with the London Philharmonic Orchestra, and Varlaam in *Boris Godunov* at the Paris Opera.

**MET APPEARANCES** Gunther in *Götterdämmerung*, Klingsor, Kurwenal in *Tristan und Isolde*, Rangoni and the title role in *Boris Godunov*, Orest in *Elektra*, Pogner in *Die Meistersinger von Nürnberg*, Colline in *La Bohème*, Fasolt in *Das Rheingold*, Creon / The Messenger in Stravinsky's *Oedipus Rex*, and Dolokhov in *War and Peace* (debut, 2002).

**CAREER HIGHLIGHTS** He appears regularly at the Mariinsky Theatre, where his roles have included Scarpia in *Tosca*, Klingsor, Jochanaan in *Salome*, Philip II in *Don Carlo*, the title roles of *Don Giovanni* and *Der Fliegende Holländer*, Gunther, Ruslan in Glinka's *Ruslan and Lyudmila*, Boris Godunov, Rangoni, Wotan in the *Ring* cycle, Kurwenal, and Orest, among many others. He has also appeared at the Vienna State Opera, Bavarian State Opera, Lyric Opera of Chicago, Dutch National Opera, Switzerland's Verbier Festival, Canadian Opera Company, and in Baden-Baden, Madrid, Rome, Naples, Florence, Zurich, Valencia, Barcelona, and Tokyo.



## Matthew Polenzani

TENOR (EVANSTON, ILLINOIS)

**THIS SEASON** The New Year's Eve Gala, the Italian Singer in *Der Rosenkavalier*, Macduff in *Macbeth*, and Rodolfo in *La Bohème* at the Met; Don José in *Carmen* at the Bavarian State Opera; Beethoven's *Missa Solemnis* and Florestan in *Fidelio* in Baden-Baden; Alfredo in *La Traviata* in Madrid; and the Duke in *Rigoletto* at Greek National Opera.

**MET APPEARANCES** Since his 1997 debut as Boyar Khrushchov in *Boris Godunov*, he has sung nearly 400 performances of 38 roles, including the Duke, Tito in *La Clemenza di Tito*, Vaudémont in *Iolanta*, Nemorino in *L'Elisir d'Amore*, the title roles of *Idomeneo* and *Roberto Devereux*, Don Ottavio in *Don Giovanni*, Nadir in *Les Pêcheurs de Perles*, Hoffmann in *Les Contes d'Hoffmann*, Roberto in *Maria Stuarda*, and Alfredo.

**CAREER HIGHLIGHTS** Recent performances include Don José at San Francisco Opera; Rodolfo in *La Bohème* in Palermo and at Covent Garden; Idomeneo, Nadir, and the Duke at Lyric Opera of Chicago; Rodolfo in *Luisa Miller* in Zurich; and Fernando in Donizetti's *La Favorite* and Tamino in *Die Zauberflöte* at the Bavarian State Opera. He was the 2008 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



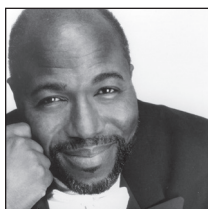
**Christian Van Horn**

BASS-BARITONE (ROCKVILLE CENTRE, NEW YORK)

**THIS SEASON** The New Year's Eve Gala, the Doctor in *Wozzeck*, Colline in *La Bohème*, and Alidoro in *La Cenerentola* at the Met; Claggart in *Billy Budd* and Silva in *Ernani* at San Francisco Opera; Walter in *Luisa Miller* at Lyric Opera of Chicago; and Creon in Stravinsky's *Oedipus Rex* in concert with the Royal Concertgebouw Orchestra.

**MET APPEARANCES** Publio in *La Clemenza di Tito*, Colline, the title role of *Mefistofele*, Julio in Thomas Adès's *The Exterminating Angel*, the Speaker in *Die Zauberflöte*, and Pistola in *Falstaff* (debut, 2013).

**CAREER HIGHLIGHTS** Recent performances include Zoroastro in Handel's *Orlando* at San Francisco Opera, Escamillo in *Carmen* at the Bavarian State Opera, Narbal in *Les Troyens* at the Paris Opera, Raimondo in *Lucia di Lammermoor* at Opera Philadelphia, the Emperor in Stravinsky's *The Nightingale and Other Short Fables* at the Canadian Opera Company, and Méphistophélès in *Faust* at Lyric Opera of Chicago. He has also sung Melisso in Handel's *Alcina* and Raimondo at the Santa Fe Opera, Oroveso in *Norma* at the Dallas Opera, the Four Villains in *Les Contes d'Hoffmann* at LA Opera, and Escamillo and Narbal at Lyric Opera of Chicago.



**Arthur Woodley**

BASS (NEW YORK, NEW YORK)

**THIS SEASON** "Lawyer" Frazier in *Porgy and Bess* for his debut, the New Year's Eve Gala, and Benoit/Alcindoro in *La Bohème* at the Met; and Emile Griffith in Terrence Blanchard's *Champion* at Michigan Opera Theatre.

**CAREER HIGHLIGHTS** Recent performances include Emile Griffith in Montreal and at Washington National Opera, Daland in *Der Fliegende Holländer* at Cincinnati Opera, and Bartolo in *Le Nozze di Figaro* at Lyric Opera of Kansas City. He has sung Porgy in *Porgy and Bess* to great acclaim at Opera Philadelphia, Indianapolis Opera, Opera Colorado, the Bregenz Festival, Savolinna Opera Festival, and the Catfish Row Opera Company of Charleston, South Carolina; on tour in Italy; and in concert with the San Francisco Symphony, National Symphony Orchestra, and Baltimore Symphony. He has also appeared at San Francisco Opera, Seattle Opera, the Dallas Opera, Pittsburgh Opera, New Orleans Opera, Opera Theatre of Saint Louis, and with the Dallas Symphony Orchestra, Atlanta Symphony Orchestra, Houston Symphony, New Jersey Symphony Orchestra, and Academy of St. Martin in the Fields, among others.