

WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

CONDUCTOR
Harry Bicket

PRODUCTION
Sir Richard Eyre

SET AND COSTUME DESIGNER
Rob Howell

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Sara Erde

REVIVAL STAGE DIRECTOR
Jonathon Loy

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR DESIGNATE
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

Saturday, January 13, 2018
8:00–11:25PM

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

The revival of this production is made possible by a gift from Rolex

The Metropolitan Opera

2017-18 SEASON

The 492nd Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

LE NOZZE DI FIGARO

CONDUCTOR
Harry Bicket

IN ORDER OF VOCAL APPEARANCE

FIGARO
Ildar Abdrazakov

ANTONIO
Paul Corona

SUSANNA
Nadine Sierra

BARBARINA
Ashley Emerson*

DR. BARTOLO
Maurizio Muraro

DON CURZIO
Scott Scully

MARCELLINA
Katarina Leoson

CONTINUO
HARPSICHORD Linda Hall
CELLO David Heiss

CHERUBINO
Isabel Leonard

COUNT ALMAVIVA
Mariusz Kwiecien*

DON BASILIO
Greg Fedderly

COUNTESS ALMAVIVA
Ailyn Pérez

Saturday, January 13, 2018, 8:00-11:25PM



A scene from Mozart's
Le Nozze di Figaro

Chorus Master **Donald Palumbo**
 Fight Director **Thomas Schall**
 Assistant to the Set Designer **Rebecca Chippendale**
 Assistant to the Costume Designer **Irene Bohan**
 Musical Preparation **Linda Hall, Liora Maurer, and
 Steven White**
 Assistant Stage Directors **Sara Erde and Paula Williams**
 Met Titles **Sonya Friedman**
 Italian Coach **Loretta Di Franco**
 Scenery, properties, and electrical props constructed
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 Costumes constructed by **Metropolitan Opera
 Costume Department; Das Gewand, Düsseldorf; and
 Scafati Theatrical Tailors, New York**
 Wigs and Makeup executed by **Metropolitan Opera
 Wig and Makeup Department**

This production uses flash effects.

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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 his former 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 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. To spite them and to silence Cherubino, he orders the boy to join the army without delay. Figaro sarcastically sends Cherubino 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 her husband in. 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 and observed everything, helps Cherubino escape through the window before taking his place in the dressing room. When the Count and Countess return, both are astonished when Susanna emerges from the room. Figaro arrives

to begin the wedding festivities, but the Count questions him about the note 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. As soon as Antonio leaves, Bartolo, Marcellina, and Basilio appear, putting their case to the Count and holding the contract that obliges Figaro to marry Marcellina. Delighted, the Count declares that Figaro must honor his agreement and that his wedding to Susanna will be postponed.

Intermission (AT APPROXIMATELY 9:40PM)

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. Marcellina, accompanied by a lawyer, Don Curzio, demands that Figaro pay his debt 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, having been abducted as a baby. 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 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 his sweetheart, Barbarina, the daughter of Antonio. 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. She knows that Figaro is listening and enjoys making him think that she's about to betray him with the Count. 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 declares his passion for Susanna in her Countess 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. Ultimately, 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 successful Viennese premiere, *Figaro* 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 (1756–1791) 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 converted from Judaism as a youth and joined the Catholic Church, in which he took Holy Orders. 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 America 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 (1732–1799) was the author of the three subversive Figaro plays, of which *Le Mariage de Figaro* (1778) 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 *Figaro*, was famous in Mozart's time as a place filled with hot-blooded young men and exotically beautiful women sequestered behind

lattice windows, or “jealousies” (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

Figaro’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 two notable arias, the angry Act IV diatribe against womankind, “Aprite un po’ quegli’occhi,” and Act I’s “Non più andrai,” 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 of this 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 at this wedding.

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 rosters of *Figaro* at the Met an impressive collection of the world’s finest singers, including Eleanor Steber, Lisa Della Casa, Carol Vaness, and Renée Fleming (Countess); Roberta Peters, Kathleen Battle, and Cecilia Bartoli (Susanna); Jarmila Novotna, Frederica von Stade, and Susan Graham (Cherubino); Cesare Siepi and Sir Bryn Terfel (Figaro); and John Brownlee, Sir Thomas Allen, and Thomas Hampson (Count). The current production, by Sir 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.

Program Note

In Act III of *Le Nozze di Figaro*, in the midst of the usual comic-opera bustle of activity, the servant girl Susanna and the Countess Almaviva devise a plan to embarrass the Count (a notorious philanderer) by catching him dallying in the garden. The two of them will exchange clothes and, in the dark, the Countess, dressed as Susanna, will rendezvous with her own husband. The Countess decides to dictate a love letter to arrange the assignation, with Susanna dutifully writing it out. The ensuing duet (“Sull’aria”) is in two parts. In the first, the voices are separate (Susanna merely echoes the Countess’s words); in the second, their voices come together in blissful parallel intervals. The servant and the aristocrat, by being given the same melodic material, are levelled socially by means of music. This musical confusion of class structures can remind us that comic opera of Mozart’s time never lost a connection with its origins in commedia dell’arte improvisation—conditions in which social disorder is licensed and the established order can briefly be overturned. True, Mozart’s aristocratic characters tend generally to indulge in virtuosic singing derived from opera seria, while the servants tend generally to have simple, more memorable tunes. But sometimes, as occurs in *Figaro*, the servants can ape their masters, and the aristocrats can find themselves deflected into disarmingly simple means of expression. In other words, characters can freely take on and shed vocal idioms; they can seem, to put the matter in a contemporary way, to represent themselves as they choose.

A good example of the boundary-crossing this can involve is the servant Figaro’s aria in Act I, “Se vuol ballare,” in which he expresses anger that the Count’s wandering eye may now be directed toward his fiancée, Susanna. In terms of 18th-century class hierarchies, it’s shocking in that Figaro is here overtly voicing threats directed against the Count. But there’s also the fact, perhaps more shocking still, that the threats become musically palpable: This lowly servant sings out his feelings to the strains of a minuet, a stately aristocratic dance of the period—a dance, therefore, that he has no business inhabiting. More subtle still in its play of musical registers is the duet between the Count and Susanna at the start of Act III. The Count begins in high aristocratic tone, in a grandiose and mock pathetic minor mode (“Crudel! perché finora”). But then, in open musical contradiction, Susanna’s bland (and feigned) acceptance involves a distinct lowering of the tone: It has an artful turn to major-key simplicity that the Counts seems unable to reciprocate; he is reduced to simply repeating his pathetic, pleading manner. Finally, though, Susanna’s acceptance sinks in, and he launches into a grandiose celebration of victory (“Mi sento dal contento”). And again Susanna’s *musical* reaction rejects this attempted seduction. Although her words speak of acquiescence, she persistently refuses to take the melodic cues that the Count offers her, never once repeating his melody. Although at the end of the duet she is constrained by convention to

accompany him briefly in parallel thirds, the overall musical impression is of yet another reversal: In a duet of contrasting musical levels, the aristocratic level has been artfully subverted.

However, among the many cross-class relationships that *Figaro* explores, it's the one between Susanna and the Countess—between a servant on the eve of her wedding and an aristocrat whose expectations from marriage have been cruelly dashed by experience—that is most poignant and subtle. The Act III letter-writing scene sets their essential musical kinship in place, but in Act IV, at the denouement of the opera, their parallel lives become central to the plot.

We should recall the dramatic situation, at that moment at its most complex. It is night, a time in opera often featuring mistaken identities—where characters exchange cloaks and hats, where the wrong lovers sometimes embrace in the dark. In opera of all periods, nocturnal scenes are an occasion for the composer to toy with novel orchestration and unusual timbres, to create a numinous alternative world. In the final scene of Verdi's *Falstaff*, for example, calls from unseen horns suggest spaces and events beyond the visible. Even though the fairies and elves that fill the stage are just ordinary folk in disguise, the sense that enchantment is at work in human events can't wholly be banished. Or there's the moment in Act III of Wagner's *Die Meistersinger von Nürnberg* when Hans Sachs looks back on the comic chaos of the previous night. He, too, thinks of fairies and magic: "A mischievous sprite was at work: A firefly couldn't find his mate; that caused all the trouble. Or it was the elder tree: Midsummer's Night!" Under the aegis of comic opera, Verdi and Wagner seem to have wandered together into a moonlit garden: The orchestral inspirations in these scenes are remarkably similar. And perhaps Mozart is with them as well. In *Figaro*'s final act, playing out their letter-writing plot, Susanna appears disguised as the Countess. She is alone in the garden; Figaro is suspicious and lurks in the darkness. His suspicions seem confirmed when he hears her sing in eager anticipation of an amorous encounter (he cannot see her and so does not know she is in disguise). "Deh vieni non tardar," the aria she sings, is a character piece—a simple serenade in 6/8, which in outward shape suits the simple, un-elevated style of Susanna's music elsewhere in the opera.

But, tellingly, the aria also makes gestures towards a more elevated style, in particular in its text, where the invocation of the sultry night is highly poetic, even bordering on the old-fashioned, opera-seria school: "While the torch of night does not shine in the sky, while the air is still dark, and the world silent. Here murmurs the brook, here sports the breeze." What's more, Mozart clearly responded to this shift in tone by supplying a serious-sounding opening orchestral introduction and featuring prominent wind parts (both musical features more likely to accompany "high-born" characters). In other words, Susanna's musical and poetic styles here bear traces of her costume—of the

fact that she is disguised as the Countess. In what is already a very complicated opera in terms of plot, this risks getting very complicated indeed. Overheard but unseen by Figaro, Susanna sings the aria as part of a performance, to trick Figaro into thinking that she is eager for a liaison with the Count. Although dressed as another, she might be thought to be singing in “her own” voice, but it’s not really “her own,” as the sentiments she utters are feigned (a liaison with the Count is, after all, what she has spent the entire opera avoiding) and the musical style bears traces of the Countess, whose clothes she is wearing. What are we to make of this?

The Act III letter scene’s establishment of a kinship, an emotional equality even, between Susanna and the Countess, is developed further when they exchange clothes in the last act, cementing it as one of the central issues of the drama. In this context, it’s fascinating to learn that, probably for practical reasons that emerged during rehearsal, Mozart changed his mind about the vocal disposition of his two sopranos, particularly about who should take the upper part in ensembles. In other words, and partly for the kinds of practical reasons that always impinge on opera, these two characters continually weave in and out of each other’s vocal personalities. At an early stage in the composition of *Figaro*, Mozart even sketched an elite-sounding two-movement aria for the first Susanna, the British soprano Nancy Storace (1765–1817)—and to judge by a highly strenuous two-tempo concert piece that he wrote for her the year after, she would have been fully up to the task. What’s more, the history books tell us that Storace was well-known for her ability to imitate others. Famously, during the final scene, Susanna indeed disguises her voice, trying to fool Figaro into thinking she is the Countess. So what identity *does* Susanna advance in her nocturnal aria? Perhaps the fact that we cannot fully answer this question is part of why so many listeners find *Le Nozze di Figaro* so uniquely compelling.

—Carolyn Abbate and Roger Parker

Musicologists Carolyn Abbate, professor at Harvard University, and Roger Parker, professor at King’s College London, are two of the world’s leading opera scholars.

*They have each written several books on the subject and, together, authored the seminal 2012 *A History of Opera*.*

The Cast



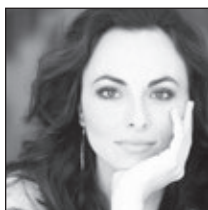
Harry Bicket

CONDUCTOR (LIVERPOOL, ENGLAND)

THIS SEASON *Le Nozze di Figaro* at the Met, *Orphée et Eurydice* at Lyric Opera of Chicago, Handel's *Rinaldo* on tour with The English Concert, *Candide* at the Santa Fe Opera, and concert appearances with Ireland's Radio Éireann Symphony Orchestra, Royal Northern Sinfonia, the Los Angeles Chamber Orchestra, and the Cincinnati Symphony Orchestra.

MET APPEARANCES *Giulio Cesare*, *La Clemenza di Tito*, and *Rodelinda* (debut, 2004).

CAREER HIGHLIGHTS In 2007, he became artistic director of The English Concert, with whom he tours extensively, and since 2013, he has served as chief conductor at the Santa Fe Opera, where he has led *Alcina*, *Roméo et Juliette*, Mozart's *La Finta Giardiniera*, and *Fidelio*, among others. Recent performances include Handel's *Ariodante*, *Orlando*, and *Hercules* with The English Concert; *Carmen* at Lyric Opera of Chicago; *Dido and Aeneas* at Lausanne's Bach Festival; Rossini's *Maometto II* and *Hercules* at the Canadian Opera Company; *Rusalka* and *Le Nozze di Figaro* at Houston Grand Opera; Handel's *Theodora* in Paris; and *Agrippina* in Barcelona. He has also appeared with the Los Angeles Philharmonic, Tokyo Symphony Orchestra, and Royal Liverpool Philharmonic Orchestra, among many others.



Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON Cherubino in *Le Nozze di Figaro* at the Met, Concepcion in Ravel's *L'Heure Espagnole* in concert with the Los Angeles Philharmonic, the title role of *La Cenerentola* at the Vienna State Opera and Bavarian State Opera, and Rosina in *Il Barbiere di Siviglia* at Washington National Opera.

MET APPEARANCES Zerlina in *Don Giovanni*, Charlotte in *Werther*, Rosina in *The Barber of Seville* and *Il Barbiere di Siviglia*, Dorabella in *Così fan tutte*, Blanche de la Force in *Dialogues des Carmélites*, Miranda in Thomas Adès's *The Tempest*, and Stéphanie in *Roméo et Juliette* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include Donna Elvira in *Don Giovanni* in Aix-en-Provence, Charlotte in Bologna, Rosina in *Il Barbiere di Siviglia* at the Vienna State Opera, and Adalgisa in *Norma* at the Canadian Opera Company. She has also sung Ada Monroe in the world premiere of Jennifer Higdon's *Cold Mountain* at the Santa Fe Opera and at Opera Philadelphia, Cenerentola at Lyric Opera of Chicago and Washington National Opera, and Rosina in *Il Barbiere di Siviglia* at the Dallas Opera, Lyric Opera of Chicago, and San Francisco Opera. She was the 2011 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



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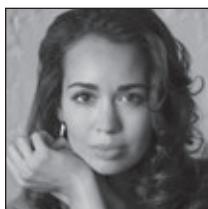
Ailyn Pérez

SOPRANO (CHICAGO, ILLINOIS)

THIS SEASON The Countess in *Le Nozze di Figaro*, the title role of *Thais*, and Juliette in *Roméo et Juliette* at the Met; Violetta in *La Traviata* at Staatsoper Berlin and in Hamburg and Zurich; and Micaëla in *Carmen* at the Bavarian State Opera.

MET APPEARANCES Mimì and Musetta in *La Bohème*, and Micaëla (debut, 2015).

CAREER HIGHLIGHTS Recent performances include Mimì and Violetta at La Scala; Juliette at the Santa Fe Opera; the title role of *Manon* and Tatyana Bakst in the world premiere of Jake Heggie's *Great Scott* at the Dallas Opera; and the Countess at Houston Grand Opera. She has also sung Violetta at Covent Garden, San Francisco Opera, the Bavarian State Opera, and Deutsche Oper Berlin; Adina in *L'Elisir d'Amore* at the Bavarian State Opera, Vienna State Opera, and Washington National Opera; Mimì at LA Opera and Moscow's Bolshoi Theatre; Desdemona in *Otello* at Houston Grand Opera; Marguerite in *Faust* and the Countess in Hamburg; Alice Ford in *Falstaff* at the Glyndebourne Festival; and Liù in *Turandot* and *Manon* at Covent Garden. She was the 2016 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Nadine Sierra

SOPRANO (FORT LAUDERDALE, FLORIDA)

THIS SEASON Susanna in *Le Nozze di Figaro* at the Met, Nannetta in *Falstaff* in Berlin, Elvira in *I Puritani* in Palermo, and Norina in *Don Pasquale* at the Paris Opera.

MET APPEARANCES Ilia in *Idomeneo*, Zerlina in *Don Giovanni*, and Gilda in *Rigoletto* (debut, 2015).

CAREER HIGHLIGHTS Recent performances include Gilda in Orange, at the Paris Opera and La Scala, and in concert at Hawaii Opera Theatre; the title role of *Lucia di Lammermoor* in Venice and Palermo; Pamina in *Die Zauberflöte* and Flavia Gemmira in Cavalli's *Eliogabalo* at the Paris Opera; and Amore in *Orfeo ed Euridice* at Staatsoper Berlin. She has also sung Pamina, Lucia, the Countess in *Le Nozze di Figaro*, Musetta in *La Bohème*, and Juliet/Barbara in the world premiere of Christopher Theofanidis's *Heart of a Soldier* at San Francisco Opera; Zerlina at the Paris Opera; Lucia in Zurich; Gilda at Atlanta Opera, Boston Lyric Opera, Seattle Opera, Florida Grand Opera, and in Naples; Norina in Valencia; and Pamina in Cagliari and at Virginia Opera. She was a winner of the 2009 Metropolitan Opera National Council Auditions and received the 2017 Richard Tucker Award.



Ildar Abdrazakov

BASS (UFA, RUSSIA)

THIS SEASON Figaro in *Le Nozze di Figaro* and Assur in *Semiramide* at the Met, Philip II in *Don Carlos* and the title role of *Boris Godunov* at the Paris Opera, the title role of *Attila* in concert in Barcelona, and Mustafà in *L'Italiana in Algeri* at the Salzburg Festival.

MET APPEARANCES Since his 2004 debut as Masetto in *Don Giovanni*, he has sung nearly 150 performances in 15 roles, including the title role and Leporello in *Don Giovanni*, Mustafà, Henry VIII in *Anna Bolena*, Escamillo in *Carmen*, the title role of *Prince Igor*, Dosifei in *Khovanshchina*, the Four Villains in *Les Contes d'Hoffmann*, Attila, and Méphistophélès in *Faust* and *La Damnation de Faust*.

CAREER HIGHLIGHTS Recent performances include Alfonso in Donizetti's *Lucrezia Borgia* in concert and Méphistophélès in *Faust* at the Salzburg Festival; the Four Villains at the Bavarian State Opera and in Moscow; Philip II in *Don Carlo* at Covent Garden, the Bavarian State Opera, and La Scala; Escamillo at the Paris Opera; Prince Igor at the Dutch National Opera; Attila in Monte Carlo and at St. Petersburg's Mariinsky Theatre; and Don Basilio in *Il Barbiere di Siviglia* at the Paris Opera.



Mariusz Kwiecien

BARITONE (KRAKOW, POLAND)

THIS SEASON The Count in *Le Nozze di Figaro* at the Met, Marcello in *La Bohème* and the title role of *Don Giovanni* at Covent Garden, Zurga in *Les Pêcheurs de Perles* at Lyric Opera of Chicago, the title role of *Eugene Onegin* at the Vienna State Opera, Don Giovanni at the Dallas Opera, and Enrico in *Lucia di Lammermoor* at the Bavarian State Opera.

MET APPEARANCES Since his 1999 debut as Kuligin in *Kát'a Kabanová*, he has sung more than 200 performances in 19 roles, including Don Giovanni, Eugene Onegin, the Duke of Nottingham in *Roberto Devereux*, Zurga, Marcello, Riccardo in *I Puritani*, Belcore in *L'Elisir d'Amore*, Dr. Malatesta in *Don Pasquale*, and Escamillo in *Carmen*.

CAREER HIGHLIGHTS Recent performances include Alphonse XI in *La Favorite* and the Count at the Bavarian State Opera; Don Giovanni in Barcelona and at the Vienna State Opera; Eugene Onegin at the Polish National Opera, Lyric Opera of Chicago, and Bavarian State Opera; Rodrigo in *Don Carlo* at San Francisco Opera; the Duke of Nottingham in Madrid; and the title role in Szymanowski's *King Roger* at Covent Garden. He is a graduate of the Met's Lindemann Young Artist Development Program.