

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, December 23, 2017
1:00–4:25 PM

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

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The Metropolitan Opera

2017-18 SEASON

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The 488th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART’S

LE NOZZE DI FIGARO

CONDUCTOR
Harry Bicket

IN ORDER OF VOCAL APPEARANCE

FIGARO
Adam Plachetka

ANTONIO
Paul Corona

SUSANNA
Christiane Karg

BARBARINA
Hyesang Park**

DR. BARTOLO
Maurizio Muraro

DON CURZIO
Scott Scully

MARCELLINA
Katarina Leoson

CONTINUO
HARPSICHORD Linda Hall
CELLO David Heiss

CHERUBINO
Serena Malfi

COUNT ALMAVIVA
Luca Pisaroni

DON BASILIO
Robert McPherson

COUNTESS ALMAVIVA
Rachel Willis-Sørensen

Saturday, December 23, 2017, 1:00–4:25PM



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, Patrick Furrer, and
 Nimrod David Pfeffer***
 Assistant Stage Directors **Sara Erde and Paula Williams**
 Met Titles **Sonya Friedman**
 Italian Coach **Gildo Di Nunzio**
 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 executed by **Metropolitan Opera
 Wig and Makeup Department**

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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 2:40PM)

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 enthral 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.



Christiane Karg

SOPRANO (FEUCHTWANGEN, GERMANY)

THIS SEASON Susanna in *Le Nozze di Figaro* for her debut at the Met, Mélisande in *Pelléas et Mélisande* at the Vienna State Opera, Eurydice in *Orphée et Eurydice* at La Scala, the title role of Cavalli's *La Calisto* at the Bavarian State Opera, and Pamina in *Die Zauberflöte* at the Salzburg Festival and in concert in Baden-Baden.

CAREER HIGHLIGHTS Recent performances include Ginevra in Handel's *Ariodante* on tour with The English Concert, Pamina at Lyric Opera of Chicago, Susanna at Dutch National Opera, Sophie in *Der Rosenkavalier* at La Scala, and Blanche de la Force in *Dialogues des Carmélites* at the Bavarian State Opera. She has also sung Gabriel in Haydn's *Creation* in Rome; Susanna at Lyric Opera of Chicago and in concert in Baden-Baden; Sophie in Frankfurt, Luxembourg, Dresden, and at Dutch National Opera; Mélisande in Hamburg; Pamina at Covent Garden; Marchioness Violante Onesti in Mozart's *La Finta Giardiniera* and Aricie in Rameau's *Hippolyte et Aricie* at the Glyndebourne Festival; and Euridice in *Orfeo ed Euridice* in Vienna.



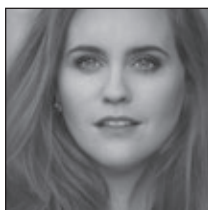
Serena Malfi

MEZZO-SOPRANO (AVERSA, ITALY)

THIS SEASON Cherubino in *Le Nozze di Figaro* and Dorabella in *Così fan tutte* at the Met, Dorabella in Versailles and in concert at Bucharest's George Enescu Festival, and Rosina in *Il Barbiere di Siviglia* in Zurich.

MET APPEARANCES Zerlina in *Don Giovanni* and Cherubino (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Dorabella in Stockholm; Pippo in Rossini's *La Gazza Ladra* at La Scala; Romeo in *I Capuleti e i Montecchi* in Oviedo, Spain; Cherubino at the Glyndebourne Festival; Ruggiero in *Alcina* in Dresden; and title role of *La Cenerentola* in Rome. She has also sung Cherubino in Muscat, Buenos Aires, and at the Vienna State Opera; Cenerentola in Lausanne, Naples, Moscow, Valencia, Buenos Aires, and at the Vienna State Opera and Paris Opera; Rosina at the Canadian Opera Company, Covent Garden, Staatsoper Berlin, and in Madrid; Zerlina in Paris; Annio in *La Clemenza di Tito* at the Bavarian State Opera, Vienna State Opera, and in Madrid; Despina in *Così fan tutte* at La Scala; Elmiro in Vivaldi's *Dorilla in Tempe* in concert in Lausanne; Nerone in *Agrippina* at the Paris Opera; and Dido in *Dido and Aeneas* in Rome.



Rachel Willis-Sørensen

SOPRANO (TRI-CITIES, WASHINGTON)

THIS SEASON The Countess in *Le Nozze di Figaro* at the Met, Elsa in *Lohengrin* at Deutsche Oper Berlin, Donna Anna in *Don Giovanni* at Covent Garden, Mahler's Symphony No. 2 at Bucharest's George Enescu Festival, and Mahler's Symphony No. 8 with Swedish Radio Symphony Orchestra.

MET APPEARANCES The Countess (debut, 2014).

CAREER HIGHLIGHTS Between 2012 and 2015, she was a member of the ensemble at Dresden's Semperoper, where her roles included the Countess, Hanna Glawari in *The Merry Widow*, Rosalinde in *Die Fledermaus*, Fiordiligi in *Così fan tutte*, the title role of *Alcina*, Elettra in *Idomeneo*, and Mimì in *La Bohème*, among others. Recent performances include Elsa in Zurich, Eva in *Die Meistersinger von Nürnberg* and the Marschallin in *Der Rosenkavalier* at Covent Garden, Leonore in *Fidelio* in concert in Rome, and Agathe in *Der Freischütz* in concert in London. She has also sung the Countess and Donna Anna at the Vienna State Opera; Eva at San Francisco Opera; Fiordiligi, Masha in *The Queen of Spades*, and Donna Anna at Houston Grand Opera; Gutrune in *Götterdämmerung* and the Countess at Covent Garden; and the First Lady in *Die Zauberflöte* at the Santa Fe Opera.



Luca Pisoni

BASS-BARITONE (CIUDAD BOLÍVAR, VENEZUELA)

THIS SEASON The Count in *Le Nozze di Figaro* at the Met; Golaud in *Pelléas et Mélisande* at the Paris Opera; Mustafá in *L'Italiana in Algeri*, Leporello in *Don Giovanni*, and Alidoro in *La Cenerentola* at the Vienna State Opera; Argante in Handel's *Rinaldo* with The English Concert; Méphistophélès in *Faust* in Moscow; and Don Pizarro in *Fidelio* at La Scala.

MET APPEARANCES Giorgio in *I Puritani*, Leporello, Alidoro, Caliban in *The Enchanted Island*, Figaro in *Le Nozze di Figaro*, and Publio in *La Clemenza di Tito* (debut, 2005).

CAREER HIGHLIGHTS Recent performances include Mahomet II in *Le Siège de Corinthe* at Pesaro's Rossini Opera Festival, Leporello at La Scala and Staatsoper Berlin, Rodolfo in *La Sonnambula* and Méphistophélès at the Vienna State Opera, Méphistophélès at Houston Grand Opera, the Count and Leporello at the Salzburg Festival, and the title role of Rossini's *Maometto II* at the Canadian Opera Company. He has also sung the Count at the Vienna State Opera, Lyric Opera of Chicago, San Francisco Opera, Paris Opera, and in Madrid; and Figaro in Baden-Baden, Muscat, and at the Vienna State Opera, Covent Garden, Bavarian State Opera, Paris Opera, and San Francisco Opera.



Adam Plachetka

BASS-BARITONE (PRAGUE, CZECH REPUBLIC)

THIS SEASON Figaro in *Le Nozze di Figaro* and Guglielmo in *Così fan tutte* at the Met; the Count in *Le Nozze di Figaro*, the title role of *Don Giovanni*, Riccardo in *I Puritani*, and Dr. Malatesta in *Don Pasquale* at the Vienna State Opera; Přemysl ze Stadic in Smetana's *Libuše* and the Count in Prague; and Papageno in *Die Zauberflöte* at the Salzburg Festival.

MET APPEARANCES Leporello and Masetto (debut, 2015) in *Don Giovanni* and Belcore in *L'Elisir d'Amore*.

CAREER HIGHLIGHTS Recent performances include Publio in *La Clemenza di Tito* in concert in Baden-Baden; Belcore at Covent Garden; Mustafá in *L'Italiana in Algeri*, Dr. Dulcamara in *L'Elisir d'Amore*, the King's Herald in *Lohengrin*, and Don Fernando in *Fidelio* at the Vienna State Opera; Papageno at Lyric Opera of Chicago; *Don Giovanni* in Bratislava; and Figaro in Prague and at the Salzburg Festival and Houston Grand Opera. He has also sung Figaro at Lyric Opera of Chicago and the Glyndebourne Festival, Guglielmo at La Scala and in Prague, *Don Giovanni* at Deutsche Oper Berlin, and Don Basilio in *Il Barbiere di Siviglia* and Schaunard in *La Bohème* at the Vienna State Opera.

Facilities and Services

THE ARNOLD AND MARIE SCHWARTZ GALLERY MET

Art gallery located in the South Lobby featuring leading artists. Open Monday through Friday, 6pm through last intermission; Saturday, noon through last intermission of evening performances.



ASSISTIVE LISTENING SYSTEM AND BINOCULARS

Wireless headsets, which work with the FM assistive listening system to amplify sound, are available at the coat check station on the South Concourse level before performances. Binoculars are also available for rental at the coat check station on the South Concourse level. The rental cost is \$5. A major credit card or driver's license is required as deposit.



BLIND AND VISUALLY IMPAIRED

Large print programs are available free of charge from the ushers. Braille synopses of many operas are available free of charge. Please contact an usher. Tickets for no-view score desk seats may be purchased by calling the Metropolitan Opera Guild at 212-769-7028.



BOX OFFICE

Monday–Saturday, 10am–8pm; Sunday, noon–6pm. The Box Office closes at 8pm on non-performance evenings or on evenings with no intermission. Box Office Information: 212-362-6000.

CHECK ROOM

On Concourse level (Founders Hall).

FIRST AID

Doctor in attendance during performances; contact an usher for assistance.

LECTURE SERIES

Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212-769-7028.

LOST AND FOUND

Security office at Stage Door. Monday–Friday, 2pm–4pm; 212-799-3100, ext. 2499.

MET OPERA SHOP

The Met Opera Shop is adjacent to the North Box Office, 212-580-4090. Open Monday–Saturday, 10am–final intermission; Sunday, noon–6pm.



PUBLIC TELEPHONES

Telephones with volume controls and TTY Public Telephone located in Founders Hall on the Concourse level.

RESTAURANT AND REFRESHMENT FACILITIES

The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Met Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Met ticket holders. For reservations please call 212-799-3400.



RESTROOMS

Wheelchair-accessible restrooms are on the Dress Circle, Grand Tier, Parterre, and Founders Hall levels.

SEAT CUSHIONS

Available in the South Check Room. Major credit card or driver's license required for deposit.

SCHOOL PARTNERSHIPS

For information contact the Metropolitan Opera Guild Education Department, 212-769-7022.

SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Met Opera Guild at 212-769-7028. These no-view seats provide an affordable way for music students to study an opera's score during a live performance.

TOUR GUIDE SERVICE

Backstage tours of the Opera House are held during the Met season on most weekdays at 3:15pm, and on select Sundays at 10:30am and/or 1:30pm. For tickets and information, call 212-769-7028. Tours of Lincoln Center daily; call 212-875-5351 for availability.

WEBSITE

www.metopera.org



WHEELCHAIR ACCOMMODATIONS

Telephone 212-799-3100, ext. 2204. Wheelchair entrance at Concourse level.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be readmitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Please be sure to turn off all devices before entering the auditorium.