

Giuseppe Verdi

Il Trovatore

CONDUCTOR

Marco Armiliato

PRODUCTION

David McVicar

SET DESIGNER

Charles Edwards

COSTUME DESIGNER

Brigitte Reiffenstuel

LIGHTING DESIGNED BY

Jennifer Tipton

CHOREOGRAPHER

Leah Hausman

STAGE DIRECTOR

Paula Williams

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

Opera in four parts

Libretto by Salvatore Cammarano and Leone Emanuele Bardare, based on the play *El Trovador* by Antonio García Gutierrez

Saturday, April 30, 2011, 1:00–3:45 pm

Last time this season

The production of *Il Trovatore* was made possible by a generous gift from **The Annenberg Foundation**.

The revival of this production is made possible by a gift from The Dr. M. Lee Pearce Foundation.

Il Trovatore is a co-production with Lyric Opera of Chicago and San Francisco Opera.

The Metropolitan Opera

2010–11 Season

The 625th Metropolitan Opera performance of

Giuseppe Verdi's

Il Trovatore

Conductor
Marco Armiliato

IN ORDER OF VOCAL APPEARANCE

Ferrando
Stefan Kocán

Inez
Maria Zifchak

Leonora
Sondra Radvanovsky*

Count di Luna
Dmitri Hvorostovsky

Manrico
Marcelo Álvarez

Azucena
Dolora Zajick

A Gypsy
Robert Maher

A Messenger
Raymond Aprentado

Ruiz
Eduardo Valdes

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Saturday, April 30, 2011, 1:00–3:45 pm

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Ken Howard/Metropolitan Opera

Marcelo Álvarez and Sondra Radvanovsky as Manrico and Leonora in a scene from Verdi's *Il Trovatore*

Chorus Master **Donald Palumbo**
Assistant to the Costume Designer **Anna Watkins**
Musical Preparation **Jane Klaviter, Howard Watkins, J. David Jackson, Hemdi Kfir, and Vlad Iftinca**
Assistant Stage Director **Daniel Rigazzi**
Fight Director **Nigel Poulton**
Scenery, properties, and electrical props constructed and painted by **Cardiff Theatrical Services** and **Metropolitan Opera Shops**
Costumes executed by **Lyric Opera of Chicago Costume Shop** and **Metropolitan Opera Costume Department**
Wigs executed by **Metropolitan Opera Wig Department**

The Lyric Opera production of *Il Trovatore* was generously made possible by the NIB Foundation and the Julius Frankel Foundation.

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.

* Member of the Lindemann Young Artist Development Program

Yamaha is the official piano of the Metropolitan Opera.

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Synopsis

Part 1: The Duel

Spain is torn apart by Civil War. The commander of the Royalist Aragon troops, Count di Luna, is obsessed with Leonora, a young noblewoman in the queen's service, who does not return his love. Outside the royal residence his soldiers keep watch at night. An unknown troubadour has been heard serenading Leonora and the jealous count is determined to capture and punish him. To keep his troops awake, the captain, Ferrando, recounts the terrible story of a gypsy woman who was burned at the stake years ago for bewitching the count's infant brother ("Abbietta zingara"). The gypsy's daughter then took revenge by kidnapping the boy and—so the story goes—throwing him into the flames where her mother had died. The charred skeleton of a baby was discovered there and di Luna's father died of grief soon after. No trace was ever found of the daughter, but di Luna, always hoping that the remains might not have been his brother's, has sworn to find her.

In the palace gardens Leonora confesses to her companion Inez that she is in love with a mysterious man she met before the outbreak of war. It is he who now returns as the troubadour to serenade her each night ("Tacea la notte placida"). After they have gone indoors, Count di Luna appears in the garden, driven nearly insane with desire for Leonora. As he approaches her door, the troubadour's song is heard in the darkness. Leonora rushes out to greet him but is seized instead by di Luna. The troubadour appears and reveals his true identity; he is Manrico, leader of the partisan rebel forces. Furious, the count challenges him to fight to the death.

Part 2: The Gypsy

The duel has been fought, with Manrico overpowering the count. But, strangely, some instinct stopped him from striking the blow that would have killed his rival, and he let the count live. The war has raged on with the Royalist forces victorious in the last battle. Manrico has been badly wounded but his mother, the gypsy Azucena, has nursed him back to health in a camp in the mountains.

Azucena is the woman di Luna has been looking for. Her life is scarred by the memory of her mother's death and the terrible revenge she exacted ("Stride la vampa"). Manrico is determined to hear the whole truth and once the camp has moved on, she begins to tell him a horrific story. She stole the count's infant son but the child she murdered was in fact her own ("Condotta ell'era in ceppi"). When Manrico demands to know who he truly is, Azucena is evasive; all that matters is the maternal love she has shown him all his life and that he does not fail in his oath to take revenge on the house of di Luna. A messenger arrives with news of Leonora. Believing Manrico has died in battle, and to escape the grasp of di Luna, she is entering a convent. Azucena pleads with Manrico to stay, but he resolves to go to her immediately. Azucena sets off on a journey of her own.

Di Luna plans to storm the walls of the convent with his troops and take Leonora by force ("Il balen del suo sorriso"). As Leonora prepares to take her vows, he tries to seize her, but is prevented by the attack of Manrico and his men. In the ensuing fight and confusion, the lovers escape (Finale: "E deggio e posso crederlo").

Intermission (AT APPROXIMATELY 2:10 PM)

Part 3: The Gypsy's Son

Di Luna and his army are attacking the fortress where Manrico has taken refuge with Leonora. Ferrando drags in Azucena, who has been captured wandering near the camp. When she hears di Luna's name, Azucena's reactions arouse suspicion and Ferrando recognizes her as the murderer of the count's brother. Azucena cries out to her son Manrico to rescue her and the count realizes that he has the means to flush his enemy out of the fortress. He orders his men to build a pyre and burn Azucena before the walls.

Inside the castle, Manrico and Leonora are preparing to be married. She is frightened; the battle with di Luna is imminent and Manrico's forces are outnumbered. He assures her of his love, even in the face of death ("Ah, sì, ben mio"). When news of Azucena's capture reaches him, he summons his men and desperately prepares to attack ("Di quella pira").

Part 4: The Execution

Manrico's army has been defeated and he and Azucena are being held captive in di Luna's castle. Leonora has escaped with Ruiz, Manrico's lieutenant, and comes to the prison. She knows that he is condemned to death and prays for his salvation ("D'amor sull'ali rosee"). The troubador's voice is heard from inside. When di Luna appears and orders the execution of both Manrico and Azucena at sunrise, Leonora offers herself to the count in return for her lover's life, but secretly takes a slow-acting poison.

Inside the prison, Manrico tries to comfort Azucena, who is terrified by visions of the stake and the fire that await her. He lulls her with memories of their former freedom and happiness (Duet: "Ai nostri monti"). Leonora rushes in to tell Manrico that he is saved, urging him to escape. He understands what she has done and furiously denounces her, refusing di Luna's mercy. But the poison is already taking effect. Leonora dies in his arms. Di Luna enters the cell in time to witness her death. He sends Manrico to his execution. Azucena cries out that her mother is avenged: di Luna has killed his own brother.

In Focus

Giuseppe Verdi

Il Trovatore

Premiere: Teatro Apollo, Rome, 1853

Verdi's turbulent tragedy of four characters caught in a web of family ties, politics, and love is a mainstay of the operatic repertory. The score is as melodic as it is energetic, with infectious tunes that are not easily forgotten. The vigorous music accompanies a dark and disturbing tale that revels in many of the most extreme expressions of the Romantic movement, including violent shifts in tone, unlikely coincidences, and characters who are impelled by raw emotion rather than cool logic. The much-parodied story of the troubadour of the title, his vengeance-obsessed gypsy mother, his devoted lover, and her evil aristocratic pursuer is self-consciously outrageous—that is, it is intended to outrage an audience's sense of order and decorum. The librettist Cammarano's frequent attempts to tone down the drama's most extreme aspects only met with Verdi's instructions to heighten them instead. The opera lives in a borderland between madness and reality, not perfectly at home in either realm. For anyone who truly immerses himself in its shadowy world, *Il Trovatore* provides an experience that is uniquely thrilling, even within the world of Romantic Italian opera.

The Creators

During his 60 active years in the theater, Giuseppe Verdi (1813–1901) composed 28 operas, at least half of which are at the core of today's repertory. His role in Italy's cultural and political development has made him an icon in his native country, and he is cherished the world over for the universality of his art. Salvatore Cammarano (1801–1852) was a playwright and one of the foremost librettists of his day. He created several libretti for Donizetti, including *Lucia di Lammermoor* (1835), as well as *La Battaglia di Legnano* and *Luisa Miller* (both 1849) for Verdi. He died before the premiere of *Il Trovatore*, leaving the libretto to be completed by Leone Emanuele Bardare (1820–after 1874), a fellow writer. The Spanish dramatist Antonio García Gutiérrez (1813–1884) wrote the play *El Trovador* at the age of 22. He never again equaled that success, although his *Simón Bocanegra* (1843) also attracted attention and was later set by Verdi.

The Setting

The opera is originally set in northern Spain in the early 15th century, during a time of prolonged civil war. Audiences of the Romantic era understood civil war

as a sort of societal schizophrenia, in which individuals could be easily torn apart, both physically and psychologically, by shifting fortunes and conflicted loyalties. (Bellini's *I Puritani* and Donizetti's *Lucia di Lammermoor* also use this background to highlight their tragedies of individual madness). For this production of *Il Trovatore*, director David McVicar has set the action during the Peninsular War (1808–1814), when Spain and its allies were fighting the forces of Napoleon.

The Music

Verdi's score for *Il Trovatore* perfectly expresses the extreme nature of the drama at hand. Throughout the opera, the use of melody is as uninhibited as the emotions of the protagonists. That melody, however, often appears to be as disturbed as the situations it portrays: much of the score is written in uneven meters (such as 3/4 or 6/8), and even those segments that are set in common 4/4 time have vigorous counter-rhythms fighting against any sense of symmetry. Examples include the underlying three-beat "death rattle" in the "Miserere" scene in Act IV and the triplet accompaniment to the baritone's great romance "Il balen del suo sorriso" in Act II. In addition to this rhythmic stress, the score makes heavy use of off-beat percussion (most famously in the case of the familiar "Anvil Chorus" in Act II) and trills (including one that crescendos over four bars in the mezzo-soprano's "Stride la vampa" in Act II), all of which contributes to the ambience of an off-kilter world. Beyond the rhythmic irregularities, another feature of the score is the heavy use of minor keys in almost all of the main arias. In an unusual twist, the aforementioned solo of the evil baritone character is written in a foursquare major key. Throughout the opera, the primary role of the orchestra is as a propulsive accompaniment. The spotlight remains glued to the singers as in few other operas. Each of the four principal characters needs to sing memorably in extremely diverse styles, often going directly from one to another. The soprano, for example, follows the delicate "D'amor sull'ali rosee" in Act IV with her full-voiced solo in the "Miserere." Similarly, the tenor's role is noted for the vigorous call to arms "Di quella pira" that concludes Act III. Directly before this, however, he has to sing the tender and romantic "Ah, sì, ben mio," which is as challenging in its own, more subtle way.

Il Trovatore at the Met

Il Trovatore has featured some of the Met's most formidable singers, from the company's very first season in 1883–84 to the present day. The early decades saw such memorable performers as Enrico Caruso, Emma Eames, Giuseppe De Luca, and Louise Homer. Over the following years, some of the stars included Giovanni Martinelli, Bruna Castagna, Leonard Warren, Robert Merrill, and, notably, Zinka Milanov (in 49 performances between 1937 and 1957). James McCracken, Plácido Domingo, Martina Arroyo, Aprile Mollo, Grace Bumbry, Mignon Dunn, and Cornell MacNeil made more recent appearances. *Il Trovatore* has also been the

occasion of several notable milestones in Met history: a new production unveiled for opening night in 1959 featured Fausto Cleva conducting Carlo Bergonzi, Antonietta Stella, Leonard Warren, and Giulietta Simionato in her Met debut. Two years later, it saw the first appearances of Leontyne Price and Franco Corelli. The 1976–77 season opened with the debut of Gianandrea Gavazzeni conducting Luciano Pavarotti, Renata Scotto, Matteo Manuguerra, and Shirley Verrett. Joan Sutherland appeared as Leonora in ten performances, conducted by Richard Bonyngé, all during November and December of 1987, including her final Met appearance on December 19. James Levine conducted the 1988–89 season opening night, featuring Pavarotti, Eva Marton, Sherrill Milnes, and Fiorenza Cossotto. David McVicar's production had its premiere on February 16, 2009, with leading roles sung by Marcelo Álvarez, Sondra Radvanovsky, Dmitri Hvorostovsky, Dolora Zajick, and Kwangchul Youn, conducted by Gianandrea Noseda.

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Anna Netrebko as Anna Bolena

PHOTO: BRIGITTE LACOMBE/METROPOLITAN OPERA

Program Note

We don't know how and when Verdi first heard about the Spanish play *El Trovador*, written by Antonio García Gutiérrez and first performed in 1836. What we do know is that his companion and future wife, Giuseppina Strepponi, translated it for him, and that in March of 1851 he wrote to Salvatore Cammarano, suggesting it as the subject of his next opera. Cammarano had provided the libretti for three of Verdi's previous stage works. It's worth looking at the qualities in the play and in the libretto that attracted Verdi and fired his imagination to compose *Il Trovatore*.

Through correspondence with Cammarano, we learn that the character of Azucena interested him the most because she was torn between two great passions: filial and maternal love. In this kind of conflict, and in living outside society, she was a female counterpart to Rigoletto, the protagonist of his previous opera. But it wasn't just this one compelling character. Verdi loved the highly theatrical situations and the built-in contrast between the chivalric life of court and castle and the life of a gypsy, "whose roof is the sky and whose country is the world," as Azucena puts it.

Verdi's letters are full of urgings to his librettist to take advantage of everything original, out of the ordinary, even bizarre in the play. "If we cannot do our opera with all the bizarre quality of the play, we'd better give up." Cammarano didn't exactly comply: he regularized as much as he could, fitting the play into the formal conventions of contemporary opera. Verdi didn't let him get away with everything he wanted—he wouldn't let Azucena have a mad scene in the last act, for example: "Overcome with weariness, grief, terror, lack of sleep, she is unable to speak coherently," he explained. "Her mind is oppressed, but not mad." He also didn't want Cammarano to omit the scene in which Manrico foils di Luna's attempt to abduct Leonora from the convent. "It's far too original for me to give it up," Verdi wrote. "We must make as much of it as possible and get all the effect we can." (In fact, it was just this scene that provided the illustration for the title page of the published score.)

The first half of the opera—although it includes a duel and the first of three sword-brandishing rushes to the rescue of a woman—is primarily narrative. Ferrando, Leonora, Azucena, and Manrico are all storytellers, and their tales have the incantatory manner of ballad. Each hears voices—Ferrando describes the feral cry of the burned witch, Azucena's mother; Azucena hears the same voice crying "Mi vendica!" ("Avenge me!"); Leonora hears the "sweet, sad" voice of the troubadour sighing her name; Manrico, his sword at di Luna's heart, hears a voice from heaven crying, "Don't strike!" All those voices speak of events that are in the past, events that shadow the present and compromise the future. Only Count di Luna acts ungoverned by inner promptings, and that's what leads to his tragedy (although he does have a moment of conscience when he wonders if he is abusing his power).

The second half of the opera, on the other hand, is filled with extreme action, extreme language, and extreme emotion—a thwarted abduction, the questioning of a prisoner, an interrupted wedding, preparations for burning at the stake, a sexual bargain (“Drink my blood,” Leonora cries, “and trample my body underfoot”), suicide, and decapitation. Rhythm-charged melody alone can release the simultaneous pressure of these extremes.

The actions recapitulate events in the stories we have heard and even realign dramatic effects we have already experienced. We first hear Manrico, the balladeer, offstage; in the last act, Leonora hears him again as his despairing voice floats down from the prison tower. In the first act, she could not see him; now he cannot see or hear her, rescue her, or do anything to forestall her sacrifice.

Verdi thought about *Il Trovatore* for two years, a time of trying conditions and great strain. His mother had died and his father had fallen ill, Giuseppina Strepponi was being snubbed by the prudes of Busseto, and he was embroiled in a number of concurrent projects, quarrels, and acrimonious exchanges of letters. Cammarano died suddenly and Verdi had to rely on a new and untried librettist, Leone Emmanuele Bardare, for a number of revisions and details. But when he finally freed himself to compose, the music poured out of him—he is said to have written the opera in little more than a month.

The first performance was surrounded by the usual difficulties. The budget-minded impresario wanted to substitute an offstage accordion for the organ in the wedding scene, the baritone was not in good voice, and the mezzo was a second-rate artist. But the opening night turned out to be one of Verdi’s great triumphs; the entire final scene was encores. Four years later, for the Paris Opera, Verdi made some revisions and additions to the score. They are full of interest, but *Il Trovatore* is one of the rare instances in Verdi’s career where the original version, not the revised one, has held the stage.

For the past century and a half, commentators have recognized the insistent vigor of the music of *Il Trovatore*. Today, however, no one would dismiss it as vulgar. Present-day critics are more likely to stress the score’s own individual tint or color and to praise the wide variety of internal effect. But even at a time when its “vulgarity” was deplored, Azucena’s music was always admired for its stirring rhythmic vitality, emotional directness, and its shrewd exploitation of the resources of the mezzo-soprano voice. Perhaps today we are in a better position to appreciate the element of contrast in the long, soaring lines of Leonora’s music. There is an affinity between her music and di Luna’s, while Manrico’s vacillates between two worlds—the one he yearns to inhabit with Leonora and the one with Azucena that he cannot leave.

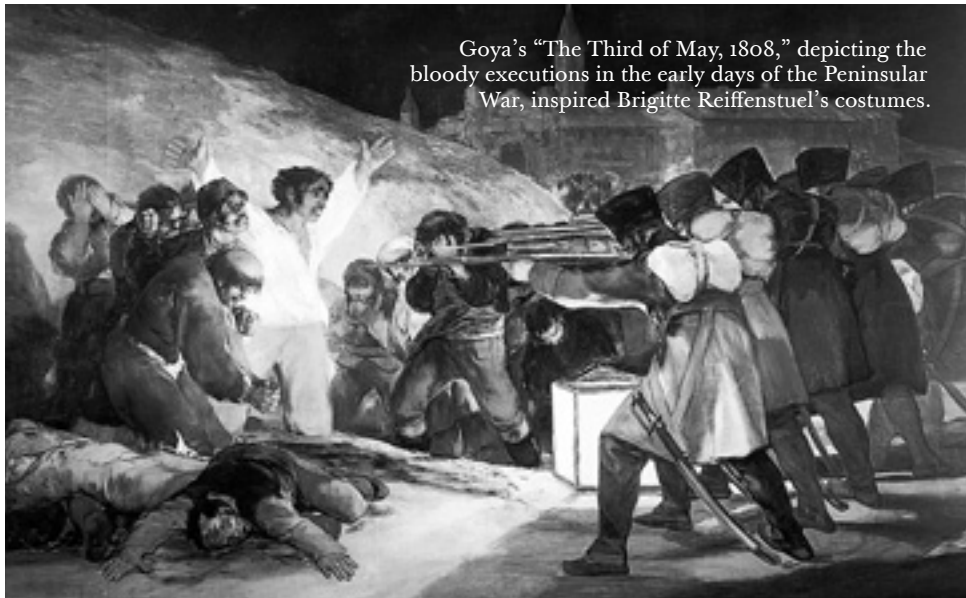
Nothing in *Il Trovatore* is without dignity, and if some of the situations do not satisfy the demands of realism, they release entirely convincing passions. After the premiere Verdi noted that people were complaining that “this opera is too

Program Note CONTINUED

sad, and there are too many dead people in it.” His defense was simple: “But, finally, isn’t life all death? What exists?”

George Bernard Shaw observed that “the vulgar realism of sitting down is ten times more impossible for the Count di Luna than for the Venus di Milo.” He was making a joke, but he was also telling nothing but the truth. The characters in *Il Trovatore* are always on their feet, singing their hearts out.—*Richard Dyer*

Goya's "The Third of May, 1808," depicting the bloody executions in the early days of the Peninsular War, inspired Brigitte Reiffenstuel's costumes.



Scenic Arts

Francisco Goya's disturbing images of war provided the visual inspiration for David McVicar's production of *Il Trovatore*.

For his production of *Il Trovatore*, director David McVicar has set the action during the Peninsular War in Spain (1808–14). Violent protests against the French erupted in Madrid after Napoleon placed his brother on the Spanish throne, culminating in a bloody uprising on May 2, 1808. The great Spanish painter Francisco Goya, whose works served as a visual inspiration to McVicar and his design team, captured the events in two of his most famous paintings. In his compelling series of etchings called "The Disasters of War," Goya graphically portrays the horrors and atrocities of war. His nightmarish "black paintings," created late in his life, also provided inspiration for McVicar's staging. —Charles Sheek



Above: In "The Disasters of War," a series of 80 etchings created between 1810 and 1820, Goya illustrates the horrors of the Napoleonic invasion.



This detail from Goya's 1821 painting "Pilgrimage to San Isidro" serves as the show curtain for *Il Trovatore*.

The Cast



Marco Armiliato

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Il Trovatore* and *Tosca* at the Met, *Adriana Lecouvreur* at the Deutsche Oper Berlin, and *La Bohème* with Munich's Bavarian State Opera.

MET APPEARANCES More than 200 performances, including *La Bohème* (debut, 1998), *Lucia di Lammermoor*, *La Rondine*, *Adriana Lecouvreur*, *La Traviata*, *La Fille du Régiment*, *Il Trovatore*, *Rigoletto*, *Turandot*, *Madama Butterfly*, *Cavalleria Rusticana*, *Pagliacci*, *Andrea Chénier*, *Sly*, and *Cyrano de Bergerac*.

CAREER HIGHLIGHTS In recent seasons he has led *Madama Butterfly*, *Rigoletto*, and *La Sonnambula* at the Vienna State Opera, *Falstaff* at the Bilbao Opera, *Il Barbiere di Siviglia* and *Le Comte Ory* in Toulouse, *Aida* and *Tosca* at the Deutsche Oper Berlin, and *Un Ballo in Maschera* in San Francisco. He has also collaborated with leading theaters in Barcelona, Philadelphia, Madrid, Verona, and Paris.



Sondra Radvanovsky

SOPRANO (BERWYN, ILLINOIS)

THIS SEASON The title role of *Tosca* and Leonora in *Il Trovatore* at the Met, the title role of *Aida* with the Canadian Opera Company, Amelia in *Un Ballo in Maschera* at the Lyric Opera of Chicago, Leonora at the Arena di Verona, and Elena in *I Vespri Siciliani* at Turin's Teatro Regio.

MET APPEARANCES More than 125 performances, including Lina in *Stiffelio*, Elvira in *Ernani*, Rosalinde in *Die Fledermaus*, Roxane in *Cyrano de Bergerac*, Donna Anna in *Don Giovanni*, Musetta in *La Bohème*, Antonia in *Les Contes d'Hoffmann*, Micaëla in *Carmen*, Luisa Miller, and Countess Ceprano in *Rigoletto* (debut, 1996).

CAREER HIGHLIGHTS The title role of *Suor Angelica* in Los Angeles, Donizetti's Lucrezia Borgia in Washington and at Covent Garden, Hélène in *Les Vêpres Siciliennes* and Elisabeth in *Don Carlo* with the Paris Opera, Elena and Manon Lescaut at the Vienna State Opera, Roxane at La Scala, and Leonora and the title role of Floyd's *Susannah* in Chicago. She is a graduate of the Met's Lindemann Young Artist Development Program.



Dolora Zajick

MEZZO-SOPRANO (SALEM, OREGON)

THIS SEASON The Countess in *The Queen of Spades* and Azucena in *Il Trovatore* at the Met, Ortrud in *Lohengrin* at the Los Angeles Opera, Amneris in *Aida* with the San Francisco Opera, and Eboli in *Don Carlo* in Seville.

MET APPEARANCES Nearly 200 performances, including Amneris, Eboli, Azucena (debut, 1988), Adalgisa in *Norma*, Ulrica in *Un Ballo in Maschera*, Marfa in *Khovanshchina*, Santuzza, Ježibaba in *Rusalka*, and Elvira Griffiths in the world premiere of Picker's *An American Tragedy*.

CAREER HIGHLIGHTS Recent performances include Amneris at Barcelona's Liceu and the Arena di Verona, Léonor in *La Favorite* in Santiago, and Santuzza in *Cavalleria Rusticana* at the Vienna State Opera, Washington National Opera, Lyric Opera of Chicago, and Houston Grand Opera. She has also sung Eboli with the Vienna State Opera and Los Angeles Opera, Lady Macbeth in Barcelona and Hamburg, Eboli and Jocasta in *Oedipus Rex* at La Scala, the title roles of Massenet's *Hérodiade* and Tchaikovsky's *The Maid of Orleans* in San Francisco, and the Verdi Requiem conducted by James Levine, Lorin Maazel, Zubin Mehta, and Riccardo Muti.



Marcelo Álvarez

TENOR (CÓRDOBA, ARGENTINA)

THIS SEASON Manrico in *Il Trovatore* and Cavaradossi in *Tosca* at the Met, Manrico in Parma, Radamès in *Aida* and Cavaradossi in Valencia, Rodolfo in *Luisa Miller* in Paris, Foresto in *Attila* at La Scala, Rodolfo in *La Bohème* at the Arena di Verona, and Cavaradossi in Zurich.

MET APPEARANCES Alfredo in *La Traviata* (debut, 1998), the Duke in *Rigoletto*, Edgardo in *Lucia di Lammermoor*, Rodolfo in *La Bohème*, Des Grieux in *Manon*, Singer in *Der Rosenkavalier*, and Don José in *Carmen*.

CAREER HIGHLIGHTS Recent engagements include Andrea Chénier at the Paris Opera; Radamès and Don José at Covent Garden; Maurizio in *Adriana Lecouvreur* in Turin; Gustavo in *Un Ballo in Maschera* in Madrid, Berlin, London, and Paris; Rodolfo in *La Bohème* in Valencia, Madrid, Florence, Verona, and the Orange Festival; and Cavaradossi at Covent Garden and in Rome, Verona, and Berlin. He has also sung Manrico, the Duke, and the title role of *Les Contes d'Hoffmann* at Covent Garden and Roméo in *Roméo et Juliette* and the title role of *Werther* in Munich and Vienna.



Dmitri Hvorostovsky

BARITONE (KRASNOYARSK, RUSSIA)

THIS SEASON The title role of *Simon Boccanegra* and Count di Luna in *Il Trovatore* at the Met and Rodrigo in *Don Carlo* with the company on tour in Japan; recitals in New York, San Francisco, Los Angeles, Chicago, and Boston; and Rigoletto at Covent Garden and the Vienna State Opera.

MET APPEARANCES Anckarström in *Un Ballo in Maschera*, Yeletsy in *The Queen of Spades* (debut, 1995), Valentin in *Faust*, Belcore in *L'Elisir d'Amore*, Germont in *La Traviata*, Prince Andrei in *War and Peace*, Don Giovanni, and Eugene Onegin.

CAREER HIGHLIGHTS He appears regularly at major opera houses throughout the world, including Munich's Bavarian State Opera, La Scala, the Vienna State Opera, Buenos Aires's Teatro Colón, Lyric Opera of Chicago, and the Mariinsky Theatre. Among his most notable roles are Eugene Onegin, Don Giovanni, Rodrigo, Germont, Rigoletto, Anckarström, and Francesco in *I Masnadieri*. He has also been heard in concert with the New York Philharmonic, San Francisco Symphony Orchestra, and Rotterdam Philharmonic, among others.



Stefan Kocán

BASS (TRNAVA, SLOVAKIA)

THIS SEASON Sparafucile in *Rigoletto* and Ferrando in *Il Trovatore* at the Met and the Grand Inquisitor in *Don Carlo* with the company on tour in Japan, Banquo in *Macbeth* for his debut with the Lyric Opera of Chicago, Osmin in *Die Entführung aus dem Serail* with Munich's Bavarian State Opera, Sarastro in *Die Zauberflöte* in Cologne, and his debut at Amsterdam's Concertgebouw as Pater Profundus in Mahler's Symphony No. 8.

MET APPEARANCES The King in *Aida* (debut, 2009).

CAREER HIGHLIGHTS Padre Guardiano in *La Forza del Destino*, the Grand Inquisitor, and Banquo at the Vienna State Opera; Zaccaria in *Nabucco* in Graz; the Grand Inquisitor in Hannover and Copenhagen; the Commendatore in *Don Giovanni* in Essen; Osmin in Basel; and Gremin in *Eugene Onegin* in Tokyo. He has also appeared with the Royal Danish Opera, the National Opera Bratislava, and at Barcelona's Liceu.