

WOLFGANG AMADEUS MOZART

# LE NOZZE DI FIGARO

CONDUCTOR  
James Levine

PRODUCTION  
Sir Richard Eyre

SET AND COSTUME DESIGNER  
Rob Howell

LIGHTING DESIGNER  
Paule Constable

CHOREOGRAPHER  
Sara Erde

GENERAL MANAGER  
Peter Gelb

MUSIC DIRECTOR  
James Levine

PRINCIPAL CONDUCTOR  
Fabio Luisi

Opera in four acts

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

Saturday, October 18, 2014  
1:00–4:35 PM

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

# The Metropolitan Opera

2014-15 SEASON

The 466th Metropolitan Opera performance of  
WOLFGANG AMADEUS MOZART'S

## LE NOZZE DI FIGARO

CONDUCTOR  
James Levine

IN ORDER OF VOCAL APPEARANCE

FIGARO  
Ildar Abdrazakov

COUNTESS ALMAVIVA  
Amanda Majeski

SUSANNA  
Marlis Petersen

ANTONIO  
Philip Cokorinos

DOCTOR BARTOLO  
John Del Carlo

BARBARINA  
Ying Fang\*

MARCELLINA  
Susanne Mentzer

DON CURZIO  
Scott Scully

CHERUBINO  
Isabel Leonard

CONTINUO  
HARPSICHORD Robert Morrison  
CELLO Kari Jane Docter

COUNT ALMAVIVA  
Peter Mattei

DON BASILIO  
Greg Fedderly

Saturday, October 18, 2014, 1:00–4:35PM

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Chorus Master **Donald Palumbo**  
Fight Director **Thomas Schall**  
Assistant to the Set Designer **Rebecca Chippendale**  
Assistant to the Costume Designer **Irene Bohan**  
Musical Preparation **John Keenan, Robert Morrison, Carol Isaac, Matthew Aucoin, and Bryan Wagorn**  
Assistant Stage Directors **Jonathon Loy and Paula Williams**  
Prompter **Carol Isaac**  
Met Titles **Sonya Friedman**  
Italian Coach **Loretta Di Franco**  
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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**

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# Synopsis

A manor house near Seville, the 1930s

**Act I** Figaro and Susanna's room

*Pause*

**Act II** The Countess's bedroom

*Intermission* (AT APPROXIMATELY 2:45 PM)

**Act III** The great hall of the house

**Act IV** The Garden

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## Act I

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 he borrowed from her. When Marcellina runs into Susanna, the two rivals exchange insults. Susanna returns to her room, and an adolescent boy, Cherubino, rushes in. Finding Susanna alone, he speaks of his love for all the women in the house, particularly the Countess. The Count appears, again trying to seduce Susanna, and Cherubino hides. The Count then conceals himself as well when Basilio, the music teacher, approaches. Basilio tells Susanna that everyone knows Cherubino has a crush on the Countess. This causes the Count to step forward in anger. 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 where they are met by Figaro, who has assembled the entire household to sing the praises of their master. 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 ironically tells Cherubino what to expect there—no flirting with girls, no fancy clothes, no money, just cannons, bullets, marching, and mud.

## Act II

In her bedroom, Rosina, 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 and at the same time make him believe that the Countess is having an assignation with another man. Cherubino appears and the two women lock the door, then begin to dress him up as a girl. While Susanna steps into an adjoining room, the Count knocks and is annoyed to find the door locked. Cherubino shuts himself in the dressing room and the Countess lets her husband in. When there's a sudden noise from the dressing room, 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 re-entered 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. All seems well until the gardener, Antonio, appears, complaining that someone has jumped from the window, trampling his flowers. Figaro, who has rushed in to announce that everything is ready for the wedding, improvises quickly, feigning a limp and pretending that it was he who jumped. At that moment Bartolo, Marcellina, and Basilio arrive, putting their case to the Count and waving 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.

## Act III

Later in the day in the great hall, Susanna leads the Count on with promises of a rendezvous that night. He is overjoyed but then overhears Susanna conspiring with Figaro. In a rage, he declares he will have revenge. The Countess, alone, recalls her past happiness. Marcellina, supported 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 rendezvous with Susanna that evening in the garden. Cherubino, now dressed as a girl, appears with his girlfriend, Barbarina, the daughter of Antonio. Antonio, who has found Cherubino's cap,

also arrives and unmask the young man. The Count is furious to discover that Cherubino has disobeyed him and is still in the house. But his anger is punctured by Barbarina, who reveals that the Count, when he attempted to seduce her, promised her anything she wanted. What she wants now is to marry Cherubino. The Count is forced to agree. A march is heard and the household assembles for Figaro and Susanna's wedding. While dancing with the Count, Susanna hands him the letter, sealed with a pin, confirming their rendezvous that evening.

### Act IV

At night in the garden, Barbarina despairs that she has lost the pin the Count has asked her to take back to Susanna as a sign 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 rants against 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 make love to the Count. She then also conceals herself—in time to see Cherubino try to seduce the disguised Countess. The boy is chased away by the Count who wants to be alone with the woman he believes is Susanna. 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. After many moments of agonizing doubt, she forgives him and both couples are reunited.

Wolfgang Amadeus Mozart

# Le Nozze di Figaro

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*Premiere: Burgtheater, Vienna, 1786*

A profoundly humane 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, where he took Holy Orders. He supplied librettos for the 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 was granted the first Chair 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 Barbier de Séville* (1775) was the first and *Le Mariage de Figaro* (1778) 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's* prequel, *The Barber of Seville*, was famous in Mozart's time as a place filled with hot-blooded young men and exotically beautiful women

sequestered behind latticed windows, or “jealousies” (which gave us our English word “jealousy”). The city was the birthplace of the Don Juan legends, which Mozart and Da Ponte would mine for their subsequent masterpiece *Don Giovanni*. This season’s new production of *Le Nozze di Figaro* places the action in the 1930s.

### *The Music*

*Figaro*’s amazing score mirrors the complex world it depicts. The first impression is one of tremendous beauty and elegance; dig a little deeper and you’ll find all the underlying 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” 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. Much of the subtext is conveyed by the orchestra, which often expresses unspoken thoughts and motivations of the characters. 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.

### *Le Nozze di Figaro at the Met*

The opera 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. It was given a new production in 1909, conducted by Gustav Mahler, in which Geraldine Farrar sang the trouser role of Cherubino. The opera disappeared after the 1917 season until a new production opened in 1940 with Ettore Panizza conducting Ezio Pinza, Elisabeth Rethberg, Bidú Sayão, and Risè 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. Some of the more frequent and most memorable performers in this opera include Jarmila Novotna as Cherubino (1940–50), John Brownlee as the Count (1940–52), Salvatore Baccaloni as Bartolo (1940–58), Eleanor Steber as the Countess (1942–56), Mildred Miller as Cherubino (1951–62), Cesare Siepi as Figaro (1951–72), Lisa Della Casa as the Countess (1953–67), Frederica von Stade as Cherubino (1972–92), Kathleen Battle as Susanna (1985–88), Renée Fleming as the Countess (1991–98), Cecilia Bartoli as Susanna (1998), and Bryn Terfel as Figaro (1994–2007). Met Music Director James Levine conducted 67 performances between 1985 and 2005. He conducted Richard Eyre’s new production for the opening of the Met’s 2014–15 season, with a cast including Ildar Abdrazakov, Amanda Majeski, Marlis Petersen, Isabel Leonard, and Peter Mattei.



## Program Note

Pierre-Augustin Beaumarchais's three Figaro plays appeared across a span of some 20 years. *Le Barbier de Séville*, written in 1773, was produced in 1775. *Le Mariage de Figaro*, written 1775–78, reached the public stage only in 1784, after many readings and a private production. *La Mère Coupable* ("The Guilty Mother") appeared in 1792, six days after the attack on the Tuileries. At that time the Paris public had more pressing concerns. The third part of the trilogy finally won its triumph in 1797, when Beaumarchais took the first curtain call of his life, delighted by applause not from aristocrats, "the stupidest of whom thought himself superior" to a mere playwright, as he put it, but from "citizens who recognized no superiority but that accorded to merit or to talent." In this last play, set in 1790, the Count and Countess are living in Paris as plain M. and Mme Almaviva. Their heir, Léon, is seized by the spirit of liberty, while Figaro has become a man formed by experience of the world and Susanna has shed the illusions of youth. In a trilogy performance, Beaumarchais suggested, the public could laugh at the adventures of Count Almaviva's turbulent youth, then observe the faults of his manhood, and finally be persuaded that anyone not irredeemably wicked becomes good "when the age of passions is past." *La Mère Coupable* ends with the healing of a broken marriage, forgiveness, reconciliation, and the betrothal of Léon, revealed as the Countess's son by Cherubino, to Florestine, the Count's illegitimate daughter. Cherubino, sent off "alla gloria militar," has died, heartbroken and desperate, on the battlefield.

All of this would be irrelevant to Mozart's *Le Nozze di Figaro*, which preceded *La Mère Coupable* by six years, if Beaumarchais's play did not seem to provide a resolution of questions that hang over the finale of Mozart's opera, turning its apparent happy ending into something more profound, more troubling, and truer to life. The musicologist Joseph Kerman, in his *Opera as Drama*, called Almaviva's "Contessa, perdono" the most beautiful moment of the opera and went on to say that the Count and Countess's "reconciliation is deep and true... The doors of Wisdom, Virtue, and Love are not far away."

Beaumarchais's *Mariage* ended quite differently, in a finale of sharp-edged commentary and wry observations, expressed by all the characters in turn. It is as if Mozart foresaw the troubled years ahead that Beaumarchais had still to trace and prefigured the deeper reconciliation, pointing the path that the playwright was later to follow. Truth in the depiction of the human heart, which Beaumarchais declared to be his aim in *La Mère Coupable*, was already achieved by Mozart in *Figaro*. The opera has been well described as a transfiguration of the play it is based on. The characters are fuller, more human, and more moving.

*Le Nozze di Figaro* provides another transfiguration: of 18th-century comic opera into human drama. Mozart's starting point, like Beaumarchais's, was *Barber*—in the composer's case, Paisiello's 1782 opera *Il Barbiere di Siviglia*, which came to Vienna a year after its premiere and remained prominent in the

Burgtheater repertory. Singers who were later to sing in *Figaro* sang in it, and in 1789 Mozart recomposed Rosina's lesson aria for insertion into a German-language production of Paisiello's opera.

According to a volume of "authentic anecdotes" (whose authenticity has been called into question), Mozart said of Paisiello's music that "whoever seeks for light and pleasurable sensations in music cannot be recommended to anything better." *Barbiere* has melodic charm, shapeliness, liveliness, and even beauty, but put against *Figaro* it is thin stuff. To Paisiello's easy charm Mozart added richness of musical working, sustained musical substance, and unsurpassed dramatic subtlety. The basic structure is strong: two parts of two acts each. The first begins with a duet for Susanna and Figaro, followed by an aria in which Figaro defies the Count ("Se vuol ballare"), and ends with an ensemble in which the characters are ranged in opposition. The second begins with a duet for Susanna and the Count, followed by an aria in which the Count defies Figaro ("Vedrò, mentr'io sospiro"), and ends with an ensemble in which all the characters are united.

In 1785, the year that Mozart began *Le Nozze di Figaro*, Emanuel Schikaneder announced a production of *Le Mariage de Figaro* at the Kärntnertortheater, which was withdrawn at the last minute when the emperor expressed disapproval. What couldn't safely be spoken could, apparently, be sung. But the librettist, Lorenzo Da Ponte, softened Beaumarchais's sharp revolutionary content. In the preface to his libretto he declared that not only the necessities of the musical stage but "some prudent considerations and the exigencies of morality, place, and audience were reasons that I did not make so much a translation of this excellent comedy as an adaptation of it." Nevertheless, the social content of the opera, reinforced by Mozart's music, remained strong.

Above all, *Figaro* is about love and what love can lead to; about mature profligacy and romantic adolescent sensuality; about love betrayed and love rewarded, tender devotion, possessiveness, suspicion. All the characters are involved (even though Marcellina and Basilio's Act IV arias are commonly omitted). Yet the themes of social injustice and sexual tension are inextricably entwined mutual metaphors. Preoccupations of the 18th century and of ours—love and liberty, the sex and class war—are the themes of the opera. The drama is played out in a world where there is at least the possibility of happiness by human beings who win our love.

—Andrew Porter

# The Cast and Creative Team



## James Levine

MUSIC DIRECTOR AND CONDUCTOR (CINCINNATI, OHIO)

**MET HISTORY** Since his 1971 company debut leading *Tosca*, he has conducted nearly 2,500 performances at the Metropolitan Opera—more than any other conductor in the company's history. Of the 85 operas he has led at the Met, 13 were company premieres (including *Stiffelio*, *I Lombardi*, *I Vespri Siciliani*, *La Cenerentola*, *Benvenuto Cellini*, *Porgy and Bess*, *Erwartung*, *Moses und Aron*, *Idomeneo*, and *La Clemenza di Tito*). He also led the world premieres of Corigliano's *The Ghosts of Versailles* and Harbison's *The Great Gatsby*.

**THIS SEASON** In his 44th season at the Met he conducts the new production of *Le Nozze di Figaro* and revivals of *Ernani*, *Die Meistersinger von Nürnberg*, *Les Contes d' Hoffmann*, *Un Ballo in Maschera*, and *The Rake's Progress*; three concerts with the MET Orchestra at Carnegie Hall with soloists Maurizio Pollini, Elina Garanča, and Yefim Bronfman; and two chamber concerts with the MET Chamber Ensemble at Carnegie's Weill and Zankel Halls.



## Sir Richard Eyre

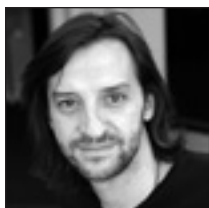
DIRECTOR (DEVON, ENGLAND)

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

**MET PRODUCTIONS** *Carmen* (debut, 2009) and *Werther*.

**CAREER HIGHLIGHTS** His productions include *Mary Poppins* and *Private Lives* in London's West End and on Broadway, *The Pajama Game* in London's West End, and *Racing Demon*, *Vincent in Brixton*, *Amy's View*, and *The Crucible* on Broadway. He has also directed *La Traviata* at Covent Garden, *Le Nozze di Figaro* at the Aix-en-Provence Festival, *The Observer* for London's National Theatre, *The Last of the Duchesses* for Hamstead Theatre, *Quartermaine's Terms* in the West End, *A Flea in Her Ear* at the Old Vic, and *Les Mains Sales*, *Hedda Gabler*, and *The Dark Earth and the Light Sky* at the Almeida Theater. He was director of London's National Theatre from 1988 to 1997 and has received numerous awards for his work in theater, television, and film. He was knighted in 1997 and made a Fellow of the Royal Society of Literature in 2011.

## The Cast and Creative Team CONTINUED



### Rob Howell

SET AND COSTUME DESIGNER (LONDON, ENGLAND)

**THIS SEASON** *Le Nozze di Figaro* at the Met and *Matilda the Musical* on Broadway.

**MET PRODUCTIONS** *Carmen* (debut, 2009) and *Werther*.

**CAREER HIGHLIGHTS** He has worked extensively with London's National Theatre and the Royal Shakespeare Company, as well as for theaters in London's West End and on Broadway. Opera credits include *The Turn of the Screw* for Welsh National Opera and *Sophie's Choice* for Covent Garden. He has received numerous Olivier Award and Tony Award nominations and has been awarded Olivier Awards for best set design in 2000 (*Troilus and Cressida*, *Vassa*, and *Richard III*) and 2006 (*Hedda Gabler*). In 2013 he won Drama Desk, Outer Critics Circle, Olivier, and Tony Awards for *Matilda the Musical*. Additional Broadway credits include *Ghost the Musical*, *The Norman Conquests*, and *Boeing-Boeing*. Productions with director Richard Eyre include *The Observer*, *The Last Cigarette*, *The Reporter*, and *Hedda Gabler*.



### Paule Constable

LIGHTING DESIGNER (BRIGHTON, ENGLAND)

**THIS SEASON** New productions of *Le Nozze di Figaro*, *The Merry Widow*, and *Cavalleria Rusticana* and *Pagliacci* and the revival of *Don Giovanni* at the Met and *The Curious Incident of the Dog in the Night-Time*, *The Cripple of Inishmaan*, and *Les Mis* on Broadway.

**MET PRODUCTIONS** *Satyagraha* (debut, 2008), *Giulio Cesare*, and *Anna Bolena*.

**CAREER HIGHLIGHTS** She received the 2011 Tony Award for the Broadway production of *War Horse* and received Olivier Awards in the UK for *The Curious Incident of the Dog in the Night-Time* and *His Dark Materials* at the National Theatre, *Don Carlos* at London's Gielgud Theatre, and *The Chalk Garden* at the Donmar Warehouse. Operatic engagements include *Carmen*, *Faust*, *Rigoletto*, *Die Zauberflöte*, and *Macbeth* for Covent Garden; *Die Meistersinger von Nürnberg*, *Billy Budd*, *Carmen*, *La Bohème*, and *Rusalka* at Glyndebourne; *Idomeneo*, *Satyagraha*, and *Peter Grimes* for English National Opera; and Monteverdi's *L'Incoronazione di Poppea*, *Semele*, and *Agrippina* for Paris's Théâtre des Champs-Élysées. She recently designed lighting for David McVicar's productions of Wagner's *Ring* cycle in Strasbourg and *Tristan und Isolde* in Tokyo.



## Sara Erde

CHOREOGRAPHER (NEW YORK, NEW YORK)

**THIS SEASON** Choreographer for *Le Nozze di Figaro*, assistant stage director for *Don Carlo* and *La Donna del Lago*, and movement coach for *Carmen* at the Met, and associate director for *Madama Butterfly* at the Atlanta Opera.

**MET PRODUCTIONS** *Werther* (choreographer debut, 2014); assistant stage director for *Madama Butterfly*, *Les Troyens*, and *Don Carlo*; and movement coach for *Il Barbiere di Siviglia* and *La Traviata*.

**CAREER HIGHLIGHTS** She trained at New York's Ballet Hispanico with Tina Ramirez and has worked at the Met since 1996 in various capacities including choreographer, dancer, movement coach, and assistant stage director. Recent engagements include choreography for *Manon Lescaut* (Festpielhaus Baden-Baden), associate director for *La Forza del Destino* at Washington National Opera, and associate director for *Madama Butterfly* at the Castleton Festival. At Washington National Opera she has worked on stagings of numerous productions and often in collaboration with Plácido Domingo and director/designer John Pascoe. She has also worked with Opera Fairbanks, Florida Grand Opera, Italy's Spoleto Festival, Quebec Opera, and the Spoleto Festival USA.



## Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

**THIS SEASON** Cherubino in *Le Nozze di Figaro* and Rosina in *Il Barbiere di Siviglia* at the Met, Rosina at the Vienna State Opera, and Angelina in *La Cenerentola* at Munich's Bavarian State Opera and for her debut with Washington National Opera.

**MET APPEARANCES** Dorabella in *Così fan tutte*, Miranda in *The Tempest*, Rosina, Blanche in *Dialogues des Carmélites*, Zerlina in *Don Giovanni*, and Stéphano in *Roméo et Juliette* (debut, 2007).

**CAREER HIGHLIGHTS** Last season she made debuts at San Francisco Opera, Lyric Opera of Chicago, and Dallas Opera as Rosina, a role she has recently sung at the Vienna State Opera. She has also sung Sesto in *La Clemenza di Tito* with the Canadian Opera Company, Ruggiero in Handel's *Alcina* in Bordeaux, Cherubino at the Glyndebourne Festival, Sesto in *Giulio Cesare* and Cherubino at the Paris Opera, Cherubino with the Bavarian State Opera, and Dorabella at the Salzburg Festival. She was the 2011 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leightman.

## The Cast and Creative Team CONTINUED



### Amanda Majeski

SOPRANO (GURNEE, ILLINOIS)

**THIS SEASON** The Countess in *Le Nozze di Figaro* for her debut at the Met, Marta in Mieczyslaw Weinberg's *The Passenger* at the Lyric Opera of Chicago, and the Marschallin in *Der Rosenkavalier* in Frankfurt.

**CAREER HIGHLIGHTS** Recent highlights include the title role of *Rusalka* and *Vreli* in Delius's *A Village Romeo and Juliet* in Frankfurt, Marguerite in *Faust* for her debut in Zurich, Vitellia in *La Clemenza di Tito* at Lyric Opera of Chicago, and Donna Elvira in *Don Giovanni* at Opera Philadelphia. She has also sung Eva in *Die Meistersinger von Nürnberg* at Lyric Opera of Chicago, Mozart's Countess at the Glyndebourne Festival and St. Louis Opera, Ottone in Vivaldi's *Griselda* at the Santa Fe Opera, Blanche in *Dialogues des Carmélites* at the Pittsburgh Opera, and the title role of *Alcina*, the Countess in Strauss's *Capriccio*, and Vitellia in Dresden.



### Marlis Petersen

SOPRANO (SINDELFINGEN, GERMANY)

**THIS SEASON** Susanna in *Le Nozze di Figaro* at the Met, Alaide in Bellini's *La Straniera* at the Theater an der Wien, Mei-Shan in the world premiere of Christian Jost's *Rote Laterne* at the Zurich Opera, and the title role of *Lulu* at Munich's Bavarian State Opera.

**MET APPEARANCES** Adele in *Die Fledermaus* (debut, 2005), Ophélie in *Hamlet*, and *Lulu*.

**CAREER HIGHLIGHTS** She has sung Susanna at the Los Angeles Opera and Salzburg Festival, the title role in the world premiere of Aribert Reimann's *Medea* at the Vienna State Opera, Aphrodite in Henze's *Phaedra* at London's Barbican Centre, and Donna Anna in *Don Giovanni* at the Aix-en-Provence Festival. She has also appeared as *Lulu* with the Vienna State Opera and Lyric Opera of Chicago, Zerbinetta in *Ariadne auf Naxos* at Covent Garden, Oscar in *Un Ballo in Maschera* at the Bregenz Festival, Adele at the Lyric Opera of Chicago and Paris's Bastille Opera, Elisa in Mozart's *Il Re Pastore* at the Salzburg Festival, and Konstanze in *Die Entführung aus dem Serail* at the Aix-en-Provence Festival and Brussels's La Monnaie.



## Ildar Abdrazakov

BASS (UFA, RUSSIA)

**THIS SEASON** Figaro in *Le Nozze di Figaro* and Escamillo in *Carmen* at the Met, Moïse in Rossini's *Moïse et Pharaon* at the Marseille Opera, Méphistophélès in *Faust* at the Paris Opera and in Turin, and Mustafà in *L'Italiana in Algeri* at the Vienna State Opera.

**MET APPEARANCES** The title role of *Prince Igor*, Henry VIII in *Anna Bolena*, Dosifei in *Khovanshchina*, the Four Villains in *Les Contes d'Hoffmann*, Méphistophélès in *Faust* and *La Damnation de Faust*, the title role of *Attila*, Alidoro in *La Cenerentola*, Mustafà, Raimondo in *Lucia di Lammermoor*, and Don Giovanni, Leporello, and Masetto (debut, 2004) in *Don Giovanni*.

**CAREER HIGHLIGHTS** Recent performances include the title role of Boito's *Mefistofele* at the San Francisco Opera, the Four Villains at the Vienna State Opera, and Banquo in *Macbeth* at the Munich Opera Festival. He has also sung Don Giovanni with Washington National Opera and Vienna State Opera, the Four Villains at La Scala, Attila in Rome, Don Basilio at Covent Garden, Figaro with Washington National Opera, Banquo at La Scala, and Walter in *Luisa Miller* with the Paris Opera.



## Peter Mattei

BARITONE (PITEÅ, SWEDEN)

**THIS SEASON** Count Almaviva in *Le Nozze di Figaro* and the title role of *Don Giovanni* at the Met, Don Fernando in *Fidelio* at La Scala, and Eugene Onegin at the Vienna State Opera.

**MET APPEARANCES** Eugene Onegin, Amfortas in *Parsifal*, Figaro in *Il Barbiere di Siviglia*, Marcello in *La Bohème*, Yeletsky in *The Queen of Spades*, Shishkov in *From the House of the Dead*, and Count Almaviva (debut, 2002).

**CAREER HIGHLIGHTS** Recent performances include Don Giovanni and Shishkov at La Scala, Wolfram in *Tannhäuser* at the Staatsoper Berlin, and the title role of *Billy Budd* in Frankfurt and with Sweden's Göteborg Opera. He has also sung Don Giovanni at the Vienna State Opera, La Scala, Paris Opera, and Staatsoper Berlin, Count Almaviva at Covent Garden and the San Francisco Opera, Eugene Onegin at the Salzburg and Tanglewood Festivals, Posa in *Don Carlo* with the Norwegian Opera, Wolfram at La Scala, and Guglielmo in *Così fan tutte* with the Royal Swedish 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

Wireless headsets that work with the Sennheiser Infrared Listening System to amplify sound are available in the South Check Room (Concourse level) before performances. Major credit card or driver's license required for deposit.

### BINOCULARS

For rent at South Check Room, Concourse level.



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



### RESTROOMS

Wheelchair-accessible restrooms are located 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 Metropolitan 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 performance 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](http://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.