

Wolfgang Amadeus Mozart

Così fan tutte

CONDUCTOR

James Levine

PRODUCTION

Lesley Koenig

SET & COSTUME DESIGNER

Michael Yeargan

LIGHTING DESIGNER

Duane Schuler

STAGE DIRECTOR

Robin Guarino

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

PRINCIPAL CONDUCTOR

Fabio Luisi

Opera in two acts

Libretto by Lorenzo Da Ponte

Saturday, April 26, 2014, 1:00–4:40 pm

This production of *Così fan tutte* was made possible by a generous gift from **Alberto Vilar**.

Additional funding was provided by the Metropolitan Opera Club; the Denenberg Foundation, in honor of Dan Denenberg; The DuBose and Dorothy Heyward Memorial Fund; and the late Mr. and Mrs. Samuel L. Tedlow.

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The Metropolitan Opera

2013–14 Season

The 184th Metropolitan Opera performance of

Wolfgang Amadeus Mozart's

Così fan tutte

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This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74.

Conductor
James Levine

IN ORDER OF VOCAL APPEARANCE

Ferrando
Matthew Polenzani

Guglielmo
Rodion Pogossov*

Don Alfonso
Maurizio Muraro

Fiordiligi
Susanna Phillips

Dorabella
Isabel Leonard

Despina
Danielle de Niese*

Cello Continuo
David Heiss

Harpsichord Continuo
Howard Watkins*

Saturday, April 26, 2014, 1:00–4:40 pm

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MARTY SOHL/METROPOLITAN OPERA

Isabel Leonard as Dorabella (left) and Susanna Phillips as Fiordiligi in a scene from Mozart's *Così fan tutte*

Chorus Master **Donald Palumbo**
Musical Preparation **Jane Klaviter, Robert Morrison, Derrick Inouye, and Howard Watkins**
Assistant Stage Director **Gregory Keller**
Italian Coach **Hemdi Kfir**
Prompter **Jane Klaviter**
Met Titles **Cori Ellison**
Scenery, properties, and electrical props constructed and painted by **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume Department**
Wigs executed by **Metropolitan Opera Wig Department**

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Met Titles

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Four returning favorites!

ROSSINI

La Cenerentola

APR 21, 25, 28 MAY 2, 6, 10 mat

Three peerless Rossini virtuosos star in *La Cenerentola*—a vocal tour de force for mezzo-soprano Joyce DiDonato, singing her first Met performances of the Cinderella title role, and tenors Juan Diego Flórez and Javier Camarena, who share the role of her Prince Charming.

BELLINI

I Puritani

APR 22, 26, 29 MAY 3 mat, 7, 10

Olga Peretyatko makes her highly anticipated Met debut in Bellini's vocal showcase, featuring one of opera's greatest mad scenes. Also starring Lawrence Brownlee, Mariusz Kwiecien, and Michele Pertusi.

MOZART

Così fan tutte

APR 23, 26 mat, 30 **MAY 3, 8**

Music Director James Levine conducts Mozart's beloved opera about testing the ties of love, starring Susanna Phillips and Isabel Leonard as the sisters at the center of the story, Matthew Polenzani and Rodion Pogossov as their lovers, and Danielle de Niese as the scheming Despina.

R. STRAUSS

Arabella

APR 24

Malin Byström stars in the title role of Strauss's nostalgic romance, which explores the fleeting charms of youth, opposite Michael Volle and Juliane Banse.

Visit metopera.org for full casting information and ticket availability.

Synopsis

Act I

Naples, late 18th century. Two young officers, Ferrando and Guglielmo, boast about the beauty and virtue of their girls, the sisters Fiordiligi and Dorabella. Their older friend, the cynical Don Alfonso, declares that a woman's constancy is like the phoenix—everyone talks about it but no one has actually seen it. He proposes a wager of one hundred sequins: if they'll give him one day and do everything he asks, he will prove to them that the sisters are unfaithful, like all other women. Amused, the young men agree.

Fiordiligi and Dorabella think of their lovers, imagining that they will soon be married. Alfonso's plot begins when he arrives with terrible news: the young officers have been called away to their regiment. Ferrando and Guglielmo appear, apparently heartbroken, and the four make tearful farewells. As the soldiers leave, the two women and Alfonso wish them a safe journey.

The sisters' maid, Despina, complains about how much work she has to do around the house. The girls enter and Dorabella vents her despair. Despina refuses to take them seriously: they should simply find new lovers, since men are unworthy of a woman's fidelity. Fiordiligi and Dorabella are shocked. Alfonso arrives and bribes Despina to assist him, without revealing his plot. Ferrando and Guglielmo enter, disguised as "Albanians," and declare their admiration for the ladies, each addressing the other's girlfriend. The sisters firmly reject their advances, Fiordiligi comparing her constancy to a rock in a storm. Left alone, the men are confident of winning the bet. Ferrando expresses his love for Dorabella, and the two friends leave.

As the sisters continue to lament the absence of their lovers, the "foreigners" return, pretending to have poisoned themselves in despair over their rejection. Despina and Alfonso go off to fetch help, leaving the two girls to care for the strangers, who find the situation highly amusing. Despina reappears disguised as a doctor and pretends to draw out the poison with a magnet. When Ferrando and Guglielmo request kisses in order to fully recover, the sisters again reject them, but it is clear they're beginning to show interest in the strangers.

Intermission (AT APPROXIMATELY 2:35 PM)

Act II

Despina lectures her mistresses on how to handle men and the sisters agree that there can be no harm in a little flirtation. They decide on their partners, each picking the other's suitor. Guglielmo, flirting with Dorabella, succeeds in replacing

Synopsis CONTINUED

her portrait of Ferrando with his own gift. Ferrando is less lucky with Fiordiligi, but when he has left, she struggles with her emotions.

Ferrando is certain they have won the wager. Guglielmo is happy to hear that Fiordiligi has been faithful to him, but when he shows his friend the portrait he took from Dorabella, Ferrando is furious. Guglielmo, adopting Alfonso's philosophy, blames it on the women. He asks Alfonso to pay him his half of the winnings, but Alfonso reminds him that the day is not yet over.

Fiordiligi reproaches her sister for her behavior, but Dorabella replies that love is a thief who rewards those who obey him. Alone, Fiordiligi decides to join Guglielmo at the front, when suddenly Ferrando appears. He tries one last time to seduce her and succeeds.

Guglielmo is furious, but Alfonso again declares that this is the way women are. A man who has been deceived can blame only himself.

The sisters have agreed to marry the "foreigners." Everything is ready and Alfonso arrives with the notary—Despina in another disguise. As Fiordiligi and Dorabella sign the contract, military music announces the return of their former lovers. In a panic, they hide their intended husbands, who return as their real selves, first pretending surprise at their reception, then, when they discover the marriage contract, blaming the girls and threatening revenge. Finally, the men reveal their ruse and Fiordiligi and Dorabella ask forgiveness. Alfonso reminds the lovers to learn their lesson.

Wolfgang Amadeus Mozart

Così fan tutte

Premiere: Vienna, Court Theater, 1790

The third and final collaboration between Mozart and librettist Lorenzo Da Ponte is a fascinating paradox: a frothy comedy of manners with an intensely dark take on human nature; an old story (it has antecedents in Boccaccio, Shakespeare, and Cervantes, among others) with a startlingly modern tone; and a beautiful score depicting questionable behavior. The premise is simple: two friends brag that their fiancées, who happen to be sisters, are incapable of infidelity. An older, more philosophical man bets that he can prove them wrong in 24 hours and enlists the help of the sisters' devious maid to help him in his practical joke. He coerces each young man to seduce the other's fiancée, which they do successfully. Although the bet is lost, the philosopher advises his friends to forgive their fiancées and to learn from the experience—after all, “all women act like that” (to paraphrase the opera's title, which is famously difficult to translate).

The Setting

The opera is set in Naples. With its natural beauty and abundant sunshine, the city became the equivalent of a tourist destination in the 18th century. It has been suggested that the preponderance of woodwinds in the score is meant to evoke the breezy atmosphere of the seashore.

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, where he took Holy Orders. He supplied librettos for the prominent composers of his time, including Antonio Salieri, and collaborated with Mozart on works that included *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni*. 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.

The Music

The score of *Così* is elegant and refined on its surface and dramatically insightful on closer inspection. The Act I trio, “Soave sia il vento” (“Let the breeze be gentle”), for example, is widely recognized as one of Mozart’s most ravishing creations, but the contrary shape of Don Alfonso’s and the two women’s vocal lines clearly depicts divergent thoughts. In fact, it is often possible in this opera to tell who is siding with whom, and to what degree, in the various ensembles. The characters’ development is apparent in the diversity of their solos: there is melodic simplicity in Guglielmo’s Act I aria, in which he describes his own physical charms. Dorabella’s self-pity in her Act I aria, “Smanie implacabili” (“Implacable torments”), is followed in the second act by the remarkably cheerful “È Amore un ladroncello” (“Love is a little thief”), as she adapts to the new situation. Fiordiligi’s progress is even more extreme: her Act I solo “Come scoglio” (“Like a rock”) is highly dramatic, with leaps, drops, and runs up and down a two-octave range. It is both a supreme example of the show-stopping arias of 18th-century opera, and—in the context of the piece—a parody of the form. Unlike the more frivolous Dorabella, Fiordiligi’s heroic posturing gives way to the genuine human pathos of her extended Act II lament “Per pietà” (“Have pity”). Conversely, the maid Despina’s arias are intensely word-driven and less about noble melody, while the lack of extended solos for Don Alfonso is appropriate to the enigma of his motivations and personality.

Così fan tutte at the Met

The Met gave the opera’s U.S. premiere in 1922, in a production designed by Joseph Urban, with a cast including Florence Easton, Frances Peralta, and Giuseppe De Luca. An English-language production by Alfred Lunt, starring Eleanor Steber and Richard Tucker, was unveiled in 1951. Among those who appeared in this staging over the following years were Teresa Stich-Randall (1961–62) and Leontyne Price (1965) as Fiordiligi, Blanche Thebom as Dorabella (1951–56), and Roberta Peters as Despina (28 performances from 1953 to 1965, and an additional two in 1975 to mark her 25th anniversary with the Met). This same production later moved to the new Met at Lincoln Center, where it was given in Italian with artists such as Teresa Stratas as Despina and Walter Berry as Don Alfonso (in 1971–72). A new production by Colin Graham appeared in 1982 with James Levine conducting Kiri Te Kanawa, Maria Ewing, Kathleen Battle, David Rendall, James Morris (as Guglielmo), and Donald Gramm. Revivals featured Pilar Lorengar, Ann Murray, Tatiana Troyanos, Hei-Kyung Hong, Håkan Hagegård, Thomas Hampson, and Cornell MacNeil. The current production debuted in 1996, with James Levine conducting and Carol Vaness, Susanne Mentzer, Jerry Hadley, Dwayne Croft, Thomas Allen, and Cecilia Bartoli in her Met debut as Despina. Other notable appearances in this production have included Renée Fleming, Susan Graham, Paul Groves, and Dawn Upshaw. The current season’s run marks Music Director James Levine’s return to the Met after a two year absence due to injury.

Program Note

D*ramma giocoso*—"jocular drama"—sounds like "hot ice" or "cruel kindness." This oxymoronic term, coined by the 18th-century Venetian playwright Carlo Goldoni, is often applied to *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*, the trio of operatic masterpieces on which Wolfgang Amadeus Mozart collaborated with librettist Lorenzo Da Ponte. And perhaps no opera is more deserving of the designation than *Così*, a work as ambiguous as its title is untranslatable (let's call it "All Women Act Like That" or, more literally, "So Do They All"). During the last 100 years alone, critics have variously described it as "a glorious soap-bubble," "a deep and unsettling masterpiece," "a musical lark," and "a profound and terrifying tragicomedy"; they have praised both its "enchanted artificiality" and its "acute realism."

So what is *Così fan tutte*—a proto-Freudian nightmare or a sort of Enlightenment *I Love Lucy*? The answer, of course, lies somewhere in between. Despite its easy laughs, its apparent neat symmetries, and the tidy paean to reason with which it ends, *Così* is a web of ambiguities that will surely send you home whistling the tunes but also, perhaps, reaching for the Maalox.

Così fan tutte claims paradox as its birthright. Though it is a *dernier cri* of the Enlightenment, during its gestation in 1789 the Bastille was falling and with it the clear, prosaic equilibrium of the Age of Reason. And *Così*—populated by a pair of prideful men who place a wager on their fiancées' fidelity, a pair of fiancées who fail their test, a worldly-wise philosopher who manipulates the action, and a cheeky serving maid who aids him—flew in the face of all that was dear to incipient Romanticism.

As a result *Così* has suffered a checkered performance history. The opera as we know it all but disappeared during the 19th century. It was seen only in bowdlerizations and wholesale rearrangements designed to preserve its "heavenly melodies" while mitigating its vexing plot. The earliest known hatchet job, C.F. Bretzner's *Die Wette, oder Mädchenlist und Liebe*, presented in Hamburg in 1796, has Despina revealing the men's plot before the "Albanians" arrive, so that the sisters appear less foolish. At the end, the men abjectly beg the ladies' pardon, and a real notary is on hand to marry the couples. *Die Zauberprobe, oder So Sind Sie Alle*, devised by G.F. Treitschke in Vienna in 1814, renders Don Alfonso a sorcerer and Despina a sprite, which not only satisfied the public's appetite for magic but also absolved the lovers of any moral responsibility for their actions. In Krebel's *Mädchen Sind Mädchen* (Stuttgart, 1816), the men put their sweethearts to the test after returning from a lengthy journey. In C.A. Herclots' *Die Verhängliche Wette* (Berlin, 1822), the women are tested not by Ferrando and Guglielmo but by friends of theirs, and in Bernhard Gugler's *So Sind Sie Treu?* (Stuttgart, 1858), each man tests his own fiancée. It was not until 1896, in Munich, that *Così* was again seen more or less in its original form. (The Metropolitan Opera didn't get around to

producing *Così* at all until its American premiere in 1922, 39 years after the Met first presented *Don Giovanni* and 28 years after *Le Nozze di Figaro*.)

Each of the mutilations of *Così* documented above points to one of its “problems.” First of all, the Romantics, drawn onward by Goethe’s *Ewig-Weibliche*, were scandalized by the opera’s supposedly unflattering portrayal of women. Little more than a year after *Così*’s premiere at Vienna’s Burgtheater on January 26, 1790, the actor Friedrich Ludwig Schroeder recorded in his diary that the opera was “a miserable thing, which lowers all women, cannot possibly please female spectators, and will therefore not make its fortune.” (He cannot have listened too carefully to Fiordiligi’s noble Act II aria and her duet with Ferrando, both steeped in depth and humanity.) Though the loaded issue of sexual fidelity is as central to *Figaro* and *Giovanni* as it is to *Così*, the former works didn’t upset people as profoundly, perhaps because in those operas the transgressors are men and, anyway, they get their lumps at the end.

Vying with the public’s distaste for *Così*’s apparent wantonness was disdain for its seeming implausibility. In 1863, Viennese critic Eduard Hanslick fulminated over “the continuing blindness of the two heroines, who do not recognize their fiancés only a quarter hour after they have been caressing them, and who stupidly take their chambermaid to be first a doctor and then a notary just because she is wearing a wig.” Never mind that the element of disguise also figures prominently in both *Figaro* and *Giovanni* (not to mention *Fidelio*).

Così’s detractors have also objected to its allegedly unrealistic time span: how could the fickle heroines change their affections in a mere day? Here, it’s vital to remember that a devoted Classicist like Da Ponte would never have failed to observe the Aristotelian unities of time, place, and action, and that these unities were often meant to be taken as symbolic.

The paradox of *Così* extends to its provenance. Purportedly based on nothing more distinguished than a snippet of contemporary Viennese gossip, it lacks a literary pedigree like that of *Figaro* (Beaumarchais) or *Giovanni* (Tirso de Molina). At the same time, *Così*’s plot may boast true mythological status, tracing its heritage back to the story of Cephalus, whose fidelity is tested by his disguised wife Procris in Ovid’s *Metamorphoses*, and on, in varied forms, through Terence, Plautus, Ariosto, Boccaccio, Cervantes, and perhaps most notably, Shakespeare’s *A Midsummer Night’s Dream*. Yet it also owes much, as do all opere buffe, to the back-alley antics of commedia dell’arte.

This gave Mozart license to go to town with one of the pet conceits of his later operas: constantly colliding the parallel universes of opera seria and opera buffa. The characters in *Così*, ostensibly a comic opera, frequently lapse into seria-speak, sometimes offered up in parody (Dorabella’s “Smanie implacabili,” Fiordiligi’s “Come scoglio”), sometimes in a spirit of deep sincerity (Fiordiligi’s “Per pietà,” all three of Ferrando’s arias, and their majestic

duet). But Mozart and Da Ponte never let us wallow there too long, and they particularly enjoy pulling the rug from under us by reminding us that we are in the theater. The sublime “Soave sia il vento” trio of Act I has barely faded away when Don Alfonso congratulates himself on his acting; at the end of Act I, the sisters fulminate at their would-be suitors while the others tell us how amusing a “scene” it is. And a bit earlier in the same finale, the cast crystallizes *Così*’s duality for us: the sisters deem the situation a “tragedy,” while the men call it a “farce.” These are but a few of the things that give *Così* its sweet-and-sour flavor.

Those distressed by *Così* have sometimes consoled themselves with the notion that their beloved Mozart had been forced to write it against his will. This fiction was launched in 1798 and perpetuated by his first biographer, Franz Xaver Niemetschek, and supported by Mozart’s brother-in-law, the artist Joseph Lange, who in 1808 held that “everywhere people wonder how that great mind could lower itself to waste its heavenly melodies on so feeble a concoction of text. It was not in his power to refuse the commission, and the text was expressly served on him.”

True, an imperial commission was not to be turned down; the composition of *Così* was generated by Emperor Joseph II’s enthusiasm for a successful Vienna revival of *Figaro*. And it is also true enough that the year 1789 found Mozart in straitened finances and that *Così* was hastily written in the space of four months, during which the composer sadly had little else to occupy his attention. But in that brief span, Mozart lavished his finest inspiration on *Così*. For prodigal musical richness, for clear-eyed portrayal of the human condition, the world has never seen a more “glorious”—and “profound and unsettling”—“soap-bubble.”

—Cori Ellison

The Cast



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 41st season at the Met he conducts revivals of *Così fan tutte* and *Wozzeck*, the new production of *Falstaff*, and three concerts with the Met Orchestra at Carnegie Hall with soloists Joyce DiDonato, Peter Mattei, and Lynn Harrell. His most recent CD, *James Levine: Live at Carnegie Hall*, a recording of his return to the podium last May with the Met Orchestra and pianist Evgeny Kissin, has just been released.



Danielle de Niese

SOPRANO (MELBOURNE, AUSTRALIA)

THIS SEASON Despina in *Così fan tutte* and Ariel in *The Enchanted Island* at the Met, Poppea in *Agrippina* in Barcelona, and the title role of Cavalli's *La Calisto* at Munich's Bavarian State Opera.

MET APPEARANCES Cleopatra in *Giulio Cesare*, Euridice in *Orfeo ed Euridice*, Papagena in *Die Zauberflöte*, a Flower Maiden in *Parsifal*, the Child in *L'Enfant et les Sortilèges*, Poussette in *Manon*, and Susanna and Barbarina (debut, 1998) in *Le Nozze di Figaro*.

CAREER HIGHLIGHTS Recent performances include Susanna with the Hamburg State Opera and San Francisco Opera, Atalanta in Handel's *Serse* at Vienna's Theater an der Wien, Norina in *Don Pasquale* with the San Diego Opera, the title role of Handel's *Rodelinda* at the Theater an der Wien and Canadian Opera Company, and Adina in *L'Elisir d'Amore* at the Glyndebourne Festival. She has also sung Cleopatra at Glyndebourne, the Lyric Opera of Chicago and Netherlands Opera, the title role of *Semele* at Paris's Théâtre des Champs-Élysées, and Galatea in *Acis and Galatea* at Covent Garden. She is a graduate of the Met's Lindemann Young Artist Development Program.



Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON Dorabella in *Così fan tutte* at the Met and Rosina in *Il Barbiere di Siviglia* for debuts at the San Francisco Opera, Lyric Opera of Chicago, and Dallas Opera.

MET APPEARANCES Miranda in *The Tempest*, Rosina, Blanche in *Dialogues des Carmélites*, Zerlina in *Don Giovanni*, Stéphano in *Roméo et Juliette* (debut, 2007), and Cherubino in *Le Nozze di Figaro*.

CAREER HIGHLIGHTS Recent performances include Sesto in *La Clemenza di Tito* with the Canadian Opera Company, the title role of *L'Enfant et les Sortilèges* and Concepcion in *L'Heure Espagnole* for a Ravel double bill at Japan's Saito Kinen Festival, Rosina with the Vienna State Opera, Ruggiero in Handel's *Alcina* in Bordeaux, and Cherubino at the Glyndebourne Festival. She has also sung Sesto in *Giulio Cesare* and Cherubino at the Paris Opera, Costanza in Vivaldi's *Griselda* at the Santa Fe Opera, the title role of Offenbach's *La Périchole* in Bordeaux, Angelina in *La Cenerentola* with the Fort Worth Opera, Cherubino with Munich's 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 Leichtman.



Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

THIS SEASON Fiordiligi in *Così fan tutte*, Rosalinde in *Die Fledermaus*, and Musetta in *La Bohème* at the Met, Ellen Orford in a concert performance of *Peter Grimes* with the St. Louis Symphony at Carnegie Hall, and concert appearances with the San Francisco Symphony and Philadelphia Orchestra.

MET APPEARANCES Donna Anna in *Don Giovanni*, Musetta (debut, 2008), and Pamina in *Die Zauberflöte*.

CAREER HIGHLIGHTS Recent appearances include the title role of *Lucia di Lammermoor* with Lyric Opera of Chicago and Minnesota Opera, Stella in Previn's *A Streetcar Named Desire* at Lyric Opera of Chicago, Pamina at Barcelona's Liceu, and the Countess in *Le Nozze di Figaro* with Santa Fe Opera, Dallas Opera, and in Bordeaux. She has also sung Euridice in *Orfeo ed Euridice* with Minnesota Opera, Helena in *A Midsummer Night's Dream* and Donna Anna with Boston Lyric Opera, and Adina in *L'Elisir d'Amore* with the Lyric Opera of Chicago. She was the 2010 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



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Maurizio Muraro

BASS-BARITONE (COMO, ITALY)

THIS SEASON Don Alfonso in *Così fan tutte* at the Met, Bartolo in *Il Barbiere di Siviglia* at the Deutsche Oper Berlin and San Francisco Opera, and Geronte in *Manon Lescaut* at Covent Garden.

MET APPEARANCES Bartolo in *Le Nozze di Figaro* (debut, 2005) and in *Il Barbiere di Siviglia*, and Sulpice in *La Fille du Régiment*.

CAREER HIGHLIGHTS Don Alfonso in *Così fan tutte*, Sparafucile in *Rigoletto*, and Mozart's Bartolo with Munich's Bavarian State Opera, Don Basilio in *Il Barbiere di Siviglia* at the Arena di Verona, Leporello in *Don Giovanni* with the Vienna State Opera, Rossini's Bartolo at Tokyo's New National Theatre, and Publio in *La Clemenza di Tito* at Spain's La Coruña Festival. He has also appeared with the Paris Opera, Brussels's La Monnaie, Venice's La Fenice, Milan's La Scala, Genoa's Teatro Carlo Felice, and at Covent Garden.



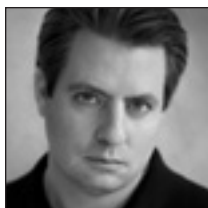
Rodion Pogosssov

BARITONE (MOSCOW, RUSSIA)

THIS SEASON Guglielmo in *Così fan tutte* at the Met and the title role of *Don Giovanni* at the Oviedo Opera.

MET APPEARANCES Figaro in the holiday presentation of *The Barber of Seville*, Papageno in *Die Zauberflöte*, Marullo in *Rigoletto*, Fiorello in *Il Barbiere di Siviglia*, and the Herald in *Otello* for his debut in the Verdi gala that opened the 2001–02 season.

CAREER HIGHLIGHTS Figaro at the Hamburg State Opera and Canadian Opera Company, Valentin in *Faust* in Hamburg and Bilbao, Lord Ruthven in Heinrich Marschner's *Der Vampyr* in Bologna, the title role of *Eugene Onegin* with the Welsh National Opera, Papageno in Bilbao and Toulouse, Guglielmo at the Ravinia and Glyndebourne festivals, Yeletsky in *The Queen of Spades* with the Frankfurt Opera, and Stravinsky's *Renard* at Carnegie Hall with the MET Chamber Ensemble. He is a graduate of the Met's Lindemann Young Artist Development Program.



Matthew Polenzani

TENOR (EVANSTON, ILLINOIS)

THIS SEASON Ferrando in *Così fan tutte* and the Duke in *Rigoletto* at the Met, des Grieux in *Manon* at Covent Garden, Tito in *La Clemenza di Tito* at Lyric Opera of Chicago, the title role of *Faust* for his debut at the Deutsche Oper Berlin, and Tebaldo in *I Capuleti e i Montecchi* at Munich's Bavarian State Opera.

MET APPEARANCES Nearly 300 performances of 32 roles including Nemorino in *L'Elisir d'Amore*, Don Ottavio in *Don Giovanni*, Alfredo in *La Traviata*, Ernesto in *Don Pasquale*, Tamino in *Die Zauberflöte*, Roméo, Belmonte in *Die Entführung aus dem Serail*, Count Almaviva in *Il Barbiere di Siviglia*, Chevalier de la Force in *Dialogues des Carmélites*, Lindoro in *L'Italiana in Algeri*, and Boyar Khrushchov in *Boris Godunov* (debut, 1997).

CAREER HIGHLIGHTS Ferrando at Covent Garden and with the Paris Opera, the title role of *Idomeneo* in Turin, Tamino with the Vienna State Opera and Los Angeles Opera, Belmonte and Roméo in Chicago, the Duke in Philadelphia, Edgardo in *Lucia di Lammermoor* in Vienna and at Paris's Bastille Opera, Nemorino and Don Ottavio in Vienna and Salzburg, and Achille in *Iphigénie en Aulide* in Florence. He is the recipient of the Met's 2008 Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.