

GIUSEPPE VERDI

IL TROVATORE

CONDUCTOR
Daniele Callegari

PRODUCTION
David McVicar

SET DESIGNER
Charles Edwards

COSTUME DESIGNER
Brigitte Reiffenstuel

LIGHTING DESIGNER
Jennifer Tipton

CHOREOGRAPHER
Leah Hausman

REVIVAL STAGE DIRECTOR
Paula Williams

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in four acts

Libretto by Salvatore Cammarano, with additions by Leone Emanuele Bardare, based on the play *El Trovador* by Antonio García Gutiérrez

Saturday, November 30, 2024
8:00–10:45PM

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 Bank of America and The Joseph and Robert Cornell Memorial Foundation

A co-production of the Metropolitan Opera, Lyric Opera of Chicago, and San Francisco Opera

Throughout the 2024–25 season, the Met continues to honor Ukraine and its brave citizens as they fight to defend their country and its cultural heritage.

The Metropolitan Opera

2024–25 SEASON

The 665th Metropolitan Opera performance of
GIUSEPPE VERDI'S

IL TROVATORE

CONDUCTOR
Daniele Callegari

IN ORDER OF VOCAL APPEARANCE

FERRANDO
Ryan Speedo Green*

INES
Briana Hunter

LEONORA
Angela Meade

COUNT DI LUNA
Igor Golovatenko

MANRICO
Michael Fabiano

AZUCENA
Olesya Petrova

OLD GYPSY
Ned Hanlon

MESSENGER
Jeremy Little

RUIZ
Daniel O'Hearn**

Saturday, November 30, 2024, 8:00–10:45PM

This performance is dedicated to Dr. Beth Grosshans
in grateful recognition of her service as the Metropolitan Opera's
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C. Graham Berwind, III Chorus Director **Tilman Michael**
Musical Preparation **J. David Jackson, Caren Levine,***
Carol Isaac, Jonathan C. Kelly, and Katelan Trần Terrell*
Assistant Stage Director **Melanie Bacaling**
Assistant to the Costume Designer **Anna Watkins**
Fight Director **Joe Isenberg**
Intimacy Direction **Katherine M. Carter**
Italian Diction Coach **Hemdi Kfir**
Prompter **Caren Levine***
Scenery, properties, and electrical props constructed
and painted by **Cardiff Theatrical Services** and
Metropolitan Opera Shops
Costumes constructed by **Lyric Opera of Chicago Costume**
Shop and **Metropolitan Opera Costume Department**
Additional costumes by **Jimmy McBride, Brooklyn**
Wigs and makeup constructed and executed by **Metropolitan**
Opera Wig and Makeup Department

The Met's Æolian-Skinner pipe organ used in this performance
was renovated thanks to a Wyncote Foundation grant from
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The Lyric Opera production of *Il Trovatore* was generously
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Foundation.

This performance is made possible in part by public funds from
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Synopsis

Act I

Spain, early 19th century, during the Peninsular 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. They have heard an unknown troubadour 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 woman who was burned at the stake years ago for bewitching the Count's infant brother. The woman's daughter then took revenge by kidnapping the boy and 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. The woman's daughter disappeared without a trace, but di Luna has sworn to find her.

In the palace gardens, Leonora confides in her companion Ines that she is in love with a mysterious man she met before the outbreak of the war and that he is the troubadour who serenades her each night. After they have left, Count di Luna appears, looking for Leonora. When she hears the troubadour's song in the darkness, Leonora rushes out to greet her beloved but mistakenly embraces di Luna. The troubadour arrives and reveals his identity: He is Manrico, leader of the partisan rebel forces. Furious, the Count challenges him to fight to the death.

Act II

During the duel, Manrico overpowered the Count, but some instinct stopped him from killing his rival. The war has raged on, with the Royalist forces victorious in the most recent battle. Manrico was badly wounded, but his mother, Azucena, has nursed him back to health in a camp in the mountains.

Azucena is the woman for whom di Luna has been searching. Her life is scarred by the memory of her mother's death and the terrible revenge she exacted. Manrico, who has never heard the full story, is determined to finally know the truth. Azucena tells him how she stole the older count's infant son but, in her manic rage, accidentally murdered her own child instead. When Manrico demands to know who he truly is, Azucena is evasive: All that matters is the mother's love she has shown him all his life and that he does not fail to take revenge on the house of di Luna. A Messenger arrives with news that Leonora, believing that Manrico has fallen in battle and hoping to escape di Luna's grasp, is entering a convent. Azucena pleads with Manrico to stay, but he resolves to go to her immediately.

Di Luna arrives at the convent with his troops to take Leonora by force, but his attempt to seize her is foiled when Manrico and his men attack. In the ensuing chaos, the lovers escape.

Intermission (AT APPROXIMATELY 9:10PM)

Act III

Di Luna has laid siege to the fortress where Manrico has taken refuge with Leonora. Soon, soldiers bring in Azucena, whom Ferrando and his men have captured wandering nearby. When she hears di Luna's name, her reaction arouses suspicion, and Ferrando recognizes her as the murderer of the Count's brother. Azucena cries out to Manrico to rescue her, and di Luna realizes that he now has his enemy in his hands. He orders a pyre built for Azucena before the walls of the fortress.

Inside the castle, Manrico and Leonora are preparing to be married. She is frightened, but he assures her of his love even in the face of death. When news of Azucena's capture arrives, Manrico summons his forces and prepares to attack.

Act IV

Manrico's army has been defeated, and he and Azucena are being held captive in di Luna's castle. Leonora has escaped and now comes to the prison to pray for Manrico's salvation. When di Luna orders the execution of Manrico and Azucena at sunrise, Leonora offers herself to the Count in return for her lover's life; however, she secretly takes a slow-acting poison, sealing her fate.

In their cell, Manrico tries to comfort Azucena, who is terrified of the stake and the fire that await her. Leonora appears, telling Manrico that he is saved and urging him to escape. Understanding that she has promised herself to di Luna, he denounces her and refuses to flee. But the poison is already taking effect, and Leonora dies in his arms, just as di Luna arrives. He sends Manrico to his execution. Azucena cries out that her mother is avenged: Di Luna has killed his own brother.

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 Romanticism, including violent shifts in tone, unlikely coincidences, and characters who are impelled by raw emotion rather than cool logic. 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

In a remarkable career spanning six decades in the theater, Giuseppe Verdi (1813–1901) composed 26 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. Salvatore Cammarano (1801–52) 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). The Spanish dramatist Antonio García Gutiérrez (1813–84) wrote the opera's source material, the play *El Trovador* (1836), at the age of 22. He never again equaled that success, although his *Simón Bocanegra* (1843) also attracted attention and inspired another of Verdi's operas.

The Setting

The opera was 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 shifting fortunes and conflicted loyalties could easily tear apart individuals and communities. For the Met's current production, director David McVicar sets the action during the Peninsular War (1808–14), when Spain and its allies were fighting the forces of Napoleon.

The Music

Verdi's score perfectly expresses the extreme nature of the drama at hand. The use of melody is as uninhibited—and as disturbed—as the emotions of the protagonists. Much of the score is written in uneven meters (such as 3/4 or 6/8), and even the sections 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. The score also makes heavy use of off-beat percussion (most famously in the case of the familiar Anvil Chorus) and trills (including one that crescendos over four bars in Azucena's “Stride la vampa”), all of which contributes to the ambience of an off-kilter world. Verdi uses minor keys for almost all of the main arias, but in an unusual twist, the aforementioned solo of the sinister baritone character is in a major key. Each of the principal artists needs to sing in diverse styles, often going directly from one to another. The soprano, for example, follows the delicate “D'amor sull'ali rosee” with her full-voiced solo in the “Miserere.” Similarly, the tenor's role includes 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, coll'essere.”

Met History

Some of the most formidable singers in Met history have appeared in *Il Trovatore*. The early decades saw such memorable artists as Emma Eames, Louise Homer, Enrico Caruso, and Giuseppe De Luca. Over the following years, some of the stars included Giovanni Martinelli, Bruna Castagna, Leonard Warren, Robert Merrill, and Zinka Milanov (in 49 performances between 1937 and 1957). Martina Arroyo, Aprile Millo, Grace Bumbry, Mignon Dunn, James McCracken, and Cornell MacNeil made notable appearances later in the 20th century. A new production, unveiled for Opening Night in 1959, featured Fausto Cleva conducting Antonietta Stella, Carlo Bergonzi, 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 Renata Scotto, Shirley Verrett, Luciano Pavarotti, and Matteo Manuguerra. Joan Sutherland sang Leonora in ten performances, conducted by Richard Bonyngé, in a new production by Fabrizio Melano in 1987, including her final Met performance. Opening Night of the 1988–89 season featured Eva Marton, Fiorenza Cossotto, Pavarotti, and Sherrill Milnes. Graham Vick directed a new staging in 2000, and the current production, by David McVicar, had its premiere in 2009, starring Sondra Radvanovsky, Dolora Zajick, Marcelo Álvarez, and Dmitri Hvorostovsky, conducted by Gianandrea Nosedà. The 2015 revival of this production marked Hvorostovsky's final fully staged Met performances, prior to his passing two years later.

Program Note

Perhaps no opera by Giuseppe Verdi presents a greater contrast between the splendor of its music and the garishness of its plot than *Il Trovatore*. Some of the composer's most ravishing arias and ensembles flood through the piece, often one after the other, enhanced by an array of stunning choral effects. The libretto, by Salvatore Cammarano, is based on the Spanish melodrama *El Trovador* by Antonio García Gutiérrez and involves the enigmatic Azucena, who, after her mother has been burned alive by a count on suspicion of being a witch, snatches the count's infant son and hurls him into the still-burning pyre in revenge. Only after the child has been consumed by the flames does she discover that she has burned her own son by mistake. She raises the count's missing baby as her own, naming him Manrico and keeping his identity secret, both from him and from his brother—and enemy in love and war—Count di Luna, older son of the man who killed her mother. At the end of the opera, Azucena finally achieves her vengeance when di Luna beheads his own brother, not knowing who he is. The amount of tragic blundering in the story, including that of the heroine, Leonora, who instigates a duel by throwing herself at the wrong suitor, has made *Il Trovatore* the butt of much satire, from Gilbert and Sullivan's *H.M.S. Pinafore* to the Marx Brothers' *A Night at the Opera*, but the stark horror of the original is worthy of Sophocles or Aeschylus. For good reason, scholars have declared *Il Trovatore* to be more Greek than Shakespearean.

Azucena is characterized by Count di Luna and his entourage as a "filthy Gypsy," but Verdi was impressed by her—as he often was by underdogs and oppressed people—and originally intended to call the opera *La Zingara* (*The Gypsy*). He may as well have, for Azucena steals every scene in which she appears and manipulates all of her clueless adversaries, even as she drifts in and out of a fantasy world—the mountains and open air of happier days. She is not "mad," Verdi told his librettist, only "oppressed," inhabiting a twilight zone between clarity and incoherence, memory and the present, calculation and impulsivity.

We are not allowed to dwell for long on the plot's twists and turns. The backstory unfolds in terse narrations by the army captain Ferrando, Azucena, and Count di Luna, and the opera then moves on with the inexorable ferocity of a tornado. The manner of its composition—Verdi wrote it largely in a single feverish month after pondering the story for two years—reflects the piece itself. Cammarano, who died suddenly just before completing the libretto (to be replaced by Leone Emanuele Bardare), was known for distilling sprawling material, but Verdi pushed for ever more incisiveness. Few details are provided regarding the 15th-century civil war that serves as the opera's backdrop. Recitatives are scant, as are orchestral interludes, though the orchestra does paint some of Verdi's most seductive colors, especially in the woodwinds. Little time is given to fleshing out the character of Leonora, the out-of-nowhere heroine who exists as an object of love and torment. Her suffering is solipsistic

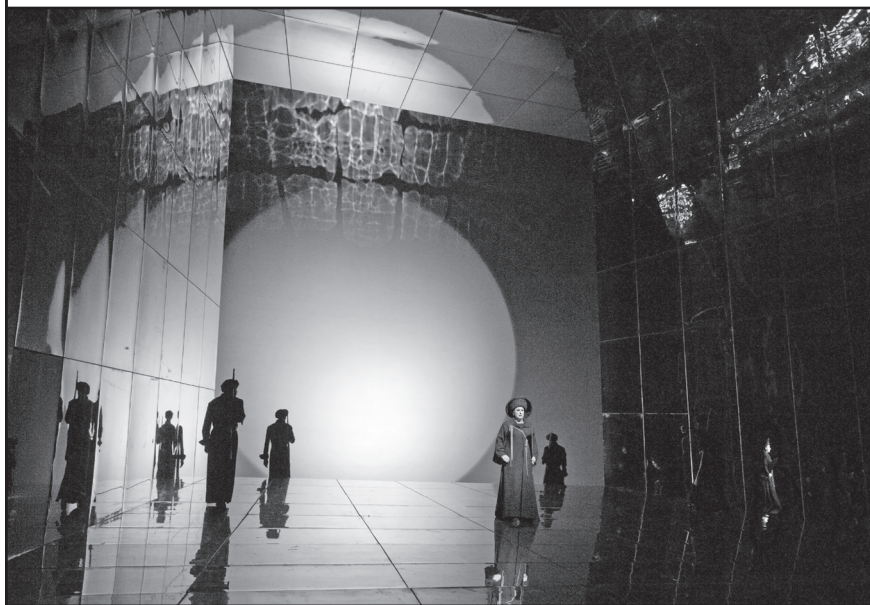
and self-enclosed; even in moments of overt anguish, as in her prison aria, she vows to keep her torment to herself so as not to agitate her beloved troubadour, Manrico (though he loves, abuses, or abandons her as he pleases.) Count di Luna is given no time to ponder the enormity of what he has done in the final catastrophic scene, as the curtain crashes down just after he realizes he has executed his brother. Azucena gets her revenge, relays the news to her dead mother in a single sentence, and that's that. There is no denouement and seemingly no moral other than to be sure to properly identify a baby before throwing him into a fire.

Throughout the opera, Verdi drives the drama forward with some of his most action-packed and thrillingly complex ensemble numbers, characterized by radical musical compression. Different dramas unfold simultaneously, requiring the audience to expand its ears: Act I's "Anima mia!," which Cammarano originally conceived as separate verses for three characters, is condensed into a single turbulent trio. "E deggio e posso crederlo?," the chaotic fight scene that ends Act II, combines solos, duets, and trios in a dramatic layer cake, with Manrico appearing miraculously like a ghost, Leonora wondering if she is dreaming, and Manrico sparing the Count's life as a preternatural agency stays his hand. Act IV's "Miserere d'un'alma" juxtaposes ominously tolling bells, a solemn chorus, an agitated solo by a terrified Leonora, and a floating "Addio, Leonora" from Manrico's distant offstage voice on the wings of an angelic harp. In these densely packed scenes, Verdi distributes disparate elements into separate spaces and volume levels, often bringing them together at the cadence for a spine-tingling climax.

The story was criticized for including "too many dead people," but its bizarre and uncanny elements were one reason that the opera was such a huge success at its 1853 premiere and afterward. The Gothic thrillers of E. T. A. Hoffmann, Charles Maturin, Sir Walter Scott, Edgar Allan Poe, Sheridan Le Fanu, and others were sweeping the continent, and *Il Trovatore* is a classic specimen of the genre: a tale that builds inexorably, from rumors of ghostly apparitions (Ferrando's narration) through revelations of a terrible secret from the past (Azucena's first aria) to a supernatural agency revealing itself (the ghostly staying of Manrico's hand) and a climax in which the avenging spirit, whether imagined or real, is triumphant. Cammarano wanted to tone down or cut the story's most outré scenes, but Verdi would have none of it. "If we cannot do our opera with all the bizarre quality of the play," he said, "we'd better give up."

Opening with sinister rolling timpani and ending with shuddering strings, Verdi's score enhances the darkness of the libretto, especially in Azucena's music, which inhabits a different world—usually one of minor keys and short, jabbing phrases—than that of the court. In "Condotta ell'era in ceppi" (Act II), her bloodcurdling tale opens with a relentless waltz, rising to a searing climax

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RICHARD STRAUSS

DIE FRAU OHNE SCHATTEN

Music Director Yannick Nézet-Séguin conducts the first Met performances in a decade of Strauss's mythological epic. A stunning trio of sopranos—Elza van den Heever, Lise Lindstrom, and Nina Stemme—headline Herbert Wernicke's spectacular staging, which also stars tenor Russell Thomas, baritone Michael Volle, and bass-baritone Ryan Speedo Green.

NOV 29 DEC 4, 7 mat, 10, 14, 19

Tickets start at \$25 [metopera.org](https://www.metopera.org)

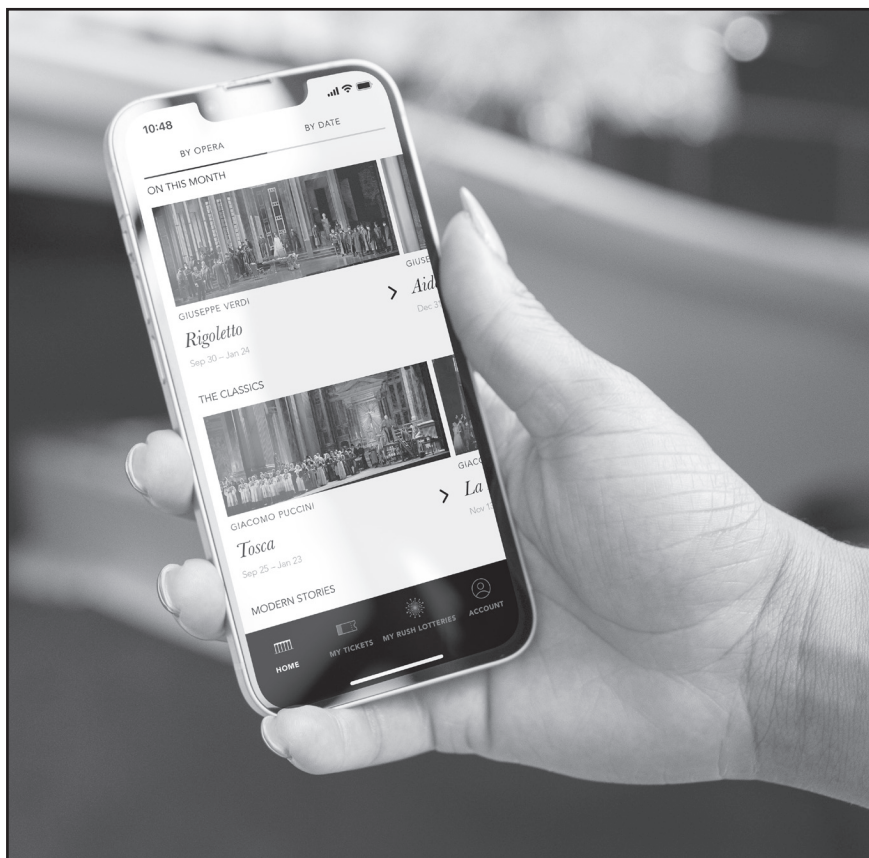
with her mother's remembered cry of "Mi vendica!" ("Avenge me!"), which provides the motivation for all that follows. In "Madre, non dormi?" (Act IV), she visualizes her mother's hair burning and her eyes popping from her head as she burned at the stake.

In these scenes, some of the most harrowing Verdi ever wrote, sound is in touch with sense. Yet much of the music, in typical Verdi fashion, exists on its own plane, quite apart from what is happening on stage. Count di Luna is boastful, abusive, and power-mad (like Nabucco, he declares himself to be God), but we forget all this when he sings his tender love aria, "Il balen del suo sorriso." Leonora soars through the piece with some of Verdi's most passionate love music, including "Tacea la notte placida," with its evocation of a paradise on Earth; "D'amore sull' ali rosee," with impossible high notes caressed by delicate winds; and "Perché piangete?," in which she anticipates Wagner's Isolde in her desire to unite with her lover in death. "Words cannot express the passion I feel," she complains, but Verdi's music expresses it for her. This is a world of pure emotion in which words are mere shorthand.

The great tenor Enrico Caruso famously remarked that all you need to present *Il Trovatore* are the four greatest singers in the world. The opera is notorious for its daunting bel canto lines and treacherous high notes, which singers are expected to sing even when those notes are not specified. By now, for example, it's customary for the tenor to end Act III's "Di quella pira" on a high C, though music historians insist it is historically incorrect to end the aria on a high note. From the beginning, these difficulties have created excitement for fans and anxiety for singers and their coaches. When a mentee of Maria Callas botched a difficult passage, she defended herself by saying it was "a cry of despair." Callas shot back, "It's not a cry of despair, it's a B-flat." Even in Verdi's world of raw emotion, the notes must be right, and in a score this difficult, with the stakes so high, that challenge provides as much drama as the plots for vengeance and shape-shifting ghosts.

—Jack Sullivan

A specialist in 19th- and 20th-century American literature, music, and film, Jack Sullivan has published seven books and is chair of the English department at Rider University.



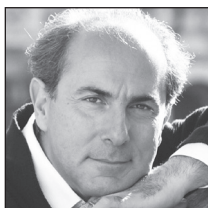
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The Cast



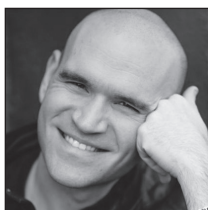
Daniele Callegari

CONDUCTOR (MILAN, ITALY)

THIS SEASON *Il Trovatore* at the Met, *Tosca* at the Royal Swedish Opera, *La Traviata* at the Norwegian National Opera, *Rigoletto* in Venice, and concerts with the Orchestra Sinfonica Siciliana.

MET APPEARANCES *Nabucco*, *La Traviata*, *Il Trovatore*, and *La Gioconda* (debut, 2008).

CAREER HIGHLIGHTS He served as chief conductor of the Royal Flanders Philharmonic Orchestra between 2002 and 2008 and principal conductor of Wexford Festival Opera from 1998 to 2001. He has conducted productions at Torre del Lago's Festival Puccini, the Israeli Opera, the Bavarian State Opera, the Deutsche Oper Berlin, Staatsoper Berlin, La Scala, Dutch National Opera, the Paris Opera, the Théâtre des Champs-Élysées, the Vienna State Opera, and in Naples, Hamburg, Nice, Antibes, Oviedo, Toulouse, Brussels, Dresden, Barcelona, Florence, Palermo, Bologna, Rome, Turin, Monte Carlo, and Tokyo, among others. He has also led concerts with the Orchestra dell'Accademia Nazionale di Santa Cecilia, Rotterdam Philharmonic Orchestra, Orchestre National de France, Frankfurt Radio Symphony, Ireland's RTÉ National Symphony Orchestra, Tokyo Philharmonic Orchestra, Prague Philharmonia, Orchestra Sinfonica di Milano Giuseppe Verdi, and Gürzenich Orchestra Cologne, among many others.



Michael Fabiano

TENOR (MONTCLAIR, NEW JERSEY)

THIS SEASON Manrico in *Il Trovatore* at the Met and Covent Garden, Gustavo III in *Un Ballo in Maschera* at San Francisco Opera, Ruggero in *La Rondine* in concert with the London Symphony Orchestra, a recital in Valencia, Calàf in *Turandot* and the title role of *Andrea Chénier* at the Vienna State Opera, the 2025 Lunar New Year Celebration with the New Jersey Symphony, Cavaradossi in *Tosca* at Staatsoper Berlin and in Hamburg, Foresto in *Attila* in concert in Hamburg, and Don José in *Carmen* in Brussels and at the Festival d'Aix-en-Provence.

MET APPEARANCES Don José, Cavaradossi, Chevalier des Grieux in *Manon*, Rodolfo in *La Bohème*, Faust in *Mefistofele*, Edgardo in *Lucia di Lammermoor*, Alfredo in *La Traviata*, Alfred in *Die Fledermaus*, Cassio in *Otello*, and Raffaele in *Stiffelio* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Pinkerton in *Madama Butterfly* and Calàf in Madrid, Rodolfo in *Luisa Miller* in Naples, Don José at the Vienna State Opera, Calàf and Chevalier des Grieux in Barcelona, Pinkerton at San Francisco Opera, and Maurizio in *Adriana Lecouvreur* at Opera Australia and in Reggio Calabria. He was the 2014 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

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Ailyn Pérez in the title role of Daniel Catán's *Florencia en el Amazonas*

PHOTO: KEN HOWARD / MET OPERA



Igor Golovatenco

BARITONE (MOSCOW, RUSSIA)

THIS SEASON Count di Luna in *Il Trovatore* and Prince Yeletsky in *The Queen of Spades* at the Met, the title role of *Rigoletto* at Lyric Opera of Chicago, Tonio in *Pagliacci* in Bologna, Scarpia in *Tosca* in Rome, Count Anckarström in *Un Ballo in Maschera* at the Bavarian State Opera, Don Carlo di Vargas in *La Forza del Destino* in Lyon, and Count di Luna at Covent Garden.

MET APPEARANCES Don Carlo di Vargas, the title role of *Eugene Onegin*, and Prince Yeletsky (debut, 2019).

CAREER HIGHLIGHTS Between 2007 and 2014, he was a soloist at the Novaya Opera Theatre of Moscow. In 2014, he became a soloist at Moscow's Bolshoi Theatre, where his roles have included Figaro in *Il Barbiere di Siviglia*, Robert in *Iolanta*, Rodrigo in *Don Carlo*, Shchelkalov in *Boris Godunov*, Count Anckarström, Count di Luna, Marcello in *La Bohème*, Don Alvaro in Rossini's *Il Viaggio a Reims*, Germont in *La Traviata*, Prince Yeletsky, and Eugene Onegin, among many others. He has also appeared at the Festival d'Aix-en-Provence, Vienna State Opera, Paris Opera, Salzburg Festival, Glyndebourne Festival, LA Opera, and Washington National Opera, among others.



Ryan Speedo Green

BASS-BARITONE (SUFFOLK, VIRGINIA)

THIS SEASON Ferrando in *Il Trovatore*, the Spirit Messenger in *Die Frau ohne Schatten*, and Queequeg in Jake Heggie's *Moby-Dick* at the Met; a recital at Carnegie Hall; Wotan in *Die Walküre* at the Santa Fe Opera; and concerts with the Orchestre Métropolitain, Boston Symphony Orchestra, and at Florida State University.

MET APPEARANCES Since his 2012 debut as the Mandarin in *Turandot*, he has sung nearly 150 performances of 15 roles, including Escamillo in *Carmen*, Charles and Uncle Paul in Terence Blanchard's *Fire Shut Up in My Bones*, Young Emile Griffith in Blanchard's *Champion*, Truffaldin in *Ariadne auf Naxos*, Jake in *Porgy and Bess*, Colline in *La Bohème*, and Varlaam in *Boris Godunov*.

CAREER HIGHLIGHTS Between 2014 and 2019, he was a member of the ensemble at the Vienna State Opera. He has also appeared at the Bavarian State Opera, Deutsche Oper Berlin, Paris Opera, Theater an der Wien, Washington National Opera, Palm Beach Opera, and Houston Grand Opera. He is a graduate of the Met's Lindemann Young Artist Development Program, and in 2021 and 2023, he received the Met's Beverly Sills Award, established by Agnes Varis and Karl Leichtman.



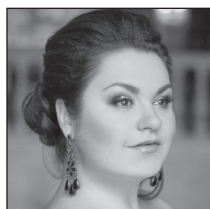
Angela Meade

SOPRANO (CENTRALIA, WASHINGTON)

THIS SEASON Leonora in *Il Trovatore* at the Met, Mahler's Symphony No. 2 with the San Diego Symphony, Verdi's Requiem with the Philadelphia Orchestra, the title role of *Lucrezia Borgia* at the Bavarian State Opera and in Parma, and Danae in *Die Liebe der Danae* in Genoa.

MET APPEARANCES Amelia in *Un Ballo in Maschera*, Elisabetta di Valois in *Don Carlo*, Margherita in *Mefistofele*, Donna Anna in *Don Giovanni*, Leonora in *Il Trovatore*, Elvira in *Ernani* (debut, 2008), Alice Ford in *Falstaff*, the Countess in *Le Nozze di Figaro*, and the title roles of *Aida*, *Norma*, *Semiramide*, and *Anna Bolena*.

CAREER HIGHLIGHTS Recent performances include the title role of *Turandot* in Rome, Venice, and at LA Opera; the title role of *Beatrice di Tenda* and Lucrezia Contarini in *I Due Foscari* in Genoa; *Norma* at Palm Beach Opera; Chrysothemis in *Elektra* at the Dallas Opera; the title role of *Ermione* with Washington Concert Opera; Elvira in Valencia; *Aida* in Turin; Elena in *I Vespri Siciliani* at La Scala; and Leonora in *La Forza del Destino* in concert in A Coruña. She was the 2012 recipient of the Met's Beverly Sills Award, established by Agnes Varis and Karl Leichtman.



Olesya Petrova

MEZZO-SOPRANO (ST. PETERSBURG, RUSSIA)

THIS SEASON Azucena in *Il Trovatore* at the Met, Amneris in *Aida* in Málaga and Cagliari, Verdi's Requiem with the Helsingborg Symphony Orchestra, and concerts with the Orquesta y Coro Nacionales de España, Orquesta de la Comunitat Valenciana, and NHK Symphony Orchestra.

MET APPEARANCES Ulrica in *Un Ballo in Maschera*, Amneris, Federica in *Luisa Miller*, Antonia's Mother in *Les Contes d'Hoffmann*, and Madelon in *Andrea Chénier* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Azucena in Florence, Buenos Aires, Monaco, Rovigo, and in concert with New Zealand Opera; Amneris in Verona and at Covent Garden; Lyubasha in Rimsky-Korsakov's *The Tsar's Bride* and Amneris in Novosibirsk; Mother Superior in Prokofiev's *The Fiery Angel* in Madrid; Ulrica at the Deutsche Oper Berlin and in Seville; and Pauline in *The Queen of Spades* and Lyubasha at Moscow's Bolshoi Theatre. In 2016, she became a soloist at St. Petersburg's Mikhailovsky Theatre, where her roles have included Santuzza in *Cavalleria Rusticana*, Amneris, Ulrica, and the Countess in *The Queen of Spades*, among others. Between 2007 and 2016, she was a soloist with the Opera and Ballet Theatre of the St. Petersburg Conservatory.