

Giacomo Puccini

Tosca

CONDUCTOR
Joseph Colaneri

PRODUCTION
Luc Bondy

SET DESIGNER
Richard Peduzzi

COSTUME DESIGNER
Milena Canonero

LIGHTING DESIGNER
Max Keller

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

Opera in three acts

Libretto by Giuseppe Giacosa and Luigi Illica,
based on Victorien Sardou's play *La Tosca*

Saturday, October 10, 2009, 1:00–4:15 pm

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

A co-production of the Metropolitan Opera, Bayerische
Staatsoper, and Teatro alla Scala

The Metropolitan Opera

2009–10 Season

The 897th Metropolitan Opera performance of

Giacomo Puccini's

Tosca

Conductor
Joseph Colaneri

IN ORDER OF VOCAL APPEARANCE

Angelotti
David Pittsinger

Shepherd
Jonathan Makepeace

Sacristan
Paul Plishka

Jailer
Keith Miller

Cavaradossi
Marcelo Álvarez

Tosca
Karita Mattila

Scarpia
George Gagnidze

Spoletta
Joel Sorensen

Sciarrone
James Courtney

Saturday, October 10, 2009, 1:00–4:15 pm

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Chorus Master **Donald Palumbo**
Movement Director **Daniel Pelzig**
Assistant to the Costume Designer **Bojana Nikitovic**
Costume Consultant **Cécile Kretschmar**
Musical Preparation **Gildo Di Nunzio, Jane Klaviter, Linda Hall, Howard Watkins, and Carrie-Ann Matheson**
Assistant Stage Directors **Gina Lapinski, Geoffrey Layton, Johannes von Matuschka, Paula Williams, and Tomer Zvulun**
Stage Band Conductor **Gregory Buchalter**
Prompter **Jane Klaviter**
Met Titles **Sonya Friedman**
Children's Chorus Director **Anthony Piccolo**
Scenery constructed by **Metropolitan Opera Shops and Mekane, S.R.L., Rome**
Act I portrait by **Jerome Lagarrigue**
Costumes constructed by **G.P. 11 Sartoria Teatrale and Tirelli Sartoria Teatrale, Rome, and Metropolitan Opera Costume Department**
Jewelry by **The Jewel House, S.R. L., Rome**
Wigs executed by **Metropolitan Opera Wig Department**

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On Stage at the Met

Recent hits and established favorites share the stage. Tony Award® winner Bartlett Sher's acclaimed production of *Il Barbiere di Siviglia* returns with Joyce DiDonato as Rosina, and a striking new cast stars in Robert Lepage's dazzling staging of *La Damnation de Faust*: Ramón Vargas, Olga Borodina, and Ildar Abdrazakov. The beloved production of *Le Nozze di Figaro* returns to the lineup with Danielle de Niese and John Relyea.

Mozart

LE NOZZE DI FIGARO

SEP 22, 26, Oct 1, 5, 9 NOV 23, 27, 30 DEC 4, 8, 12

Rossini

IL BARBIERE DI SIVIGLIA

OCT 3, 8, 10, 15, 24, 27, 31 mat NOV 4, 7

Berlioz

LA DAMNATION DE FAUST

OCT 23, 26, 30 NOV 5, 9, 14 mat, 17

HOLIDAY PRESENTATION

Humperdinck

HANSEL AND GRETEL

DEC 14, 17, 19, 21 mat, 24, 28 mat, 30 mat JAN 2 mat

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Synopsis

Rome, June 1800

Act I

Morning, the Church of Sant'Andrea della Valle

Intermission

Act II

That evening, Scarpia's rooms in the Palazzo Farnese

Intermission

Act III

Dawn, the prison and ramparts of Castel Sant'Angelo

Act I

Cesare Angelotti, an escaped political prisoner, rushes into a church to hide in one of the chapels. Once he has disappeared, a sacristan enters and then the painter Mario Cavaradossi, who sets to work on his portrait of Mary Magdalene. The painting has been inspired by the Marchesa Attavanti, whom Cavaradossi has seen in the church but does not know. While he works, he compares the dark-haired beauty of his lover, the singer Floria Tosca, to that of the blonde Marchesa Attavanti ("Recondita armonia"). Angelotti, a member of the former Bonapartist government, ventures out and is recognized by his friend Cavaradossi. The painter gives him food and hurries him back into the chapel as Tosca is heard calling from outside. Suspicious, she jealously questions Cavaradossi, then reminds him of their rendezvous that evening at his villa. Suddenly recognizing the Marchesa Attavanti in the painting, she accuses him of being unfaithful, but he assures her of his love. When Tosca has left, Angelotti emerges from the chapel. A cannon signals that the police have discovered the escape, and he and Cavaradossi flee to the painter's villa. The sacristan enters with choirboys who are preparing to sing in a Te Deum that day celebrating a victory against Napoleon. Their excitement is silenced by the arrival of Baron Scarpia, chief of the secret police, who is searching for Angelotti. When Tosca comes back looking for Cavaradossi, Scarpia shows her a fan with the Attavanti crest that he has just found. Seemingly finding her suspicions confirmed, Tosca bursts into tears. She vows vengeance and leaves as the church fills with worshipers. Scarpia sends his men to follow her to Cavaradossi, with whom he thinks Angelotti is hiding ("Tre sbirri... Una carozza..."). While the congregation sings the Te Deum, Scarpia declares that he will bend Tosca to his will.

Act II

Alone in his palace, the Palazzo Farnese, Scarpia sadistically anticipates the pleasure of having Tosca in his power (“Ha più forte sapore”). The spy Spoletta arrives, explaining that he was unable to find Angelotti. Instead he brings in Cavaradossi. While Scarpia interrogates the painter, Tosca is heard singing at a royal gala in the same building. Scarpia sends for her and she enters just as Cavaradossi is being taken away to be tortured. Frightened by Scarpia’s questions and Cavaradossi’s screams, Tosca reveals Angelotti’s hiding place. Cavaradossi is carried in, hurt and dazed. Realizing what has happened, he angrily confronts Tosca, when the officer Sciarrone rushes in to announce that, in a surprise, Napoleon has won the Battle of Marengo, a defeat for Scarpia’s side. Cavaradossi shouts out his defiance of tyranny and is dragged off to be executed. Scarpia, calmly resuming his supper, suggests to Tosca that he would let Cavaradossi go free if she’d give herself to him. Fighting off his advances, she calls on God and declares that she has dedicated her life to art and love (“Vissi d’arte”). Scarpia insists, when Spoletta interrupts: faced with capture, Angelotti has killed himself. Tosca, now forced to give in or lose her lover, agrees to Scarpia’s proposition. The baron seemingly orders a mock execution for Cavaradossi, after which he is to be freed. Spoletta leaves. As soon as Scarpia has written a safe-conduct for the lovers, Tosca kills him with a knife she had found earlier on the table. She wrenches the document from his hand.

Act III

At dawn, Cavaradossi awaits execution at the Castel Sant’Angelo. He bribes the jailer to deliver a farewell letter to Tosca. Overcome with memories of love, he gives in to his despair (“E lucevan le stelle”). Tosca enters. She explains to him what has happened and the two imagine their future in freedom. As the firing squad appears, Tosca instructs Cavaradossi how to fake his death convincingly, then hides. The soldiers fire and depart. Tosca urges Cavaradossi to hurry, but when he doesn’t move, she realizes that Scarpia has betrayed her and that the bullets were real. Spoletta rushes in to arrest Tosca for murder. She cries out to Scarpia and leaps from the battlement.

Giacomo Puccini

Tosca

Premiere: Teatro Costanzi (now the Teatro dell'Opera), Rome, 1900

Puccini's melodrama about a volatile diva, a sadistic police chief, and an idealistic artist has offended and thrilled audiences for more than a century. Critics, for their part, have often had problems with *Tosca's* rather grungy subject matter, the directness and intensity of its score, and the crowd-pleasing dramatic opportunities it provides for its lead roles. But these same aspects have made *Tosca* one of a handful of iconic works that seem to represent opera in the public imagination. *Tosca's* popularity is further secured by a superb and exhilarating dramatic sweep, a driving score of abundant melody and theatrical shrewdness, and a career-defining title role.

The Creators

Giacomo Puccini (1858–1924) was immensely popular in his own lifetime, and his mature works remain staples in the repertory of most of the world's opera companies. His operas are celebrated for their mastery of detail, sensitivity to everyday subjects, copious melody, and economy of expression. Puccini's librettists for *Tosca*, Giuseppe Giacosa (1847–1906) and Luigi Illica (1857–1919), also collaborated with Puccini on his two other most enduringly successful operas, *La Bohème* and *Madama Butterfly*. Giacosa, a dramatist, was responsible for the stories and Illica, a poet, worked primarily on the words themselves. Giacosa found the whole subject of *Tosca* highly distasteful, but his enthusiastic collaborators managed to sway him to work on the project. The opera is based on *La Tosca* by Victorien Sardou (1831–1908), a popular dramatist of his time who wrote the play specifically for the talents of the actress Sarah Bernhardt.

The Setting

No opera is more tied to its setting than *Tosca*: Rome, the morning of June 17, 1800, through dawn the following day. The specified settings for each of the three acts—the Church of Sant'Andrea della Valle, Palazzo Farnese, and Castel Sant'Angelo—are familiar monuments in the city and can still be visited today. While the libretto takes some liberties with the facts, historical issues form a basis for the opera: the people of Rome are awaiting news of the Battle of Marengo in Northern Italy, which will decide the fate of their symbolically powerful city.

The Music

The score of *Tosca* (if not the drama) itself is considered a prime example of the style of verismo, an elusive term usually translated as “realism.” The typical musical features of the verismo tradition are prominent in *Tosca*: short arias with an uninhibited flood of raw melody, including the tenor’s Act I soliloquy shortly after the curtain rises and his unforgettable “E lucevan le stelle” (“And the stars were shining”) in Act III; ambient sounds that blur the distinctions between life and art (the cantata heard through the window in Act II, the passing shepherd’s song, and the extraordinary tolling of morning church bells as dawn breaks to open Act III); and the use of parlato—words spoken instead of sung—at moments of tension (Tosca’s snarling “Quanto? Il prezzo?” in Act II as she asks the price she must pay for her lover’s life). The opera’s famous soprano aria, “Vissi d’arte” in Act II, in which Tosca sings of living her life for love and her art, also provides ample opportunity for intense dramatic interpretation. One of *Tosca*’s most memorable scenes is the “Te Deum,” in which the baritone’s debased inner thoughts are explored against a monumental religious procession scored for triple chorus and augmented orchestra including bells, organ, and two cannons.

Tosca at the Met

A year after its world premiere in Rome, *Tosca* premiered at the Met with an all-star cast that included the great baritone Antonio Scotti as the evil Baron Scarpia. Scotti would go on to sing Scarpia 217 times at the Met, a house record for an artist in a lead role. Among his principal Toscas were Emma Eames, Geraldine Farrar, Olive Fremstad, Emmy Destinn, Claudia Muzio, and Maria Jeritza. Farrar headlined a new production in 1917, which, incredibly, was in use for half a century. Renata Tebaldi, Richard Tucker, and Leonard Warren, with Dimitri Mitropoulos conducting, headlined a “revised” production in 1958, and in 1968 a new one directed by Otto Schenk starred Birgit Nilsson, Franco Corelli, and Gabriel Bacquier. Maria Callas brought her legendary portrayal of Tosca to the Met for six performances, two each in 1956, 1958, and 1964. A production by Franco Zeffirelli premiered in 1985 starring Hildegard Behrens, Plácido Domingo, and Cornell MacNeil with Giuseppe Sinopoli conducting. Luc Bondy’s current production opens the Met’s 2009–10 season on September 21, 2009 with Music Director James Levine conducting the opera of his 1971 Met debut.

A Note from the Director

Shortly before I started working on this production of *Tosca*, I came across Stendahl's *Italian Chronicles*. The two works tell of similar conflicts and states of mind, in the same time and church setting. In both, sex, political intrigue, and female passion take center stage.

Many arguments against *Tosca* continue to prevail. People have objected to its supposedly sentimental music. They've expressed their dislike of its unpleasant story. And it's true that one of the opera's best roles is that of Scarpia, the chief of police, who even in death is responsible for the painter Cavaradossi's killing and, as a result, the diva's suicide.

I might counter these objections by pointing out that Macbeth kills a king in his sleep, has Macduff's entire family murdered, and plunges the whole of Scotland into misery. It's not much different with Richard III, except that he lets the audience in on his evil intentions from the start. If one were to bring these stories to the stage minus the language and poetry of Shakespeare, they would be considered unendurable.

While the qualities of Victorien Sardou's drama *La Tosca* are open to dispute, Puccini provides it with highly dramatic music of great variety. Arnold Schoenberg, the creator of 12-tone music, was fascinated by it; Gustav Mahler simultaneously admired and belittled it. No distinguished contemporary composer was indifferent to it.

Verdi, Puccini's role model, held the younger composer in high esteem. He had dreamed of writing a *Tosca* himself, but decided he was too old and tired to tackle the project. He asked their shared publisher, Ricordi, to make sure that no living composer other than Puccini be able to write it.

The story of *Tosca* is at once unpleasant and appealing. Evil is presented in the most seductively beautiful tones, as in *Don Giovanni*. In the *Italian Chronicles*, a formerly royalist woman loves her young Bonapartist nephew, but ends up marrying a kind of Metternich, the Count Mosca. In *Tosca*, similarly, it is the great diva with royalist connections who makes the real political sacrifice within the drama: having just sung for the Bourbon Queen Maria Carolina in celebration of the supposed victory at Marengo, she kills the lecherous and corrupt royalist Scarpia—who had tried to force himself on her and who had tortured her lover, a Voltairian and Bonapartist. The diva, in her passionate and exalted state, succeeds where an entire political movement failed. —Luc Bondy

Program Note

When looking for an operatic subject, Giacomo Puccini suffered agonies of doubt; when decided, his certainty about what he wanted could be the despair of his librettists. Puccini knew about Victorien Sardou's 1887 play *La Tosca* as early as 1889, when he wrote to his publisher, Giulio Ricordi: "In this *Tosca* I see the opera which exactly suits me, one without excessive proportions, one which is a decorative spectacle, and one which gives opportunity for an abundance of music...."

We don't know what happened to this early initiative: Puccini turned instead to *Manon Lescaut* and *La Bohème* while *Tosca* was taken up by another Ricordi composer, Alberto Franchetti. In 1894 Franchetti and his librettist, Luigi Illica, were in Paris to confer with Sardou, and one evening Illica read his text aloud, with Verdi among the listeners. Puccini set great store by the enthusiasm of colleagues—he had insisted on composing *Manon* in the face of Massenet's already successful work, and successfully confronted Leoncavallo's simultaneous *Bohème*. The combination of Verdi's reported praise and Franchetti's possession of the subject probably revived Puccini's earlier interest in *Tosca*. Ricordi had no doubt which of his two composers would produce a more successful opera, and so a somewhat discreditable maneuver ensued: Ricordi and Illica persuaded poor Franchetti that the subject was, after all, not suitable for operatic treatment—too brutal, too risqué, too tied to forgotten historical events. The ruse worked, and by the end of the year Illica was at work for Puccini, aided by Giuseppe Giacosa, his collaborator on *La Bohème*.

By that time, in Florence in October 1895, Puccini had seen Sarah Bernhardt perform the play, a skillful tapestry combining historical drama, revolutionary politics, love and religion, architectural spectacle, melodrama, and Grand Guignol into a closely plotted mechanism of ever-tightening tension. Inevitably, in the compression of Sardou's five acts to the opera's three, a good deal of meticulously laid detail and motivation went by the boards. The political circumstances—the occupation of Rome by the Bourbons of Naples, Cavaradossi's liberalism, the approach of Napoleon's army—are reduced to a few obscure phrases. Gone altogether is the original significance of the Angelotti affair. Visiting London years before, Sardou's Angelotti had spent a week with a beautiful girl who plied the oldest profession in Vauxhall Gardens. When he met the same girl later in Naples, she was Lady Hamilton—and so unhappy at being recognized that she had Angelotti framed as a revolutionary and imprisoned. Scarpia, sent by the court of Naples to control dissidence in Rome, knows Lady Hamilton's influence over the queen, and knows that Angelotti's escape can cost him his position.

Yet Puccini was quite certain of the effect he could make with the scenes that suited his talents. His invention yielded some memorable musical images, notably the three-chord progression that opens the opera and embodies the menace of Scarpia, and the headlong syncopations that follow it: Angelotti in flight. The suave bell-like theme that opens the Scarpia–*Tosca* conversation in Act I, the rising bass line that tautens the torture scene, and the suspenseful

orchestral motives that wind through the murder at the end of Act II and through the “mock” execution in Act III are all masterfully extended and developed. And in lyric mastery no Puccini score can surpass the first-act duet, the tenor arias, or Tosca’s second-act prayer. (There is, in fact, a unifying “Tosca melos,” a pattern of rising and falling thirds, that underlies many of the themes.)

The time-consuming process of compressing Sardou and revising the libretto was complicated by the resistance of Giacosa, who sincerely believed the play unsuitable for operatic treatment: “The first act consists of nothing but duets. Nothing but duets in the second act (except for the short ‘torture’ scene in which only two characters are seen on stage). The third act is one interminable duet.” He was right in terms of operatic tradition, but of course Puccini was in the process of redefining that. (So were others: a few years later Strauss would produce *Elektra*, almost entirely a succession of one-on-one confrontations.)

Though most of the libretto was in hand to Puccini’s satisfaction by the end of 1896, he didn’t begin composition until January 1898. Twice he visited Sardou in Paris, finding the old man, now more than 70, “prodigious.” In 1899 the playwright was preparing a revival of his play with Bernhardt. Wrote Puccini: “In sketching the panorama, he wanted the course of the Tiber to be seen passing between St. Peter’s and the Castello!! I told him that the flumen flows past on the other side, under the Castello. But he, as calm as a fish, said: ‘Oh, that’s nothing!’ A fine fellow, all life and fire and full of historical-topo-panoramical inexactitudes.”

Puccini, for his part, cared a good deal about accuracy, directing precise inquiries to friends in Rome about the appropriate liturgical music and processional order in Act I, about the tuning of the matin bells that would be heard from the Castel Sant’Angelo at the beginning of Act III (in the end, he made a field trip to Rome himself to check this out), about a suitable dialect text for the shepherd boy heard in the same scene. The first act was completed in 1898, the second act the following July. Aspects of the libretto were still under discussion, especially the aria Cavaradossi was to sing in the final act. Puccini objected to the reflective, philosophical “farewell to life and art” that the librettists furnished (and which Verdi had much admired, a fact that no doubt stiffened their resistance). The composer wanted a passionate personal statement and finally insisted, playing the music of what would become “E lucevan le stelle,” complete with dummy words, for Illica and Giacosa. The opera was finished on September 29, 1898, and although Ricordi offered serious objections about the “conception and craftsmanship” of the third act, Puccini held his ground and changed nothing.

The premiere took place, appropriately enough, in Rome, at the Teatro Costanzi on January 14, 1900. Eriela Darclée sang the title role, with Emilio De Marchi as Cavaradossi and Eugenio Giraldoni as Scarpia; Leopoldo Mugnone conducted. Despite mixed reviews, the new work was an immediate box-office success and was quickly taken up around the world. —David Hamilton

The Cast and Creative Team



Joseph Colaneri
CONDUCTOR (JERSEY CITY, NEW JERSEY)

THIS SEASON *Tosca* at the Met.

MET APPEARANCES *Lucia di Lammermoor*, *La Fille du Régiment*, *Il Trittico*, *Falstaff*, *La Bohème* (debut, 2000), *Luisa Miller*, *Il Barbiere di Siviglia*, *Nabucco*, and *L'Italiana in Algeri*.

CAREER HIGHLIGHTS Joined the Met's music staff during the 1997–98 season. He was previously a member of New York City Opera for 15 years, where in 1995 he was named acting music director. He has conducted more than 60 performances with New York City Opera, including *Il Barbiere di Siviglia*, *La Bohème*, *Carmen*, *Rigoletto*, *Tosca*, *La Traviata*, *The New Moon*, and *The Merry Widow*. Highlights of his New York City Opera assignments also include the world premiere of Hugo Weisgall's *Esther* in 1993 and the 1995 American premiere of Toshio Mayuzumi's *Kinkakuju: The Temple of the Golden Pavilion*. He has been the artistic director of the opera program at Manhattan's Mannes College of Music since 1998.



Luc Bondy
DIRECTOR (ZÜRICH, SWITZERLAND)

THIS SEASON *Tosca* at Munich's Bavarian State Opera and for his Met debut and *Idomeneo* at the Paris Opera and La Scala.

CAREER HIGHLIGHTS He has been director of the Vienna Festival since 2001, and has directed numerous works for both the operatic and theatrical stages as well as for film. Recent operatic work includes the world premiere of Boesman's *Yvonne, Princess of Burgundy* (Paris Opera), *Salome* (La Scala), Boesman's *Julie* (Brussels), Handel's *Hercules* (Aix-en-Provence), and Britten's *The Turn of the Screw* (Aix-en-Provence and Vienna). Recent work for the theater includes Genet's *The Maids* (Berlin and Vienna), Jon Fosse's *Sleep* (Vienna), Botho Strauss's *Die Eine und die Andere* (Berlin), Crimp's *Cruel and Tender* (Vienna and London), Reza's *A Spanish Play* (Paris), Schnitzler's *Anatol* (Vienna), and Strauss's *The Unexpected Return* (Berlin).



Richard Peduzzi
SET DESIGNER (PARIS, FRANCE)

THIS SEASON *Tosca* for his debut and *From the House of the Dead* at the Met.

CAREER HIGHLIGHTS He has created set designs for several shows with Luc Bondy, including Shakespeare's *The Winter's Tale* (Avignon Festival, 1988), *Le Nozze di Figaro* (Salzburg Festival), Britten's *The Turn of the Screw* and Handel's *Hercules* (Aix-en-Provence), Martin Crimp's *Cruel and Tender* (London's Young Vic), and Schnitzler's *Anatol* (Vienna). He has collaborated regularly with Patrice Chéreau since 1969, creating sets for theater, opera, and cinema, including *Tristan und Isolde* (La Scala), *Così fan tutte* (Aix-en-Provence Festival), *From the House of the Dead* (Vienna Festival), Wagner's *Ring* cycle (Bayreuth), *Wozzeck* (Paris's Châtelet), and *Don Giovanni* (Salzburg Festival), and the films *Ceux qui m'aiment prendront le train* (1997), *La Reine Margot* (1994), *L'Homme Blessé* (1983), and *Judith Therpauvre* (1978).



Milena Canonero
COSTUME DESIGNER (ITALY)

THIS SEASON *Tosca* at the Met.

MET APPEARANCES *Arabella* (debut, 1983).

CAREER HIGHLIGHTS She has designed costumes for Philippe Boesman's *Yvonne, Princesse de Bourgogne* at the Paris Opera, *Il Trittico* and *Die Fledermaus* for the Vienna State Opera, and *As You Like It* at the Salzburg Festival. Her work in film includes Stanley Kubrick's *Barry Lyndon*, Hugh Hudson's *Chariots of Fire*, Francis Ford Coppola's *The Cotton Club* and *The Godfather: Part III*, Julie Taymor's *Titus*, Sofia Coppola's *Marie Antoinette*, Wes Anderson's *The Life Aquatic* and *Darjeeling Limited*, Sydney Pollack's *Out of Africa*, Stanley Kubrick's *The Shining*, and Steven Soderbergh's *Solaris*. She has been nominated for eight Academy Awards, of which she has won three.

The Cast and Creative Team CONTINUED



Max Keller

LIGHTING DESIGNER (BASEL, SWITZERLAND)

THIS SEASON *Tosca* at the Met.

MET APPEARANCES *Jenůfa* and *Tristan und Isolde* (debut, 1999).

CAREER HIGHLIGHTS He received his training in lighting design in Germany, England, Italy, and the United States, and has since lit productions around the world. His work has been seen at leading opera companies, festivals, and theaters in Berlin, Munich, Vienna, Amsterdam, Brussels, Milan, Paris, Geneva, Frankfurt, Hamburg, Salzburg, Bregenz, Cologne, Toronto, and Havana. He has collaborated with numerous directors and designers, including Dieter Dorn and Jürgen Rose, as well as Erich Wonder, Luc Bondy, Thomas Langhoff, Alexander Lang, Peter Mussbach, Willy Decker, and Luca Ronconi. The author of several books on theatrical lighting, he has also taught lighting design at Salzburg's Mozarteum, and has been director of the lighting department of Munich's Kammerspiele since 1978.



Karita Mattila

SOPRANO (SOMERO, FINLAND)

THIS SEASON *Tosca* at the Met and Munich's Bavarian State Opera, *Káťa Kabanová* at the Lyric Opera of Chicago, the title role in the world premiere of Kaija Saariaho's *Emilie* in Lyon, and concert engagements with the Philadelphia Orchestra, Montreal Symphony, and Berlin Philharmonic.

MET APPEARANCES Manon Lescaut, *Jenůfa*, Salome, *Káťa Kabanová*, Tatiana in *Eugene Onegin*, Donna Elvira in *Don Giovanni* (debut, 1990), Elsa in *Lohengrin*, Eva in *Die Meistersinger von Nürnberg*, Musetta in *La Bohème*, Amelia in *Simon Boccanegra*, Leonore in *Fidelio*, and Lisa in *The Queen of Spades*.

CAREER HIGHLIGHTS She has performed at all the world's major opera houses and festivals in repertoire that encompasses Beethoven, Verdi, Wagner, Tchaikovsky, Puccini, Janáček, and Strauss. Notable engagements include *Jenůfa* in Los Angeles; the world premiere of Saariaho's *Mirage* with the Orchestre de Paris; Manon Lescaut with the San Francisco Opera; Leonore at Covent Garden; *Tosca* with the Finnish National Opera; Elisabeth in *Don Carlos* in Paris, London, and at the Edinburgh Festival; Chrysothemis in *Elektra* with the Salzburg Easter Festival; and Lisa, Elsa, and Salome with Paris's Bastille Opera.



Marcelo Álvarez
TENOR (CÓRDOBA, ARGENTINA)

THIS SEASON Cavaradossi in *Tosca* at the Met, Gustavo in *Un Ballo in Maschera* at the Deutsche Oper Berlin, Andrea Chénier in Paris and Madrid, Radamès in *Aida* at Covent Garden, Manrico in *Il Trovatore* in Zurich, and Don José in *Carmen* in Valencia and Zurich.

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

CAREER HIGHLIGHTS Recent engagements include Maurizio in *Adriana Lecouvreur* in Turin; Gustavo in Madrid; Rodolfo in *Luisa Miller* in Valencia; Don José at Covent Garden, Florence's Maggio Musicale, and the Orange Festival; and Cavaradossi at Covent Garden, in Rome, Verona, Parma, and Berlin. He has also sung Manrico at Covent Garden, in Parma, and in Zurich; Gustavo at the Paris Opera and Covent Garden; Roméo in Munich and Vienna; and Werther in Munich, London, Vienna, Toulouse, and Genoa.

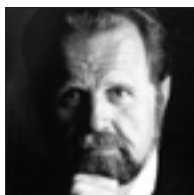


George Gagnidze
BARITONE (TIFLIS, REPUBLIC OF GEORGIA)

THIS SEASON Scarpia in *Tosca* at the Met and the title role of *Macbeth* at the Deutsche Oper Berlin.

MET APPEARANCES The title role of *Rigoletto* (debut, 2009).

CAREER HIGHLIGHTS Recent performances include *Rigoletto* at Parma's Verdi Festival, Miller in *Luisa Miller* in Valencia, Germont in *La Traviata* at La Scala, Paolo in *Simon Boccanegra* at Valencia's Palau de les Arts, and Scarpia in *Tosca* at Lincoln Center's Avery Fisher Hall. He has also been heard at the Weimar Opera House (where he has been an ensemble member since the 2005–06 season) as Jochanaan in *Salome*, Rodrigo in *Don Carlo*, Miller, and in the title roles of *Nabucco* and *Guillaume Tell*. He made his operatic debut in 1996 at the Tbilisi Opera House as Renato in *Un Ballo in Maschera*.



Paul Plishka

BASS (OLD FORGE, PENNSYLVANIA)

THIS SEASON The Sacristan in *Tosca*, Talpa in *Il Tabarro*, Spinelloccio in *Gianni Schicchi*, Benoit and Alcindoro in *La Bohème*, and Dr. Grenvil in *La Traviata* at the Met.

MET APPEARANCES He has sung more than 1,500 performances of 83 roles with the Met since his debut in 1967, including Colline in *La Bohème* in the first *Live from the Met* telecast in 1977 and the title role of *Falstaff* (which marked his 25th anniversary with the company).

CAREER HIGHLIGHTS He has appeared regularly with major opera companies in such North American cities as San Francisco, Chicago, Philadelphia, Seattle, Baltimore, Houston, Pittsburgh, Dallas, San Diego, Toronto, Montreal, and Vancouver. In Europe, he has performed at Covent Garden and La Scala and in Geneva, Munich, Hamburg, Barcelona, Vienna, Berlin, Zurich, Paris, Lyon, and Marseille. Concert appearances include engagements with leading orchestras in New York, Houston, Toronto, Minnesota, and Boston.