

GAETANO DONIZETTI

LA FILLE DU RÉGIMENT

CONDUCTOR
Enrique Mazzola

PRODUCTION
Laurent Pelly

SET DESIGNER
Chantal Thomas

COSTUME DESIGNER
Laurent Pelly

LIGHTING DESIGNER
Joël Adam

CHOREOGRAPHER
Laura Scozzi

ASSOCIATE DIRECTOR
AND DIALOGUE
Agathe Mélinand

REVIVAL STAGE DIRECTOR
Christian Räth

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts

Libretto by Jules-Henri Vernoy de Saint-
Georges and Jean-François-Alfred Bayard

Saturday, March 2, 2019
1:00–3:40 PM

Last time this season

The production of *La Fille du Régiment*
was made possible by a generous gift
from **The Annenberg Foundation**

The revival of this production is made possible
by a gift from Mrs. Jayne Wrightsman

La Fille du Régiment is a co-production of the
Metropolitan Opera; the Royal Opera House,
Covent Garden, London; and the
Wiener Staatsoper, Vienna.

The Metropolitan Opera

2018-19 SEASON

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This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 75.

The 116th Metropolitan Opera performance of
GAETANO DONIZETTI'S

LA FILLE DU RÉGIMENT

CONDUCTOR
Enrique Mazzola

IN ORDER OF APPEARANCE

HORTENSIOUS
Paul Corona

THE DUCHESS OF
KRAKENTHORP
Kathleen Turner

THE MARQUISE OF
BERKENFIELD
Stephanie Blythe*

NOTARY
Yohan Belmin

A TOWNSMAN
Patrick Miller

SULPICE
Maurizio Muraro

MARIE
Pretty Yende

TONIO
Javier Camarena

A CORPORAL
Yohan Yi

Saturday, March 2, 2019, 1:00–3:40PM

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in high definition to movie theaters worldwide.

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Chorus Master **Donald Palumbo**
Musical Preparation **Pierre Vallet, Carol Isaac,**
Marie-France Lefebvre, and Bryan Wagorn*
Assistant Stage Directors **Gregory Keller and Jonathon Loy**
Prompter **Carol Isaac**
Stage Band Conductor **Jeffrey Goldberg**
Scenery, properties, and electrical props constructed and
painted in **Royal Opera House Production Department**
and **Metropolitan Opera Shops**
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Wig and Makeup Department

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Lindemann Young Artist
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press the red button once again. If you have questions, please ask an
usher at intermission.

Synopsis

Act I

Swiss Tyrol during the First World War. On their way to Austria, the terrified Marquise of Berkenfield and her butler, Hortensius, have paused in their journey because the French army is blocking their way. When the marquise hears from villagers that the French troops have at last retreated, she comments on the rude manners of the French people. Hortensius asks Sulpice, sergeant of the 21st regiment, to let the marquise continue on. Soon, Marie, the mascot—or “daughter”—of the regiment, which adopted her as an orphaned child, returns to the camp. When Sulpice questions her about a young man with whom she has been seen, she explains that he is a local Tyrolean who—though an enemy—once saved her life. Troops of the 21st arrive with a prisoner: this same Tyrolean, Tonio, who says that he has been looking for Marie. She steps in to save him, and while he toasts his new friends, Marie sings the regimental song. The soldiers force Tonio out of their ranks, but he escapes and returns to declare his love to Marie. Sulpice surprises them, and Marie must admit to Tonio that she can only marry a soldier from the 21st. The marquise returns and asks Sulpice for an escort to return her to her castle. When he hears the name Berkenfield, Sulpice remembers a letter that he discovered near the young Marie when she was found. The marquise soon admits that she knew the girl’s father and says that Marie is the long-lost daughter of her sister. The child was in the marquise’s care but was lost on a battlefield. Shocked by the girl’s rough manners, the marquise is determined to give her niece a proper education at her castle. As Marie says goodbye to the soldiers, she learns that Tonio has enlisted so that he can marry her. She has to leave both her regiment and the man that she loves.

Intermission (AT APPROXIMATELY 2:20PM)

Act II

At home, the marquise has arranged a marriage between Marie and Scipion, nephew of the Duchess of Krakenthorp. Sulpice is also at the castle, recovering from an injury, and is supposed to be helping the marquise with her plans. The marquise leads Marie in a singing lesson, accompanying her at the piano. Encouraged by Sulpice, Marie slips in snatches of the regimental song, causing the marquise to lose her temper. Left alone, Marie thinks about the meaninglessness of money and position. She hears soldiers marching in the distance and is delighted when the whole regiment files into the hall. Tonio, Marie, and Sulpice are reunited. Tonio asks for Marie’s hand, declaring that Marie is his whole life, but the marquise, unmoved, declares her niece engaged to another man. When Tonio threatens to reveal a secret from her past, the marquise hurriedly dismisses the young man. Alone with Sulpice, the marquise confesses the truth: Marie is her own illegitimate daughter whom she abandoned,

fearing social disgrace. Hortensius announces the arrival of the wedding party, headed by the Duchess of Krakenthorp. Marie refuses to attend the ceremony, but when Sulpice tells her that the marquise is actually her mother, the surprised girl declares that she cannot go against her mother's wishes and agrees to the wedding. As she is about to sign the marriage contract, the soldiers of the 21st regiment, led by Tonio, storm in to rescue their "daughter." The noble guests are horrified to learn that Marie was a canteen girl, but they change their opinion when she tells them that she can never repay the debt she owes the soldiers. The marquise is so moved by her daughter's goodness of heart that she gives her permission to marry Tonio, and everyone, aside from the outraged duchess, rejoices.



La Fille du Régiment on Demand

Looking for more *La Fille du Régiment*? Check out **Met Opera on Demand**, our online streaming service, to enjoy other outstanding performances from past Met seasons, including the 2008 *Live in HD* transmission of Laurent Pelly's madcap staging and a 1973 radio broadcast starring Joan Sutherland and Luciano Pavarotti, the beloved "King of the High Cs." Start your seven-day free trial and explore the full catalog of nearly 700 complete performances at metoperaondemand.org.

ALSO ON STAGE



CORY WEAVER / MET OPERA

VERDI

RIGOLETTO

Michael Mayer's vivid staging transports Verdi's classic tragedy to the neon-bedecked Las Vegas of 1960. Baritone Roberto Frontali takes on the commanding title role, opposite soprano Nadine Sierra and tenor Francesco Demuro. Nicola Luisotti conducts.

MAR 6, 9, 15, 20

Tickets from \$25 | [metopera.org](https://www.metopera.org)

Gaetano Donizetti

La Fille du Régiment

Premiere: Opéra Comique, Paris, 1840

This frothy comedy mixes humor with a rush of buoyant melody and impressive vocal pyrotechnics. The story concerns a young orphan girl raised by an army regiment and begins at the moment of her first stirrings of love. Complications (and comedy) ensue when her true identity is discovered. The action is startlingly simple and unencumbered by intricate subplots, allowing the full charm of the characters and their music to come across in an uninhibited way. A clever score and winning libretto make for an appealing vehicle for world-class singing.

The Creators

Bergamo-born Gaetano Donizetti (1797–1848) composed about 75 operas, plus orchestral and chamber music, in a career abbreviated by mental illness and premature death. Apart from the ever-popular *Lucia di Lammermoor* and the comic gems *L'Elisir d'Amore* and *Don Pasquale*, most of his works disappeared from public view after his death. But critical and popular opinion of his huge opus has grown considerably over the past 50 years. The librettist Jules-Henri Vernoy de Saint-Georges (1799–1875) was a dramatist and the manager of the Opéra Comique. He also wrote the libretto for the enduringly popular ballet *Giselle* and was a frequent collaborator of the most successful theatrical personalities of his day. His co-librettist, Jean-François-Alfred Bayard (1796–1853), wrote more than 200 plays for the French theater.

The Setting

The opera is set in the Tyrol, a picturesque mountain landscape. The Met's production places the action during the First World War.

The Music

Donizetti's score is a deft combination of jaunty military tunes (including some actual French regimental songs from the composer's era), brisk comic numbers, enormously graceful ensembles and vocal solos, and sparkling arias. The winsome appeal of the music prejudiced some critics of the time, notably Hector Berlioz, and for many years "serious" musicologists were dismissive of Donizetti's work. Today, the composer's ingenious knack for vocal writing and his gift for melody are widely acknowledged. Not many singers have the technical ability and theatrical presence to deliver the famous fireworks arias (notably the

soprano's Act I "Chacun le sait" and the tenor's Act I "Ah! Mes amis ... Pour mon âme," famous for its nine high Cs). Just as important as these, however, are the lyric beauty and pathos of the slower melodic gems (the soprano's "Il faut partir" in Act I and the tenor's "Pour me rapprocher de Marie" in Act II).

Met History

La Fille du Régiment was first heard at the Met as a showcase for the marvelously versatile Marcella Sembrich in 1902, in a double bill with Mascagni's blood-and-guts *Cavalleria Rusticana*. It reappeared the following season as a curtain-opener for Leoncavallo's equally gritty *Pagliacci*. The work then resurfaced at the Met in 1917, sung in Italian, featuring the coloratura talents of the German-born Frieda Hempel. She repeated her success four times in the following season, inserting the patriotic song "Keep the Home Fires Burning" into the music-lesson scene for the two performances directly following the 1918 Armistice. Lily Pons shared the stage with Canadian tenor Raoul Jobin for 15 performances between 1940 and 1943. In 1972, Richard Bonyngé conducted a spectacular new production starring Dame Joan Sutherland, with Regina Resnik and Ljuba Welitsch in the character roles of the marquise and the duchess, respectively. Luciano Pavarotti appeared as Tonio in what was his breakthrough performance. Sutherland returned to this opera in 1983 for eight memorable performances with the great Spanish tenor Alfredo Kraus, also conducted by Bonyngé. Bea Arthur shared her comedic talents as the duchess for seven performances in 1994. The current production, by Laurent Pelly, had its premiere on April 21, 2008, with Natalie Dessay and Juan Diego Flórez as Marie and Tonio, Felicity Palmer as the marquise, Marian Seldes as the duchess, and Marco Armiliato conducting. Subsequent revivals have starred Diana Damrau as Marie (2010), Lawrence Brownlee as Tonio (2011–12), and Dame Kiri Te Kanawa as the duchess (2010–12).

Program Note

For most of the 19th century, Paris was the artistic capital of the Western world, offering a sophistication and cosmopolitan atmosphere unequaled anywhere else. Opera composers hungered for success in Paris the way American playwrights dream of writing a Broadway hit. That's not to suggest that triumphs in Milan, Rome, Naples, and Vienna—among other major cities—were unimportant, but to be acclaimed in Paris was to know one had truly arrived at the height of one's career.

Gaetano Donizetti achieved that success with his very first French opera, *La Fille du Régiment* ("The Daughter of the Regiment"). It made clear to everyone that he could write a French opera for a French theater that Parisians would eagerly take to their hearts—so much so that one of its numbers, the soprano's "Salut à la France," became the unofficial French national anthem during the Second Empire.

When Donizetti arrived in Paris in October of 1838, he was already a well-established composer. His *Anna Bolena* had reached the French capital in 1831, a year after its first performance in Milan, and enjoyed a successful run at the Théâtre Italien. The composer's three subsequent operas, however, didn't fare quite as well, and the Parisians began to see Donizetti as a one-opera wonder. That all changed with *Lucia di Lammermoor*, which had its first performance at the Théâtre Italien on December 12, 1837, two years after its premiere in Naples. "The enthusiasm it evoked bordered on hysteria," writes Donizetti scholar William Ashbrook. "After *Lucia*, the road to Paris lay open to Donizetti."

The composer arrived with a contract for the Opéra in his pocket. His first original French work was supposed to be *Les Martyrs*, a four-act, grand-opera version of his earlier *Poliuto*, but complications soon arose (complications always seemed to arise at the Opéra). During the 18 months that dragged on before *Les Martyrs* was finally staged, Donizetti made a few changes to *Roberto Devereux*, which was given at the Théâtre Italien before being eclipsed by the frenzy that greeted *L'Elisir d'Amore*. He began a second grand opera, *Le Duc d'Albe*, and around that time mentioned in a letter to a friend that, while he was getting ready to rehearse *Les Martyrs*, he had "written, orchestrated, and delivered a little opera for the Opéra Comique which will be given in a month or 40 days." This was *La Fille du Régiment*.

A mystery surrounds the source of the libretto, by Jules-Henri Vernoy de Saint-Georges and Jean-François-Alfred Bayard. Did they come up with the plot on their own or was it taken from an unidentified source? No one seems to know, but the two men put together a book that was wonderfully attuned to the early Romanticism much in vogue at the time. The opera was to take place in a pastoral setting, involved hidden identities and "impossible" young love, had a quasi-military atmosphere, and included generous dashes of humor—plus ample occasion for genuine sentiment.

Writing in a style that was unmistakably Gallic, Donizetti seized on these contrasting opportunities for humor and pathos and lavished on the score not only his genius for creating melody perfectly suited to character but also his (largely unrecognized) skill at orchestration. When Marie bids farewell to the regiment at the end of Act I, for instance, her aria “Il faut partir” is sad but not mawkish; Donizetti hits exactly the right nuance of emotion, heightened by the use of an English horn, whose plaintive sound introduces the melody and is then heard in a subtle obbligato.

Donizetti knew how to provide opportunities for vocal display that at the same time convey information about a character at a particular point in the drama. Tonio’s cabaletta “Pour mon âme,” with its repeated high Cs (eight of them in the score, usually nine in a performance since tenors can’t resist adding one to the ending), is not gratuitous note-spinning. It’s the perfect expression of Tonio’s over-the-top excitement at being the newest member of the regiment and, therefore, close to his beloved Marie.

But perhaps the pièce de résistance of the score is Marie’s singing-lesson scene. By itself, these scenes were nothing new (Rossini’s *Il Barbiere di Siviglia* has a famous one). But Donizetti not only wrote the obligatory vocal acrobatics for his prima donna. He also used them to contrast her new, rather constricted life in polite society—represented by her “aunt,” the Marquise of Berkenfield—with her longing for the freedom that she had enjoyed as a daughter of the regiment. When Marie finally explodes in frustration, her trills, runs, and arsenal of vocal fireworks are as genuinely funny as they are dazzling.

Despite Donizetti’s superb score, *Fille’s* first performance at the Opéra Comique on February 11, 1840, was something of a fiasco, thanks to the composer’s enemies in the audience, who were angry about his enormous popularity. Hector Berlioz, better known at the time as a critic than as a composer, vented his frustration a few days later in the *Journal des Débats*: “Two major scores for the Opéra, *Les Martyrs* and *Le Duc d’Albe*, two others at the Renaissance, *Lucie de Lammermoor* and *L’Ange de Nisida*, two at the Opéra Comique, *La Fille du Régiment* and another whose title is still unknown, and yet another for the Théâtre Italien, will have been written or transcribed in one year by the same composer! M. Donizetti seems to treat us like a conquered country; it is a veritable invasion. One can no longer speak of the opera houses of Paris, but only the opera houses of M. Donizetti.”

Berlioz also accused Donizetti of incorporating into *Fille* music originally written by Adolphe Adam for *Le Chalet*, an untrue assertion Donizetti immediately denied in a letter to the editor. Privately, Donizetti wrote to a friend: “Have you read the *Débats*? Berlioz? Poor man. ... He wrote an opera, it was whistled at, he is writing symphonies, and they are whistled at. ... Everyone is laughing and whistling. I alone feel compassion for him. ... He is right. ... He had to avenge himself.”

Of course, it was Donizetti who had the last word. *Fille* soon found its adoring audience—all around the world. By 1914, it had been performed 1,000 times in its original home, the Opéra Comique. A few months after the premiere, Donizetti prepared an Italian opera buffa version for Milan, substituting recitatives for the French dialogue, cutting several numbers (including Tonio's famous aria with the repeated high Cs), and adding some new music. *La Figlia del Reggimento* misses much of the élan and charm that make its French version so irresistible and has never been as popular.

The first U.S. performance of *La Fille du Régiment* took place in New Orleans in 1843, sung in French. Throughout the 19th century, it served as a favorite vehicle for prima donnas and appeared in America in English, German, and Italian, in addition to its original French. The first Met production, in 1902, paired *Fille* with *Cavalleria Rusticana*, and it was not until February of 1972 that Met audiences seem to have encountered Donizetti's opera as he wrote it—complete, in French, and without additions. The historic production starred Joan Sutherland and Luciano Pavarotti, and ever since, *Fille* has been seen as a joint vehicle for both soprano and tenor.

—Paul Thomason

Paul Thomason, who writes for numerous opera companies and symphony orchestras in the U.S. and abroad, has contributed to the Met's program books since 1999.

The New South Entrance



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ALSO ON STAGE



KEN HOWARD/MET OPERA

VERDI

FALSTAFF

Baritone Ambrogio Maestri reprises his acclaimed portrayal of Verdi's larger-than-life title character, in Robert Carsen's ingenious production. Richard Farnes makes his Met debut conducting a starry ensemble, which also features sopranos Ailyn Pérez and Golda Schultz.

FEB 22, 27 MAR 2, 5, 8, 12, 16mat

Tickets from \$25 | [metopera.org](https://www.metopera.org)

The Cast



Enrique Mazzola

CONDUCTOR (MONTEPULCIANO, ITALY)

THIS SEASON *La Fille du Régiment* at the Met, *Don Pasquale* at the Vienna State Opera, *Les Contes d'Hoffmann* at Deutsche Oper Berlin, Rossini's *Il Turco in Italia* in Zurich, *Rigoletto* at the Bregenz Festival, Offenbach's *Orphée aux Enfers* at the Salzburg Festival, and concert appearances with the Orchestre National d'Île de France, Scottish Chamber Orchestra, Orchestre Symphonique de Québec, and London Philharmonic Orchestra.

MET APPEARANCES *L'Elisir d'Amore* (debut, 2016).

CAREER HIGHLIGHTS He has served as artistic and music director of the Orchestre National d'Île de France since 2012 and principal guest conductor at Deutsche Oper Berlin since 2018. He was artistic director of Montepulciano's Cantiere Internazionale d'Arte between 1999 and 2003. Recent operatic credits include *Don Giovanni* at the Norwegian National Opera; *La Cenerentola* and Rossini's *Il Signor Bruschino* in concert in Paris; *Maria Stuarda*, *Il Barbiere di Siviglia*, and *I Puritani* in Zurich; *I Puritani* and *Lucia di Lammermoor* at Lyric Opera of Chicago; Meyerbeer's *Le Prophète* at Deutsche Oper Berlin; and Rossini's *Mosé in Egitto* at the Bregenz Festival. He has also appeared at the Bavarian State Opera, La Scala, Glyndebourne Festival, Pesaro's Rossini Opera Festival, and in Aix-en-Provence and Florence, among others.



Stephanie Blythe

MEZZO-SOPRANO (MONGAUP VALLEY, NEW YORK)

THIS SEASON The Marquise of Berkenfield in *La Fille du Régiment*, the Princess in *Suor Angelica*, and Zita in *Gianni Schicchi* at the Met; Prince Orlofsky in *Die Fledermaus* at Palm Beach Opera; and Mistress Quickly in *Falstaff* at the Dallas Opera.

MET APPEARANCES Since her 1995 debut as the Alto Soloist in *Parsifal*, she has sung more than 200 performances of 26 roles, including Madame de la Haltière in *Cendrillon*, Baba the Turk in *The Rake's Progress*, Fricka in *Das Rheingold* and *Die Walküre*, the Princess, and Ježibaba in *Rusalka*.

CAREER HIGHLIGHTS Recent performances include the Marquise of Berkenfield at Atlanta Opera, Cornelia in *Giulio Cesare* at Houston Grand Opera, Ruth in *The Pirates of Penzance* at Palm Beach Opera, Dido and the Sorceress in *Dido and Aeneas* with the Mark Morris Dance Group, and the title role of Rossini's *Tancredi* at Opera Philadelphia. She has also appeared at Covent Garden, the Paris Opera, Deutsche Oper Berlin, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, and the Santa Fe Opera, among many others. She is a graduate of the Met's Lindemann Young Artist Development Program.

ALSO ON STAGE



JONATHAN TICHLER/MET OPERA

SAINT-SAËNS

SAMSON ET DALILA

"Stupendous" (*New York Times*) mezzo-soprano Anita Rachvelishvili stars as the biblical seductress Dalila, opposite tenors Aleksandrs Antonenko and Kristian Benedikt as the noble hero Samson. Sir Mark Elder conducts Darko Tresnjak's ravishing new production.

MAR 13, 16, 19, 23mat, 28

Tickets from \$25 | [metopera.org](https://www.metopera.org)



Kathleen Turner

ACTRESS (SPRINGFIELD, MISSOURI)

THIS SEASON The Duchess of Krakenthorp in *La Fille du Régiment* for her debut at the Met and *Dolly Parton's Heartstrings* on Netflix.

CAREER HIGHLIGHTS Among her numerous accolades are Golden Globes for *Romancing the Stone* and *Prizzi's Honor*, an Academy Award nomination for *Peggy Sue Got Married*, Tony Award nominations for *Cat on a Hot Tin Roof* and *Who's Afraid of Virginia Woolf* (for which she also received an *Evening Standard* Theatre Award in the West End and was nominated for a Drama Desk Award), a BAFTA Award nomination for *Body Heat*, and two Grammy Award nominations. Her extensive film credits include *The Man with Two Brains*, *Jewel of the Nile*, *The Accidental Tourist*, *V.I. Warshawski*, *Serial Mom*, *Naked in New York*, *Moonlight and Valentino*, *The Real Blonde*, and *The Virgin Suicides*, among many others. On Broadway, she has also starred in *High*, *The Graduate*, and *Indiscretions*. Additional theater credits include *Bakersfield Mist* in the West End; *Red Hot Patriot: The Kick Ass Wit of Molly Ivins* at Philadelphia Theatre Company, the Geffen Playhouse, Arena Stage, and Berkeley Repertory Theatre; and *Mother Courage and Her Children* and *The Year of Magical Thinking* at Arena Stage. Also a best-selling author, she wrote the books *Send Yourself Roses: Thoughts on My Life, Love, and Leading Roles* and *Kathleen Turner on Acting*.



Pretty Yende

SOPRANO (PIET RETIEF, SOUTH AFRICA)

THIS SEASON Marie in *La Fille du Régiment* and Leïla in *Les Pêcheurs de Perles* at the Met, Elvira in *I Puritani* in Barcelona, Amina in *La Sonnambula* at Deutsche Oper Berlin and in Zurich, Norina in *Don Pasquale* at the Paris Opera, and the title role of *Lucia di Lammermoor* at the Bavarian State Opera.

MET APPEARANCES Lucia, Adina in *L'Elisir d'Amore*, Juliette in *Roméo et Juliette*, Elvira, Rosina in *Il Barbiere di Siviglia*, Pamina in *Die Zauberflöte*, and Countess Adèle in *Le Comte Ory* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Zoraide in *Ricciardo e Zoraide* at Pesaro's Rossini Opera Festival; Adina at the Bavarian State Opera, Covent Garden, and in Wiesbaden; Teresa in Berlioz's *Benvenuto Cellini* and Lucia at the Paris Opera; Marie in Seville; and Lucia at Deutsche Oper Berlin. She has also sung Amira in *Ciro in Babilonia* at the Rossini Opera Festival, Elvira in Zurich, Rosina at the Paris Opera and Norwegian National Opera, Pamina in Geneva, Adina at Staatsoper Berlin, Norina in Barcelona, Susanna in *Le Nozze di Figaro* and Micaëla in *Carmen* at LA Opera, and Countess Adèle at La Scala and in Vienna.



Javier Camarena
TENOR (VERACRUZ, MEXICO)

THIS SEASON Tonio in *La Fille du Régiment* and Nadir in *Les Pêcheurs de Perles* at the Met, Arturo in *I Puritani* in Barcelona, Ernesto in *Don Pasquale* at the Paris Opera, Nadir in Bilbao, Edgardo in *Lucia di Lammermoor* at the Bavarian State Opera, and Tonio at Covent Garden.

MET APPEARANCES Idreno in *Semiramide*, Arturo, Count Almaviva in *Il Barbiere di Siviglia* (debut, 2011), Ernesto, Don Ramiro in *La Cenerentola*, and Elvino in *La Sonnambula*.

CAREER HIGHLIGHTS Between 2007 and 2014, he was a member of the ensemble at the Zurich Opera, where his roles have included Nadir, Count Liebenskof in Rossini's *Il Viaggio a Reims*, Ernesto, Fenton in *Falstaff*, Ferrando in *Così fan tutte*, and the title role of *Le Comte Ory*, among many others. Recent performances include Nadir at LA Opera and in concert at the Salzburg Festival, Fernand in *La Favorite* in concert and Edgardo in Madrid, Roberto in *Maria Stuarda* in concert at Deutsche Oper Berlin, Tonio at the Vienna State Opera and in Barcelona and Las Palmas, Don Ramiro at the Bavarian State Opera, the Duke in *Rigoletto* in Barcelona, Arturo in Zurich, and Count Almaviva at Covent Garden.



Maurizio Muraro
BASS-BARITONE (COMO, ITALY)

THIS SEASON Sulpice in *La Fille du Régiment*, the Prince of Bouillon in *Adriana Lecouvreur*, Talpa in *Il Tabarro*, and Simone in *Gianni Schicchi* at the Met; Geronte in *Manon Lescaut* in Tokyo; Dr. Bartolo in *Il Barbiere di Siviglia* in Hamburg; and Dr. Bartolo in *Le Nozze di Figaro* at Covent Garden.

MET APPEARANCES Dr. Bartolo in *Le Nozze di Figaro* (debut, 2005) and *Il Barbiere di Siviglia*, the Bailiff in *Werther*, Don Alfonso in *Così fan tutte*, and Sulpice.

CAREER HIGHLIGHTS Recent performances include Simone, Giacomo Balducci in Berlioz's *Benvenuto Cellini*, and Don Magnifico in *La Cenerentola* at the Paris Opera; Dr. Bartolo in *Il Barbiere di Siviglia* in Dresden; and the title role of *Don Pasquale* at San Francisco Opera. He has also sung Ferrando in *Il Trovatore*, Loredano in Verdi's *I Due Foscari*, and Geronte at Covent Garden; Bonifacio in Bellini's *Adelson e Salvini* in concert with the BBC Symphony Orchestra; Giacomo Balducci in Barcelona; Dr. Bartolo in *Il Barbiere di Siviglia* at Covent Garden, Deutsche Oper Berlin, San Francisco Opera, and in Tokyo; and Osmin in *Die Entführung aus dem Serail* at the Paris Opera.