

ARRIGO BOITO

# MEFISTOFELE

CONDUCTOR  
Joseph Colaneri

PRODUCTION  
Robert Carsen

SET AND COSTUME DESIGNER  
Michael Levine

LIGHTING DESIGNER  
Duane Schuler

CHOREOGRAPHER  
Alphonse Poulin

REVIVAL STAGE DIRECTOR  
Paula Suozzi

GENERAL MANAGER  
Peter Gelb

JEANETTE LERMAN-NEUBAUER  
MUSIC DIRECTOR  
Yannick Nézet-Séguin

Opera in prologue, four acts,  
and epilogue

Libretto by the composer,  
based on the play *Faust* by  
Johann Wolfgang von Goethe

Saturday, December 1, 2018  
1:00–4:30 PM

Last time this season

The production of *Mefistofele* was  
made possible by a generous gift from  
**Mr. and Mrs. Julian H. Robertson, Jr.**, and  
**Mr. and Mrs. Wilmer J. Thomas, Jr.**

Additional funding by The Rose and  
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# The Metropolitan Opera

## 2018–19 SEASON

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The 74th Metropolitan Opera performance of

ARRIGO BOITO’S

# MEFISTOFELE

CONDUCTOR

Joseph Colaneri

IN ORDER OF VOCAL APPEARANCE

MEFISTOFELE

Christian Van Horn

FAUST

Michael Fabiano

WAGNER

Raúl Melo

MARGHERITA

Angela Meade

MARTA

Theodora Hanslowe

ELENA (HELEN OF TROY)

Jennifer Check\*

PANTALIS

Samantha Hankey

NEREO

Eduardo Valdes

Saturday, December 1, 2018, 1:00–4:30PM



A scene from  
Boito's *Mefistofele*

Chorus Master **Donald Palumbo**  
 Musical Preparation **Dan Saunders, Joshua Greene,**  
**Joel Revzen, and Natalia Katjukova\***  
 Assistant Stage Directors **Eric Einhorn and Shawna Lucey**  
 Projection Image Developer **S. Katy Tucker**  
 Stage Band Conductors **Gregory Buchalter and**  
**Jeffrey Goldberg**  
 Italian Coach **Hemdi Kfir**  
 Prompter **Joshua Greene**  
 Met Titles **Sonya Friedman**  
 Children's Chorus Director **Anthony Piccolo**  
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**Opera Costume Department**  
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**Wig and Makeup Department**

**This performance uses pyrotechnic effects.**

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

# Synopsis

## Prologue

A heavenly choir praises the Lord; Mefistofele appears and mockingly addresses God, apologizing for his lack of a halo. He complains that God's worthy creation, Man, has become so degenerate that he is not worth tempting any more. A mystical choir asks him if he knows Faust. Mefistofele does indeed and wagers to trap the aging, fanatical scholar. Mefistofele boasts to the Creator that, by ensnaring Faust, he will finally triumph over God. The scene ends with a hymn of praise to the Master of the Heavens.

## Act I

In the main square of Frankfurt on Easter Sunday, Faust and his student Wagner join the holiday crowd. The old scholar notices the first signs of spring—a group of townspeople begins a country dance. After the crowd disperses, Wagner and Faust notice a monk, the sight of whom greatly disturbs the old man. He imagines seeing traces of burning footprints on the ground.

In his study, Faust prepares to meditate on the Bible when he hears a piercing cry, and the mysterious monk appears. Faust makes the powerful sign of Solomon, which forces Mefistofele to abandon his disguise. He introduces himself as the spirit that negates and destroys everything. Mefistofele offers his services to Faust on Earth, on the condition that their positions are reversed after the old man's death. Faust accepts, provided that he find just one moment of true happiness that he could greet with the words, "Stay, for you are beautiful!" They agree upon the contract, and Mefistofele transports Faust away.

## *Intermission* (AT APPROXIMATELY 2:00PM)

## Act II

The rejuvenated Faust, now calling himself Enrico, courts the maiden Margherita, while Mefistofele distracts her neighbor Marta. Margherita asks Faust about his religious beliefs, but he says that he seeks an even deeper truth: the mystery of love. He persuades Margherita to let him visit her at home and gives her a sleeping potion (provided by Mefistofele) for her mother. Faust reassures Margherita that the potion will cause no harm as both couples declare their love.

Mefistofele urges Faust up the mountains to witness the Witches' Sabbath. Witches and warlocks appear, and Mefistofele demands obeisance as their king. They present him with the attributes of his power and a symbol of the world, which he derides and then destroys. Faust suddenly sees in the sky a vision of a young girl in chains who resembles Margherita. Mefistofele tries to dismiss it as a trick of imagination, but Faust realizes that the woman with a ring of blood around her neck is indeed the girl that he abandoned. The revels continue.

## Act III

The imprisoned Margherita has lost her reason after being condemned to death for poisoning her mother and drowning the child that she bore Faust. Faust begs Mefistofele to save her. The devil denies responsibility but promises to do what he can. He produces a key, and Faust enters the prison. At first, Margherita thinks that she is being led to execution but then recognizes Faust and starts to relive their past, recalling their meeting in the garden. Faust wants her to escape with him, but she cannot face a life of remorse. They imagine the happiness that they might have had. When Mefistofele orders Faust to leave with him, Margherita prays for forgiveness and renounces Faust: A celestial choir proclaims Margherita's salvation.

## *Intermission* (AT APPROXIMATELY 3:30PM)

## Act IV

Mefistofele has transported Faust, who stills quests for the perfection of art and beauty, to ancient Greece. Helen of Troy and her companion Pantalis serenade the full moon. In the distance, Faust calls for Helen. As the two women leave, Faust enters, enchanted with his surroundings. Mefistofele, however, feels uncomfortably out of place. Helen reappears, praised by a chorus who pay her homage. She is obsessed with a nightmare vision of the destruction of Troy. She receives Faust, who declares his love for her, the embodiment of pure and ideal beauty. They pledge their love and contemplate life together in peaceful Arcadia.

## Epilogue

In his study, Faust reflects on his past: The love of the real woman brought only suffering, while that of the goddess was only an illusion. Mefistofele despairs that Faust has still not experienced the supreme moment. Realizing that death is near, Faust invokes another dream, one in which he would rule wisely over prosperous people in a peaceful world. Mefistofele, fearing that his victim will escape him, urges Faust to accompany him once again. But Faust, now enraptured in his heavenly vision, speaks the fatal words, "Stay, for you are beautiful!" and dies redeemed. Mefistofele, although defeated, remains defiant.

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Arrigo Boito

# Mefistofele

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*Premiere: Teatro alla Scala, Milan, 1868 (original version);  
Teatro Comunale, Bologna, 1875 (revised version)*

*Mefistofele* has an immediate and immense appeal to audiences. Though this is the only opera that Boito successfully completed and managed to have produced, the composer remains an important figure in operatic history. A self-consciously cosmopolitan thinker, he created *Mefistofele* as a manifesto for a new aesthetic appropriate for the nascent nation of Italy. The source material, Johann Wolfgang von Goethe's play *Faust*, embodied a certain "disheveled" quality that appealed to Boito's bohemian milieu (the "Scapigliati," or "Disheveled Ones") as much as it repelled many in the Italian establishment. The resulting opera was a notorious fiasco at its premiere, and its creator heavily revised the work over the subsequent decade, finally achieving a certain level of international success. The title role in particular has been a showcase for many of the world's leading basses and bass-baritones, but there is much more that keeps this opera in the repertory. The grandeur of its conception—including the scenes in Heaven—its moments of irresistible lyricism, and its devilish passages for soloists and chorus are all further reasons why this opera continues to hold on audiences.

### *The Creators*

The son of an Italian father and a Polish mother, Arrigo Boito was born in Padua, Italy, in 1842 and quickly achieved notoriety as a literary man—accomplished in poetry, journalism, and art and music criticism—and librettist. Most notably, his career was intricately involved with that of Giuseppe Verdi, a sort of father figure with whom he had a profound, and initially difficult, relationship. After collaborating with Boito on the choral piece "Hymn of the Nations" in 1862, Verdi surprised many by choosing him to work on his revision of *Simon Boccanegra* (successfully re-premiered in 1881) and then collaborating with him on his final two masterpieces *Otello* (1887) and *Falstaff* (1893). Boito's libretti for those two operas are considered masterpieces in their own right, as well as inspirations for some of Verdi's greatest musical accomplishments. Boito also wrote the libretto for Ponchielli's *La Gioconda* (1875), while composing his own second opera, *Nerone*, on which he would continue to work throughout his long life but never complete. For *Mefistofele*, he crafted his own libretto after *Faust*, a drama by Johann Wolfgang von Goethe (1749–1832). Also the author *The Sorrows of Young Werther* (the source for an opera by Massenet), Goethe is a preeminent figure of German literature and was also a well-regarded authority on philosophy, art, and music.

### *The Setting*

Boito's opera, following Goethe, takes place in a variety of locales varying from the fantastical to the quotidian: in Heaven, in Faust's study, in the German city of Frankfurt, on a high mountaintop frequented by witches for their revels, in a prison cell, and in a scene from Greek mythology.

### *The Music*

Like Verdi, Boito sought more to infuse existing forms with renewed energy than to invent original ones. *Mefistofele* contains many features that, in themselves, were considered standard for composers: a love duet, an angelic chorus, an unusual witches' chorus, and so forth; however, the departures from contemporary norms remain clear even today. From the grand forces of augmented chorus and horns in the Prologue and Epilogue, to the double-chorus fugue of the witches in Act II (a perversion of traditional church music), to the hypnotic repetitions of the sad Act III Faust-Margherita prison duet, "Lontano, lontano," to the ecstatic gush of melody in the climactic Faust-Elena duet in Act IV, the score is notable for a lack of inhibition that is as appealing to audiences today as it was shocking at the time of its premiere. There is also a superb sense of wit throughout the score, including the crassness of the title character's whistles in his Act I self-introduction aria, "Son lo spirito che nega sempre," and the amusingly irritating children's chorus in the Prologue depicting little cherubs buzzing around the devil like flies.

### *Met History*

*Mefistofele* appeared toward the beginning of the company's inaugural season, in December of 1883. Tenor Italo Campanini and soprano Christine Nilsson, who both sang in the work's London and U.S. premieres, starred. The opera was also the occasion of tenor Beniamino Gigli's debut in 1920. However, it has always been star basses who have been the driving forces of revivals of this opera, from the legendary Frenchman Pol Plançon (1896–1901) to the scandalous and sensational appearances of the Russian Fyodor Chaliapin (21 performances from 1907, his Met debut, through 1925). The opera then fell out of the Met's repertory until 1999, when it returned in the present production, by Robert Carsen, with Samuel Ramey in the title role, Richard Leech as Faust, Verónica Villarroel as Margherita/Elena, and Sir Mark Elder conducting.



# Program Note

It is difficult just now to say whether Boito will be able to give Italy any masterpieces! He has much talent, aspires to originality, but succeeds only in being strange. He lacks spontaneity, and he is short on melody; many musical qualities. With these tendencies, he can have some success with a subject as odd and theatrical as Mephistopheles.

—Giuseppe Verdi, letter of March 21, 1877,  
to Italian journalist Count Opprandino Arrivabene

Arrigo Boito was born in Padua, the son of an Italian painter and an impoverished Polish countess. He was educated as a composer at the Milan Conservatory but soon drifted toward a significant literary career, which included the composition of libretti for other composers, notably Giuseppe Verdi (*Otello*, 1887, and *Falstaff*, 1893), but also his schoolmate, the soon-to-be-esteemed Verdi conductor Franco Faccio (*Amleto*, 1865), and Amilcare Ponchielli (*La Gioconda*, 1876). He was a gifted translator, providing Italian versions of Richard Wagner's *Wesendonck Lieder* and *Rienzi*, as well as Carl Maria von Weber's *Der Freischütz* and Mikhail Glinka's *Ruslan and Lyudmila*; and he was also a wit, writing essays signed by "Tobia Gorri," an anagram of his name.

Boito was at heart a revolutionary, one of the self-proclaimed Scapigliati, or "Disheveled Ones," who later included Alfredo Catalani and Giacomo Puccini. In 1864, Boito and painter/poet friend Emilio Praga founded a newspaper, *Figaro*, which they used to promote their mission to "correct" the traditions and conventions of Italian music, specifically opera. One of the first issues of the paper included a manifesto outlining a program for the renovation of the "national pastime," in particular its "formulaic" components: the aria, rondo, cabaletta, ritornello, etc.—any number that came to a clear conclusion and provoked applause that halted the drama. Boito evoked Wagner's theories of opera in his plea for an organic approach to composition:

The hour has come for a change of style; form, largely attained in the other arts, must develop, too, in our own ... let it change name and construction, and instead of saying "libretto," the term of conventional art, say and write "tragedy," as did the Greeks.

These views got Boito into trouble with none other than Verdi, who first collaborated with him on the *Inno delle Nazioni* (*Hymn of the Nations*), a commission by the London Society of Arts for the International Exhibition of 1862. It was business, nothing more; afterwards, Verdi thanked Boito and gave him a watch. They would not work together again for almost 20 years: Boito had managed to get on Verdi's bad side and stay on it until publisher Giulio Ricordi brokered their next collaboration on the 1881 revision of *Simon Boccanegra*. The direct cause of their estrangement was Boito's ode *All'Arte Italiana*, which

he recited at a celebration following the first performance of Faccio's *I Profughi Fiamminghi* (*The Flemish Refugees*) at La Scala on November 11, 1863. The ode decried the current state of Italian music and included the volatile declaration, "Perhaps the man is already born who will restore art in its purity on the altar now defiled like the wall of a brothel." News of Boito's "commentary" didn't take long to reach Verdi, who repeatedly and angrily quoted the line numerous times over the years in communications with friends.

Boito occupied himself musically in the intervening years with three operas: *Mefistofele*, *Ero e Leandro* (completed, but abandoned and presumed destroyed), and *Nerone* (incomplete). Like Wagner, Boito wrote his own libretti in addition to the music and, in the case of *Mefistofele*, even conducted the premiere at La Scala on March 5, 1868. It was an excruciatingly long evening, consisting of a prologue, five acts, and an epilogue; the reception was poor. But the whole venture started off badly when, in another Wagnerian move, Boito published his libretto in advance. Inevitably, the libretto attracted the more open-minded as well as those who clamored for another Faustian work. But it also riled conservative Milanese, who viewed it as propaganda and went to the opera house already disinclined toward the work. For them, Boito's new opera was too modern—too Wagnerian. Worse yet was that Boito's overly enthusiastic claque incited an equally noisy opposition. The Milanese minister of education, Emilio Broglio, recounted the fiasco in the journal *Palcoscenico* on March 15: "Boito was really assassinated by his fanatical admirers, who, ignoring his own plea, wanted to *force the public's hand* to create a triumph, and in this way they aroused a reaction as strong as it was deplorable."

Still, the sheer number of reactions from the press and the critics, including a five-part analysis of the music by Ricordi, which appeared in successive issues of his house journal, *La Gazzetta Musicale di Milano*, attest to the success of Boito's efforts to shake things up. *Mefistofele* disappeared from the stage after only three performances, and Boito himself withdrew into his literary activities. In 1875, a reworked version of the opera achieved great success in the liberal university city of Bologna, the site of the contemporaneous and well-received first Italian performances of *Lohengrin* and *Tannhäuser*. Venice's Teatro Rossini offered a further revision of *Mefistofele* the following year. Boito had shortened the opera, eliminated two large scenes, and re-notated the role of Faust, originally sung by a baritone, for a tenor. In the *Gazzetta Musicale di Milano*, Salvatore Farina hailed the latter change, saying, "We don't deny the man with a baritone voice the right to love and to declare it to his beloved; but if possible, this should take place in the wings. In the spotlight, we want to hear love sing in the tenor clef." Boito also rewrote several scenes and added the Act III duet for Margherita and Faust, "Lontano, lontano," which was originally intended for *Ero e Leandro*. He composed two new pieces for Venice, including an additional

aria for Margherita and a new finale for the scene of the Witches' Sabbath. The resulting work was more closely aligned with the traditions and conventions of contemporary Italian opera.

The Faustian legend, which dates back at least to the 16th century, did not make its way into the opera house until the 19th century, beginning with Louis Spohr's *Faust* (1816), Hector Berlioz's "légende dramatique" *La Damnation of Faust* (1846), and Charles Gounod's *Faust* (1859). Boito drew his libretto from Parts I (Prologue and Acts I, II, and III) and II (Act IV and Epilogue) of Johann Wolfgang von Goethe's *Faust* but also consulted at least 26 other Faust sources—stories and criticism from the 16th to 19th centuries—and discussed them in notes at the beginning of each section of the libretto. The result of his labors was called *Mefistofele* and not *Faust*, now viewed from the eyes of the spider rather than the fly. Mefistofele is shrewd; Faust is learned. Mefistofele has whim; Faust has wisdom.

*Mefistofele* is a work of curious magnificence, profoundly moving at times and baffling at others. Boito's musical palette is a constellation of forms, genres, and techniques analogous to the "cosmic" struggle in the drama: songs, arias, dances, fast tempo shifts, key changes, irregular phrases, and avoided cadences. Unusual harmonies define key moments—for example, at the beginning of the Epilogue, where a very slow-moving descent by half steps unfolds pianissimo. There are glimmering, transparent textures that evoke *Lohengrin* and foreshadow *Parsifal*, choral music that includes a "Salve Regina" and an "Ave Maria." Even the so-called "learned style" of Bachian counterpoint appears in the allegro focoloso "round and infernal fugue," which concludes the Act II Witches' Sabbath.

Ricordi, in his analysis of *Mefistofele*, used musical symbols to represent the opera's large-scale structure—a diminuendo and a crescendo (a pair of "hairpins"), touching nose to nose in the middle: ∞. Heavenly voices and celestial offstage brass fanfares form the flanks, while the fulcrum is Act III, "The Death of Margherita." Here is the game-changing scene, played out in suffocating darkness, in which the imprisoned Margherita articulates madness, fear, anguish, and shame through two exquisite arias. Moods shift quickly, as major falls back suddenly to minor, while a soaring vocal line plunges into a sob. Faust's music is also lyrical but tending toward major keys and a sense of wonderment, epitomized in his ecstatic last words, "Stay, for you are beautiful." As might be expected, Mefistofele's musical world is often dissonant and angular. He sings strophic songs but clumsily so, an intentional refutation of lyricism. His self-revelation in Act I as "A living part of that force / That perpetually thinks Evil but does Good" is full of clever alliterations and rhymes, punctuated by whistles: "Fischio, fischio, fischio!" The orchestra fills out the psychological arena through recurring motives, the first and most important of which is a dotted figure and ascending fourth played in the opening bars by offstage trumpets.

In 1895, the Italian government named Boito a Chevalier of the Legion of Honor. By then, he had developed a deep relationship—as collaborator *and* friend—with Verdi. Fame as a composer eluded him, though he ultimately won praise from the notorious and frequently vicious Italian critic Fausto Torrefranca, who spoke eloquently:

[*Mefistofele*] is full of ardent ingenuousness, and, as it were, of primitiveness. But, through these limpid waters, we see rising before us the solid foundation of [Boito's] tenacious passion, the ambition to give to the opera a content not merely national, but universal.

—Obituary for Boito, translated in *The Musical Quarterly*, October 1920

—Helen M. Greenwald

*Helen M. Greenwald is chair of the department of music history at New England Conservatory and editor of the Oxford Handbook of Opera.*



### *Mefistofele* on Demand

Looking for more *Mefistofele*? Check out **Met Opera on Demand**, our online streaming service, to enjoy outstanding performances from past Met seasons—including an exhilarating 2000 radio broadcast starring Samuel Ramey in the title role, Richard Margison as Faust, and Verónica Villarroel as both Margherita and Elena. Start your seven-day free trial and explore the full catalog of nearly 700 complete performances at [metoperaondemand.org](http://metoperaondemand.org).

# The Cast



**Joseph Colaneri**

CONDUCTOR (JERSEY CITY, NEW JERSEY)

**THIS SEASON** *Mefistofele* at the Met, *La Bohème* in Buenos Aires, and *La Traviata* and John Corigliano's *The Ghosts of Versailles* at the Glimmerglass Festival.

**MET APPEARANCES** Since joining the Met's music staff in 1998, he has conducted *Norma*, *L'Elisir d'Amore*, *Tosca*, *Don Pasquale*, *La Fille du Régiment*, *Lucia di Lammermoor*, *Il Trittico*, *Rigoletto*, *Falstaff*, *Nabucco*, *L'Italiana in Algeri*, *Il Barbiere di Siviglia*, *Turandot*, *Luisa Miller*, and *La Bohème* (debut, 2000).

**CAREER HIGHLIGHTS** In 2013, he became music director at the Glimmerglass Festival, where, recently, he has led *Il Barbiere di Siviglia*, *The Cunning Little Vixen*, Donizetti's *L'Assedio di Calais*, and Rossini's *La Gazza Ladra*. He was artistic director of West Australian Opera from 2012 to 2014, conducting *Il Trovatore*, *Otello*, and *La Bohème*, among others. He was a member of New York City Opera for 15 years, where he was named acting music director in 1995, and has been artistic director of opera at Mannes School of Music since 1998. He has also appeared at Utah Opera, Atlanta Opera, Portland Opera, the Norwegian National Opera, and with the Tokyo Philharmonic Orchestra, Taiwan's National Symphony Orchestra, and Orchestra of St. Luke's.



**Jennifer Check**

SOPRANO (WOODBIDGE, NEW JERSEY)

**THIS SEASON** Elena in *Mefistofele* and Donna Anna in *Don Giovanni* at the Met.

**MET APPEARANCES** Since her 2001 debut as Clotilde in *Norma*, she has sung more than 200 performances of 18 roles, including the Priestess in *Aida*, Donna Elvira in *Don Giovanni*, Marianne Leitmetzerin in *Der Rosenkavalier*, the Falcon in *Die Frau ohne Schatten*, Berta in *Il Barbiere di Siviglia*, Dorotea in *Stiffelio*, Nella in *Gianni Schicchi*, Alisa in *Lucia di Lammermoor*, and Liù in *Turandot*.

**CAREER HIGHLIGHTS** Recent performances include Abigaille in *Nabucco* in Montpellier and the Fifth Maid in *Elektra* at Houston Grand Opera. She has also sung the Fifth Maid at Covent Garden, Lady Macbeth in *Macbeth* in Nancy, Elisabeth in *Don Carlos* in concert at Caramoor, the title role of *Aida* and Leonora in *Il Trovatore* at Utah Opera, the title role of *Ariadne auf Naxos* in Toulon, Iphigénie in *Iphigénie en Tauride* in Valencia, Chrysothemis in *Elektra* at Michigan Opera Theatre, the title role of *Norma* at Palm Beach Opera, and Almera in the world premiere of Nico Muhly's *Dark Sisters* at Gotham Chamber Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.

ALSO ON STAGE



JONATHAN TICHLER/MET OPERA

PUCCINI

# LA BOHÈME

Soprano Ailyn Pérez brings her celebrated portrayal of Mimi back to the Met, opposite audience favorite Michael Fabiano as the poet Rodolfo. Soprano Angel Blue and Lucas Meachem are the on-again-off-again lovers Musetta and Marcello, and James Gaffigan conducts Franco Zeffirelli's beloved production.

**NOV 29 DEC 3, 6, 10, 13**

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## Angela Meade

SOPRANO (CENTRALIA, WASHINGTON)

**THIS SEASON** Margherita in *Mefistofele* at the Met, Leonora in *Il Trovatore* at Seattle Opera and in Seville, the title role of *Semiramide* in Bilbao, Alice Ford in *Falstaff* at the Dallas Opera, Verdi's Requiem with the Orchestre Métropolitain and RTÉ National Symphony Orchestra, and concert appearances with the Orquesta Sinfónica de Galicia and at Pesaro's Rossini Opera Festival.

**MET APPEARANCES** Donna Anna in *Don Giovanni*, Leonora, Elvira in *Ernani* (debut, 2008), Alice Ford, the Countess in *Le Nozze di Figaro*, and the title roles of *Semiramide*, *Norma*, and *Anna Bolena*.

**CAREER HIGHLIGHTS** Recent performances include the title role of *Adriana Lecouvreur* in Frankfurt, Giselda in Verdi's *I Lombardi alla Prima Crociata* in Turin, Leonora at Deutsche Oper Berlin, the title role of Handel's *Alcina* at Washington National Opera, Imogene in Bellini's *Il Pirata* in concert at Caramoor, Lina in *Stiffelio* in Bilbao, Anna Bolena in Seville, the title role of Rossini's *Ermione* in concert in Lyon and Paris, Norma in Madrid, and the title role of Donizetti's *Parisina d'Este* in concert with the Opera Orchestra of New York. She was the 2012 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



## Michael Fabiano

TENOR (MONTCLAIR, NEW JERSEY)

**THIS SEASON** Faust in *Mefistofele* and Rodolfo in *La Bohème* at the Met, Rodolfo at Lyric Opera of Chicago, the title role of *Werther* at Opera Australia, the title role of *Faust* at Covent Garden, the Duke in *Rigoletto* at Staatsoper Berlin, and Carlo VII in Verdi's *Giovanna d'Arco* in Madrid.

**MET APPEARANCES** Edgardo in *Lucia di Lammermoor*, Rodolfo, Alfredo in *La Traviata*, Alfred in *Die Fledermaus*, Cassio in *Otello*, and Raffaele in *Stiffelio* (debut, 2010).

**CAREER HIGHLIGHTS** Recent performances include Edgardo at Opera Australia, the Duke at LA Opera and the Paris Opera, Corrado in Verdi's *Il Corsaro* in Valencia, des Grieux in *Manon* in Bilbao and at San Francisco Opera, the Duke and Rodolfo at Covent Garden, Don José in *Carmen* in Aix-en-Provence, Jean in Massenet's *Hérodiade* with Washington Concert Opera, the title role of *Faust* at Houston Grand Opera, Jacopo in Verdi's *I Due Foscari* in concert in Madrid, and the title role of *Don Carlo* at San Francisco Opera. He was the 2014 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



## Christian Van Horn

BASS-BARITONE (ROCKVILLE CENTRE, NEW YORK)

**THIS SEASON** The title role of *Mefistofele*, Colline in *La Bohème*, and Publio in *La Clemenza di Tito* at the Met; Raimondo in *Lucia di Lammermoor* at Opera Philadelphia; Narbal in *Les Troyens* at the Paris Opera; Escamillo in *Carmen* at the Bavarian State Opera; and Zoroastro in Handel's *Orlando* at San Francisco Opera.

**MET APPEARANCES** Julio in Thomas Adès's *The Exterminating Angel*, the Speaker in *Die Zauberflöte*, Colline, and Pistola in *Falstaff* (debut, 2013).

**CAREER HIGHLIGHTS** Recent performances include the Emperor in Stravinsky's *The Nightingale and Other Short Fables* at the Canadian Opera Company; Méphistophélès in *Faust*, Escamillo, and Narbal at Lyric Opera of Chicago; Melisso in Handel's *Alcina* and Raimondo at the Santa Fe Opera; Oroveso in *Norma* at the Dallas Opera; and the Four Villains in *Les Contes d'Hoffmann* at LA Opera. He has also sung the Prefect in Donizetti's *Linda di Chamounix* in Rome, Escamillo at the Canadian Opera Company, Frère Laurent in *Roméo et Juliette* and Alidoro in *La Cenerentola* at Lyric Opera of Chicago, Zaccaria in *Nabucco* at Seattle Opera, and Von Bock in the world premiere of Marco Tutino's *Two Women* at San Francisco Opera.