



# ***THE MARRIAGE OF FIGARO***

**Nov 17 + 18, 2022**

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## WELCOME TO H+H

Thank you so much for joining us for Mozart's masterpiece of comic opera, in its first-ever complete H+H production with a cast drawn from the great opera houses of the world. As impressive as this *Marriage of Figaro* may be, though, it's also a good time to remember that this is just one part of the difference H+H makes to Boston.



PHOTO: GRIETJEN HELENE

Quietly, away from the glamour of Symphony Hall, every week H+H is turning more than 900 Boston schoolchildren on to the magic of music. That's right—on any given day you'll find H+H teaching artists in any of six Boston elementary schools teaching students ages 3-12 how to sing, play, and read music. Sometimes musicians from the H+H Orchestra and Chorus even stop by! H+H is teaching music in Brighton, Dorchester, Roxbury, South Boston, and the South End. And the great thing is, H+H's music program is growing—nearly double in size in the last two years.

Studies prove that arts education positively impacts all aspects of a child's learning, and this is more pronounced for students in under-resourced communities. The Brookings Institution found that "increases in learning positively and significantly affect students' school engagement, college aspirations, and their inclinations to draw upon works of art as a means for empathizing with others." Through their music classes with H+H, Boston's children build their music literacy skills, engage in joyful expression and connection with each other, grow their self-confidence and leadership skills, experience cultural affirmation, broaden their understanding of the world, and create opportunities for gathering within our community.

All credit goes to our inspiring team of teaching artists: Carlos Azarnez, Kelsey Blackstone, Rachael Chagat, Jeannette Lee, Laura Nevitt, and Kevin Virgilio under the leadership of VP of Education Emily Reed. And of course our funders, most notably EdVestors, Liberty Mutual Foundation, Ramsey McCluskey Family Foundation, and Van Otterloo Family Foundation; and two endowed funds supporting the program: the Remsen M. and Joan G. Kinne Endowed Fund for Music Education and the Ronald Woodward Education Fund.

I'm guessing most everyone at Symphony Hall today—onstage and in the audience—is here because they fell in love with music as a child. Thanks to these funders and many more like them, the audience and the performers of the future are on the way.

With gratitude,

David Snead  
Philip and Marjorie Gerdine President and CEO



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*“He is the father; we are the kids.  
Those of us who know anything at all  
learned it from him.”*

—Attributed to Wolfgang Amadeus Mozart

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## THE HANDEL AND HAYDN SOCIETY

Boston’s Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. H+H has been captivating audiences for 208 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at converting new audiences to this extraordinary music, generation after generation.

H+H performed the “Hallelujah” chorus from Handel’s *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote “The Battle Hymn of the Republic”) and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

Today, H+H’s Orchestra and Chorus delight more than 50,000 listeners annually with a nine-week subscription series at Symphony Hall and other leading venues. Through the Karen S. and George D. Levy Education Program, H+H supports seven youth choirs of singers in grades 2–12, and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H’s numerous free community concerts include an annual commemoration of the original 1863 Emancipation Proclamation concert on December 31 of every year, in collaboration with the Museum of African American History. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

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# THE MARRIAGE OF FIGARO

Thursday, November 17, 2022 at 7:00pm

Friday, November 18, 2022 at 7:00pm

Symphony Hall

**Raphaël Pichon**, *conductor*

**James Darrah**, *stage director*

**Molly Irelan**, *costume designer*

**Rachel Padula-Shufelt**, *wig designer*

In order of vocal appearance:

**Krzysztof Bączyk**, *bass* (Figaro)

**Ying Fang**, *soprano* (Susanna)

**Scott Conner**, *bass* (Bartolo & Antonio)

**MaryAnn McCormick**, *mezzo-soprano* (Marcellina)

**Paula Murrihy**, *mezzo-soprano* (Cherubino)

**Cody Quattlebaum**, *bass-baritone* (Count Almaviva)

**Zachary Wilder**, *tenor* (Don Basilio & Curzio)

**Jacquelyn Stucker**, *soprano* (Countess Almaviva)

**Maya Kherani**, *soprano* (Barbarina)

**Handel and Haydn Society Orchestra and Chorus**

**The Marriage of Figaro, K. 492**

Wolfgang Amadé Mozart  
(1756-1791)

Libretto by Lorenzo da Ponte  
(1749-1838)

Act I

Act II

INTERMISSION

Act III

Act IV

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited. Food and beverages are not permitted inside the hall.

Large print programs are available at the patron information table in the lobby.

The concert runs 3 hours and 30 minutes including a 20 minute intermission.

## PROGRAM SPONSORS

**This program is made possible through the generous support of Philip Gerdine, in memory of Marjorie Gerdine.**

The artists' appearances are made possible by the generous support of the following individuals:

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Jane and Christopher Carlson, *sponsors of Krzysztof Bączyk, bass*

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Fortepiano after Anton Walter, Vienna c. 1795 by R.J. Regier, Freeport, Maine.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.

The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund.



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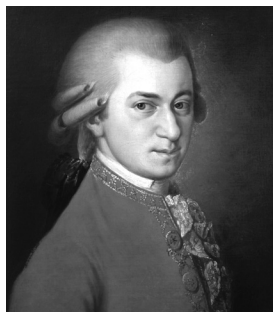
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# THE WORLD BEYOND



Wolfgang Amadé Mozart  
b. Salzburg, Jan. 27, 1756  
d. Vienna, Dec. 5, 1791



Constanze Mozart  
b. Zell im Wiesenthal, 1762  
d. Salzburg, Mar. 6, 1842

- 1762** Havana, Spain's largest and most active shipyard in the New World, is captured by the British the morning of June 6. Less than a year later, Havana is returned to Spanish rule as part of the treaty ending the Seven Years' War.
- 1766** The Freedom of the Press Act is enacted by Sweden's Gustav III. Although its impact was later limited by amendments, it initially established an independent press in Sweden.
- 1771** Cécile Fatiman, a Haitian priestess renowned for her participation at the start of the Haitian Revolution, is born into slavery in Saint-Domingue.
- 1775** Beaumarchais's play *Le barbier de Séville ou la précaution inutile* (The Barber of Séville or The Unnecessary Precaution), the first in a trilogy, premieres on February 23 at the Comédie-Française in the Tuileries.
- 1782** Mozart marries Constanze Weber in Vienna on August 4. Even though his father, Leopold, eventually consents to the marriage, he is never happy with his son's decision.
- 1790** Huiju, a predecessor of Beijing opera that originated in southern Anhui, is presented in Beijing for the first time as part of the Qianlong Emperor's birthday celebrations.

## SYNOPSIS

**Act I.** Figaro, valet to Count Almaviva, is to be married to Susanna, Countess Rosina's maid. Susanna warns Figaro that the Count's motives in offering them a new room next to his may not be entirely innocent. After Susanna is called away, Figaro promises to get the better of the Count.

Dr. Bartolo and Marcellina enter. Marcellina says Figaro owes her money and promised to marry her in lieu of repayment. Bartolo offers to help her. After Bartolo leaves, Susanna returns and the two women bicker.

Next, Cherubino asks for Susanna's help because the Count caught him with Barbarina. When the Count enters, Cherubino hides behind a chair. The Count tries to seduce Susanna, and, as she resists, Basilio arrives. The

Count hides behind the chair as Cherubino slips under a cloth on the seat. When Basilio announces that Cherubino is in love with the Countess, the Count reveals himself. When Cherubino is revealed, the angry Count sends Cherubino to the army.

**Act 2.** The Countess is sad about her husband's behavior. Figaro suggests that Cherubino, disguised as a woman, expose the Count's infidelity. Cherubino enters, and while Susanna is in another room, the Count returns. Cherubino hides in a closet, locking it from the inside. When the Count hears noises, the Countess says it is Susanna. After the Count, followed by the Countess, leaves to find tools to open the closet, Susanna and Cherubino emerge. Cherubino escapes out the window while Susanna hides in the closet. When the Count and Countess return, she admits that Cherubino is hiding. The Count opens the closet to find Susanna. The Countess, as surprised as the Count, claims this was a test of his trust.

The Count asks forgiveness but also wants to know about a letter he received. Susanna and the Countess explain that it was sent by Figaro, and when Figaro enters, the Count questions him. The Count's suspicions are aroused again when Antonio, the gardener, says Cherubino jumped out of the Countess's window. Figaro claims it was him and, with the help of Susanna and the Countess, identifies a document (Cherubino's military orders) dropped during the escape. Now Marcellina and Bartolo enter demanding Figaro make good on his debt, and the Count refuses to allow Figaro's wedding to proceed until this issue is resolved.

**Act 3.** As the Count reflects, Susanna enters and promises to meet him that night. The Count, however, realizes he is being tricked and vows to force Figaro to marry Marcellina. At the trial Don Curzio rules in Marcellina's favor. Figaro says he cannot pay, and cannot marry without his parents' permission. In a startling revelation, all learn that Figaro is the lost son of Marcellina and Bartolo. Now there will be a double wedding!

Cherubino hides among a group serenading the Countess, but his identity is revealed. The Count is furious, but Barbarina reminds him that he promised her anything in return for her favors. Cherubino is allowed to stay.

**Act 4.** Figaro becomes jealous when he overhears Barbarina discussing Susanna's rendezvous with the Count and asks Marcellina, Bartolo, and Basilio for guidance. Susanna and the Countess, dressed in each other's clothing, and Marcellina enter. Susanna sings a love song to tease her husband, who is watching from a distance. Cherubino enters and sees the woman he believes is Susanna (the Countess). The Count sees Cherubino and, when he tries to hit him, strikes Figaro instead as Cherubino runs away. The Count now pursues "Susanna." Figaro sees "the Countess" and starts to tell her about the Count's infidelity when he realizes that it is Susanna. He admits that he recognized her voice, and the two are reunited. When the Count returns, Figaro again expresses his love for "the Countess." Enraged, the Count calls for help, and all the characters, including the Countess (still disguised as Susanna), return. Despite pleas for forgiveness, the Count is unyielding. When the Countess reveals her identity, the Count falls to his knees and begs forgiveness. The Countess forgives him, and all resolve to be happy.

## PROGRAM NOTES

### THE COMPLEXITIES OF ONE “CRAZY DAY”



Early 19th century engraving of Count Almaviva and Susanna by Johann Heinrich Ramberg (1763-1840)

were raised about the ability of a 14-year-old to compose such a complex work, but all that changed after the first orchestral rehearsal, and the first performance was a resounding success with the public and the press. He composed other works for Milan, Salzburg, and Munich throughout the 1770s.

Mozart went to Munich in November 1780, for rehearsals of his new opera, *Idomeneo*, commissioned earlier that year. The premiere on January 29, 1781, for which his father and sister came from Salzburg, was a great success, and the opera was still being given in March when Mozart was summoned to Vienna by his Salzburg employer, Archbishop Colloredo, who was in the imperial city for the accession of Joseph II. The relationship between composer and his patron had been strained since 1778, when Mozart made an extended trip that included Mannheim and Paris while trying—unsuccessfully—to secure a position with another court. The success of his latest opera for Munich combined with the archbishop's refusal to allow Mozart to accept offers to play at other aristocratic homes in Vienna, including for the new emperor, fueled Mozart's hope of breaking with his Salzburg employer. In May 1781, Mozart's resignation was refused; one month later, he was summarily dismissed. He lived in Vienna for the remainder of his life, returning to Salzburg only once.

Wolfgang Amadè Mozart wrote some 18 operas and other staged works over the course of his life. His first opera, *Apollo et Hyacinthus*, was composed when he was 11. Commissioned by a Salzburg school, it premiered in 1767 as part of an end-of-term production. The following year, his opera *La finta semplice* was proposed for a performance in Vienna; however, concerns about the quality of a piece composed by a child were immediately raised. Even though a private reading of the work convinced most of its worth, the director of opera in Vienna refused to allow the performance to move forward. Instead, the opera was premiered in Mozart's hometown of Salzburg under the patronage of his father's employer, the archbishop.

Mozart received a commission to compose *Mitridate* for the 1770–71 season in Milan. He wrote this opera, which lasted about six hours, in about five months. Again, doubts

His first years in Vienna were filled with composing, performing, and teaching. He began work on his next opera, *Die Entführung aus dem Serail*, in the summer of 1781. After being postponed, the work premiered one year later. Although Mozart was busier than ever, he never stopped looking for a new opera libretto. Between 1783 and 1785, he even wrote several numbers for two different operas, but both were left unfinished. He did complete a one-act comedy, *Der Schauspieldirektor*, which premiered at a private performance in 1786. Also during this time Mozart met court poet Lorenzo Da Ponte. Together the two artists would produce three operas: *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*.

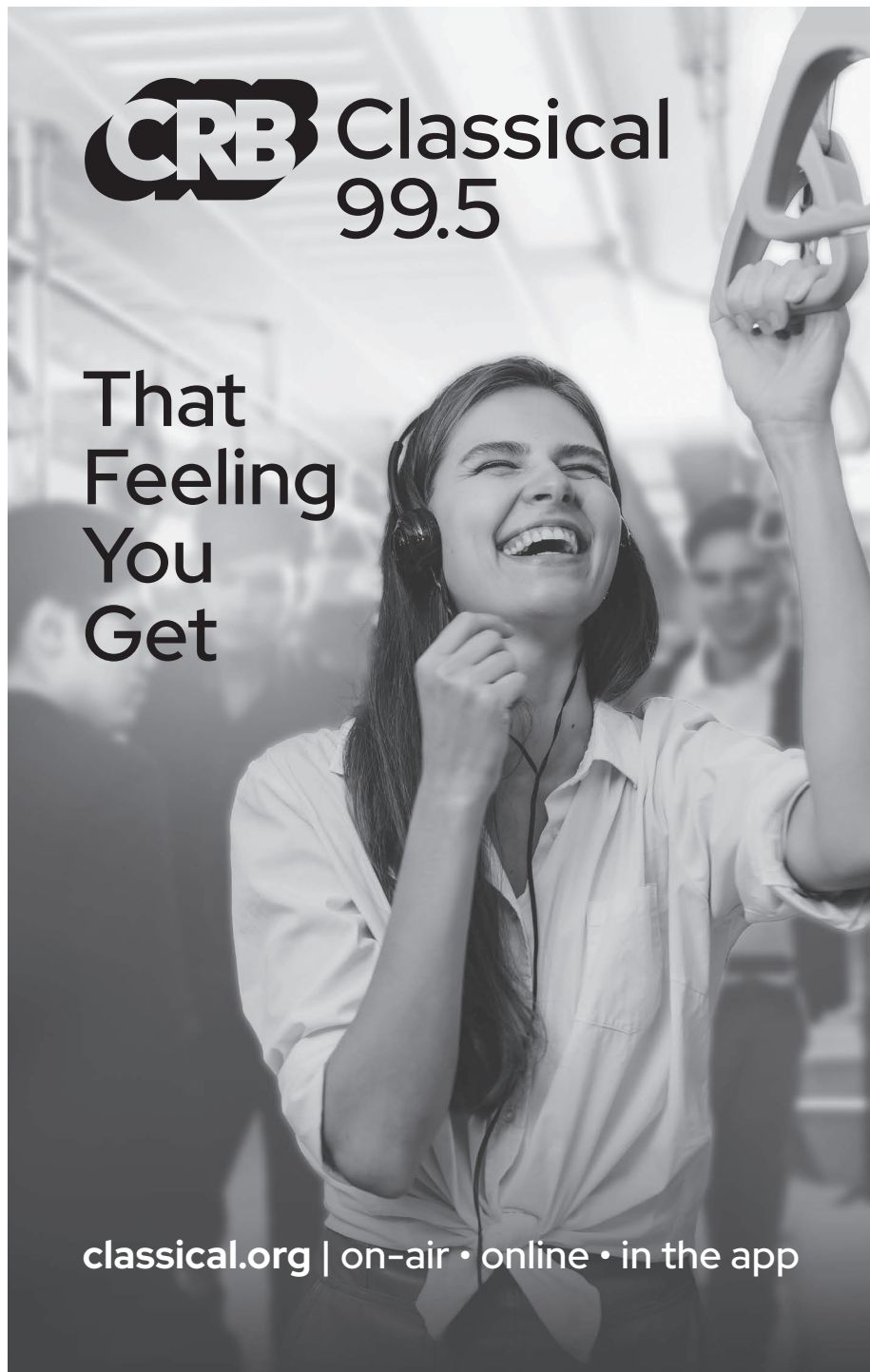
Born Emanuele Conegliano, Da Ponte's name was changed after his father converted the family to Christianity. He was ordained a priest in 1773 and spent several years teaching in seminaries until he was banned from his hometown of Venice for his political views and associations with married women. With the recommendation of fellow librettist Caterino Mazzolà in hand, Da Ponte moved to Vienna in 1781 and was named poet to the court theater. After the death of Joseph II 10 years later, Da Ponte was dismissed from this post. He moved to Paris, then London, before crossing the Atlantic to the United States in 1805, where he became a merchant in New York and Pennsylvania. He also dealt in Italian-language books and taught privately; although mostly honorary, his appointments included Professor of Italian at Columbia College from the 1820s until his death in 1838.

For his first collaboration with Mozart, Da Ponte adapted the play *La folle journée, ou Le mariage de Figaro* (The Crazy Day, or The Marriage of Figaro), by Pierre-Augustin Caron de Beaumarchais, using a recently published German translation. One of a trilogy of plays, *Figaro* was banned as a stage work even though an operatic adaptation of the first play, *Le barbiere de Séville, ou La précaution inutile* (The Barber of Séville or The Unnecessary Precaution), in 1784 was successful. This opera by Giovanni Paisiello was a model for Mozart's work, which he began in the fall of 1785.

Today considered Mozart's most popular opera, *Le nozze di Figaro* premiered on May 1, 1786; moderately successful, there were nine performances that year in Vienna. The next year's performances in Prague proved more profitable, and Mozart credited the commission of his next project with Da Ponte, *Don Giovanni*, to the popularity of *Figaro*, writing that “Nothing is played, sung or whistled but *Figaro*! Nothing, nothing but *Figaro*! Certainly a great honor for me.”

The story of *Le nozze di Figaro* is a continuation of the first part of Beaumarchais' s trilogy in which the barber, Figaro, helps Count Almaviva marry Rosina. Now Figaro, the Count's valet, is to be married to Susanna, the Countess Rosina's maid. The opera opens with the duet “Cinque, dieci,” as Figaro measures a room for the couple's new bed while Susanna tries on her wedding bonnet. This scene of domestic tranquility is disrupted, however, by events and complications yet to





come. The first complication is raised by Susanna, who suspects that the Count's motives in offering the new couple the room Figaro is measuring are not entirely innocent; the Count is known for his exploits. In "Se vuol ballare," Figaro makes a decision: if the Count wants to "dance," then it will be Figaro who "makes the music." Here, Mozart defines Figaro's character in two ways: the straightforward melody sung by Figaro is indicative of his position in the social hierarchy, while the pulse of a minuet (a dance associated with aristocrats) and a faster closing section suggest that Figaro will meet the threat posed by the Count on his own terms.

Another complication to the marriage emerges with the introduction of Marcellina and Dr. Bartolo. Marcellina claims that Figaro owes her money and has promised to marry her in lieu of repaying the debt. Bartolo is more than happy to help Marcellina with her claim; in the first Beaumarchais play, Figaro's intervention on behalf of the Count prevented Bartolo from marrying Rosina.

The next scene begins with a musical conversation, a recitative, between Susanna and a new character, Cherubino. After Cherubino sings "Non so più," a love song to all women and love itself, the situation becomes more convoluted with the entrance of several more characters. First, the Count tries to seduce Susanna with promises for Figaro's future. As Susanna resists his advances, another character, Basilio, is heard in the distance; he has, in fact, seen the Count enter Susanna's room and is determined to stir up trouble. Now the Count too is hiding as Basilio enters the room and announces that Cherubino is in love with the Countess. Outraged, the Count reveals himself and the beginning of a trio, "Cosa sento!" begins in which the Count fumes with an imposing, rising line as Susanna tries to divert the Count's attention from Cherubino's hiding place with quick patter and "fainting" spells, and Basilio sings a chromatic melody that slides down, belying his words ("I don't want to make trouble"). Cherubino is eventually revealed, and the Count's anger becomes focused anew. Figaro temporarily defuses this situation and delays the inevitable by bringing in a chorus of countryfolk who sing the Count's praises ("Giovanni liete"). Mozart defines each character in this scene musically, allowing each to remain distinct even though all are singing simultaneously. While this complex scene for an ensemble of singers moves the action of the opera forward, it functions as a precursor for later scenes as well.

Act 2 introduces the Countess, who implores the god of love ("Porgi, Amor") to restore her husband's attention to her alone, and she pays close attention to Figaro's and Susanna's plan to make this happen. Cherubino, whom the Count banished, but Figaro secretly detained, will dress as Susanna, meet the Count, and expose his infidelity. The plan goes awry when the Count returns early from a hunting expedition, expecting to find Cherubino with the Countess. He finds Susanna instead and is forced to ask the Countess for forgiveness, even though other revelations come to light, including complaints from the gardener

that someone jumped out of the Countess's window. As with the earlier ensemble, nothing is resolved. This time, Marcellina, Basilio, and Bartolo enter demanding that Figaro make good on his debt.

A new plot to expose the Count's infidelity is hatched between the Countess and Susanna; Susanna will agree to meet the Count that night, but the two women will exchange cloaks so that the Count won't realize he is meeting his wife.

In Act 3, Marcellina's complaint against Figaro goes to trial, where the presider, Don Curzio, rules in her favor. Figaro says he cannot pay the money, and further claims that he cannot marry without his parents' permission. In a startling revelation, all learn that Figaro is actually the lost son of Marcellina and Bartolo! Their reconciliation and Susanna's misinterpretation of their union as marriage, plus the frustration of the Count and Curzio is brilliantly set in the sextet "Riconosci in questo amplesso."

Before the Countess sets her plans into motion, she sings the heartfelt aria "Dove sono," (which bears striking similarities to the Agnus dei from Mozart's "Coronation" Mass). Next, she has Susanna write a note to the Count to confirm their nocturnal meeting. In the finale of Act 3, Susanna gives the Count the note during the wedding celebrations.

In Act 4, Figaro becomes jealous when he overhears talk about Susanna's planned rendezvous with the Count. Asking Basilio and Bartolo to act as witnesses to Susanna's betrayal, Figaro becomes emotional in "Aprite un po' quegli'occhi." Under the cover of darkness, mistaken identities fuel the final scene as characters encounter or chase away one another. As the chaos reaches a high point, the Countess, who had been disguised as Susanna, reveals her true identity. Now, everything stops as the Count falls to his knees and, in a soaringly elegant and yet simple line, sings, "Contessa, perdono." The Countess's equally poignant response is the point of reconciliation for all who now sing with one voice for the first time.

In a story—made infamous by the film *Amadeus*—Joseph II is reported to have complained that Mozart used too many notes in *Figaro*, to which the composer replied he had used only those that were necessary. In fact, it was the success of the opera's first performances and the call for the repetition of numerous numbers that instigated a ban on repeating any part of an opera except arias. Still, years later, audiences continue to relish these many notes that bring characters, situations, and the complexities of one "crazy day" to life.

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Christopher Hogwood Historically Informed Performance Fellow

## THE MARRIAGE OF FIGARO: AN OVERVIEW

Characters in order of appearance:

**Figaro**, formerly a barber, now valet to Count Almaviva, and about to marry **Susanna**, maid to Countess Almaviva.

**Bartolo** wanted to marry the Countess but now wants revenge on Figaro for helping the Count.

**Marcellina** claims Figaro owes her money and that he promised to marry her if he could not pay.

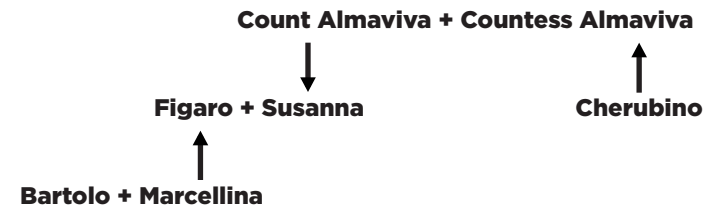
**Cherubino**, a page, whose actions mirror those of the Count, is caught in the rooms of another servant, **Barbarina**. Cherubino also expresses love for the Countess.

**Count Almaviva**, who tries to seduce Susanna.

**Basilio**, a singing teacher.

**Countess**, married to Count Almaviva and aware that his affections lie elsewhere.

**Antonio**, the gardener and Barbarina's father.



The four acts of this opera are set within Count Almaviva's palace and grounds, moving into progressively larger spaces.

The first act takes place in the more intimate setting of an unfurnished room that was promised to Figaro and Susanna when they are married. The room bustles with characters entering and leaving, until a chorus of countryfolk, led by Figaro and singing the Count's praises, enter.

Act 2 is set in the Countess's rooms, and in this private chamber more intrigues are set in motion, especially one in which the Count suspects that Cherubino is hiding in the Countess's closet, but only Susanna emerges.

The setting for Act 3 is a large room prepared for a wedding. In this space the trial and reconciliation between Figaro and Marcellina is misunderstood by Susanna, foreshadowing events yet to come.

The palace garden at night provides the setting for Act 4, making the numerous encounters and mistaken identities possible. All becomes clear, however, when the Countess reveals her true identity.



## ARTIST PROFILES



### **Raphaël Pichon, conductor**

Raphaël Pichon began in music with the violin, piano, and singing, training in various Parisian conservatories. In 2006 he founded Pygmalion, a choir and period-instrument orchestra, which quickly distinguished itself by the singularity of its projects, including Bach's *Missae Breves*, late versions of Rameau's lyrical tragedies, and Mozart rarities. Alongside his ensemble, Mr. Pichon has performed at the Philharmonie de Paris, the Château de Versailles, the BBC Proms, and the Konzerthaus in Vienna.

Recent projects include Luigi Rossi's *Orfeo* at the Opéra national de Lorraine and at the Opéra royal du Château de Versailles, the spatialization of Monteverdi's *Vespro della Beata Vergine*, a cycle of artistic encounters around Bach's cantatas at the Philharmonie de Paris, and Bach's complete Motets and B-minor Mass. Invited to the Festival d'Aix-en-Provence in 2018 to conduct *The Magic Flute*, Mr. Pichon returned in 2019 for a scenic creation of Mozart's Requiem. As a guest conductor, he has led the Mozarteum Orchester at the Salzburg Festival, the Deutsches Symphonies-Orchester, Violons du Roy de Québec, and the Freiburger Barockorchester. His numerous recordings are now released exclusively by Harmonia Mundi, and he is an officer in the Order of Arts and Letters.



### **James Darrah, stage director**

James Darrah's work as a Los Angeles-based director, designer, screenwriter, and producer is leading the trailblazing exploration of the intersection of film, television, opera, and new music. He is the new artistic director and CCO of Long Beach Opera, where he directed an acclaimed adaptation of Handel's *Giustino* in May 2022, and from 2014–20 was the artistic director of ONE, an opera artists' residency program with Opera Omaha. He was a first-time Grammy nominee producing David T. Little's acclaimed

opera *Soldier Songs* as a film with Opera Philadelphia in 2022 and was creative director for Los Angeles Chamber Orchestra's digital season in 2020–21, directing 16 collaborative short films in a new orchestral series called *Close Quarters*. He also devised and directed two film projects with Boston Lyric Opera: a new animated feature-length film of Philip Glass's adaptation of Edgar Allan Poe's *The Fall of the House of Usher* and the world premiere of *desert in*: an acclaimed first-of-its-kind

merger of episodic television and opera with composer Ellen Reid. He is deeply committed to the development of new opera and directed the award-winning world premieres of Missy Mazzoli's *Breaking the Waves* and *Proving Up*, Reid's Pulitzer Prize-winning prism with Los Angeles Opera, and Academy Award winner John Corigliano's *The Lord of Cries* with Santa Fe Opera. Additional work includes training the next generation of opera singers as creative producer for Music Academy of the West, and he is a production design faculty member of UCLA's School of Theater, Film and Television. He has been profiled in *The Los Angeles Times*, *GQ Magazine*, and *Alta Journal* and is a winner of the national Princess Grace Award in Theater.



PHOTO: KSENIYA S. PHOTOGRAPHY

### **Krzysztof Bączyk, bass (Figaro)**

A graduate of Poznań Academy of Music, Krzysztof Bączyk was a member of the Young Artists Programme at the Polish National Opera, Opera Academy of Grand Theater in Poznań, and opera workshop of the Academy d'Aix-en-Provence.

Mr. Bączyk has appeared with the Royal Opera House and Opera de Rouen (*Die Zauberflöte*), Opéra de Paris (*Don Carlos*, *Lady Macbeth of Mtsensk*, *Tosca*, *Il barbiere di Siviglia*, *Iolanta*,

*Il pirata*, *Don Giovanni*, *I Capuleti e i Montecchi*), Teatro Real (*Don Giovanni*, *La bohème*), Gran Teatre del Liceu (*Il trovatore*), Lyric Opera of Chicago (*Il barbiere di Siviglia*), Opernhaus Zürich (*I Capuleti e i Montecchi*, *Alcina*, *Lucia di Lammermoor*, *Don Giovanni*, *La Bohème*), Arena di Verona (*Aida*, *Carmen*, *Tosca*), ABAO Olbe (*La bohème*), Théâtre des Champs-Élysées (*Alcina*), Glyndebourne Festival (*Luisa Miller*), and Bolshoi Theatre (*Don Giovanni*).

Concert appearances include Polyphemus in *Acis and Galatea* in Salzburg, Rossini's *Stabat Mater* with Orchestre National du Capitole de Toulouse and Philadelphia Orchestra, and Mozart's Requiem with Accademia di Santa Cecilia.



### **Ying Fang, soprano (Susanna)**

In the 2022–2023 season, Ying Fang makes her house debut at the Wiener Staatsoper as Susanna in *Le nozze de Figaro* conducted by Philippe Jordan, a role that she reprises for the Handel and Haydn Society under the baton of Raphaël Pichon. She returns to the Metropolitan Opera as Ilia in *Idomeneo* conducted by Manfred Honeck, and as Zerlina in a new production of *Don Giovanni* conducted by Nathalie Stutzmann. Additionally, she returns to the Salzburg Festival as Nannetta in a new production of *Falstaff*

opposite Gerald Finley. On the concert stage, she returns to San Francisco Symphony for Mahler's Symphony No. 4 conducted by Robin Ticciati, debuts with the Atlanta Symphony Orchestra in Brahms's *Ein deutsches Requiem* led by Sir Donald Runnicles, and performs with the Pittsburgh Symphony Orchestra in Mozart's *Mass in C minor* and Handel's *Messiah*, led by Manfred Honeck.

Ms. Fang has appeared with the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, and National Symphony Orchestra. She has performed at Carnegie Hall, The Kennedy Center, Alice Tully Hall, the Salzburger Festspiele, Verbier Festival, and Festival d'Aix-en-Provence.



### **Scott Conner, bass (Bartolo/Antonio)**

A Kansas native, bass Scott Conner returns to the roster of The Metropolitan Opera during the 2022–23 season singing the Voice of Neptune in *Idomeneo* and returning to the role of the Police Commissioner in *Der Rosenkavalier*. He makes his debuts with The Cleveland Orchestra, singing Ashby in performances of *La fanciulla del West* conducted by Franz Welser-Möst, and with Boston's Handel and Haydn Society, singing both Bartolo and Antonio in *Le nozze di Figaro* under the baton of Raphaël Pichon.

Mr. Conner's most recent appearances include Pistola in a new production of *Falstaff* at Santa Fe Opera, Schwarz in *Die Meistersinger von Nürnberg* at The Metropolitan Opera, and Jupiter in Rameau's *Platée* at Des Moines Metro Opera. He is a graduate of the Academy of Vocal Arts in Philadelphia and has performed at many of the world's great opera houses, including Paris, Munich, Zürich, San Francisco, Dresden, Amsterdam, and Glyndebourne.



### **MaryAnn McCormick, mezzo-soprano (Marcellina)**

Internationally acclaimed mezzo-soprano MaryAnn McCormick has performed on stage for more than 30 years, including at La Scala in Milan as Isabella in *L'italiana in Algeri*; Rome Opera as the title role of Carmen; Turin Opera also as Carmen and Azucena in *Il Trovatore*; Lyric Opera of Chicago as Suzuki in *Madama Butterfly*; and with the Metropolitan Opera for more than 28 seasons. The recipient of a 2012 Grammy award for Wagner's *Ring Cycle* with the Metropolitan

Opera, Ms. McCormick performed many roles there in 140 performances, recently as Suzuki, as Marcellina, and as Frugola in *Il Tabarro*. In concert repertoire she has performed with the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, and the Boston Symphony, among others. In recital, notable venues include New York's Morgan Library, Alice Tully Hall, Boston's Jordan Hall, The Châtelet in Paris, and Tokyo's Suntory Hall and Philadelphia's Academy of Music accompanied by Wolfgang Sawallisch. She has recorded with the Emerson String Quartet; the New York Philharmonic under Kurt Masur; and the Orchestre National de France, in the role of Tigrane in Puccini's *Edgar*. In 2015 Ms. McCormick was honored to join the voice faculty of the New England Conservatory.



### **Paula Murrihy, mezzo-soprano (Cherubino)**

Irish mezzo-soprano Paula Murrihy enjoys a busy career in Europe and the United States. Previously a member of the ensemble at the Oper Frankfurt, she created the title role in Barrie Kosky's iconic production of *Carmen*. She also played Octavian in *Der Rosenkavalier* and the title role in *Pénélope*, among many others.

Recent operatic highlights include her debut in the title role in *Ariodante* in a livestreamed concert performance at the Royal Opera House, Covent Garden; her house debut at the Bolshoi

Theatre, Moscow; her debut at the Metropolitan Opera, as Stéphano in *Roméo et Juliette*; and at Salzburg Festival as Idamante in Peter Sellars's production of *Idomeneo*. Ms. Murrihy recently released her debut solo album, *I will walk with my love*, alongside pianist Tanya Blaich.

In her 2022–23 season Ms. Murrihy makes her company debut at Det Kongelige Teater Copenhagen reprising the title role in *Carmen*; returns to the Royal Opera House, as Elvira in *Don Giovanni*; played the Countess of Essex for English National Opera's Platinum Jubilee concert performance of Britten's *Gloriana*; and joins Santa Fe Opera as La Messagera in Monteverdi's *Orfeo*.





### **Cody Quattlebaum, bass-baritone (Count Almaviva)**

American bass-baritone Cody Quattlebaum is quickly establishing himself as one of the most exciting new vocal talents of his generation. Equally in demand for both operatic and concert repertoire (ranging from Baroque to contemporary), recent and upcoming successes include Bhishma in the world premiere of Thierry Pécou's *Until The Lions* and *Ratefreund* in the French premiere of Braunfels' *Die Vögel*, both with Opéra National du Rhin; Il Conte in

*Le Nozze di Figaro* with the Handel and Haydn Society conducted by Raphaël Pichon; and his debut at the Israeli Opera as Figaro in *Le Nozze di Figaro* and with San Francisco Opera as Masetto in *Don Giovanni*. Highlights on the concert platform include Georg Muffat's *Missa in labore requies* with Philharmonia Baroque; Beethoven's *Missa Solemnis* with the Oslo Philharmonic conducted by Klaus Mäkelä; Hanns Eisler's *Deutsche Sinfonie* with the NDR Elbphilharmonie Orchestra under the baton of Carlos Miguel Prieto; and a concert version of *Don Giovanni* at Tanglewood Festival with Boston Symphony Orchestra conducted by Andris Nelsons.

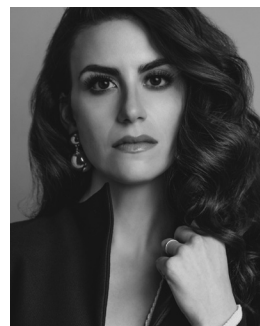
Further recent highlights include his company debut with Teatro Real as Masetto in *Don Giovanni* under the baton of Ivor Bolton and his house debut at the Royal Opera House, Covent Garden as Schaunard in *La bohème*; his BBC Proms debut in Handel's *Jephtha*; Berlioz's *Roméo et Juliette* with the RTVE Symphony Orchestra; *Mefistofele Prologue* with the Oakland Symphony Orchestra; a concert tour of Bach Coffee Cantata with the Philharmonia Baroque Orchestra & Chorale and Richard Egarr; a New Year's Concert Gala at the Teatr Wielki; Don Fernando in *Fidelio* with Marc Minkowski at the Théâtres de la Ville de Luxembourg; Handel's *Brockes Passion* and Bach's *St John Passion*, both at the Barbican with Richard Egarr and the Academy of Ancient Music; and *Segeste Arminio* and *Dettingen Te Deum* at the Händel-Festspiele in Göttingen under the baton of Laurence Cummings.



### **Zachary Wilder, tenor (Don Basilio/Curzio)**

Tenor Zachary Wilder is recognized for his work in repertoires covering the 17th and 18th centuries. After his studies, he moved to Boston to take part in the rich music scene, beginning collaborations with the Boston Early Music Festival, Blue Heron, Les Bostonades, and Emmanuel Music. Mr. Wilder relocated to France after he was chosen by William Christie in 2013 to take part in Les Arts Florissants' academy for young singers, Le Jardin des Voix.

He now works with leading ensembles, including Arpeggiata, Les Arts Florissants, Bach Collegium Japan, Capella Mediterranea, Le Concert d'Astrée, Le Concert Spirituel, English Baroque Soloists, Ensemble Pygmalion, I Gemelli, Le Poème Harmonique, Il Pomo d'Oro, Nederlandse Bachvereniging, and Les Talens Lyriques. Mr. Wilder has an extensive discography of more than 25 recordings, including the recent release of works by Dowland with viol consort Ensemble La Chimera, entitled *Lachrimae*.



### **Jacquelyn Stucker, soprano (Countess Almaviva)**

Hailed by *The Boston Globe* as "glowing," "incandescent," and "a singing actress to be reckoned with," American soprano Jacquelyn Stucker masters a broad ranging repertoire of concert works, recital, opera, and contemporary music. In summer 2022 she made a hugely impactful debut as Poppea in *L'incoronazione di Poppea* at the Festival d'Aix-en-Provence, which attracted universal praise, and has cemented her reputation as a true rising star. Engagements

this season include returns to her alma mater, the Royal Opera House to debut Pamina in *Die Zauberflöte*, and to the Palau de les Arts Reina Sofia as Zerlina in *Don Giovanni*. On the concert platform, she makes her debut with the Oslo Philharmonic and Klaus Mäkelä for Beethoven's *Missa solemnis*, and joins the Philadelphia Orchestra for concerts featuring a selection of Mozart arias and duets conducted by Nathalie Stutzmann, and the Minnesota Orchestra for Berg's *Seven Early Songs* with Sir Donald Runnicles. Looking further ahead, she will appear in leading roles in new productions at the Opéra national de Paris, Gran Teatre del Liceu, Royal Opera House, and Dutch National Opera.

Successes of the past season include her house debut in the title role of *L'incoronazione di Poppea* at the Festival d'Aix-en-Provence; Karolka Jenůfa at the Royal Opera House; and her debut at the Palau de les Arts Reina Sofia as Dalinda in *Ariodante*. On the concert platform she sang Strauss's *Vier letzte Lieder* and Hansel in *Hänsel und Gretel* with the Atlanta Symphony Orchestra under the baton of Sir Donald Runnicles; Hanns Eisler's *Deutsche Sinfonie* with NDR Elbphilharmonie Orchester; and Eurydice in *Orfeo et Eurydice* with Washington Concert Opera.



### **Maya Kherani, soprano (Barbarina)**

Indian-American soprano Maya Kherani has been lauded for her vibrant voice and exciting characterizations in repertoire from the Baroque to the modern. Current and upcoming projects include a debut at the Festival d'Aix-en-Provence and Château de Versailles as Drusilla/Fortuna in *L'incoronazione di Poppea*; Autonoe in Sartorio's *Orfeo* with Philippe Jaroussky with the Opéra national de Montpellier; Muffat's *Missa in labore requies* with the Philharmonia Baroque with Richard Egarr; Mahler Symphony No. 4 with the

Vancouver Symphony; Handel's *Belshazzar* and *Messiah* and Bach's Mass in A major with the American Bach Soloists; a world-premiere project as Piper in *Pay the Piper* with Glyndebourne; Mukhtar in Sankaram's *Thumbprint* with the Portland Opera; *Messiah* with Boston Baroque and the Portland Baroque Orchestra; Reena Esmail's *Meri Sakhi Ki Avaaz* (My Sister's Voice) with the Berkeley Symphony; Susanna in *Le Nozze di Figaro* with Opera San José; and Proserpina/Euridice in *L'Orfeo* with Pacific MusicWorks with Stephen Stubbs.

Recent engagements include her European debut with the Fondazione Giorgio Cini – Seminari di Musica Antica singing the modern-world première of French Baroque works from the Caribbean. She then returned to sing in a follow-up program, directed by Mr. Memelsdorff and Vivica Genaux. Additionally, she sang the title role of Partenope with Opera NEO, Beatrice in *Three Decembers* with Opera San José, Polly Peachum in *The Threepenny Opera* with West Edge Opera, Rosina in *Il barbiere di Siviglia* with Cinnabar Theater, Laura Kaminsky's *Today It Rains* with Opera Parallèle, and Musetta in *La Bohème* with West Bay Opera.

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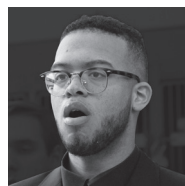
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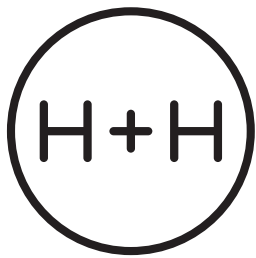
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**FRI, NOV 25, 2022, 7:30PM**  
**SAT, NOV 26, 2022, 3:00PM**  
**SUN, NOV 27, 2022, 3:00PM**

**Václav Luks**, *conductor*  
**Deborah Cachet**, *soprano*  
**Avery Amereau**, *contralto*  
**Ben Bliss**, *tenor*  
**Kevin Deas**, *bass-baritone*  
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Elena LANGER Suite from  
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RACHMANINOFF Rhapsody on a  
Theme of Paganini  
MUSSORGSKY (orch. Ravel)  
*Pictures at an Exhibition*



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## For patrons with disabilities:

Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

**Large print programs** are available at the Patron Information table in the lobby.

**Assistive listening devices** are available. Please see the head usher for details.

**Late seating:** Those arriving, or returning, to their seats late will be seated at the discretion of the management.

**Lost and found** is located at the security desk at the stage door on St. Stephen Street.

**Lounge and bar service:** There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

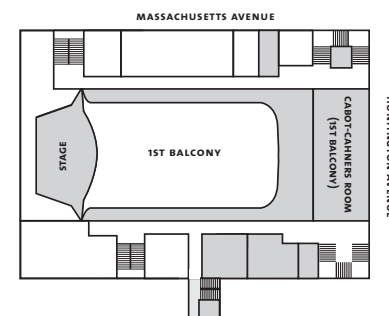
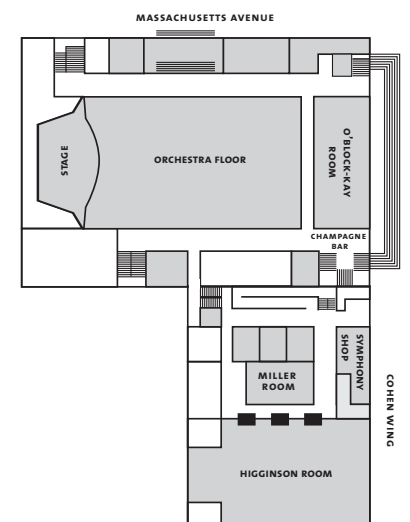
**Coatrooms** are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

**Ladies' rooms** are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

**Men's rooms** are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

**Shop:** H+H CDs and other merchandise are available to purchase in the Cohen Wing.

**In case of emergency:** Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.





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