

GEORGES BIZET

LES PÊCHEURS DE PERLES

CONDUCTOR
Emmanuel Villaume

PRODUCTION
Penny Woolcock

SET DESIGNER
Dick Bird

COSTUME DESIGNER
Kevin Pollard

LIGHTING DESIGNER
Jen Schriever

PROJECTION DESIGN
59 Productions

MOVEMENT DIRECTOR
Andrew Dawson

REVIVAL STAGE DIRECTOR
Stephen Pickover

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in three acts

Libretto by Eugène Cormon and
Michel Carré

Tuesday, November 20, 2018
8:00–10:30PM

The production of *Les Pêcheurs de Perles*
was made possible by a generous gift
from the **Gramma Fisher Foundation,**
Marshalltown, Iowa

Additional funding was received from
The Annenberg Foundation; Mr. William R. Miller,
in memory of Irene D. Miller; and American Express

A co-production of the Metropolitan Opera and
English National Opera, originally created by
English National Opera

The Metropolitan Opera
2018-19 SEASON

The 16th Metropolitan Opera performance of

GEORGES BIZET'S

LES PÊCHEURS
DE PERLES

CONDUCTOR

Emmanuel Villaume

IN ORDER OF VOCAL APPEARANCE

ZURGA

Mariusz Kwiecien*

NADIR

Javier Camarena

LEÏLA

Pretty Yende

NOURABAD

Nicolas Testé

Tuesday, November 20, 2018, 8:00-10:30PM



Pretty Yende as
Leïla and Javier
Camarena as
Nadir in Bizet's *Les
Pêcheurs de Perles*

Chorus Master **Donald Palumbo**
Musical Preparation **Howard Watkins***, **J. David Jackson**,
Caren Levine*, and **Bryan Wagorn***
Assistant Stage Director **Gina Lapinski**
Prompter **Caren Levine***
Fight Director **J. Allen Suddeth**
French Coach **Bénédictte Jourdois***
Aerial Effects Consultant **Lee Stephenson**
Met Titles **J. D. McClatchy**
Assistant Scenic Designer, Properties **Scott Laule**
Scenery, properties, and electrical props constructed
and painted in **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume
Department**; additional costumes by **Giuseppina Coviello**,
Madeleine Fry, and **ENO Production Wardrobe**
Wigs and Makeup executed by **Metropolitan Opera
Wig and Makeup Department**

This production uses strobe light effects.

Les Pêcheurs de Perles is performed in the Urtext edition
edited by Brad Cohen and performed by arrangement with
Edition Peters Group, publisher.

This performance is made possible in part by public funds
from the New York State Council on the Arts.

Before the performance begins, please switch off cell phones
and other electronic devices.

* Graduate of the
Lindemann Young Artist
Development Program

Yamaha is the
Official Piano of the
Metropolitan Opera.

Met Titles

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press the red button once again. If you have questions, please ask an
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Synopsis

Act I

A pearl-diving village in the Far East. As the villagers prepare for their dive, they sing of their fear of the sea. Zurga, a headman of the village, tells them they must choose a leader, and they unanimously swear loyalty to him. Nadir returns to the village after spending a year away. He and Zurga recall how their friendship was almost destroyed when they both fell in love with a Hindu priestess. The pearl diver Nadir swears that he has kept the vow that they both made to protect their friendship by staying away from her. Nourabad, the high priest of Brahma, brings a priestess to the village. She is to sing and pray all night to calm the demons of the deep and to ward off the spirits of the storm. Although she is veiled, Nadir immediately realizes that she is Leïla, the priestess he still loves. Zurga, who does not recognize her, imposes an oath of obedience upon her on pain of death. Leïla is to remain veiled and pure. Her reward for keeping the divers safe from harm will be their finest pearl. Nadir, alone, reveals that he and Leïla have met illicitly and that he has followed her to the village. He listens as she begins her incantation and, unable to resist any longer, calls out to her. She breaks off, answering his love.

Intermission (AT APPROXIMATELY 8:50PM)

Act II

Nourabad tells Leïla that the divers have returned safely and she can now sleep in the temple until morning. He stresses the importance of her vow. As proof of her ability to keep her promise, she tells him how, as a little girl, she once protected a fugitive. The man she saved gave her a necklace, which she wears to this day. Alone, Leïla dreams of Nadir, who soon appears by the shrine where she sleeps, and they are reunited. As a storm breaks out, Nourabad discovers them and blames their transgression for the tempest. Zurga protects his friend from the fury of the villagers, who demand Nadir's immediate death. Nourabad tears off Leïla's veil. Zurga finally recognizes Leïla and realizes that Nadir has betrayed their oath. He angrily demands death for the guilty couple.

Act III

The storm has died away, but the village has suffered terrible damage from flooding. Zurga's anger has passed, and he sadly reflects on Nadir's fate. Leïla appears and intercedes for Nadir. Zurga ultimately relents, but his jealousy reawakens when he realizes how much Leïla loves his rival. He allows Nourabad to take her to be sacrificed together with Nadir. Before she leaves, she gives her special necklace to one of the young divers and asks her to give it to her mother. Zurga seizes the necklace with a cry.

The pearl fishers prepare for the ritual deaths of Leïla and Nadir at dawn. Zurga stops them with the news that the village is on fire, and all flee to save their children. Zurga releases Nadir and Leïla and explains that he set the village alight in order to rescue them. He reveals that he was the fugitive that Leïla saved many years ago. The lovers gratefully make their escape, leaving Zurga to face the consequences of his actions

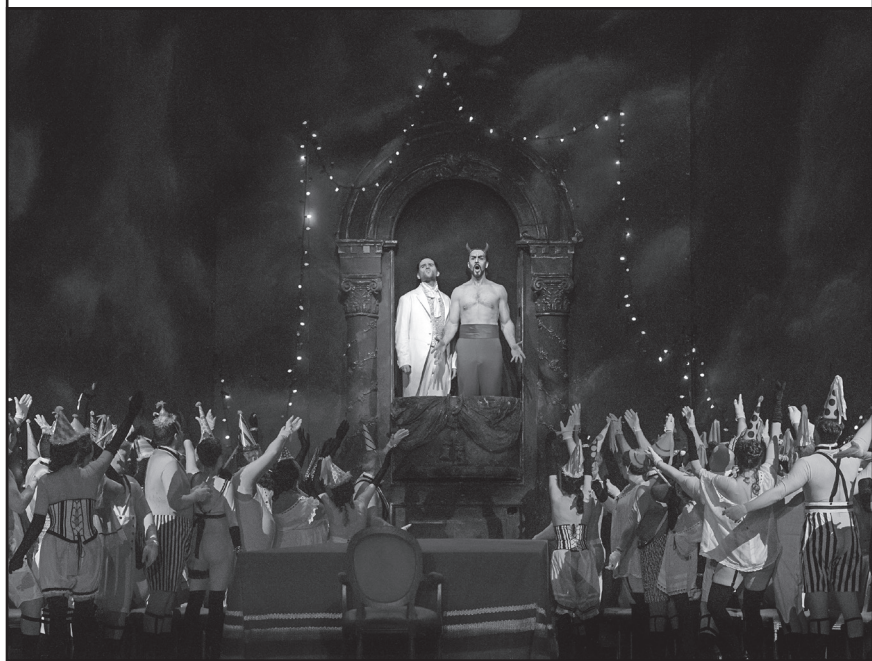
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Bizet on Demand

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ALSO ON STAGE



KAREN ALMOND/MET OPERA

BOITO

MEFISTOFELE

Boito's spectacular adaptation of Goethe's *Faust*—with its towering choruses and soaring melodies—returns to the Met for the first time in nearly two decades. Christian Van Horn, the 2018 Richard Tucker Award winner, sings the diabolical title role, alongside Michael Fabiano as Faust and Angela Meade as Margherita.

NOV 8, 12, 16, 19, 24 eve, 27 **DEC** 1 mat

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Georges Bizet

Les Pêcheurs de Perles

Premiere: Théâtre Lyrique, Paris, 1863

Few operas can match the sheer lyric beauty of Bizet's youthful *Les Pêcheurs de Perles* (*The Pearl Fishers*). Critics at the time were not in favor of it—the composer was accused, bafflingly, of imitating both Verdi and Wagner—but the audience was swept up in the ravishing score, tinged with the allure of a mythical South Asian setting. The drama itself remains within the conventional standards of the day: In ancient Ceylon, two men have their close friendship tested by their love for the same woman, who re-enters their lives as a priestess sworn to chastity. The desire for physical love eventually overcomes the girl's vows as well as one of the men's oaths of friendship, and the lovers are only saved from the wrath of the community by the other suitor's act of self-sacrifice. The somewhat formulaic plot becomes insignificant alongside the accomplishment of the score and the tantalizing musical vision of a distant land that it provides. *Les Pêcheurs de Perles* employs the same blend of exoticism and eroticism that would find such indelible expression in Bizet's subsequent masterpiece, *Carmen*, but the sensual scope of the music is perhaps even wider in the earlier work with its deliberately vague setting. (An early version of the libretto placed the story in Mexico, but Ceylon was eventually chosen as having even greater "exotic" possibilities.)

The Creators

French composer Georges Bizet (1838–1875) was known as a brilliant student and prodigy, but his works only found lasting success after his untimely death. His final opera, *Carmen*, which premiered to very mixed reactions three months before he died, became a hit shortly afterward and is acknowledged today as one of opera's greatest achievements. Eugène Cormon (1811–1903) was the pen name of Pierre-Étienne Piestre, a French dramatist and prolific librettist. Most of his works are forgotten today, although his play *Philippe II, Roi d'Espagne* served as one of the sources for Verdi's *Don Carlos*. His collaborator on *Les Pêcheurs de Perles* was Michel Carré (1821–1872), who also co-created the libretti for Gounod's *Faust* and *Roméo et Juliette* and the play that formed the basis for Offenbach's *Les Contes d'Hoffmann*.

The Setting

The opera is originally set in Ceylon (present-day Sri Lanka) in non-historic “ancient times,” signifying an exotic land with a mythical and romantic aura. The Met’s current production, by Penny Woolcock, places the action in an unspecified locale in the Far East during the modern era.

The Music

In addition to its striking lyrical expression, the score is filled with surprising and delightful features throughout. The important role of the chorus is evident from the opening number, with its extraordinarily beautiful middle section for men’s voices. The later “welcoming” chorus in Act I and the boisterous Act III number, bordering on a sort of bacchanal, are no less notable. The orchestral writing is equally sophisticated, especially in the subtle touches of instrumentation (which would become so marked a feature of *Carmen*): flute and harp to denote moments of noble religious sentiment; two piccolos evoking nighttime in the ruins of an ancient temple at the beginning of Act II; a solo oboe suggesting indigenous instruments in the same act. But the highest honors of the score must go to the remarkable solos and duets that have made the opera impossible to forget. Among these are the tenor’s Act I romance, “Je crois entendre encore,” a gorgeous melody that requires both refined delicacy of expression and extraordinary power and discipline; Leïla’s highly ornamented invocation to Siva directly after; her joyful love aria, “Comme autrefois dans la nuit sombre,” in Act II; and Leïla and Nadir’s love duet in the same act, a piece as passionate as anything in Bizet. The most famous moment in the opera comes with the justly celebrated duet between the tenor and baritone, the ravishing “Au fond du temple saint” in Act I. Its abundant melody miraculously encompasses a profusion of diverse sentiment, from religious ecstasy to exalted friendship to sadness and loss.

Met History

Prior to the current production—which had its Met premiere on New Year’s Eve 2015 with Gianandrea Noseda conducting Diana Damrau, Matthew Polenzani, Mariusz Kwiecien, and Nicolas Testé—the opera appeared only four times in the company’s history. The partial premiere took place in 1896, when the first two acts were presented in a matinee together with Massenet’s one-act *La Navarraise*, as a star vehicle for soprano Emma Calvé. The first complete staging was seen on opening night of the 1916–17 season, with a cast led by Frieda Hempel, Enrico Caruso, and Giuseppe De Luca. After two more performances, the opera disappeared from the repertoire, although excerpts, most notably “Au fond du temple saint,” have frequently been heard in concert at the Met.

Program Note

“**M**y friends say ... no obstacles stand in my way, and my career is all set. I wish it were true, but I am scared of coming back ... scared of the tacit civility of people saying nothing disagreeable to your face but stubbornly making sure you get nowhere.” Writing to his mother from Italy in 1858, during his first year on a Prix-de-Rome scholarship, the 19-year-old Georges Bizet expressed his fears about the prospects of returning from an idyllic sojourn to his native Paris.

Despite his concerns, the young composer was doing the right things and seemed to be headed toward a successful future. Officials at the Académie des Beaux-Arts who awarded the prize deemed his early *Don Procopio*—a comic opera emulating bel canto master Gaetano Donizetti—to be “distinguished by an easy and brilliant touch, a youthful and bold style.” And through his status as a Prix holder, along with some well-placed connections, Bizet secured a major opportunity within the ultra-competitive milieu of aspiring Parisian opera composers. In 1863, just short of the composer’s 25th birthday, *Les Pêcheurs de Perles* (*The Pearl Fishers*) became his first full-length opera to reach the stage.

The only child in a musical family, Bizet distinguished himself as a prodigy early on, enrolling at the Conservatoire de Paris when he was only nine years old. There, he received encouragement from influential composer-professors Charles Gounod and Fromental Halévy (whose daughter Geneviève would become Bizet’s wife in 1869), at the same time cultivating a talent for the keyboard that impressed Franz Liszt. Though he harbored no interest in a solo performance career, Bizet relied, to a considerable extent, on his excellence as a pianist to cobble together a freelance career that supported his compositional projects. Gigs as a rehearsal pianist and arranger/transcriber gave him detailed access to the breadth of the operatic scene in Paris. A commission to prepare a piano transcription of *Faust*, for example, provided his first exposure to the recent mega-hit by Gounod, a significant mentor and influence on Bizet’s evolving voice.

Along with the remarkably precocious *Symphony in C Major*, Bizet first created two one-act operas, *La Maison du Docteur* and *Le Docteur Miracle*, that represent early examples of the composer’s ability to assimilate a range of genres then in vogue—a gift that eventually led Bizet to traverse conventional grand opera with *Ivan IV* (on a libretto that Gounod had previously attempted to set), incidental music for Daudet’s play *L’Arlésienne*, and the groundbreaking realism of *Carmen*, the composer’s final and best-known achievement.

Bizet’s quest to stake out his position as an opera composer led him to pursue a bewildering variety of subjects, writing at least 30 operas—some being staged and promptly forgotten, some abandoned before completion, and some only contemplated—before his premature death at age 37. Yet, the capriciousness of the three main Parisian stages and the public, together with Bizet’s own insecurities, resulted in a perplexing array of partial or lost manuscripts. All told,

he left a legacy of six operas regarded today as performable, four of which remain rarities. As Bizet authority Hugh Macdonald commented, the composer “suffered nearly all his life from a profound uncertainty as to which way to move forward,” having arrived on the scene “when the traditional genres of French opera ... were falling into obsolescence.”

Originally entitled *Leïla* after the priestess-heroine who is the object of desire and the unwitting catalyst of the denouement, *Les Pêcheurs de Perles* is one of several operas that Bizet composed to libretti steeped in the fashionable Orientalism of the era. Even apart from our own era’s critiques of colonialist exploitation and exoticization, the infelicities of Eugène Cormon and Michel Carré’s libretto proved an early stumbling block. Between them, the librettists commanded a wealth of experience writing for the stage, but the strains of hackwork are all too evident in crude plot devices (Leïla’s sudden excursion into the backstory of the fugitive and her necklace), in the two-dimensionality of the characters themselves, and in the ambiguous ending, which was encrusted with additional layers of melodrama in revivals after the composer’s death. The final scene strangely combines a “happy ending” with the tragedy of Zurga’s sacrifice but without the sense of inevitability of its obvious model in Vincenzo Bellini’s *Norma* (whose priestess is also echoed musically in Bizet’s depiction of Leïla).

The opera was initially set in Mexico, with the shift to ancient Ceylon (present-day Sri Lanka) meant to conjure a locale slightly more exotic than the standard Orientalist backdrops (by that time already clichés), with a nod to the growing popularity of Indian themes. In any case, indulging these trends did not entail any serious concern for accuracy—in contrast, say, to Puccini’s study of Japanese music while preparing for *Madama Butterfly*. The same holds for Bizet’s musical vocabulary. For the community’s hymn to Brahma, for instance, the composer resorts to the idiom of a church chorale, recycling part of a *Te Deum* setting that he originally wrote while in Italy. In fact, it has been speculated that, for *Pêcheurs*, the composer repurposed much of the no-longer-extant score from *La Guzla de l’Émir*, which takes place in Tunis (setting a libretto co-written by Michel Carré). Right before Nadir’s first (re)encounter with Leïla, the *Pêcheurs* libretto even refers to “the sound of a guzla [an ancient single-stringed instrument] heard in the distance.”

Despite the constraints of a weak libretto, Bizet nevertheless located within it the framework to fully display his mature identity as an opera composer. *Les Pêcheurs de Perles* was his largest project to date. What we encounter, then, is not just a supreme melodist, but a composer coming to terms with the pacing of the drama, character delineation, and large-scale design. The recent French tradition of Gounod above all still shapes Bizet’s sense of lyrical line and flow, but, as Macdonald observes, “he here displays a richer melodic invention than before, more assured harmonic control and variety, and a sharper sense of musical phrasing, particularly in longer movements.”

Much as the popularity of *Carmen* overshadows this earlier achievement, the immense appeal of Zurga and Nadir's duet in the first act ("Au fond du temple saint") is often taken as a synecdoche for the entire score. That assumption should be cast aside, for *Les Pêcheurs de Perles* contains many other gems, from lyrically spellbinding moments (Nadir's heartrending Act I aria, "Je crois entendre encore," or the music associated with Leïla's presence) to the dramatic vignette of Zurga's solo scene as he struggles with his conflicting emotions. The staging of the lovers' discovery by Nourabad and the fisherman reveals a masterful musico-dramatic pacing—intensified by the delay of Zurga's entrance and discovery of Leïla's identity—that looks ahead to *Carmen*. In addition, Bizet assigns much interesting material to the chorus, expressing the villagers' vulnerability on the one hand and, on the other, their terrifying capacity to be manipulated into a fanatical mob.

Bizet's orchestration carries so much variety of color and detail that lazy critics of the first production (the only one that took place in the composer's lifetime) applied the all-purpose epithet "Wagnerian"—despite Bizet's complete lack of affinity for his German contemporary's vision, let alone methods. Take the great friendship duet, for example, which involves more than its first iteration but casts its shadow over the entire opera: the emblem not just of the vow of friendship, but, in the yearning it contains, of Nadir and Zurga's shared desire for Leïla. Bizet integrates this melody, and its associated timbres of flute and harp, into each new context of its reappearance in a way quite different from a Wagnerian leitmotif. By the end of the opera, it has come to represent all three characters.

Did the kind of escapist fantasy represented by *Les Pêcheurs de Perles* gain traction as a response to the lurch toward modernization occurring in Bizet's Paris in the 1860s? The idealized, noble friendship around which the opera's conflict revolves itself has the status, within Bizet's score, of a distant utopia, a form of escape, against which the confusions unleashed by erotic passion are set in troubling relief. Rather than merely accept this as a contradiction of the libretto (Nadir has already betrayed the vow to his friend before the opera starts), this deeper level of tension seems to have inspired the vein of sadness that pervades the score even in Bizet's most luminous moments.

—Thomas May

Thomas May is a writer, critic, educator, and translator. His books include Decoding Wagner and The John Adams Reader, and he blogs at memeteria.com.

ALSO ON STAGE



A scene from *Suor Angelica*

KEN HOWARD/MET OPERA

PUCCINI

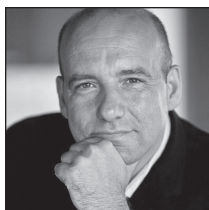
IL TRITTIKO

A century after its 1918 world premiere at the Met, Puccini's towering triptych returns. An illustrious cast, featuring Plácido Domingo in a rare comic turn as Gianni Schicchi, brings Jack O'Brien's sweeping production to life. Bertrand de Billy conducts.

NOV 23, 26, 30 **DEC** 5, 8mat, 12, 15eve

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The Cast



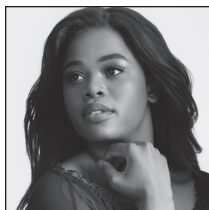
Emmanuel Villaume

CONDUCTOR (STRASBOURG, FRANCE)

THIS SEASON *Les Pêcheurs de Perles* at the Met; *Der Fliegende Holländer*, *Carmen*, and *Manon Lescaut* at the Dallas Opera; Massenet's *Don Quichotte* at Deutsche Oper Berlin; and concerts with the Prague Philharmonia.

MET APPEARANCES *Tosca*, *Thaïs*, *Roméo et Juliette*, *Manon*, *Carmen*, *Samson et Dalila*, and *Madama Butterfly* (debut, 2004).

CAREER HIGHLIGHTS He is in his sixth season as music director of the Dallas Opera, where he has led *Don Giovanni*, Korngold's *Der Ring des Polykrates*, *Samson et Dalila*, *Norma*, Jake Heggie's *Moby Dick*, *Eugene Onegin*, *Tosca*, and *Iolanta*, among others. Since 2015, he has served as music director and chief conductor of the Prague Philharmonia. He has conducted many of the world's leading opera companies and orchestras, including the Paris Opera, St. Petersburg's Mariinsky Theatre, Washington National Opera, San Francisco Opera, LA Opera, Chicago Symphony Orchestra, Los Angeles Philharmonic, Boston Symphony Orchestra, Orchestre de Paris, Munich Radio Orchestra, and NHK Symphony Orchestra, among many others. Recent performances include *Manon Lescaut* in Barcelona, *Faust* and *Roméo et Juliette* at Lyric Opera of Chicago, Prokofiev's *The Golden Cockerel* and *La Fanciulla del West* at the Santa Fe Opera, and *Tosca* at Covent Garden.




Pretty Yende

SOPRANO (PIET RETIEF, SOUTH AFRICA)

THIS SEASON Leïla in *Les Pêcheurs de Perles* and Marie in *La Fille du Régiment* 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.



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Above: Elina Garanča and Renée Fleming in *Der Rosenkavalier* Photo: Ken Howard / Met Opera
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Javier Camarena
TENOR (VERACRUZ, MEXICO)

THIS SEASON Nadir in *Les Pêcheurs de Perles* and Tonio in *La Fille du Régiment* 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.



Mariusz Kwiecien
BARITONE (KRAKOW, POLAND)

THIS SEASON Zurga in *Les Pêcheurs de Perles* at the Met, Houston Grand Opera, and in Bilbao; Riccardo in *I Puritani* in Barcelona; Dr. Malatesta in *Don Pasquale* at the Paris Opera; the title role of *Eugene Onegin* at the Polish National Opera; and the Count in *Le Nozze di Figaro* at the Bavarian State Opera.

MET APPEARANCES Since his 1999 debut as Kuligin in *Kát'a Kabanová*, he has sung more than 200 performances in 19 roles, including the Count, the title role of *Don Giovanni*, Eugene Onegin, the Duke of Nottingham in *Roberto Devereux*, Zurga, Marcello in *La Bohème*, Riccardo, Belcore in *L'Elisir d'Amore*, and Dr. Malatesta.

CAREER HIGHLIGHTS Recent performances include *Don Giovanni* at Covent Garden, the Dallas Opera, the Vienna State Opera, and in Barcelona; Enrico in *Lucia di Lammermoor*, Alphonse XI in Donizetti's *La Favorite*, and Eugene Onegin at the Bavarian State Opera; Eugene Onegin at the Vienna State Opera and Lyric Opera of Chicago; Zurga at Lyric Opera of Chicago; Marcello at Covent Garden; Rodrigo in *Don Carlo* at San Francisco Opera; and the Duke of Nottingham in Madrid. He is a graduate of the Met's Lindemann Young Artist Development Program.



Nicolas Testé

BASS-BARITONE (PARIS, FRANCE)

THIS SEASON Nourabad in *Les Pêcheurs de Perles* at the Met, Marcel in Meyerbeer's *Les Huguenots* and Sarastro in *Die Zauberflöte* at the Paris Opera, Hérode in Berlioz's *L'Enfance du Christ* in Paris, and Claudius in *Hamlet* in Barcelona and at Deutsche Oper Berlin.

MET APPEARANCES Zuniga in *Carmen*, Nourabad, Count des Grieux in *Manon*, and Colline in *La Bohème* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Alvisé in *La Gioconda*, Méphistophélès in *Faust*, and Talbot in *Maria Stuarda* at Deutsche Oper Berlin; Talbot in Zurich; Don Basilio in *Il Barbiere di Siviglia* and Abimélech in *Samson et Dalila* at the Paris Opera; Raimondo in *Lucia di Lammermoor* and Colline at the Bavarian State Opera; and the Four Villains in *Les Contes d'Hoffmann* at LA Opera. He has also sung Giorgio in *I Puritani* in Madrid and at the Paris Opera; Raimondo in Paris, Turin, and at San Francisco Opera and Deutsche Oper Berlin; Nourabad in Vienna, Valencia, and Paris; Claudius in Avignon; Ferrando in *Il Trovatore* in Orange; and the Coach Driver/Officer/Jailer in the world premiere of Iain Bell's *A Harlot's Progress* and Jupiter in Rameau's *Castor et Pollux* in Vienna.