GAETANO DONIZETTI

LUCIA DI
LAMMERMOOR

CONDUCTOR
Riccardo Frizza

PRODUCTION
Simon Stone

SET DESIGNER
Lizzie Clachan

COSTUME DESIGNERS
Alice Babidge
Blanca Añón

LIGHTING DESIGNER
James Farncombe

PROJECTION DESIGNER
Luke Halls

CHOREOGRAPHER
Sara Erde

Opera in three acts

Libretto by Salvatore Cammarano,
based on the novel The Bride of
Lammermoor by Sir Walter Scott

Saturday, May 21, 2022
1:00–4:35pm

Last time this season

The production of Lucia di Lammermoor
was made possible by a generous gift from
the Estate of Michael L. Tapper, M.D., and
the Rosalie J. Coe Weir Endowment Fund

Co-production of the Metropolitan Opera and
LA Opera

With this performance and its entire spring
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Visit List Hall at the second intermission for the Toll Brothers–Metropolitan Opera Quiz.

Nadine Sierra’s performance today is underwritten by Veronica Atkins.

Saturday, May 21, 2022, 1:00–4:35PM
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*Graduate of the Lindemann Young Artist Development Program*  
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Chorus Master Donald Palumbo  
Musical Preparation John Keenan, Dan Saunders,  
Joshua Greene, Joseph Lawson, and Katelan Trân Terrell*  
Assistant Stage Directors Sarah Ina Meyers, Robin Ormond,  
Stephen Pickover, Marcus Shields, and Paula Williams  
Stage Band Conductor Joseph Lawson  
Intimacy Direction Rocio Mendez and Doug Scholz-Carlson  
Italian Coach Hemdi Kfir  
Prompter Joshua Greene  
Met Titles Cori Ellison  
Scenery, properties, and electrical props constructed and painted by The Scenic Route, Pacoima, and Metropolitan Opera Shops  
Costumes constructed by Metropolitan Opera Costume Department  
Additional shirts constructed by Cego Shirtmakers  
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This production uses lightning and gunshot effects.  
Film excerpts from My Favorite Brunette, released by Paramount Pictures in 1947.  
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The Metropolitan Opera is pleased to salute Toll Brothers in recognition of its generous support during the 2021–22 season.
Synopsis

The Met’s new production treats Lucia di Lammermoor as a contemporary story, placing the action in a declining present-day town in America’s Rust Belt and addressing societal issues familiar to modern audiences. The staging makes extensive use of video to provide close-up views and more than one perspective.

Act I
An intruder has been spotted near the Ashton family home, and Normanno sends Enrico’s men off in search of the stranger. Enrico arrives, troubled. His family’s fortunes are in danger, and only the arranged marriage of his sister, Lucia, with Arturo Bucklaw can save them. The chaplain Raimondo reminds Enrico that the girl is still mourning the death of her mother. But Normanno reveals that Lucia is concealing a great love for Edgardo, leader of the Ashtons’ enemies. Enrico is furious and swears vengeance. The men return and explain that they have seen and identified the intruder as Edgardo. Enrico’s fury increases.

Just before dawn, Lucia and her companion Alisa are waiting for Edgardo. Lucia relates that, in this very spot, she has seen the ghost of a girl who was stabbed by a jealous lover. Alisa urges her to forget Edgardo, but Lucia insists that her love for Edgardo brings her great joy and may overcome all. Edgardo arrives and explains that he must leave on a political mission. Before he leaves, he wants to make peace with Enrico. Lucia, however, asks Edgardo to keep their love a secret. Edgardo agrees, and they exchange rings and vows of devotion.

Intermission (AT APPROXIMATELY 1:50PM)

Act II
It is some months later, on the day that Lucia is to marry Arturo. Normanno assures Enrico that he has successfully intercepted all correspondence between the lovers and has in addition procured a forged letter, supposedly from Edgardo, that indicates that he is involved with another woman. As the captain goes off to welcome the groom, Lucia enters, continuing to defy her brother. Enrico shows her the forged letter. Lucia is heartbroken, but Enrico insists that she marry Arturo to save the family. He leaves, and Raimondo, convinced no hope remains for Lucia’s love, reminds her of her late mother and urges her to do a sister’s duty. She finally agrees.

As the wedding guests arrive, Enrico explains to Arturo that Lucia is still in a state of melancholy because of her mother’s death. The girl enters and reluctantly signs the marriage contract. Suddenly, Edgardo bursts in, claiming his bride. The entire company is overcome by shock. Arturo and Enrico order Edgardo to leave, but he insists that he and Lucia are engaged. When Raimondo shows him
the contract with Lucia’s signature, Edgardo curses her and tears his ring from her finger before finally leaving in despair and rage.

**Intermission** (AT APPROXIMATELY 2:55PM)

**Act III**

Enrico visits Edgardo at his dilapidated home and taunts him with the news that Lucia and Arturo have just been married. The two men agree to meet at dawn for a duel.

Back at Lucia’s house, Raimondo interrupts the wedding festivities with the news that Lucia has gone mad and killed Arturo. Lucia enters, covered in blood. Moving between tenderness, joy, and terror, she recalls her meetings with Edgardo and imagines that she is with him on their wedding night. She vows that she will never be happy in Heaven without her lover and that she will see him there. When Enrico returns, he is enraged at Lucia’s behavior but soon realizes that she has lost her senses. After a confused and violent exchange with her brother, Lucia collapses.

Edgardo laments that he has to live without Lucia and awaits his duel with Enrico, which he hopes will end his own life. Guests coming from the wedding tell him that the dying Lucia has called his name. As he is about to rush to her, Raimondo announces that she has died. Determined to join Lucia in Heaven, Edgardo takes his own life.

Lucia di Lammermoor on Demand

Looking for more Lucia di Lammermoor? Check out Met Opera on Demand, our online streaming service, to enjoy outstanding presentations from past Met seasons, including a classic telecast, two Live in HD transmissions, and nearly a dozen radio broadcasts, all featuring some of the greatest interpreters of the title role—from Maria Callas and Joan Sutherland to Beverly Sills, June Anderson, and Natalie Dessay. Start your seven-day free trial and explore the full catalog of more than 750 complete performances at metoperaondemand.org.
In Focus

Gaetano Donizetti

Lucia di Lammermoor

Premiere: Teatro di San Carlo, Naples, 1835

The title role of Lucia di Lammermoor has become an icon in opera and beyond, an archetype of the constrained woman asserting herself in society. She reappears as a touchstone for such diverse later characters as Flaubert’s adulterous Madame Bovary and the repressed Englishmen in the novels of E. M. Forster. The insanity that overtakes and destroys Lucia, depicted in opera’s most celebrated mad scene, has especially captured the public imagination. Donizetti’s handling of this fragile woman’s state of mind remains seductively beautiful, thoroughly compelling, and deeply disturbing. Madness, as explored in this opera, is not merely something that happens as a plot function: It is at once a personal tragedy, a political statement, and a healing ritual.

The Creators

Gaetano Donizetti (1797–1848) composed about 75 operas, in addition to orchestral and chamber music, in a career abbreviated by mental illness and an early death. Most of his works, with the exceptions of the ever-popular Lucia and the comic gems L’Elisir d’Amore and Don Pasquale, disappeared from the public eye after he died, but critical and popular opinion of his huge oeuvre has grown considerably over the past 50 years. The Neapolitan librettist Salvadore Cammarano (1801–52) also provided libretti for Verdi (Luisa Miller and Il Trovatore). The source for this opera was The Bride of Lammermoor, a novel by Sir Walter Scott (1771–1832), set in the years immediately preceding the union of Scotland and England in 1707. Scott’s novels of adventure and intrigue in a largely mythical old Scotland were wildly popular with European audiences.

The Setting

Lucia di Lammermoor is originally set in Scotland, which, to artists of the Romantic era, signified a wild landscape on the fringe of Europe, with a culture burdened by a French-derived code of chivalry and an ancient tribal system. Civil war and tribal strife are recurring features of Scottish history, creating a background of fragmentation reflected in both Lucia’s family situation and her psychological breakdown. This season’s new production, by Simon Stone, relocates the action to a declining present-day town in America’s Rust Belt, finding contemporary resonance in the opera’s themes of abuse, misogyny, and economic decline. The staging makes extensive use of video to provide close-up views and more than one perspective.
The Music

Donizetti’s operas and those of his Italian contemporaries came to be classified under the heading of bel canto (from the Italian for “beautiful singing”), a genre that focused on vocal agility and lyrical beauty to express drama. Today, the great challenge in performing this music lies in finding the right balance between elegant but athletic vocalism and dramatic insight. Individual moments from the score that can be charming on their own (for example, Lucia’s Act I aria, “Regnava nel silenzio ... Quando rapito in estasi” and the celebrated sextet in Act II) take on increased dramatic force when heard within the context of the piece. This is perhaps most apparent in the soprano’s extended mad scene in Act III. The beauty of the melodic line throughout this long scene, as well as the graceful agility needed simply to hit the notes, could fool someone who heard it in concert into believing that this is just an exercise in vocal pyrotechnics. In its place in the opera, however, with its musical allusions to past events and with the dramatic interpretation of the soprano, the mad scene is transformed. Within the context of the drama, it is a shattering depiction of desperation, while the beauty of the music becomes an ironic commentary on the ugliness of “real” life. The tomb scene, built around two tremendously difficult arias for the tenor, is another example of dramatic context augmenting great melody and provides a cathartic contrast to the disciplined tension of the preceding mad scene.

Met History

Lucia di Lammermoor had its company premiere on October 24, 1883, two days after the first performance by the brand new Metropolitan Opera Company. The versatile Marcella Sembrich, who would become a New York favorite during the Met’s first two and a half decades, tackled the challenging title role. For a long time, Lucia was the domain of lyric sopranos who dazzled audiences with their coloratura techniques: French soprano Lily Pons debuted in the role in 1931 and sang it a record 92 more times until 1958; the colorful Australian Nellie Melba sang it 31 times between 1893 and 1901 (often dispensing with the final tomb scene so that the diva’s great mad scene would conclude the opera). Many different kinds of sopranos have since taken the role, including Maria Callas (seven performances in 1956 and 1958), Roberta Peters (29 performances between 1956 and 1971), Joan Sutherland (37 performances from her impressive Met debut in 1961 until 1982), Renata Scotto (20 performances from 1965 to 1973), Beverly Sills (seven performances in the 1976–77 season), and Ruth Ann Swenson (20 performances from 1989 to 2002). Mary Zimmerman directed a new production in 2007 with Natalie Dessay as Lucia. In subsequent revivals, both Diana Damrau and Anna Netrebko took on the title role. This season, Simon Stone makes his Met debut with a new staging that stars Nadine Sierra, Javier Camarena, Artur Ruciński, and Matthew Rose, conducted by Riccardo Frizza.
Surprising as it may seem, Gaetano Donizetti’s *Lucia di Lammermoor* is actually based on a true story that took place in 17th-century Scotland, involving Janet Dalrymple, the eldest daughter of James Dalrymple, First Viscount of Stair, and his wife, Margaret. Janet was described as beautiful and gentle, very much under the control of her mother. Though both parents were socially ambitious, it was Margaret, “a clever, hard, worldly woman with a witty, unsparing tongue,” who was ruthless in her determination to advance the family. Janet met and fell in love with Archibald, Third Lord Rutherford, a suitor who did not please her parents. His fortune, though adequate, was not large, and his politics, as an ardent supporter of Charles II, were opposed to those of Viscount Stair, a staunch Whig. Nonetheless, Janet and Lord Rutherford pledged their love to one another, and Rutherford broke a gold coin, each wearing half to solemnly call on God to witness their vows.

Janet’s mother, however, decided that her daughter would marry David Dunbar, the young laird of Baldoon, regardless of the vow that Janet had made to Lord Rutherford. When Rutherford heard the news, he wrote to Janet, reminding her of their vows. It was Lady Stair who replied, stating that her daughter realized that she had made a mistake in agreeing to wed without her parents’ consent and that she retracted her promise. Lord Rutherford refused to believe that Janet had changed her mind unless he heard it from her own lips. A meeting between the lovers was arranged, at which Janet’s mother was present. She answered all of Rutherford’s arguments while Janet herself remained silent—pale, terror ridden, never raising her eyes from the ground. Lady Stair ordered her daughter to return her half of the gold coin to Lord Rutherford, who erupted in a fury, flinging the coin to the ground and cursing the young woman that he had loved.

The wedding between Janet Dalrymple and David Dunbar took place on August 24, 1669. The bride showed no opposition to what was happening but remained unresponsive and deathly pale throughout. After the newlyweds retired, the celebrations continued until loud, persistent screams were heard coming from the bridal chamber. When the door was opened, David Dunbar was found stabbed and heavily bleeding. Janet, covered in gore, was cowering in a corner, repeating the words, “Take up your bonny bridegroom.” She died on September 12, insane, without explaining her actions. Dunbar recovered from his wounds, remarried in 1674, and died in 1682, but always refused to talk about what happened between himself and Janet Dalrymple. It was widely believed that Janet stabbed her groom, but there were those who believed Lord Rutherford hid in the chamber during the wedding, then attacked his rival and fled through a window. (Rutherford went abroad and died in 1685.)

Around this story, Sir Walter Scott created a rich, colorful, engrossing novel, *The Bride of Lammermoor*, first published in 1819. The young lovers are renamed Lucy Ashton and Edgar, Master of Ravenswood, and a bitter feud between the families is somewhat mitigated when Edgar saves not only Lucy, but her father as well, from a rampaging bull. Lord Ashton eventually begins to favor a marriage.
between the two, but his wife is bitterly opposed to it. While Edgar is in France on 
business, Lady Ashton intercepts all the letters between the couple and spreads 
lies about Edgar’s relationship with a French woman. She eventually bullies Lucy 
into marrying Francis, Laird of Bucklaw, but Lucy stabs him in the bridal chamber, 
wounding him severely. He survives, but she goes mad and dies. Edgar, who 
has returned from France, is blamed for Lucy’s death by her older brother, who 
challenges him to a duel. Edgard agrees, but on the way to the duel, he falls into 
quicksand and dies.

Given the story’s wildly exotic yet romantic setting in Scotland, the tragedy of a 
young woman forced to sacrifice herself and obey her family’s wishes at the expense 
of her own true love, and the horrendous events that follow, it was inevitable that 
The Bride of Lammermoor would be turned into an opera. Fortunately, it was 
the perfect combination of composer Gaetano Donizetti and librettist Salvadore 
Cammarano who did so, and in the process created one of the cornerstones of the 
Italian Romantic repertoire. Lucia was the first collaboration between the two men, 
but they went on to write seven operas together. (Later, Cammarano provided 
Verdi with several libretti, including for Luisa Miller and Il Trovatore.) In Lucia, the 
librettist did a masterful job of whittling down Scott’s sprawling, episodic novel 
to the essential conflict. He heightened the drama by having Lucia actually kill 
her husband (renamed Arturo) and having Edgar commit suicide on stage. In the 
 opera, it is Lucia’s brother, Enrico, who forces her to marry Arturo, an alliance that 
will save Enrico from ruin. Throughout the opera, the motivation of the characters 
is always clear, and the drama moves quickly, but the libretto still provides space 
for expanded musical numbers at crucial moments.

Anna Bolena (1830) had spread Donizetti’s fame beyond Italy, and operas like 
L’Elisir d’Amore (1832), Lucrezia Borgia (1833), and Maria Stuarda (1835) had only 
confirmed his standing with the public. By the time Donizetti composed Lucia, in 
six weeks between May and July of 1835, he was at the height of his powers. The 
wealth of melody that he lavished on Lucia is prodigious, but the melodies of 
Lucia are never just pretty tunes. Throughout, the music always serves the drama. 
The orchestration is powerfully evocative, brilliantly setting the emotional tone of 
each scene. The fact that Donizetti wanted Lucia’s mad scene accompanied by 
the eerie—and uncommon—glass harmonica shows the importance he gave to 
matching the emotional timbre of a scene with the precise colors of individual 
instruments. For instance, when Lucia enters for her confrontation with her brother, 
the solo oboe immediately conveys her deep sadness as well as her emotional 
fragility. And the tempestuous and sinister orchestral introduction that precedes 
Enrico’s visit to Edgardo’s home perfectly captures the drama that will ensue. At the 
end of the opera, after Edgardo stabs himself, it was a master stroke on Donizetti’s 
part to give the melody of Edgardo’s aria to the cello, with the tenor only singing 
isolated phrases for the first 15 measures of the second verse, vividly conveying 
Edgardo’s weakening condition.
Though Lucia’s mad scene is celebrated as a technical tour de force of glittering cadenzas and dazzling high notes, there is also much more to it, and the reason that it is so effective in the theater is because it truly conveys the entire kaleidoscope of Lucia’s constantly shifting emotions. One of its most poignant moments is when Lucia thinks she is marrying Edgardo. “Oh, day of rapture,” she sings. “At last I am yours, at last you are mine! A god gave you to me.” The beginning phrase is sung a cappella, as the simple vocal line falls. The words “At last I am yours” are set toward the bottom of the soprano range, giving them a soft intimacy that Donizetti heightens by having them accompanied only by the orchestra’s string section, plucking out a rhythm. No instruments double her vocal line, which leaves her utterly exposed vocally, perfectly mirroring Lucia’s emotional state. It is an extraordinarily poignant moment that can reduce listeners to tears as they, too, experience the depth of Lucia’s loss.

Three days after the premiere of Lucia, Donizetti wrote to his publisher, Giovanni Ricordi, “Lucia di Lammermoor has been performed, and kindly permit me to shame myself and tell you the truth. It has pleased, and pleased very much, if I can believe in the applause and the compliments I have received. I was called out many times, and a great many times the singers, too. The king’s brother Leopold, who was present and applauded, paid me the most flattering compliments.” It seems that the second performance was even better received than the first: “Every number was listened to in religious silence and spontaneously hailed with shouts of ‘Evviva!’”

Indeed, that has been the judgment of the opera audience ever since. Unlike most other bel canto operas, Lucia never faded from the stage as tastes changed and new types of operas caught the public’s enthusiasm. In fact, Lucia has found its way from the opera house into popular culture in rather extraordinary ways. It plays a part in such literary classics as Flaubert’s Madame Bovary and Tolstoy’s Anna Karenina. In Howard Hawks’s 1932 film Scarface, Paul Muni whistles the melody of Lucia’s sextet before and after he murders people. Onscreen references to Lucia also crop up everywhere from Law & Order to The Three Stooges, Laurel and Hardy films to Bugs Bunny cartoons. How many other operas have generated such an extraordinarily wide appeal, across so many cultures, for such a long time?

—Paul Thomason

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

Riccardo Frizza
CONDUCTOR (BRESCIA, ITALY)

THIS SEASON Lucia di Lammermoor at the Met, La Cenerentola in Madrid, L’Elisir d’Amore in Bergamo, La Clemenza di Tito in Bilbao, Il Barbiere di Siviglia and excerpts from Donizetti’s Tudor Trilogy in concert in Naples, Mascagni’s L’Amico Fritz in Florence, La Fanciulla del West at the Hungarian State Opera, and concerts with the Hungarian Radio Symphony Orchestra, Orchestra of Teatro La Fenice, and Orchestra dell’Accademia Nazionale di Santa Cecilia.

MET APPEARANCES Maria Stuarda, La Bohème, Tosca, Norma, Armida, Il Trovatore, and Rigoletto (debut, 2009).

CAREER HIGHLIGHTS Since 2017, he has served as music director of Bergamo’s Donizetti Opera Festival, and he was recently named chief conductor of the Hungarian Radio Symphony Orchestra and Choir. He has led productions at La Scala, Pesaro’s Rossini Opera Festival, the Paris Opera, Paris’s Théâtre des Champs-Elysées, the Bavarian State Opera, Macerata Opera Festival, Lyric Opera of Chicago, San Francisco Opera, the Dallas Opera, and in Turin, Venice, Barcelona, and Madrid, among others. He has also conducted concerts with the Staatskapelle Dresden, Orchestra Sinfonica di Milano Giuseppe Verdi, Mahler Chamber Orchestra, Saint Petersburg Philharmonic Orchestra, and London Philharmonic Orchestra.

Simon Stone
DIRECTOR (BASEL, SWITZERLAND)

THIS SEASON Lucia di Lammermoor for his debut at the Met, Wozzeck at the Vienna State Opera, and Penderecki’s Die Teufel von Loudun at the Bavarian State Opera.

CAREER HIGHLIGHTS In 2007, he founded the theater group the Hayloft Project, for which he created adaptations of Chekhov’s Platonov, Seneca’s Thyestes, Wedekind’s Spring Awakening, and Ibsen’s Little Eyolf. In 2011, he became associate director at Sydney’s Belvoir St Theatre, and during the 2015–16 and 2016–17 seasons, he served as resident director of Theater Basel. His opera productions include Tristan und Isolde and the world premiere of Kaija Saariaho’s Innocence in Aix-en-Provence, La Traviata at the Vienna State Opera and Paris Opera, Die Tote Stadt at the Bavarian State Opera and Theater Basel, and Aribert Reimann’s Lear and Cherubini’s Médée at the Salzburg Festival. His stage productions and adaptations have also appeared at a number of prominent European and Australian theaters and festivals, as well as at Park Avenue Armory and Brooklyn Academy of Music. He wrote and directed the 2015 film The Daughter, based on Ibsen’s The Wild Duck, and the 2021 film The Dig with Carey Mulligan and Ralph Fiennes.

Lizzie Clanchan
SET DESIGNER (LONDON, ENGLAND)

THIS SEASON Lucia di Lammermoor for her debut at the Met.

CAREER HIGHLIGHTS She has worked extensively throughout the United Kingdom and Europe, with her designs appearing in the West End
and at London's National Theatre, Royal Court Theatre, Donmar Warehouse, Old Vic, Royal Shakespeare Company, National Theatre of Scotland, and the Salzburg Festival, among many others. She frequently collaborates with director Simon Stone, including for his productions of Yerma at Berlin's Schaubühne am Lehniner Platz, the Young Vic, and Park Avenue Armory; Three Sisters at the Odéon-Théâtre de l'Europe and Theater Basel; and Ibsun Huis at Toneelgroep Amsterdam. Her operatic credits include sets and costumes for The Seven Deadly Sins / Mahagonny Songspiel at Covent Garden, Pelléas et Mélisande in Aix-en-Provence, Martin's Le Vin Herbé at Staatsoper Berlin, and Brett Dean's Bliss in Hamburg and sets for Jenůfa at Dutch National Opera, La Traviata at Theater Basel and English National Opera, and Pelléas et Mélisande at Polish National Opera.

Alice Babidge
COSTUME DESIGNER (SYDNEY, AUSTRALIA)

THIS SEASON Lucia di Lammermoor for her debut and Brett Dean's Hamlet at the Met and Wozzeck at the Vienna State Opera.
CAREER HIGHLIGHTS She has collaborated with Simon Stone on Hotel Strindberg at Vienna's Burgtheater and Theater Basel; Yerma at Berlin's Schaubühne am Lehniner Platz, the Young Vic, and Park Avenue Armory; and the films The Dig, for which she was nominated for a BAFTA Award, and The Turning: Reunion. She is currently working on Garth Davis's Foe and Ari Aster's Disappointment Boulevard. Other film credits include Justin Kurzel's Nitram, True History of the Kelly Gang, and Snowtown and Neil Armfield's Holding the Man. Her operatic credits include La Traviata at the Paris Opera and Vienna State Opera, the world premiere of Hamlet at the Glyndebourne Festival, the Ring cycle at Opera Australia, Il Ritorno d’Ulisse in Patria and Detlev Glanert's Caligula at English National Opera, and Le Nozze di Figaro and Brett Dean's Bliss at Opera Australia and the Edinburgh International Festival. She made her Broadway debut in 2017, designing the sets and costumes for The Present.

Blanca Añón
COSTUME DESIGNER (VALENCIA, SPAIN)

THIS SEASON Lucia di Lammermoor for her debut at the Met
CAREER HIGHLIGHTS She arrived at theatrical design from a background of fine arts, installation, and video art. Before becoming a designer, she studied fine arts at Spain's Universitat Politècnica de València and Germany's Hochshule für Bildende Künste. She holds an MFA in design for stage and film from New York University's Tisch School of the Arts. She has previously collaborated with Simon Stone on Tristan und Isolde and the world premiere of Kaija Saariaho's Innocence in Aix-en-Provence. Other operatic credits include sets and costumes for Rigoletto in Yekaterinburg and sets for Orfeo ed Euridice at Switzerland’s Luzerner Theater, Enescu’s Oedipe at the Romanian National Opera, and Menotti’s The Telephone at New York’s Alchemical Theater Laboratory. She is comfortable working in different kinds of performance, from opera to plays to film and works that eschews these categories, and her work and process are defined by an intense curiosity matched with a shrewd visual sensibility.

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James Farncombe
LIGHTING DESIGNER (LONDON, ENGLAND)

THIS SEASON Lucia di Lammermoor for his debut at the Met, Handel’s Theodora at Covent Garden, Zemlinsky’s Der Zwerg at Dutch National Opera, and Wozzeck and Monteverdi’s Orfeo at the Vienna State Opera.

CAREER HIGHLIGHTS His previous collaborations with Simon Stone include Yerma at the Young Vic, Park Avenue Armory, and Berlin’s Schaubühne am Lehniner Platz; the world premiere of Kaija Saariaho’s Innocence in Aix-en-Provence; and La Traviata at the Paris Opera and Vienna State Opera. Additional operatic credits include Jenůfa and the world premiere of George Benjamin’s Lessons in Love and Violence at Covent Garden; Martin’s Le Vin Herbé at Staatsoper Berlin; Pelléas et Mélisande, Alcina, Tristan and Isolde, and Ariadne auf Naxos in Aix-en-Provence; Il Barbiere di Siviglia at the Glyndebourne Festival; Michel Tabachnik’s Benjamin, Dernière Nuit in Lyon; Handel’s Ariodante and Der Fliegende Holländer at Scottish Opera; Weill’s Street Scene in Madrid; and Le Nozze di Figaro at Opera North. His designs for theater have appeared at London’s National Theatre, Royal Court Theatre, Royal Shakespeare Company, and in the West End, among others.

Luke Halls
PROJECTION DESIGNER (LONDON, ENGLAND)

THIS SEASON Lucia di Lammermoor at the Met, The Merry Widow in Copenhagen, Miss Saigon in Vienna, Madama Butterfly at the Bregenz Festival, and The Lehman Trilogy on Broadway.

MET PRODUCTIONS Porgy and Bess and Otello (debut, 2015).

CAREER HIGHLIGHTS He made his Broadway debut in 2017 with Miss Saigon, returning for productions of Sea Wall / A Life, My Name Is Lucy Barton, and West Side Story, for which he won the 2020 Drama Desk Award for Outstanding Projection Design. He also received a Drama Desk Award nomination in 2019 for The Lehman Trilogy at Park Avenue Armory and won a BAFTA Award for the ITV show The Cube. His work in opera includes productions at English National Opera, Dutch National Opera, Covent Garden, Israeli Opera, the Finnish National Opera, Houston Grand Opera, and in Aix-en-Provence, Barcelona, and Malmö, Sweden, among others. He has also collaborated on productions for London’s Royal Ballet, National Theatre, Barbican Centre, Duke of York’s Theatre, and Royal Court Theatre.

Sara Erde
CHOREOGRAPHER (NEW YORK, NEW YORK)

THIS SEASON Choreographer for Lucia di Lammermoor, revival stage director for Madama Butterfly and Le Nozze di Figaro, and assistant stage director for Boris Godunov, La Bohème, and Porgy and Bess at the Met.

MET PRODUCTIONS Choreographer for Manon Lescaut, Le Nozze di Figaro, and Werther; assistant choreographer for Carmen; and movement coordinator for Don Carlo. Since 1996, she has also served as a revival stage director, assistant stage director, movement coach, and dancer. She
returns next season to choreograph Ivo van Hove’s new production of Don Giovanni.

CAREER PRODUCTIONS She trained at New York’s Ballet Hispánico with Tina Ramirez. Recent credits include choreographer for Manon Lescaut in Baden-Baden, Madama Butterfly and Ariadne auf Naxos at Berkshire Opera Festival, Carmen at Washington National Opera and the Seiji Ozawa Music Academy, and Ercole su’l Termodonte at Italy’s Festival dei Due Mondi; associate director and choreographer for Roméo et Juliette and Madama Butterfly at Atlanta Opera; associate director for La Forza del Destino and Don Giovanni at Washington National Opera; and assistant director for Le Nozze di Figaro at the Santa Fe Opera.

Nadine Sierra
SOPRANO (FORT LAUDERDALE, FLORIDA)

THIS SEASON The title role of Lucia di Lammermoor at the Met, Bavarian State Opera, and in Naples; Violetta in La Traviata in Florence; Gilda in Rigoletto at the Paris Opera and La Scala; Mahler’s Symphony No. 2 with the Berlin Philharmonic; Adina in L’Elisir d’Amore in Buenos Aires; and recitals and concert appearances throughout Europe and North and South America.

MET APPEARANCES Susanna in Le Nozze di Figaro, Gilda (debut, 2015), Ilia in Idomeneo, and Zerlina in Don Giovanni.

CAREER HIGHLIGHTS Recent performances include Lucia in Barcelona; Musetta in La Bohème in Las Palmas; Juliette in Roméo et Juliette in Bordeaux and at San Francisco Opera; Sophie in Der Rosenkavalier, Nannetta in Falstaff, and Gilda at Staatsoper Berlin; and Maria in West Side Story in concert with the Orchestra dell’Accademia Nazionale di Santa Cecilia. She has also sung Norina in Don Pasquale and Pamina in Die Zauberflöte at the Paris Opera; Lucia in Venice, Palermo, and Zurich; Amore in Orfeo ed Euridice at Staatsoper Berlin; and Lucia, Pamina, and the Countess in Le Nozze di Figaro at San Francisco Opera. She was the 2018 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

Javier Camarena
TENOR (VERACRUZ, MEXICO)

THIS SEASON Edgardo in Lucia di Lammermoor at the Met, Nemorino in L’Elisir d’Amore in Bergamo and Buenos Aires, Gualtiero in Il Pirata in Zurich, Tamino in Die Zauberflöte in Barcelona, and recital and concert appearances in Europe and North America.


CAREER HIGHLIGHTS He has appeared at many of the world’s leading opera houses, including the Vienna State Opera, Paris Opera, Covent Garden, Salzburg Festival, Deutsche Oper Berlin, LA Opera, and in Santiago, Florence, Mexico City, and Bilbao. He has also sung Edgardo in Barcelona, Madrid, and at the Bavarian State Opera. 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.

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Artur Ruciński
BARITONE (WARSAW, POLAND)

THIS SEASON  Enrico in Lucia di Lammermoor and Marcello in La Bohème at the Met, Lescaut in Manon in concert in Lyon and at Paris’s Théâtre des Champs-Elysées, Germont in La Traviata in Tokyo and Hamburg, Seid in Verdi’s Il Corsaro in Monte Carlo, the title role of Macbeth and Marcello at the Bavarian State Opera, Renato in Un Ballo in Maschera in Pamplona, the title role of Eugene Onegin in Naples, and a concert with the Tokyo Symphony Orchestra.

MET APPEARANCES  Marcello, Lescaut, Sharpless in Madama Butterfly (debut, 2016), and Germont.

CAREER HIGHLIGHTS  Recent performances include Renato, Germont, Count di Luna in Il Trovatore, and Enrico in Madrid; Miller in Luisa Miller in concert and Enrico in Monte Carlo; Robert in Iolanta, the title role of Gianni Schicchi, Marcello, and Enrico at the Paris Opera; Francesco in Verdi’s I Masnadieri in Valencia and Rome; Marcello in Bilbao, Turin, and Naples; Germont at San Francisco Opera; and Enrico in Tokyo and Zurich. He has also appeared at Covent Garden, Deutsche Oper Berlin, the Salzburg Festival, and Staatsoper Berlin, among others.

Christian Van Horn
BASS-BARITONE (ROCKVILLE CENTER, NEW YORK)

THIS SEASON  Raimondo in Lucia di Lammermoor, Figaro in Le Nozze di Figaro, and Nick Shadow in The Rake’s Progress at the Met; Banquo in Macbeth at Lyric Opera of Chicago; Come Home: A Celebration of Return at Washington National Opera; and the title role of Don Giovanni and Méphistophélès in Faust at the Paris Opera.

MET APPEARANCES  Colline in La Bohème, the Doctor in Wozzeck, Publio in La Clemenza di Tito, the title role of Mefistofele, Julio in Thomas Adès’s The Exterminating Angel, the Speaker in Die Zauberflöte, and Pistol in Falstaff (debut, 2013).

CAREER HIGHLIGHTS  Recent performances include Walter in Luisa Miller at Lyric Opera of Chicago, Claggart in Billy Budd and Zoroastro in Handel’s Orlando at San Francisco Opera, Escamillo in Carmen at the Bavarian State Opera, and Narbal in Les Troyens and Publio at the Paris Opera. He has also sung Raimondo at Opera Philadelphia, the Emperor in The Nightingale and Other Short Fables at the Canadian Opera Company, Méphistophélès at Lyric Opera of Chicago, Melisso in Handel’s Alcina and Raimondo at the Santa Fe Opera, and Oroveso in Norma at the Dallas Opera.