GEORGE FRIDERIC HANDEL

RODELINDA
REGINA DE’ LONGOBARDI

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GEORGE FRIDERIC HANDEL

RODELINDA
REGINA DE’ LONGOBARDI

Opera in three acts

Libretto by Nicola Francesco Haym, adapted from a libretto by Antonio Salvi, itself based on the play *Pertharite, Roi des Lombards* by Pierre Corneille

Saturday, March 19, 2022
12:00–4:00PM

The production of *Rodelinda* was made possible by a generous gift from **John Van Meter**

Additional funding was received from Mercedes and Sid Bass, and the Hermione Foundation

The revival of this production is made possible by a gift from C. Graham Berwind, III

With this performance and its entire spring season, the Met honors Ukraine, its citizens, and the many lives lost.
This performance is being broadcast live over The Toll Brothers–Metropolitan Opera International Radio Network, sponsored by Toll Brothers, America’s luxury homebuilder®, with generous long-term support from the Annenberg Foundation and GRoW @ Annenberg, the Neubauer Family Foundation, the Vincent A. Stabile Endowment for Broadcast Media, and contributions from listeners worldwide.

Visit List Hall at the second intermission for the Toll Brothers–Metropolitan Opera Singers’ Roundtable.

This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 355.

Saturday, March 19, 2022, 12:00–4:00PM
Elza van den Heever in the title role of Handel's *Rodelinda*

* Graduate of the Lindemann Young Artist Development Program

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**Fight Director**  Steve Rankin  
**Intimacy Direction**  Rocio Mendez  
**Musical Preparation**  John Keenan, Dan Saunders,  
Dimitri Dover*, Matthew Piatt, and Jory Vinikour  
**Assistant Stage Directors**  Gina Lapinski and Daniel Rigazzi  
**Prompter**  Matthew Piatt  
**Met Titles**  Cori Ellison  
**Italian Coach**  Hemdi Kfir  
**Assistant to the Set Designer**  Charles Corcoran  
**Assistant to the Costume Designer**  Elena Shura  
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Costumes constructed by Metropolitan Opera Costume Department  
Additional boots by Harr Theatreschuhe, Ravensburg, Germany  
Wigs and Makeup constructed and executed by Metropolitan Opera Wig and Makeup Department  
Animals supervised by All-Tame Animals, Inc.

**This production uses gunshot effects.**

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

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**Met Titles**  
To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions, please ask an usher at intermission.
The Metropolitan Opera is pleased to salute Rolex in recognition of its generous support during the 2021–22 season.
Synopsis

Bertarido, king of Lombardy and Milan, has been attacked and deposed by Grimondo, an ally of his estranged brother, Gundeberto. Gundeberto was killed in the battle, and Bertarido vanished, leaving his queen, Rodelinda, and a young son, Flavio, in the power of Grimondo. As a reward for defeating Bertarido, Grimondo was promised the hand of Bertarido’s sister, Eduige—which would grant him a legitimate claim to the throne at Milan. Eduige and Grimondo fell in love, but she would not marry him while mourning two brothers—one dead, one presumed so.

From abroad, Bertarido has sent word of his own death, intending to return to Milan in disguise, rescue his wife and son, and escape to an anonymous life far from the vagaries of politics and the burden of government. The news of his death has devastated both Rodelinda and Eduige. Grimondo, intent on gaining the throne, weighs his options, counseled by two advisers—Garibaldo, his closest aide, and Unulfo, a member of Bertarido’s cabinet, who maintains intimate ties with the royal family and is the only person who knows that Bertarido still lives.

The action takes place in the royal palace in Milan and the surrounding countryside, early 18th century.

Act I

Rodelinda and her son are being held in a sparsely furnished room in the palace. Grimondo enters with Eduige and his advisers and announces his wish to marry Rodelinda, thereby gaining the throne. The outraged Rodelinda refuses him and storms away. Eduige is appalled at Grimondo’s overture to Rodelinda but, despite the rules of mourning, offers him her hand, heart, and throne. Grimondo, however, is still stung by her previous postponements and, though still in love with her, fiercely declines Eduige’s offer. Now, Garibaldo makes overtures to Eduige, hoping to gain the throne for himself. Eduige, furious with Grimondo, does not discourage him. When he is left alone, Garibaldo reveals his passionate ambition not for Eduige but for the throne.

Bertarido arrives at the stables, where Unulfo has left a soldier’s uniform for his disguise. In the cemetery, he finds a memorial built in his memory by Grimondo to appease Bertarido’s followers. Bertarido yearns to see Rodelinda but knows that he cannot yet reveal himself. His reunion with Unulfo is interrupted when Rodelinda brings her son to plant flowers at the memorial. Unulfo succeeds in restraining Bertarido, who wants desperately to reach out to his family. Garibaldo appears with an ultimatum from Grimondo, to which Bertarido must also be silent witness: either Rodelinda agrees to wed Grimondo, or Garibaldo
kills her son. Rodelinda is forced to agree. She takes back her child, lashes out at Garibaldo, and rushes away. Bertarido cannot see past Rodelinda's surrender to Grimoaldo's demand. Unulfo promises to find some resolution to the dilemma. Alone and disconsolate, Bertarido grieves over Rodelinda's seeming loss of faith.

**Intermission**  (AT APPROXIMATELY 1:00PM)

**Act II**
In the palace library, Garibaldo again offers his services to Eduige in exchange for her hand—he will kill Grimoaldo if necessary. But he sees from her response that Eduige loves Grimoaldo still. Rodelinda appears with her child and reassures Eduige that her son's future is her greatest concern. Eduige shares with Rodelinda her confused anger over Grimoaldo's rejection of her. Grimoaldo enters with Garibaldo and Unulfo, and Rodelinda presents him with an ultimatum of her own: She will marry him on one condition, that he personally kill her son before her eyes. Her gambit works—Grimoaldo backs down; but he is very taken with Rodelinda's courage and constancy and wonders if he might actually come to love her, though he cannot forget his feelings for Eduige. Garibaldo and Unulfo are left alone to debate Grimoaldo's options. Garibaldo believes that power should be seized and ensured at any cost. Unulfo, musing alone, decides to take Rodelinda to Bertarido and looks ahead with hope.

Walking near the stables, Eduige happens upon and recognizes Bertarido. She is overjoyed to find him alive. She assuages his fears about Rodelinda's constancy, and they move away deep in conversation as Unulfo brings Rodelinda to the stables. Unulfo goes off to look for Bertarido, who soon returns with Eduige to be reunited at last with his wife. When Grimoaldo discovers them together, Bertarido exposes his true identity, but Rodelinda denies it—Bertarido is dead. Confused and enraged, Grimoaldo takes Bertarido into custody, orders his death, and bids the lovers make their final farewells.

**Intermission**  (AT APPROXIMATELY 2:35PM)

**Act III**
Eduige sends a servant to the dungeon with a concealed weapon to be given to Bertarido. She and Unulfo plan for Bertarido's escape: Unulfo, who has access to the prison, will lead Bertarido through a hidden tunnel from the cell to the...
palace garden, where Eduige will wait with Rodelinda and the child. From there, they will escape. Grimoaldo enters with Garibaldo, who advises him to kill the prisoner or lose the kingdom, but Grimoaldo’s conscience prevents him from going any further: He is caught in a web of conflicting feelings—fear, suspicion, love, and remorse.

Bertarido is reassured when a weapon is dropped through the bars of his prison cell. In the darkness, he strikes out at what he believes to be an assassin—but it is Unulfo, come to help him. Though he is wounded, Unulfo manages to get Bertarido to change out of the clothes he has been seen in. As the two men escape into the tunnel, Rodelinda and Eduige arrive—Rodelinda has insisted on rescuing Bertarido herself but finds only his clothes covered with Unulfo’s blood. She imagines the worst.

At the foot of Bertarido’s memorial, Grimoaldo’s internal struggle continues. He ultimately acknowledges his cruelty and guilt. Exhausted, he falls asleep. Garibaldo attempts to assassinate Grimoaldo, Bertarido intervenes, and Garibaldo is killed.

Following Grimoaldo into the library, Bertarido challenges him: “After all that has happened, I saved your life. Would you kill me now?” What little is left of Grimoaldo’s resistance dissolves, and he surrenders, restoring wife, child, and throne to the rightful king. His apology to Eduige goes unheeded at first, but eventually, she forgives him. With reason restored, the survivors can envision and celebrate a happier future.
In Focus

George Frideric Handel

Rodelinda

Premiere: King’s Theatre, London, 1725
One of Handel’s most successful operas in its day and one of his most highly regarded in recent times, Rodelinda is an involving, taut, and remarkably modern drama. The story revolves around the unshakeable love of the title character, a queen who remains true to her husband’s memory despite his reported death and while being courted by political and emotional usurpers. Much of the opera’s power lies in the appeal of its protagonist, a realistic portrait of a woman rather than an allegorical type. The other characters are equally well drawn in both words and music: Grimoaldo presses Rodelinda for marriage to legitimize his seizure of the country, but he is far from a stock villain and can act with honor; the dethroned Bertarido (a role originally written for castrato, sung nowadays by a countertenor), is an ideal yet entirely believable representation of a devoted, loving husband; his sister, Eduige, struggles to find her place in a changing society. Every character is driven by dramatically credible motivations and the human emotions that accompany them, all masterfully captured in Handel’s music, which is by turns subtle and bold.

The Creators
George Frideric Handel (1685–1759) was born in Germany, trained extensively in the music capitals of Italy, and spent most of his brilliant career in London. While his great choral and orchestral works—most notably Messiah and Music for the Royal Fireworks—have remained extraordinarily popular up to the present day, his theatrical creations, which were instrumental in introducing Italian opera to the British public, disappeared from the world’s stages for almost two centuries. The modern Handel revival began with a production of Rodelinda in Göttingen, Germany, in 1920. During the later decades of the 20th century, a widespread reassessment of his operas brought these works to the attention of contemporary audiences. Nicola Francesco Haym (1678–1729) was a librettist as well as a theater manager, cellist, and composer in his own right. Born in Rome of German parents, he settled in England in 1701. He wrote the libretti for several of Handel’s greatest operas, including Tamerlano and Giulio Cesare (both premiered in 1724).
The Setting
The story takes place in and around Milan, the capital of the northern Italian kingdom of Lombardy. Stephen Wadsworth’s Met production moves the action from its original early-medieval setting in the seventh century to Handel’s own time.

The Music
The orchestra for Rodelinda, as for Baroque opera in general, is quite small by today’s standards—a total of 40 instrumentalists, including recorders, theorbo (a specific kind of bass lute), and harpsichord. Handel creates remarkable effects with this ensemble, both independently and as accompaniment for the singers. The evocation of nature in the second scene of Act I is particularly atmospheric. According to the dramatic conventions of 18th-century opera seria, action and plot development are found in the harpsichord-accompanied recitatives, while solo arias are the primary mode of emotional expression. The mood of the characters’ reflections ranges from lamenting (Bertarido’s “Dove sei, amato bene?”) to scheming (Eduige’s “De’ miei scherni per far le vendette,” full of modulations between major and minor keys) to furious (the lead soprano’s “Morrai, si; l’empia tua testa”). Handel achieves an extraordinary degree of drama and contrast within this framework, which is broken in only a few instances, most notably in the duet for Rodelinda and Bertarido (“Io t’abbraccio, e più che morte”) that concludes the second act. The loving husband and wife, who had seemingly lost each other forever, are briefly reunited before they must separate again. With its descending chain of dissonances and resolutions, the music captures two people in awe of a moment in time that paradoxically holds both fulfillment and loss. Removed from context, the duet is among the highlights of Handel’s musical output. Preceded by Grimoaldo’s explosive aria of anger and vengeance, “Tuo drudo è mio rivale,” which in itself comes at the end of an entire act filled with longing and expectation, it becomes a dramatic masterstroke as well.

Met History
Rodelinda had its Met premiere in the current production by Stephen Wadsworth on December 2, 2004, with Renée Fleming in the title role opposite Stephanie Blythe, David Daniels, Bejun Mehta, Kobie van Rensburg, and John Relyea, with Harry Bicket conducting. It was revived in 2006 and 2011.
I n the mid-1720s, George Frideric Handel, then in his late thirties, was at the peak of his career in London. As noted conductor Jane Glover summarizes in her new biography, *Handel in London*, “There were many positive elements in his life: financial and domestic freedom, court approbation, the Royal Academy of Music, the best singers and musicians in Europe, a supportive team in his workshop, and, for the most part, trusted and invigorating colleagues.” In 1723, Handel moved into a new five-story townhouse at 25 Brook Street in London’s fashionable Grosvenor neighborhood; there, he would live, compose prolifically, and work with his creative team until his death in 1759. The stars were now perfectly aligned for him, and the result was the “Miracle Year” of 1724 and 1725, when he created a trio of his greatest operas: *Giulio Cesare* (premiered February 20, 1724), *Tamerlano* (October 31, 1724), and *Rodelinda* (February 13, 1725).

Not to be confused with today’s British conservatory of the same name, the early–18th-century Royal Academy was a consortium of prominent Londoners—including King George I, a devoted opera lover—who combined their considerable financial resources to sponsor Italian opera in London. In 1719, they hired Handel as their music director and chief composer and established their new company at the King’s Theatre in the Haymarket.

In writing three operas within such a short period, Handel was not leaning on a formulaic blueprint, for each of these operas is radically different from the others. Set in ancient Egypt, *Giulio Cesare* is a tragi-comedy—with considerable emphasis on the comic element—focused on Julius Caesar’s early years as he tries to assist the young Cleopatra in reclaiming the Egyptian throne from her deranged brother Ptolemy. By contrast, *Tamerlano* is pure tragedy and one of Handel’s darkest works: a story about the Tartar conqueror Tamburlaine and his abuse of his noble Turkish captive, Bajazet. Though it also has strong tragic elements, *Rodelinda, Regina de’ Longobardi* (*Rodelinda, Queen of the Lombards*) is a domestic drama about the power of conjugal love (a theme Beethoven would take up nearly a century later in *Fidelio*).

Vital to the success of these operas was Handel’s trusty right hand, librettist Nicola Haym, who took unwieldy stories from centuries past and shaped them into compelling dramas. *Rodelinda*’s plot was derived from the eighth-century’s Paul the Deacon, who chronicled the travails of the Lombardian kings of the seventh century. In 1652, the classical French dramatist Pierre Corneille turned this story into a play, *Pertharite, Roi de Lombards*—unfortunately so unsuccessful that it caused him to cease writing plays for seven years. In 1710, Antonio Salvi salvaged this for an opera libretto that was subsequently used by a number of composers. Not satisfied with its ponderous succession of recitatives and arias, Handel directed Haym to drastically overhaul it; the result was an exceptionally swift-moving plot that keeps audiences involved for its duration.
As biographer Jonathan Keates wrote, “If Handel’s operas, like those of almost every other 18th-century composer, are primarily focused on the singer as vocal artist, they are also concerned with the credible presentation of human feeling.” Handel’s genius for creating multifaceted, fully rounded characters through music far exceeded his many competitors, and this lifelong bachelor also delighted in producing memorable female characters—like Agrippina, Alcina, and Cleopatra—who effortlessly dominate their operas. Though she is more virtuous than those three, Rodelinda is as strong as any of them. She is the courageous heroine in a story that lacks truly heroic men, and she fights fiercely for her son, for the unblemished memory of her supposedly deceased husband, and for her own honor and integrity. “Rodelinda’s dignified resistance in a male-dominated society comes across as unexpectedly modern,” says Maestro Harry Bicket.

The composer wrote this magnificent role for his current leading prima donna, Francesca Cuzzoni, who had also created Cleopatra. The Italian soprano was peerless in her technique and in the beauty of her sound. A contemporary musician remembered her thus: “It was difficult for the hearer to determine whether she most excelled in slow or rapid airs. … So grateful and touching was the natural tone of her voice that she rendered pathetic whatever she sang.”

In his arias for Rodelinda, Handel capitalized on all these qualities. When we first meet her imprisoned with her son in a dank apartment, her doleful C-minor aria “Ho perduto il caro sposo” shows her weighed down by grief for Bertarido and by the apparent hopelessness of her situation. But moments later, when the usurper Grimoaldo arrives with a proposal of marriage, the pride and steel in her character comes to the fore as she rejects this way out of her unstable status with “L’empio rigor del fato,” an aria lashed by furious violins and alternating short, blunt vocal phrases with angry coloratura. Later, as she takes her son, Flavio, to visit Bertarido’s memorial monument, she reveals her vulnerable side in the exquisitely beautiful “Ombre, piante, urne funeste,” an echo aria in which her drooping phrases are returned beautifully by solo flute. To complement his female protagonist, Handel chose for this opera an orchestra that omitted the brass instruments and drums of war and focused instead on the gentler colors of flutes, recorders, and oboes alongside the strings.

In Act II, Rodelinda is caught in extreme peril as Grimoaldo forces her to choose between marrying him or letting her son die. Expertly reading the weakness of his resolve, she turns the tables on him by agreeing that she will marry him, but first he must kill Flavio before her very eyes. We know that Handel wrote the text himself for “Spietati, io vi giurai,” her extraordinary aria condemning Grimoaldo and his counselor, the more ruthless Garibaldo. Dissatisfied with Haym’s words for this ultimate confrontation between good and evil, he penned a briefer, sharper denunciation. And instead of composing a
Program Note  CONTINUED

customary Baroque rage aria bristling with coloratura, he created spare phrases that make each word sting.

When Unulfo tells Rodelinda that her husband is actually alive, the ineffably beautiful aria “Ritorna, o caro e dolce mio tesoro” shows her softer side and how deeply she loves Bertarido. Set to a lilting “siciliano” rhythm, it is one of those elegantly simple Handelian melodies that cling in the memory. But in Act III, when the plot to free Bertarido from prison seems to have failed and that he has died in the attempt, Rodelinda is finally reduced to her lowest ebb, no longer wishing to live. Handel portrays her emotional collapse in one of his greatest largo-tempo laments “Se ‘l mio duol non è si forte.” In the orchestra, bassoons and recorders mourn with her.

Balancing Rodelinda is the primo uomo role for her husband, Bertarido, the rightful ruler of the Lombards. Handel wrote this part for the most popular singer of the day in London, the castrato Francesco Bernardi, who was known professionally as “Senesino” for his birthplace of Siena. As composer and flautist Johann Joachim Quantz described him, “He had a powerful, clear, equal, and sweet contralto voice, with a perfect intonation and an excellent shake [trill]. His manner of singing was masterly, and his elocution unrivaled.”

As a character, Bertarido is impulsive and driven by his emotions, especially his passion for his wife. He tends to alternate between passive self-pity and ill-considered action, such as when he stabs his true friend, the wise counselor Unulfo, who is always trying to save Bertarido from his worst instincts. Though he is the rightful ruler of a country, he seems little interested in recovering his throne.

If these qualities do not make him a genuinely heroic figure, they do provide Handel with varied opportunities for marvelous arias. The most famous of them—indeed one of Handel’s best-loved arias—is his introductory number in Act I, the meltingly tender “Dove sei, amato bene?”. Emerging smoothly from the preceding recitative, this is a sublime largo love song expressing Bertarido’s longing for reunion with his wife; however, at the end of Act I when he falsely believes she has betrayed him with Grimoaldo, we see a much uglier side as he bursts out in the furious “Confusa si miri l’infida consorte,” an aria of explosive starts and stops in which he lets his jealousy run wild.

In Act II, Bertarido, known only by Unulfo to be alive, is still morosely skulking in the shadows. And as we hear in “Con rauco mormorio,” he is indulging in the pathetic fallacy: Nature’s brooks, caves, and mountains are mourning with him. In the B section of this beautiful aria in pastoral siciliano tempo, recorders and flutes as well as other instruments sympathetically echo his words; however, Handel apparently became concerned about making his leading man too flaccidly passive, and for the opera’s first revival he added the brilliant Act III aria “Vivi, tiranno! io t’ho scampato,” as Bertarido rescues Grimoaldo, kills the evil Garibaldo, and assumes at last his kingly dignity in a burst of energetic coloratura.
Perhaps a more fascinating figure is Grimoaldo, the would-be king and putative villain who torments Rodelinda, but, confronted by her blazing integrity, cannot carry out his dreams of absolute power. Handel created this role for his new tenor discovery, Francesco Borosini, who was an exceptionally strong and versatile actor; Borosini just months earlier had created the tragic role of Bajazet in *Tamerlano*. Unlike Garibaldo, an Iago figure, Grimoaldo possesses a conscience, which is finally his undoing. In Act III, Handel charts his emotional unraveling in a superb scena of accompanied recitative and aria. The recitative “Fatto inferno è il mio petto” is actually the more musically potent, as driven by a hounding orchestra he wrestles with the furies that torment him. Longing to sleep in peace once more, he then sings a charmingly innocent aria, “Pastorello d’un povero armento,” in which he longs to be nothing more than a poor shepherd with no worldly cares.

Of all the extraordinary musical riches in *Rodelinda*, the one that lingers in the mind longest afterwards is Rodelinda and Bertarido’s heartbreaking da capo love duet “Io t’abbraccio, e più che morte,” which brings down the curtain at the close of Act II. Finally out of hiding, Bertarido has been captured by Grimoaldo, who threatens to put him to death. Having so recently been reunited, husband and wife are torn apart again. In Handel’s favorite key for portraying anguish, F-sharp minor, their voices blend gorgeously above an implacable walking bass-line symbolizing the imprisonment now awaiting Bertarido.

—Janet E. Bedell

Janet E. Bedell is a frequent program annotator for Carnegie Hall, specializing in vocal repertoire, and for the Baltimore Symphony Orchestra and many other institutions.
The Cast

Harry Bicket
CONDUCTOR (LIVERPOOL, ENGLAND)

**THIS SEASON**  Rodelinda at the Met, Handel’s Samson with the English Concert in London, Handel’s Alcina with the English Concert at LA Opera, Handel’s Theodora at Covent Garden, Handel’s Xerxes with the English Concert at Carnegie Hall and in Pamplona, and Carmen at the Santa Fe Opera.


**CAREER HIGHLIGHTS**  In 2007, he became artistic director of the English Concert, and, in 2018, he became music director at the Santa Fe Opera, where he had served as chief conductor since 2013. In Santa Fe, he has led A Midsummer Night’s Dream, Le Nozze di Figaro, Cosi fan tutte, Candide, Alcina, Roméo et Juliette, and Fidelio, among others. Other recent performances include Orfeo ed Euridice at English National Opera; Ariodante, Orphée et Eurydice, and Carmen at Lyric Opera of Chicago; Dido and Aeneas at Lausanne’s Bach Festival; Rossini’s Maometto II at the Canadian Opera Company; and Rusalka and Le Nozze di Figaro at Houston Grand Opera.

Sasha Cooke
MEZZO-SOPRANO (COLLEGE STATION, TEXAS)

**THIS SEASON**  Eduige in Rodelinda and Cherubino in Le Nozze di Figaro at the Met and concert appearances throughout the United States and Europe.

**MET APPEARANCES**  Kitty Oppenheimer in John Adams’s Doctor Atomic, a Madrigal Singer in Manon Lescaut, the Sandman in Hansel and Gretel, and the Second Priestess in Iphigénie en Tauride (debut, 2007).

**CAREER HIGHLIGHTS**  Recent performances include Genièvre in Chausson’s Le Roi Arthus at Bard SummerScape, Hänsel in Hänsel und Gretel and the title role of Handel’s Orlando at San Francisco Opera, Eduige in Barcelona, Hänsel at LA Opera, and Goffredo in Handel’s Rinaldo with the English Concert. She created the title role in the world premiere of Nico Muhly’s Marnie at English National Opera, Laurene Powell Jobs in the world premiere of Mason Bates’s The (R)evolution of Steve Jobs at the Santa Fe Opera, and Hannah After in the world premiere of Laura Kaminsky’s As One with American Opera Projects. She is a graduate of the Met’s Lindemann Young Artist Development Program.

Elza van den Heever
SOPRANO (JOHANNESBURG, SOUTH AFRICA)

**THIS SEASON**  The title role of Rodelinda at the Met, Leonore in Fidelio at San Francisco Opera, Brahms’s Ein Deutches Requiem with the Orchestre de Paris, Elsa in Lohengrin at Staatsoper Berlin, Bruckner’s Te Deum with the Berlin Philharmonic, Chrysothemis in Elektra at the Paris Opera, Giorgetta in Il Tabarro and the title role of Suor Angelica in Frankfurt, and a recital at Carnegie Hall.
**Paul Appleby**  
**TENOR (SOUTH BEND, INDIANA)**

**THIS SEASON** Grimoaldo in *Rodelinda* and David in *Die Meistersinger von Nürnberg* at the Met, Bénédict in *Béatrice et Bénédict* in Cologne, Mendelssohn’s *Elijah* with the Indianapolis Symphony Orchestra, and recitals throughout the United States.

**CAREER HIGHLIGHTS** Recent performances include Giorgetta at the Bavarian State Opera, Elsa at the Vienna State Opera, Leonore in Zurich, the title role of Alcina at the Santa Fe Opera, and Norma at the Dallas Opera and Canadian Opera Company. Between 2008 and 2013, she was a member of the ensemble at Oper Frankfurt.

**Anthony Roth Costanzo**  
**COUNTERTENOR (DURHAM, NORTH CAROLINA)**

**THIS SEASON** Unulfo in *Rodelinda* and the title role of Akhnaten at the Met, Armindo in Handel’s *Partenope* in Madrid, the title role of Handel’s *Amadigi di Gaula* with Boston Baroque, and recitals in Cincinnati, Kansas City, and Estonia. He is artist-in-residence for the New York Philharmonic’s 2021–22 season.

**CAREER HIGHLIGHTS** He has appeared at the Glyndebourne Festival, English National Opera, Santa Fe Opera, San Francisco Opera, Houston Grand Opera, LA Opera, Glimmerglass Festival, Canadian Opera Company, and Finnish National Opera, among others. In 2018, he produced and starred in *Glass/Handel*, an operatic art installation co-presented by Opera Philadelphia and National Sawdust. He appeared in the world premieres of Jimmy Lopez’s *Bel Canto* at Lyric Opera of Chicago and Jake Heggie’s *Great Scott* at the Dallas Opera and has also premiered works by Matthew Aucoin, Paola Prestini, Gregory Spears, Suzanne Farrin, Bernard Rands, Scott Wheeler, Mohammed Fairouz, Steve Mackey, and Nico Muhly. He was a 2021 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.
Jestyn Davies

**COUNTERTENOR (YORK, ENGLAND)**

**THIS SEASON** Bertarido in *Rodelinda* at the Met, Arsace in Handel’s *Partenope* in Madrid, Ottone in *Agrippina* in Hamburg and at the Bayerische Staatsoper, Handel’s *Messiah* with the U.K.’s Armonico Consort, the title role of Handel’s *Radamisto* with San Francisco’s Philharmonia Baroque Orchestra, Arsamene in Handel’s *Xerxes* with the English Concert in Pamplona, and concerts in Paris and Bordeaux.


**CAREER HIGHLIGHTS** Recent performances include Ottone at Covent Garden, Orfeo in *Orfeo ed Euridice* in concert at the Edinburgh International Festival, Polinesso in Handel’s *Ariodante* at Lyric Opera of Chicago, David in Handel’s *Saul* at the Glyndebourne Festival, and Francisco de Ávila in the world premiere of *The Exterminating Angel* at the Salzburg Festival. In 2017, he made his Broadway debut as Farinelli in Claire van Kampen’s *Farinelli and the King*. He has also appeared at La Scala, English National Opera, the Aldeburgh Festival, the Kilkenny Arts Festival, and with Les Arts Florissants and Boston’s Handel and Haydn Society.

Adam Plachetka

**BASS-BARITONE (PRAGUE, CZECH REPUBLIC)**

**THIS SEASON** Garibaldo in *Rodelinda* and the Count in *Le Nozze di Figaro* at the Met; Mustafà in *L’Italiana in Algeri* at La Scala; Figaro in *Il Barbiere di Siviglia*, the Count, and Přemysl ze Stadic in Smetana’s *Libuše* in Prague; and Janáček’s *Glagolitic Mass* with the Boston Symphony Orchestra.


**CAREER HIGHLIGHTS** Recent performances include Figaro in *Il Barbiere di Siviglia*, Alidoro in *La Cenerentola*, Leporello, Dr. Dulcamara in *L’Elisir d’Amore*, and Chorèbe in *Les Troyens* at the Vienna State Opera; Figaro in *Il Barbiere di Siviglia* at Lyric Opera of Chicago; Vladislav in Smetana’s *Dalibor* and Figaro in *Le Nozze di Figaro* in Prague; and Papageno in *Die Zauberflöte* at the Salzburg Festival. He has also sung Riccardo in *I Puritani*, Dr. Malatesta in *Don Pasquale*, the title role of *Don Giovanni*, and Mustafà at the Vienna State Opera; Publio in *La Clemenza di Tito* in concert in Baden-Baden; Sgt. Belcore at Covent Garden; and Papageno at Lyric Opera of Chicago.