

GIOACHINO ROSSINI

LA DONNA DEL LAGO

CONDUCTOR
Michele Mariotti

PRODUCTION
Paul Curran

SET AND COSTUME DESIGNER
Kevin Knight

LIGHTING DESIGNER
Duane Schuler

PROJECTION DESIGNER
Driscoll Otto

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in two acts

Libretto by Andrea Leone Tottola,
based on the poem *The Lady of the Lake*
by Sir Walter Scott

Saturday, March 14, 2015
1:00–4:10PM

New Production
Last time this season

The production of *La Donna del Lago* was
made possible by a generous gift from the
Betsy and Edward Cohen/Areté Foundation
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Dominique and Frédéric Laffont

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The Metropolitan Opera

2014-15 SEASON

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The 8th Metropolitan Opera performance of
GIOACHINO ROSSINI'S

LA DONNA DEL LAGO

CONDUCTOR
Michele Mariotti

IN ORDER OF VOCAL APPEARANCE

ELENA, DAUGHTER OF DUGLAS D'ANGUS
Joyce DiDonato

GIACOMO V, KING JAMES OF SCOTLAND, DISGUISED AS UBERTO
Juan Diego Flórez

MALCOLM GROEME, IN LOVE WITH ELENA
Daniela Barcellona

SERANO, SERVANT TO DUGLAS
Eduardo Valdes

DUGLAS D'ANGUS, SCOTTISH NOBLEMAN,
FORMER TUTOR OF KING JAMES
Oren Gradus

RODRIGO DI DHU, CHIEF OF THE HIGHLANDERS
John Osborn*

ALBINA, ELENA'S CONFIDANTE
Olga Makarina

BERTRAM, SERVANT AT THE COURT OF KING JAMES
Gregory Schmidt

Saturday, March 14, 2015, 1:00–4:10PM

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KEN HOWARD/MET OPERA

John Osborn as Rodrigo, Joyce DiDonato as Elena, and Juan Diego Flórez as Uberto (from left), in a scene from *La Donna del Lago*

Chorus Master **Donald Palumbo**
Musical Preparation **Dennis Giauque, Donna Racik, Gregory Buchalter, Joshua Greene, and Liora Maurer**
Assistant Stage Directors **Sara Erde, Gregory Keller, and Elise Sandell**
Stage Band Conductor **Gregory Buchalter**
Italian Coach **Hemdi Kfir**
Prompter **Joshua Greene**
Met Titles **J. D. McClatchy**
Assistant Costume Designer **Ryan Moller**
Assistant Projection Designer **David Bengali**
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Wigs and Makeup executed by **Metropolitan Opera Wig and Makeup Department**

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Synopsis

Act I

Loch Katrine, Stirlingshire, Scotland. Elena, the Lady of the Lake, makes her daily crossing while shepherds watch their flocks and men hunt in the woods. She sings of her love for Malcolm Groeme, but comes across King James, who has disguised himself as "Uberto," hoping to meet the legendary beauty Elena. Believing the King to be a hunter who has lost his way, she offers him hospitality and they depart for her home, while the King's men search for their disguised leader.

King James learns that Elena's father is Douglas d'Angus, his former tutor, who has since joined the Highland Clan that is opposed to James's rule. He also learns of Elena's betrothal to Rodrigo di Dhu, the chief of the Highland Clan and enemy of the King, but his jealousy is assuaged by Elena's lukewarm reaction to the prospect of her marriage. Malcolm, the suitor whom Elena loves, arrives shortly after James departs. Hidden, Malcolm must endure overhearing Douglas order his daughter to marry Rodrigo, as he commands. After Douglas has left, Malcolm and Elena pledge their love.

The Highland warriors gather to welcome their leader, Rodrigo, who introduces Elena as his future bride. Malcolm has now resolved to join the clan against the King, but his secret bond with Elena is perceived by Douglas and Rodrigo when they meet. When news arrives of an attack by the King's army and the omen of a meteor passing in the sky, Rodrigo and his warriors depart for battle. Scotland is at war.

Intermission (AT APPROXIMATELY 2:35 PM)

Act II

Still disguised as "Uberto," James searches desperately for Elena, hoping to protect her from the coming bloodshed. When he finds her he once again declares his love, but she rejects his advances. He then gives her a ring which he claims was given to him by the King and will secure her protection from the King's forces. Rodrigo, who has overheard the conversation, attempts to have his soldiers kill the stranger, but Elena intercedes. Rodrigo vows to duel with "Uberto" himself.

Meanwhile, Malcolm has left the battle in the hopes of finding Elena, but is informed she has followed her father to Stirling Palace to seek peace. Rodrigo is reported to have been killed and the Highlanders now face certain defeat. Malcolm declares that he will save Elena or face his own death. Elena enters the castle, determined to save the lives of her father and Malcolm. Using the ring given to her by "Uberto" she gains access to the King's chambers.

Elena is surprised to see nobles surrounding "Uberto," who soon reveals his true identity. His feelings for her soften his attitude towards her father, and he pardons both Douglas and Malcolm. Elena and Malcolm are finally united, and all rejoice as a new peace reigns in Scotland.

Gioachino Rossini

La Donna del Lago

Premiere: Teatro San Carlo, Naples, 1819

One of Rossini's most beautiful and expressive scores, *La Donna del Lago* was a success in its premiere season and quickly travelled the world's operatic stages. The extraordinary vocal writing—a rare combination of lyricism and virtuosity that requires high levels of musicality and stamina—attracted the best singers of the day. The story itself provided additional interest for audiences: *La Donna del Lago* was the first opera by a major composer to be based on the works of Sir Walter Scott, whose literary imagination would become hugely influential in the emerging artistic movement we now know as the Romantic era. Scott's idealized vision of old Scotland was instrumental in the development of a national consciousness among his own people as well as in creating a fantasy landscape for foreigners, a wild and windblown land almost untouched by "civilization." A staple of the repertoire for several decades after its premiere, *La Donna del Lago* disappeared from the stage in the mid-19th century, along with many other works of the period. With the recent resurgence of interest in bel canto, these operas are once again being recognized for their sophisticated music and dramatic insights, embraced by a new generation of singers and by audiences around the world.

The Creators

Gioachino Rossini (1792–1868) was the world's foremost opera composer in his day. Over the course of just two decades he created more than 30 works, both comic and tragic, before retiring from opera composition in 1829, at the age of 37. Andrea Leone Tottola (d. 1831) was poet to the Royal Theaters in Naples. He began writing librettos in 1802 and worked with Rossini on several operas, including *Mosè in Egitto* (1818) and *Zelmira* (1822). Among his other collaborators were Donizetti and Bellini. Sir Walter Scott (1771–1832) was an advocate, legal administrator, novelist, and poet whose stories of adventure and intrigue, set in a largely mythical Scotland, were wildly popular with contemporary audiences throughout Europe.

The Setting

The story takes place in Scotland in the first half of the 16th century, during the reign of King James V, who is anecdotally said to have traveled throughout his kingdom in disguise as a commoner. His reign was filled with civil strife and war with neighboring England. He was the father of Mary Stuart, who

succeeded him as Queen of Scots when she was six days old. The Scotland of the 19th-century Romantics' imagination was a wild land where the usual rules of decorum didn't apply. This imaginary place was to inspire generations of artists and musicians, including Donizetti (*Lucia di Lammermoor*), Mendelssohn (*The Hebrides Overture*), and many others.

The Music

Containing a wealth of rapturously beautiful melody, the score of *La Donna del Lago* is also an evocative reflection of the imagery of Scott's poem. The semi-mythical setting is captured from the very first scene, with a chorus of peasants and hunting horns heard in the distance. Rossini uses the chorus in new and surprising ways in this opera, most notably toward the end of the first act, from the striking music of the bards (with male voices, harp, and pizzicato lower strings depicting a romantic vision of ancient Celtic sounds) to the finale, in which chorus, soloists, orchestra, and onstage band come together to create a scene of warlike wildness. The writing for the soloists is highly virtuosic: the trio in Act II, Scene 1 demands high Cs from both tenors as well as a pair of Ds from Uberto. Less expected in an opera of this period is the revelation of character inherent in much of the music: Elena's introductory song, as she appears by the lake, is written in 6/8 time, reminiscent of the "barcarolle" genre of boating song. It is later taken up by Uberto and recalled in his reminiscences of her—a convincing suggestion that there may be an erotically dangerous affinity between the two. Elena's duet with Malcolm in the following scene is equally lovely but clearly in a more comfortable, even conventional vein. Beyond the inventive vocal writing in choruses, ensembles, and solos throughout the opera, the supreme moment is reserved for the title character, who dominates the final scene in the brilliant "Tanti affetti." It represents a fitting climax to Elena's journey, a revelation of exuberant joy that would be inexpressible in words alone.

La Donna del Lago at the Met

This season's new production by Paul Curran, which opened February 16, 2015, marks the first Met performances of *La Donna del Lago*.

Program Note

Though Rossini is today most beloved for his unsurpassed comic operas—works that, like the operatic equivalent of champagne, balance sophistication and elegance with delightful, buoyant frothiness—the great Italian composer was equally talented, and even more prolific, in the realm of opera seria and in the development of styles combining serious and comic elements. These aspects of Rossini's art became especially prominent beginning in 1815, when he was offered a lucrative position with Naples's Teatro San Carlo. The proposed workload would be strenuous and include not only composition but also rehearsal direction for his own operas and other composers' works as well as some administrative responsibilities, but the theater boasted one of Europe's most extravagant budgets, an outstanding professional orchestra (a rarity at the time), Italy's finest chorus, and an excellent roster of singers with whom to work. It was too good for Rossini to pass up. Though he still found time to freelance when opportunities presented themselves (*Il Barbiere di Siviglia*, written in 1816, was the result of one such), he spent much of the next seven years at the San Carlo. During that time, he wrote nine new operas for the company, all of which, to fulfill the expectations of the virtuoso singers and the theater's cultivated but conservative clientele, were opere serie.

These Neapolitan operas capture a crucial period of Rossini's development, as he was clearly inspired by the San Carlo's impressive resources and marshaled them in innovative ways. His writing for chorus became more prominent, more accomplished, and more varied. The dramatic flow in these works became more organic; he did not abandon the traditional pattern of set pieces (recitative–aria–ensemble, and so on) expected in Italian opera, but the boundaries became increasingly blurred. He took advantage of the large orchestra, allowing it a more independent role and employing more ambitious and more varied instrumentation to create for each opera its own distinct coloring. In some cases (*La Donna del Lago* among them), he omitted the expected overture, and in all of them he displayed an affinity for and mastery of "Germanic" counterpoint. It is in these works that we begin to see Rossini embarking down the path that would ultimately lead to the shockingly forward-looking *Guillaume Tell*, his valedictory operatic statement.

Yet despite their quality and importance, these fascinating works have largely fallen out of the repertoire. There are several reasons for this, chief among them the lack of modern audiences' enthusiasm for the opera seria genre in general. But another significant obstacle is Rossini's unusual casting and combination of voice types, as well as the often Herculean technical demands of the individual roles. To understand the reasons behind this, one must look to the impressive roster of soloists that impresario Domenico Barbaja had assembled for his Teatro San Carlo. First and foremost was Naples's reigning prima donna—and Barbaja's mistress, later Rossini's second wife—Isabella Colbran. Renowned for

her dramatic abilities, Colbran was referred to in contemporary accounts as a soprano but seems to have excelled, at least by the time Rossini arrived in Naples, in the lower register of her voice—possibly reflecting the beginning of her instrument's early deterioration due to overexertion. As a result, the tessitura for the female leads in Rossini's San Carlo operas tends to fall somewhere between the comfort zone of a soprano and a mezzo-soprano, yet makes demands that are challenging for either. Colbran also evidently required a bit of time to get going: In place of the customary floridly showy entrance arias, Rossini was careful to provide her with lovely yet subdued introductory numbers. On the male side, Rossini was writing for tenors Andrea Nozzari and Giovanni David, both of whom were superb coloratura singers. They offered timbral contrast, as well, as Nozzari's voice was richer and more baritonal while David's was lighter, higher, and more pure, allowing the composer to deploy them in tandem, often in dramatic, dueling duets. Rossini's bespoke writing for these extraordinary artists—not to mention smaller roles for coloratura bass and contralto, always rare but nearly nonexistent today—make the Neapolitan opere serie some of the most difficult operas to cast in the entire repertoire. Happily, these works now seem to be experiencing the beginning of a renaissance with the emergence of singers who specialize in and whose voices are well-suited to these challenging roles—including those featured in this production at the Met.

Dating from roughly the midpoint of Rossini's tenure with the Teatro San Carlo, *La Donna del Lago* was composed hastily between June and October 1819. Having been away in Venice, Rossini was not scheduled to write anything new for the theater until spring 1820, but upon his return to Naples in June he found the administration scrambling to fill a gap in programming caused by the withdrawal of Gaspare Spontini from a commitment to write two new operas. To help solve the problem, Rossini agreed to write something on short notice for the fall season. Despite the time crunch, Barbaja wanted a work with a brand-new libretto; the early English Romantic poetry of Sir Walter Scott was popular throughout Europe at the time, and so Rossini decided to base his new opera on *The Lady of the Lake* (1810), set in the exotically atmospheric (for an Italian) moors of the Scottish highlands. The long-form narrative poem, which tells of highland clans rebelling against King James V of Scotland and of the competition between three men for the affections of the beautiful Ellen Douglas, had not yet been given an Italian translation, but the composer was familiar with a French version and had it made into an Italian libretto by Andrea Leone Tottola, a sort of staff poet and librettist of the Neapolitan theaters. Tottola's libretto necessarily omits much and changes numerous elements of the original, but the opera nonetheless retains the Romantic spirit of the poem. Rossini's decision to write an opera on Scott's work, making him the first significant composer to do so, proved prescient: *La Donna del Lago* acted as a proof of concept for using

Scotland as an effective operatic setting, and by 1840, there were more than 25 operas based on Scott's writings in Italy alone, including what would become the most famous among them, Donizetti's *Lucia di Lammermoor*.

Musically, *La Donna del Lago* will of course never be confused with something authentically Scottish, but Rossini adds a number of evocative elements to spice his own Italianate style with Scottish flavor. This is especially obvious in the choral numbers, which are frequently accompanied by harp and often incorporate the so-called Scotch Snap rhythm—familiar to anyone who has heard traditional Scottish bagpipe music—in which very short accented notes precede longer notes (as in the pronunciation of the words *fitting* and *rhythm*). The incisive martial music in the call-to-arms ensemble numbers and the prominent role played by hunting horns also evoke the Scottish highlands. All of the hallmarks of Rossini's Neapolitan style are here, as well: the restrained opening aria for the leading lady (Elena's meltingly beautiful cavatina "O mattutini albori") as well as the show-stopping virtuosic one later on ("Tanti affetti," the closing number); the impossible-to-cast number for dueling tenors (Act II's "No! Più non so frenarmi" for Uberto and Rodrigo, with contributions from Elena and the chorus) as well as impassioned coloratura arias for each separately (Rodrigo's "Ma dov'è colei, che accende" and Uberto's "Oh fiamma soave"); prominent roles for bass and contralto, the latter of which has the added difficulty of being a pants role and therefore needing to be clearly differentiated vocally from the mezzo-soprano heroine so as to sound like a plausible male love interest; creative instrumentation, including the aforementioned "Scottish" touches and a 30-piece onstage band; and the incorporation of sophisticated counterpoint (most notably in the Act I finale). But in the end, *La Donna del Lago* deserves to be heard more often not because of its important place in Rossini's development or because of its innovative compositional touches, but because it is simply one of the most ravishingly beautiful scores from one of opera's greatest melodists—and it is, from start to finish, a delight to listen to.

—Jay Goodwin

The Cast and Creative Team



Michele Mariotti

CONDUCTOR (PESARO, ITALY)

THIS SEASON *Il Barbiere di Siviglia* and *La Donna del Lago* at the Met and *Un Ballo in Maschera* at Bologna's Teatro Comunale.

MET APPEARANCES *Carmen* (debut, 2012), *Rigoletto*, and *I Puritani*.

CAREER HIGHLIGHTS He was recently named Music Director of Bologna's Teatro Comunale, where he has conducted a number of works since his 2007 company debut leading *Simon Boccanegra*, including *I Puritani*, *La Gazza Ladra*, *Idomeneo*, *Carmen*, *La Cenerentola*, *La Traviata*, *Le Nozze di Figaro*, *Norma*, *Nabucco*, and *Così fan tutte*. Recent performances include *I Puritani* with the Paris Opera, Leoncavallo's *Zingari* at the Montpellier Festival, and *Il Barbiere di Siviglia* with the Los Angeles Opera. He has also led *La Traviata* at Naples's Teatro San Carlo, *La Donna del Lago* at Covent Garden, *Norma* at Turin's Teatro Regio, *Matilde di Shabran* at Pesaro's Rossini Opera Festival, and *Il Barbiere di Siviglia* at La Scala. He made his operatic conducting debut in 2005 leading *Il Barbiere di Siviglia* at Salerno's Teatro Verdi.



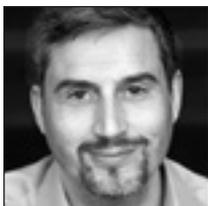
Paul Curran

DIRECTOR (GLASGOW, SCOTLAND)

THIS SEASON *La Donna del Lago* for his debut at the Met, *La Traviata* in Bucharest, *La Cenerentola* in Lisbon and Naples, *Death in Venice* at Garsington Opera, and Mitch Leigh's *Man of La Mancha* at Central City Opera.

CAREER HIGHLIGHTS He was artistic director of the Norwegian National Opera from 2007 to 2011. Recent projects include *Tristan und Isolde* at Venice's La Fenice, *La Donna del Lago* at the Santa Fe Opera, *Der Fliegende Holländer* at Ekaterinburg Opera, *Die Zauberflöte* for Norwegian National Opera, *Rusalka* at Tokyo's New National Theatre, *Pagliacci* at Royal Danish Theatre and Norwegian National Opera, *Albert Herring* for Los Angeles Opera, *A Midsummer Night's Dream* in Rome, *Peter Grimes* at the Savonlinna Opera Festival, and *Lady Macbeth of Mtsensk*, *Tosca*, and *Otello* for the Canadian Opera Company. He has also directed *The Tsar's Bride* at Covent Garden, *Tannhäuser* at La Scala, *Die Frau ohne Schatten* and *Lulu* at Lyric Opera of Chicago, and *Prince Igor* and *Tosca* at St. Petersburg's Mariinsky Theatre.

The Cast and Creative Team CONTINUED



Kevin Knight

SET AND COSTUME DESIGNER (LONDON, ENGLAND)

THIS SEASON *La Donna del Lago* for his debut at the Met, *I Due Foscari* (sets) at Covent Garden, and *Don Giovanni* (sets) in Oslo.

CAREER HIGHLIGHTS His work in opera includes *I Due Foscari* and *Albert Herring* for Los Angeles Opera, *The Tsar's Bride* at Covent Garden, *Lulu* and *Die Frau ohne Schatten* at Lyric Opera of Chicago, *Tosca* and *Lady Macbeth of Mtsensk* with the Canadian Opera Company, *Tannhäuser* at La Scala, and *La Bohème*, *Albert Herring*, and *La Donna del Lago* at the Santa Fe Opera. The award-winning designer has also created productions for the Garsington Opera Festival, Wexford Opera Festival, Venice's La Fenice, and Opera North, and has worked at many of Britain's leading repertory theaters and on numerous West End productions.



Duane Schuler

LIGHTING DESIGNER (ELKHART LAKE, WISCONSIN)

THIS SEASON *La Donna del Lago* at the Met, *Don Giovanni* and *Nabucco* at Seattle Opera, *Così fan tutte* at Houston Grand Opera, *Der Rosenkavalier* at Berlin's Deutsche Oper, *Turandot* at La Scala, *Don Pasquale* in Barcelona, and *Don Giovanni*, *Capriccio*, and *Tosca* at Lyric Opera of Chicago.

MET PRODUCTIONS Twenty-five productions, including *Capriccio*, *Boris Godunov*, *Pelléas et Mélisande*, *Così fan tutte*, *Don Pasquale*, *Thaïs*, *La Rondine*, *The First Emperor*, *The Great Gatsby*, *La Traviata*, *Fidelio*, *Samson et Dalila*, and *Andrea Chénier*.

CAREER HIGHLIGHTS He has designed more than 130 productions for the Lyric Opera of Chicago, along with numerous projects with Santa Fe Opera (including the debut of this production of *La Donna del Lago* in 2013). He has also designed works for Covent Garden, Los Angeles Opera, Paris Opera, and the Salzburg Festival, among others. He is a founding partner of the theater planning and architectural lighting design firm Schuler Shook.



Driscoll Otto

PROJECTION DESIGNER (NEW YORK, NEW YORK)

THIS SEASON *La Donna del Lago* for his debut at the Met, *Il Barbiere di Siviglia* (lighting) for Opera Philadelphia, the world premiere of Mark Adamo's *Becoming Santa Claus* for Dallas Opera, *La Bohème* (lighting) for Virginia Opera, and *The Colored Museum* (lighting) for Huntington Theater Company.

CAREER HIGHLIGHTS He has previously worked with director Paul Curran on *Baden-Baden 1927* (four one-act chamber operas by Milhaud, Toch, Hindemith, and Weill) for Gotham Chamber Opera. Additional work in opera includes lighting design for *The Magic Flute* (Virginia Opera) and *Così fan tutte* (North Carolina Opera). He has also recently designed *Next to Normal* for Baltimore's Center Stage and *Under My Skin* off-Broadway in New York. His work is seen frequently in regional theater including North Carolina's Flat Rock Playhouse, New York's La MaMa, Jazz at Lincoln Center, and Ars Nova, among others.



Daniela Barcellona

MEZZO-SOPRANO (TRIESTE, ITALY)

THIS SEASON Malcolm in *La Donna del Lago* at the Met, Mistress Quickly in *Falstaff* in Florence, Santuzza in *Cavalleria Rusticana* in Bilbao, and Orfeo in *Orfeo ed Euridice* in Naples.

MET APPEARANCES Maddalena in Act III of *Rigoletto* in a Verdi Gala that opened the 2001–02 season and Adalgisa in *Norma*.

CAREER HIGHLIGHTS Recent performances include Dido in *Les Troyens* at La Scala and Berlin's Deutsche Oper, Léonor in *La Favorite* in Monte Carlo, Mistress Quickly at La Scala and the Netherlands Opera, Malcolm at Covent Garden, and Amneris in *Aida* at the Arena di Verona. A specialist in the bel canto repertoire, she has also sung Orsini in *Lucrezia Borgia* and Marquise Melibea in *Il Viaggio a Reims* at La Scala, Romeo in *I Capuleti e i Montecchi* at the Paris Opera, Isabella in *L'Italiana in Algeri* in Geneva, and the title role of *Tancredi*, Arsace in *Semiramide*, Falliero in *Bianca e Falliero*, Ottone in *Adelaide di Borgogna*, and Malcolm at Pesaro's Rossini Opera Festival.

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A scene from *Die Zauberflöte*
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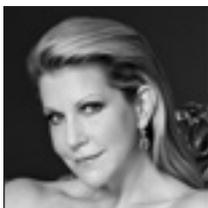
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Joyce DiDonato

MEZZO-SOPRANO (KANSAS CITY, MISSOURI)

THIS SEASON Elena in *La Donna del Lago* at the Met, the title role of *Maria Stuarda* in Barcelona, the title role of *Alcina* with the English Concert, Marguerite in *La Damnation de Faust* in concert with the Berlin Philharmonic, and Romeo in *I Capuleti e i Montecchi* in Kansas City.

MET APPEARANCES Maria Stuarda, Sycorax in *The Enchanted Island*, Isolier in *Le Comte Ory*, Angelina in *La Cenerentola*, the Composer in *Ariadne auf Naxos*, Cherubino in *Le Nozze di Figaro* (debut, 2005), Rosina in *Il Barbiere di Siviglia*, and Stéphanie in *Roméo et Juliette*.

CAREER HIGHLIGHTS Recent performances include the title role of Massenet's *Cendrillon* in Barcelona, Sesto in *La Clemenza di Tito* at the Lyric Opera of Chicago, Maria Stuarda at Covent Garden and Houston Grand Opera, Romeo with the San Francisco Opera, Elena at Covent Garden and the Santa Fe Opera, and Octavian in *Der Rosenkavalier* and Elena at La Scala. She has also sung at the Deutsche Oper Berlin, Vienna State Opera, Salzburg Festival, and Paris Opera, and was the 2007 recipient of the Met's Beverly Sills Artist Award.



Juan Diego Flórez

TENOR (LIMA, PERU)

THIS SEASON Uberto in *La Donna del Lago* at the Met, Roméo in Gounod's *Roméo et Juliette* in Lima, Nemorino in *L'Elisir d'Amore* and Ernesto in *Don Pasquale* at the Vienna State Opera, and Rodrigo in Rossini's *Otello* at La Scala.

MET APPEARANCES The title role of *Le Comte Ory*, Don Ramiro in *La Cenerentola*, Tonio in *La Fille du Régiment*, Elvino in *La Sonnambula*, Count Almaviva in *Il Barbiere di Siviglia* (debut, 2002), Lindoro in *L'Italiana in Algeri*, Ernesto, and Nemorino.

CAREER HIGHLIGHTS Since making his operatic debut in 1996 in *Matilde di Shabran* at Pesaro's Rossini Opera Festival, he has sung a repertoire of 44 operas and appears regularly at all the leading opera houses in the world, including La Scala, Paris's Châtelet, the Deutsche Oper Berlin, Munich's Bavarian State Opera, Florence's Teatro Comunale, San Francisco Opera, Genoa's Teatro Carlo Felice, Naples's Teatro San Carlo, and Seville's Teatro de la Maestranza, among others.

The Cast and Creative Team CONTINUED



Oren Gradus

BASS (BROOKLYN, NEW YORK)

THIS SEASON Colline in *La Bohème*, Duglas d'Angus in *La Donna del Lago*, and Raimondo in *Lucia di Lammermoor* at the Met and Escamillo in *Carmen* with New Orleans Opera.

MET APPEARANCES Publio in *La Clemenza di Tito*, Jake Wallace in *La Fanciulla del West*, Zuniga in *Carmen*, Giorgio in *I Puritani*, Timur in *Turandot*, Garibaldo in *Rodelinda*, the Old Hebrew in *Samson et Dalila*, the King in *Aida*, Masetto in *Don Giovanni*, and the Guardian in *Elektra* (debut, 2002).

CAREER HIGHLIGHTS He made debuts with Washington National Opera as Henry VIII in *Anna Bolena*, Barcelona's Liceu as the Four Villains in *Les Contes d'Hoffmann*, Canadian Opera Company as Raimondo, and Switzerland's Opéra d'Avenches as Zaccaria in *Nabucco*. He has also sung with opera companies in Houston, San Francisco, St. Louis, Seattle, Dallas, Rome, Lausanne, and Dresden.



John Osborn

TENOR (SIOUX CITY, IOWA)

THIS SEASON Rodrigo in *La Donna del Lago* at the Met, des Grieux in *Manon* in Lausanne, Idreno in *Semiramide* in Lyon, the title role of *Benvenuto Cellini* in Amsterdam, and Arnold in *Guillaume Tell* at Covent Garden, Carnegie Hall, and in Geneva.

MET APPEARANCES Goffredo in *Armida*, Don Ottavio in *Don Giovanni*, Count Almaviva in *Il Barbiere di Siviglia*, Fourth Jew in *Salome* (debut, 1997), Sergio in *Fedora*, and Maintop in *Billy Budd*.

CAREER HIGHLIGHTS He has recently sung the title roles of Rossini's *Otello* at Paris's Théâtre des Champs-Élysées, *Werther* in Frankfurt, and *Les Contes d'Hoffmann* in Lyon. He has also sung Don Ottavio and Rodrigo at La Scala, the title roles of *Roberto Devereux* and *Otello* in Zurich, *Guillaume Tell* in Turin and with the Netherlands Opera, and Roméo in *Roméo et Juliette* in Brussels. He is a graduate of the Met's Lindemann Young Artist Development Program.