

George Frideric Handel

Rodelinda

Regina de'Longobardi

CONDUCTOR
Harry Bicket

PRODUCTION
**Stephen
Wadsworth**

SET DESIGNER
Thomas Lynch

COSTUME DESIGNER
Martin Pakledinaz

LIGHTING DESIGNER
Peter Kaczorowski

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by Nicola Francesco Haym, adapted from Antonio Salvi's work of the same name

Saturday, December 3, 2011, 12:30–4:35 pm

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

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

The Metropolitan Opera

2011–12 Season

The 20th Metropolitan Opera performance of

George Frideric Handel's

Rodelinda

Regina de'Longobardi

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This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74.

CONDUCTOR

Harry Bicket

CAST IN ORDER OF APPEARANCE

Rodelinda, Queen of Milan, wife of Bertarido

Renée Fleming

Grimoaldo, usurper of Milan, betrothed to Eduige

Joseph Kaiser

Garibaldo, counselor to Grimoaldo

Shenyang *

Eduige, Bertarido's sister, betrothed to Grimoaldo

Stephanie Blythe *

Bertarido, King of Milan, believed to be dead

Andreas Scholl

Unulfo, counselor to Grimoaldo, secretly loyal to Bertarido

Iestyn Davies

Flavio, son of Rodelinda and Bertarido

Moritz Linn

CONTINUO:

Harry Bicket, HARPSICHOARD RECITATIVE

Bradley Brookshire, HARPSICHOARD RIPIENO

David Heiss, CELLO

Daniel Swenberg, THEORBO AND BAROQUE GUITAR

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Renée Fleming in the title role of Handel's *Rodelinda*

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Assistant Stage Directors **Gina Lapinski, Louisa Muller**
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Synopsis

The royal palace in Milan and the surrounding countryside, early 18th century

Act I

SCENE 1 A room in the palace

SCENE 2 At Bertarido's memorial

Intermission (AT APPROXIMATELY 1:25 PM)

Act II

SCENE 1 The palace library

SCENE 2 Outside the stables

Intermission (AT APPROXIMATELY 3:00 PM)

Act III

SCENE 1 At Bertarido's memorial

SCENE 2 A prison cell

SCENE 3 At Bertarido's memorial

SCENE 4 The palace library

Bertarido, king of Lombardy and Milan, has been attacked and deposed by Grimoaldo, 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 the victorious ally, Grimoaldo. As a reward for defeating Bertarido, Grimoaldo was promised the hand of Bertarido's sister, Eduige—which would grant him a legitimate claim to the throne at Milan. Eduige and Grimoaldo 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. Grimoaldo, intent on gaining the throne, weighs his options, counseled by two advisers—Garibaldi, 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.

Act I

Rodelinda and her son are being held in a sparsely furnished room in the palace in Milan. Grimoaldo 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 Grimoaldo's overture to Rodelinda but despite the rules of mourning offers him her hand, heart, and throne. Grimoaldo, 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 Grimoaldo, does not discourage him. When he is left alone Garibaldo reveals his passionate ambition for the throne.

Bertarido arrives at the stables, where Unulfo has left a soldier's uniform for his disguise. He finds in the cemetery a memorial built in his memory by Grimoaldo to appease those loyal to him. Bertarido yearns to see Rodelinda but knows 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 Grimoaldo, to which Bertarido must also be silent witness: either Rodelinda agrees to wed Grimoaldo, or Garibaldo kills the boy. 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.

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 feels that 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 power should be seized and ensured at any cost. Unulfo, musing alone, decides to take Rodelinda to Bertarido and finds a breath of 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 they are discovered together by

Grimoaldo, he orders Bertarido taken into custody and, enraged, bids them take their final farewells. Bertarido will soon die.

Act III

Eduige sends a servant to the dungeon with a concealed weapon that is 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 taking this action: 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. Even 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, but is stopped and killed by Bertarido, who gives himself up to Grimoaldo. Following Grimoaldo into the library, Bertarido dares him to condemn his own savior. Grimoaldo is himself ready to surrender and restores 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.

George Frideric Handel

Rodelinda

Premiere: London, King's Theatre, 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 at the Met 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 the *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, a cellist, and a composer in his own right. Born in Rome of German parents, he settled in England in 1701. He wrote the librettos for several of Handel's greatest operas, including *Tamerlano* and *Giulio Cesare* (both in 1724).

The Setting

The story takes place in and around Milan, the capital of the northern Italian kingdom of Lombardy. This production moves the action from its original early medieval setting in the 7th 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?") 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, sì, 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") 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.

Rodelinda at the Met

The opera 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, Kobie van Rensburg, and John Relyea, with Harry Bicket conducting. It was revived in 2006.



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Program Note

Handel's operas are no longer a rarity: they figure regularly in the repertory of companies great and small. It is strange to think that for nearly two centuries these great works went unheard—indeed, were almost unknown. The Handel opera revival began in Göttingen, Germany, in 1920, and it began with *Rodelinda*. Art historian (and amateur musician) Oskar Hagen perceived that a score once deemed a string of excellent da capo arias was in fact a music drama that could engage a modern audience. His enterprise was rewarded: within six years, *Rodelinda* had been taken up by 25 other German-language companies. Hagen's version of *Giulio Cesare*, two years later, was even more successful and seen in 45 theaters.

Outside Germany, Handel was slower to make his modern mark. The operas were left to local champions. Smith College gave the U.S. premieres of *Giulio Cesare* in 1927 and *Rodelinda* in 1931, both in English translations. In 1939, *Rodelinda* had its first London performances since 1731 at the Old Vic, presented by the music theater and art departments of the Dartington Hall academy.

Handel first arrived in London in 1710 at age 25. The following year his *Rinaldo*, the first Italian opera composed for London, was heard at the Queen's Theatre—and brought the composer the same kind of success that he had enjoyed in Venice a little more than a year earlier with *Agrippina*. He returned to his post as kapellmeister to the elector in Hanover in June 1711 but was back in London the next year and remained there for the rest of his life, acquiring British nationality in 1727. He composed more than 30 operas for the London stage, the last of them, *Deidamia*, in 1741. It ran for only three performances. London was losing its taste for Italian opera and Handel turned to "musical dramas" set to English librettos. They were performed at Covent Garden or the King's Theatre "after the manner of an oratorio" (according to a contemporary advertisement for *Semele*), but in recent years have often been staged. Notable examples include *Semele*, *Saul*, *Samson*, *Hercules*, *Theodora*, and *Jephtha*.

In 1720 a group of noble enthusiasts, under royal patronage, had founded the Royal Academy of Music at the King's Theatre—not a teaching establishment but an attempt to institute Italian opera in London on a long-term, regular basis. Handel was its music director and principal (though not only) composer. The year before, he had traveled to the continent, recruiting singers for the new company. The great castrato Senesino joined the academy in its second season, and the brilliant soprano Francesca Cuzzoni arrived late in 1722. London became—as the musicologist Winton Dean put it—"the operatic center of Europe, with the best composers, the best singers, and creditable scenic designers." The academy reached a peak with the three successive hits Handel composed in 1724–25: *Giulio Cesare* (February 1724), *Tamerlano* (October 1724), and *Rodelinda* (February 1725). All three are counted among the composer's greatest achievements. Their principal characters were drawn, albeit loosely,

“from history,” and despite their complicated plots each of them has what Dean calls “a simple emotional centre round which everything revolves.” In *Giulio Cesare*, it is sexual allure and passion; in *Tamerlano*, Bajazet’s tender love for his daughter, Asteria; and in *Rodelinda*, shining marital love that remains steadfast through every adversity. Early commentators were quick to draw parallels to Beethoven’s *Fidelio*, whose subtitle, *Die Eheliche Liebe* (“marital love”), might well be applied to *Rodelinda*. Both works contain a prison scene that opens with a striking aria for the hero and includes a poignant husband-and-wife duet.

The distant source of *Rodelinda*’s plot is the *Gesta Longobardorum* by the 8th-century Lombard historian Paul the Deacon. (It is also the distant source, together with Corneille’s *Le Cid*, of Handel’s 1723 *Flavio*.) More immediately, librettist Nicola Haym, the regular writer, stage manager, and continuo cellist of the academy, drew on a 1710 libretto by Antonio Salvi, itself based on Corneille’s *Pertharite, Roi des Lombards*. Salvi, we are told, improved on Corneille. Haym and Handel certainly improved on Salvi, throwing the focus more firmly on the marital couple, Rodelinda and Bertarido. They omitted eight of Salvi’s scenes and reduced the recitatives by more than half and the number of arias from 34 to 28. The result was one of the best-shaped librettos Handel ever set. *Rodelinda* was written for the same six singers as *Tamerlano*—soprano, three altos (two of them male), tenor, and bass—but the distribution of arias between them has greater dramatic equilibrium.

The third volume of Charles Burney’s *General History of Music* (1789) has aria-by-aria accounts of Handel operas. Although appreciative, they say nothing about the dramatic situations. Burney had never seen the operas—he knew them only from the scores—and he writes of them as if they had no plots, ascribing the airs or “songs” to their first singers, not to the characters. Burney called opera “the completest concert,” rendered by fine vocalists and embellished by scenery and costumes. In fact, *Rodelinda* might be one of the finest manifestations of Handel’s construction of a work not aria by separate aria but in terms of scenes, acts, and the overarching, developing drama.

The heroine’s first two solos foreshadow the cavatina-plus-cabaletta form that was beloved of Bellini, effectively employed by Donizetti, and embraced by Verdi as late as the Nile duet in *Aida*. In a C-minor largo, “Ho perduto il caro sposo,” Rodelinda expresses her dignified grief. Her voice does not straightforwardly repeat the melody of the opening ritornello, but varies it. Grimoaldo enters, and in 25 bars of recitative we are given information about the past. Burney calls the G-minor aria that follows, “L’empio rigor,” “gay and airy,” but the tempo mark is allegro and the emotion is angry.

Bertarido’s first scene begins as an accompanied recitative, as he reads the inscription on the memorial that the usurper Grimoaldo has erected to him. Then there’s a seamless transition into his aria, “Dove sei?” Dean has shown how

Handel revised the music again and again to achieve this and goes on to call the aria's vocal line "an education in the art of melodic architecture."

Rodelinda's next pair of arias is another extraordinary example of Handel's theatrical instinct. During the B-minor largo, "Ombre, piante," she approaches her husband's tomb leading her little son, with a solo flute first echoing the strings, then the vocal line (which again varies the instrumental ritornello). There is no formal close but another seamless transition into the following section, which this time is an accompanied recitative. Burney rightly describes the "cabaletta" that follows ("Morrai, sì") as "an air of rage and passion that is very dramatic." Ideas tumble out, punctuated by variations of the fierce three-note motif to which the opening words are sung.

Again and again, Handel does unconventional, surprising things in response to the dramatic situation. The first of Bertarido's arias in Act II, "Con rauco mormorio," is one of the composer's loveliest nature scenes. Its B section has no formal close: recitative breaks in as Eduige approaches, thinking she has heard her lost brother's voice. She realizes that she has indeed done so when he finally resumes the A section.

The tenor's greatest music comes in Grimoaldo's final scene—a "mad scene" that lurches wildly through key after key, then suddenly drops into a pastoral mood as his overwrought emotions seek refuge in dreams of a shepherd's happy lot. A stage direction at the end of the B section says, "He falls asleep." He then repeats the opening segment as if it were a dream murmured aloud.

And so one could continue, marveling at aria after aria as much as at the sequences, contrasts, and careful placing of episodes. Not only the variety and beauty of the individual numbers, but the integrity and progress of *Rodelinda* as a whole proclaim Handel's dramatic genius. —Andrew Porter

The Cast



Harry Bicket

CONDUCTOR (LIVERPOOL, ENGLAND)

THIS SEASON *Rodelinda* at the Met, *Rinaldo* for Lyric Opera of Chicago, and *Alcina* for Bordeaux Opera.

MET APPEARANCES *Rodelinda* (debut, 2004) and *Giulio Cesare*.

CAREER HIGHLIGHTS Recent performances include Handel's *Hercules* for Lyric Opera of Chicago, Gluck's *Orfeo ed Euridice* for Minnesota Opera and Atlanta Opera, *Orfeo ed Euridice* and *Idomeneo* for the Canadian Opera, Vincent Martín y Soler's *L'Arbore di Diana* for Barcelona's Liceu, and Gluck's *Iphigénie en Tauride* for Vienna's Theater an der Wien. Since becoming artistic director of the English Concert in 2007 he has toured extensively with that group and has also appeared as a guest conductor with the Los Angeles Philharmonic, Chicago Symphony Orchestra, Tokyo Symphony Orchestra, and Royal Liverpool Philharmonic Orchestra, among many others.



Stephanie Blythe

MEZZO-SOPRANO (MONGAUP VALLEY, NEW YORK)

THIS SEASON Eduige in *Rodelinda*, Amneris in *Aida*, and Fricka in *Das Rheingold* and *Die Walküre* at the Met, Azucena in concert performances of *Il Trovatore* for her debut with the Deutsche Oper Berlin, and concert appearances with the New York Philharmonic and Philharmonia Baroque Orchestra.

MET APPEARANCES More than 150 performances of 25 roles, including Orfeo in *Orfeo ed Euridice*, Ježibaba in *Rusalka*, Ulrica in *Un Ballo in Maschera*, Cornelia in *Giulio Cesare*, Jocasta in *Oedipus Rex*, Mistress Quickly in *Falstaff*, Baba the Turk in *The Rake's Progress*, and the Alto Solo in *Parsifal* (debut, 1995).

CAREER HIGHLIGHTS Azucena for her debut at the San Francisco Opera, Baba the Turk at Covent Garden, Orlofsky in *Die Fledermaus* at the Arizona Opera, Dalila in *Samson et Dalila* at the Pittsburgh Opera, Isabella in *L'Italiana in Algeri* and Carmen in Seattle, Azucena and Mistress Quickly at Covent Garden, Isabella in Philadelphia and Santa Fe, and Cornelia and Mistress Quickly at the Paris Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



Renée Fleming

SOPRANO (INDIANA, PENNSYLVANIA)

THIS SEASON The title role of *Rodelinda* at the Met, a concert with the MET Orchestra at Carnegie Hall, the title role of *Lucrezia Borgia* with San Francisco Opera, the title role of *Ariadne auf Naxos* at the Baden-Baden Festival, the title role of *Arabella* with the Vienna State Opera and Paris Opera, and a gala concert to open the new Royal Opera House in Dubai.

MET APPEARANCES Title roles of *Armida*, *Thaïs*, *Rusalka*, *Manon*, *Arabella*, and *Susannah*, the Marschallin in *Der Rosenkavalier*, Violetta in *La Traviata*, Desdemona in *Otello*, Tatiana in *Eugene Onegin*, the Countess in *Le Nozze di Figaro* (debut, 1991) and *Capriccio*, Donna Anna in *Don Giovanni*, Rosina in the world premiere of Corigliano's *The Ghosts of Versailles*, Imogene in *Il Pirata*, Ellen Orford in *Peter Grimes*, Fiordiligi in *Così fan tutte*, and Marguerite in *Faust*.

CAREER HIGHLIGHTS She has appeared in all the world's leading opera houses, is the recipient of three Grammy Awards, and was awarded the titles "Chevalier de la Légion d'Honneur" and "Commandeur de l'Ordre des Arts et des Lettres" by the French government. She was a 1988 winner of the Met's National Council Auditions.



Iestyn Davies

COUNTERTENOR (YORK, ENGLAND)

THIS SEASON Unulfo in *Rodelinda* for his debut at the Met, Eustazio in *Rinaldo* for his debut at Lyric Opera of Chicago, and his New York recital debut at Carnegie's Weill Hall.

CAREER HIGHLIGHTS His operatic engagements include Ottone in *L'Incoronazione di Poppea* in Zurich and with the Glyndebourne Festival Opera, Arsace in *Partenope* for New York City Opera, Oberon in *A Midsummer Night's Dream* with Houston Grand Opera and English National Opera, Apollo in *Death in Venice* with English National Opera and for his house debut at La Scala, Hamor in Handel's *Jephtha* with Welsh National Opera and in Bordeaux, and Creonte in Agostino Steffani's *Niobe, Regina di Tebe* at Covent Garden. He is a regular recitalist at London's Wigmore Hall, is the winner of the 2010 Royal Philharmonic's Young Artist of the Year award, and has appeared in concert with the Bournemouth Symphony Orchestra, London Philharmonic, Britten Sinfonia, Concerto Köln, Concerto Copenhagen, Ensemble Matheus, the Orchestra of the Age of Enlightenment, Academy of Ancient Music, and Scottish Chamber Orchestra.



Joseph Kaiser

TENOR (MONTREAL, CANADA)

THIS SEASON Grimoaldo in *Rodelinda* at the Met, Pylades in *Iphigénie en Tauride* with the Canadian Opera Company, Števa in *Jenůfa* at the Deutsche Oper Berlin, and Matteo in *Arabella* with the Paris Opera.

MET APPEARANCES Flamand in *Capriccio*, Narraboth in *Salome*, Roméo in *Roméo et Juliette* (debut, 2007), and Tamino in *Die Zauberflöte*.

CAREER HIGHLIGHTS Recent performances include Lenski in *Eugene Onegin* at the Paris Opera and the Salzburg Festival, Tamino at Covent Garden and with the Los Angeles Opera, Števa at Munich's Bavarian State Opera, and Don Ottavio in *Don Giovanni* at the Munich Festival. Additional credits include the title role of *Faust* at Lyric Opera of Chicago, the title role of Messenger's *Fortunio* at Paris's Opéra Comique, Don Ottavio at the Salzburg Festival, and Admète in Gluck's *Alceste* at the Aix-en-Provence Festival. He has also sung Narraboth at Covent Garden and Jonas in Saariaho's *Adriana Mater* at the Santa Fe Opera. He starred as Tamino in Kenneth Branagh's film adaptation of *The Magic Flute* and appeared on Broadway as Schaunard in the Baz Luhrmann production of *La Bohème*.



Andreas Scholl

COUNTERTENOR (ELTVILLE, GERMANY)

THIS SEASON Bertarido in *Rodelinda* at the Met, the title role of *Giulio Cesare* for his debut at the Salzburg Whitsun Festival, and a North American tour with the English Concert.

MET APPEARANCES Bertarido (debut, 2006).

CAREER HIGHLIGHTS He made his operatic debut as Bertarido with the Glyndebourne Festival and has since been heard in this role with Paris's Théâtre du Châtelet and as Giulio Cesare with Royal Danish Opera, Paris's Théâtre des Champs-Élysées, and L'Opéra de Lausanne. A committed recitalist, he has appeared in concert with the Berliner Philharmoniker, New York Philharmonic, Cleveland Orchestra, Deutsches Symphonie-Orchester Berlin, Boston Symphony Orchestra, Royal Concertgebouw Orchestra, Dresdner Philharmonie, Akademie für Alte Musik Berlin, Münchner Philharmoniker, and at the 2005 Last Night of the Proms—the first countertenor ever to have been invited.



Shenyang

BASS-BARITONE (TIANJIN, CHINA)

THIS SEASON Garibaldo in *Rodelinda* and Masetto in *Don Giovanni* at the Met, Alidoro in *La Cenerentola* for his debut at the Glyndebourne Festival, and concert appearances with the Shanghai Symphony Orchestra and China Philharmonic.

MET APPEARANCES Masetto (debut, 2009) and Colline in *La Bohème*.

CAREER HIGHLIGHTS Recent performances include Osmin in a concert performance of Mozart's *Zaïde* at Carnegie Hall with Ensemble ACJW and concert engagements with the New York Philharmonic, Boston Symphony Orchestra, Hong Kong Philharmonic, Dallas Symphony Orchestra, San Francisco Symphony Orchestra, and Cincinnati Symphony Orchestra. He has also sung Brahms's *Liebeslieder* at Carnegie Hall with the MET Chamber Ensemble, was a winner of the 2007 BBC Cardiff Singer of the World Competition, and is a graduate of the Met's Lindemann Young Artist Development Program.