

Gaetano Donizetti

Maria Stuarda

CONDUCTOR

Maurizio Benini

PRODUCTION

David McVicar

SET & COSTUME DESIGNER

John Macfarlane

LIGHTING DESIGNED BY

Jennifer Tipton

CHOREOGRAPHER

Leah Hausman

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

PRINCIPAL CONDUCTOR

Fabio Luisi

Tragedia lirica in two acts

Libretto by Giuseppe Bardari,
based on the play by Friedrich Schiller

Saturday, January 19, 2013, 1:00–3:50 pm

New Production

The production of *Maria Stuarda* was
made possible by a generous gift from
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The Metropolitan Opera

2012–13 Season

The 6th Metropolitan Opera performance of

Gaetano Donizetti's

Maria Stuarda

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Conductor
Maurizio Benini

IN ORDER OF VOCAL APPEARANCE

Queen Elizabeth I (Elisabetta)
Elza van den Heever

George (Giorgio) Talbot, Earl of Shrewsbury
Matthew Rose

William (Guglielmo) Cecil, Lord Burghley,
Elizabeth's Secretary of State
Joshua Hopkins

Robert (Roberto) Dudley, Earl of Leicester
Matthew Polenzani

Jane (Anna) Kennedy, Mary's lady-in-waiting
Maria Zifchak

Mary Stuart (Maria Stuarda)
Joyce DiDonato

Saturday, January 19, 2013, 1:00 to 3:50 pm

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Assistant to the Designer **Anna Watkins**
Musical Preparation **Joan Dornemann, John Keenan,
Derrick Inouye, Howard Watkins, and Vlad Iftinca**
Assistant Stage Directors **Gina Lapinski, Jonathon Loy,
and Louisa Muller**
Stage Band Conductor **Jeffrey Goldberg**
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Synopsis

Late 16th century

Act I

SCENE 1 Palace of Whitehall, London

SCENE 2 Park outside the prison at Fotheringhay Castle

Intermission (AT APPROXIMATELY 2:15 PM)

Act II

SCENE 1 Palace of Whitehall

SCENE 2 Mary's cell inside Fotheringhay Castle

SCENE 3 Hall in Fotheringhay Castle

Mary Stuart, Queen of Scots, has been forced to abdicate her throne and flee her kingdom after the rebellion of her Scottish nobles. A Catholic, crowned at the age of nine months, she was betrothed to the Dauphin of France and raised from childhood at the French court. At 18, she returned to her native land, following the sudden death of her husband Francis II, having reigned as Queen of France for little more than a year. Unable to exert control over her Protestant nobility and beset by insurrections, plots, and murders, she has sought asylum in England from her cousin, Queen Elizabeth. But her presence in Protestant England is untenable to Elizabeth and her advisors. As a descendant of the Tudor line, the English Catholics see Mary as the rightful heir to Henry VIII's crown (Elizabeth having been declared illegitimate following the execution for adultery of her mother, Anne Boleyn). An English inquiry into the scandalous murder of Mary's dissolute second husband, Henry, Lord Darnley, has proved inconclusive as to her complicity in the crime but has served as a pretext to keep the former Queen of Scotland imprisoned for many years.

Act I

At the Palace of Whitehall in London, the Court are celebrating. The Duke of Anjou, brother to the King of France, has sought Queen Elizabeth's hand in marriage and the glorious alliance of the two kingdoms is eagerly anticipated. Elizabeth enters, still undecided as to whether she will accept the French proposal. For a long time, her heart has belonged to her favorite, Robert Dudley, Earl of Leicester, but recently she has sensed that his love for her is waning. Talbot, Earl of Shrewsbury and Mary Stuart's custodian for many years, takes the opportunity to petition the Queen for her cousin's release. Cecil, Elizabeth's Secretary of State, argues that Mary presents a constant threat to the stability of England while she remains alive. Elizabeth refuses to be drawn in on the subject of her cousin but privately fears that the Queen of Scots has

stolen the love of Leicester from her. In the past, Leicester has been a suitor for Mary's hand and was dazzled by the young Queen's beauty when he first met her, long ago in France. Leicester arrives and Elizabeth gives him a ring to convey to the French Ambassador in equivocal acceptance of Anjou's proposal. His indifferent response fuels her suspicions and she leaves, attended by the Court. Alone with Leicester, Talbot secretly hands him a letter and a miniature sent by Mary. Enmeshed in the plots of the English Catholics against Elizabeth, Mary's life now hangs in the balance. Enraptured by the portrait, Leicester vows to give his aid and support to Talbot's plans for Mary's liberation. As Talbot leaves, Elizabeth returns, alone. Suspicious of Talbot, she demands to see the letter in Leicester's hands. Mary has written to beg Elizabeth for an audience and despite herself, tears spring to Elizabeth's eyes. Seizing his advantage, Leicester presses the Queen to agree to ride out near Mary's prison on a hunt and under this pretext engineer a meeting between the two queens. Although mistrustful, Elizabeth agrees to her favorite's request.

Unexpectedly allowed by Talbot to walk freely in the park outside her prison of Fotheringhay Castle, Mary rejoices, running far ahead of her lady-in-waiting, Hannah Kennedy. Her thoughts turn to times of happiness and liberty in France. The horns of the royal hunt are suddenly heard in the distance. The approaching huntsmen cry out Elizabeth's name and Mary is struck with fear at the prospect of finally setting eyes on her cousin. Leicester has ridden ahead of the hunt to prepare Mary for the meeting. He urges her to humble herself before Elizabeth and move the Queen to pity. Pledging his love and loyalty, he promises Mary that she may yet be free. He hastens to greet Elizabeth as she arrives with the hunting party. She is agitated and suspicious and Leicester's solicitude for Mary's cause rouses her jealousy. Talbot leads Mary forward and the two queens stare into each other's eyes for the first time. Mary masters her pride and shows deference before Elizabeth but her cousin remains aloof and insulting. She accuses Mary of licentiousness, murder, and treason. The tender words with which Leicester tries to calm Mary serve only to increase Elizabeth's anger. Insulted beyond endurance, Mary turns on Elizabeth. She denounces her as the illegitimate offspring of a whore, one who's foot sullies and dishonors the throne of England. Elizabeth orders the guards to seize Mary and drag her back to her prison.

Act II

Time has passed and Mary has remained incarcerated at Fotheringhay, under ever harsher conditions. The marriage to Anjou is now a faded dream for Elizabeth. Cecil has procured evidence that implicates Mary in a Catholic plot to assassinate Elizabeth, and a warrant for her death lies on the Queen's desk at the Palace of Whitehall. But Elizabeth is racked with anxiety and fear. If she signs

it, she sends an anointed monarch to the scaffold and makes an enemy of all Catholic Europe. Cecil urges her to be strong: her own life could be at stake and all England will applaud her and defend her, if need be. Elizabeth's indecision ends when Leicester enters the chamber. Quickly and indifferently she signs the warrant and hands it to Cecil. Appalled, Leicester pleads with her to rescind the order and show mercy. Elizabeth commands him to be present as witness to the execution. Leicester tells her that she has sent a sister to her death and leaves.

In her room at Fotheringhay, Mary rails bitterly against her fortune. Suddenly, Cecil and Talbot enter to tell her that she must die in the morning. Cecil offers her the services of a Protestant minister in her final hours. Angrily, she refuses and commands him to leave but asks Talbot to stay. He tells her that Leicester will be present when she dies and tries to comfort her. But Mary is tormented by the ghosts of her past and longs to make the confession to God that Cecil has denied her by refusing the ministrations of a Catholic priest. Her heart is heavy with the bloody memories of her short reign in Scotland, and the deaths of her beloved favorite, David Rizzio, and her husband, Darnley. Gently, Talbot urges her to confess to him. She agrees and begins to unburden her conscience. Finally, she confesses her unwitting acquiescence in the fatal plot of the English Catholic, Sir Anthony Babington, to assassinate Elizabeth. She and Talbot pray together for God's absolution and Mary calmly prepares for death.

Early next morning, Mary's faithful servants gather, weeping outside the great hall of Fotheringhay, where Mary will be beheaded. The Queen enters. She asks them not to shed tears, as death comes to liberate her. She gives Hannah a silken handkerchief to bind her eyes when the moment comes and leads the household in a fervent prayer. The shot of a cannon on the ramparts above signals that the time of execution is near and Cecil arrives with guards to conduct Mary into the hall. Elizabeth has sent word that all requests should be granted her in her final moments and Mary asks that Hannah may accompany her to the scaffold. She tells Cecil that she forgives her cousin and prays that her blood will wash away all memory of hatred between them. Leicester suddenly appears, distraught, as more shots of the cannon indicate the time has come. Mary calms him. She is content that she will die with him close at hand. She prays that England may be spared the vengeful wrath of God. Dressed in red, the color of Catholic martyrdom, she ascends the scaffold.

Gaetano Donizetti

Maria Stuarda

Premiere: La Scala, Milan, 1835

A searingly dramatic setting of Friedrich Schiller's play about Mary, Queen of Scots, and her political and personal rivalry with Queen Elizabeth I of England, *Maria Stuarda* had a troubled genesis, despite its musical and theatrical brilliance, and only recently achieved a place in the repertory. The opera was originally composed for the royal court of Naples in 1834, but censorship issues—as well as competition between the two leading ladies—doomed the project. After being reworked under the title *Buondelmonte*, it was finally presented in its original form at La Scala the following year, but then disappeared from the stage after a handful of productions. It only returned to the public's awareness as part of the mid-20th-century revival of bel canto operas, spearheaded by such singers as Maria Callas, Joan Sutherland, and Beverly Sills. While based relatively closely on historical characters and events, *Maria Stuarda's* central scene is fictional: the highly emotional meeting of the queens that concludes the opera's first act (originally invented by Schiller for the play) never took place. But as a dramatic device it highlights the two women's contrasting characters: Mary, a Catholic raised at the sumptuous French court, was married three times, a mother, involved in numerous other entanglements both intimate and political, and an elegant woman whose legitimacy in every sense (unlike Elizabeth's) was beyond question. Elizabeth was a pragmatic Protestant, plain, brilliant, shrewd, virginal, and childless. They embody different perceptions of royalty, which were very much in direct conflict at that moment in time. The drama of *Maria Stuarda* is true to history in a way the facts are not.

The Creators

Bergamo-born Gaetano Donizetti (1797–1848) wrote more than 60 operas, plus orchestral and chamber music, in a career abbreviated by mental illness and premature death. Most of his works, with the exceptions of the ever-popular *Lucia di Lammermoor* and the comic gems *L'Elisir d'Amore* and *Don Pasquale*, disappeared from the public eye after his death, but critical and popular opinion of the rest of his huge opus has grown considerably over the past 50 years. Giuseppe Bardari (1817–1861) was only 17 when his reputation as a brilliant student led Donizetti to entrust him with the creation of the *Stuarda* libretto. The composer supervised Bardari closely and scholars believe the composer to have been much more directly involved in the writing than usual. Bardari moved on to a successful career in law, possibly dissuaded from the theater by his frustrating experiences

with the censors and this opera. The libretto was adapted from the play by the great German author and philosopher Friedrich Schiller (1759–1805), a hugely influential figure in literature and beyond. His writings especially resonated with musicians throughout the 19th century, and many operas were set to his dramas (most notably, Rossini's *Guillaume Tell* and Verdi's *Don Carlos*), while his poem "An die Freude" ("Ode to Joy") provided the text for Beethoven's Ninth Symphony.

The Setting

The opera takes place in the late 16th century at the court of Queen Elizabeth I in London and at Fotheringhay Castle in central England, Mary's final place of confinement. At the time of her death in 1587, she had been imprisoned by Elizabeth for more than 18 years.

The Music

For all the beauty of its orchestral writing, *Maria Stuarda* is a prime example of the mid-19th-century bel canto style—the drama is firmly embedded in the vocal parts. A notable curiosity of the score is the wide range of casting possibilities for the two leading ladies: either role can be (and has been) sung by a soprano or a mezzo-soprano. Much depends on the contrast of the voices, especially in the great confrontation scene at the end of Act I. The music of the two women contains subtle keys to their characters. Elisabetta's aria as she ponders the situation at the beginning of Act II is clear and straightforward, appropriate to the intelligent woman she is. The aria that introduces the title character in Act I is as beautiful and luminous as the childhood memories from France that Maria is singing about. Her music tells us clearly that this is not a woman lost in nostalgia for her youth—she is alive to sensual stimuli, and love, happiness, and hope are still possibilities for her. This transforms Leicester's subsequent declarations of love into more than beautiful melody: they add to the pathos of Maria's character. The real power of Donizetti's gift for operatic storytelling, however, is found not only in the solos and ensembles. The recitatives that contain the bulk of the action between the set pieces are charged with a dramatic energy that points the way to Verdi and other later composers. Tellingly, one of the highpoints of *Maria Stuarda*—the notorious line in the confrontation between the two queens in which Maria calls Elisabetta "vil bastarda", a "vile bastard"—is set as recitative rather than as part of a show-stopping aria. It's just one example of the genius of Donizetti, who understood that the conventions of the bel canto form are not limiting strictures but points of departure.

Maria Stuarda at the Met

David McVicar's production, opening December 31, 2012, marks the opera's Met premiere.

Program Note

Imagine a confrontation between two powerful women on opposite sides of a religious war, the thrice-married Catholic Mary, Queen of Scots, face-to-face with the Protestant “Virgin” Queen Elizabeth I. Artists, writers, and opera composers have found the drama of such an encounter irresistible and the plethora of images, plays, films, and musical works—Maxwell Anderson’s play *Mary of Scotland* (1933), Charles Jarrott’s film *Mary, Queen of Scots* (1971), Donizetti’s *Maria Stuarda* (1835), to name only a few—led some of us to grow up thinking that the fiery pas de deux actually took place. But it didn’t. We can trace our skewed recollection of history to playwright Friedrich Schiller, whose intense relationships and situations became a favorite resource for 19th-century Italian opera composers and librettists. Rossini based *Guillaume Tell* (1829) on *Wilhelm Tell* (1804), and Verdi would turn to Schiller’s works five times—first with *Die Jungfrau von Orleans* (“The Maid of Orleans,” 1801) for *Giovanna d’Arco* (1845), then *Die Räuber* (“The Robbers,” 1781) for *I Masnadieri* (1847), *Wallenstein’s Lager* (“Wallenstein’s Camp,” 1799) for part of *La Forza del destino* (1862), *Kabale und Liebe* (“Intrigue and Love,” 1782) for *Luisa Miller* (1849), and *Don Carlos* (1787) for the 1867 opera of the same name.

Like every person of the theater, past and present, Donizetti was ever on the prowl for “operatic” stories, and he found what he was looking for when he saw Andrea Maffei’s Italian translation of Schiller’s *Mary Stuart* (1800) in Milan. Donizetti had already begun an extended romance with the Tudors in *Anna Bolena* (Milan, 1830). *Maria Stuarda* was next, and he topped off the trilogy with *Roberto Devereux* (Naples, 1837). Undoubtedly, Donizetti was attracted to the tragic life of Mary, betrothed at the age of six months to Edward, son of Henry VIII, in the hope of uniting England and Scotland through a royal marriage. That union was not to be, however, and Mary was shuttled about and eventually married to Francis II of France (who died), Henry Stuart, Lord Darnley (who was murdered), and finally, James Hepburn, the 4th Earl of Bothwell, a divorced man. Mary, denounced by Scottish Catholics, was arrested and spent the next 20 years imprisoned on various charges ranging from murder (of Darnley) to treason, including a plan to assassinate Queen Elizabeth (the so-called Babington plot). For the latter, Mary was eventually moved to Fotheringhay Castle in Northamptonshire, where she spent her final days, the subject of both Schiller’s play and Donizetti’s opera. Schiller had done his homework on the history of Mary and Elizabeth, but took great dramatic license on two issues that Donizetti retained in his opera: the electric encounter of queens and the love triangle of Mary, Elizabeth, and Robert Dudley, Earl of Leicester.

In 1834, Donizetti was enjoying an extraordinary career marked by performances in Rome, Milan, Florence, and Venice. He had been honored by a faculty position in composition at the Naples Conservatory and an invitation from Rossini to compose an opera for Paris’s Théâtre Italien, where the elder composer held the reins. In planning *Maria Stuarda* for the Teatro San Carlo in Naples, he once again turned to Felice Romani, with whom he had collaborated on *Anna Bolena*. Romani, who was one of the most sought-after poets of the time (he wrote libretti for Bellini, Rossini,

Verdi, and others), did not respond, and Donizetti, now pressed against a deadline, turned, for reasons still unknown, to Giuseppe Bardari, a 17-year-old law student.

But this was only the beginning of a string of problems that beset *Maria Stuarda* and led to the extraordinary event of its cancellation after it had already gone into dress rehearsal. It may well have been that the censors objected to the issue of regicide (the execution of Catholic royalty), but there was also the provocative confrontation scene at the end of Act I, in which Mary, accused of murdering Darnley, hurls a string of fiery epithets at Elizabeth:

Ah! No, no!
Impure daughter of Boleyn,
Can you speak of dishonor?
Obscene, unworthy whore,
My shame falls upon you,
The soil of England is defiled,
Vile bastard, by your foot!

Worse yet, Giuseppina Ronzi de Begnis as Mary and Anna del Sere as Elizabeth had confused art and life in an all-too realistic rendering of the scene that allegedly arose from already existing hostilities between the two. The debacle was reported by newspapers all over Italy with the glaring headline: "War, horrible war! Ronzi cast down the gauntlet to del Sere, who accepted it with the courage of a true heroine." No blood seems to have been shed, but, according to a later account in the October 23, 1834, issue of *Teatri, Arti e Letteratura*, there was violence:

After two hundred years, the hatred of Elizabeth awakened.... As soon as the ladies were face to face they found a thousand ways to harass one another.... At the dress rehearsal, Mary's unwillingness so enraged Elizabeth (the more naturally bad-tempered of the two) that, right in the middle of the finale, Elizabeth pounced on her rival, pulling her by the hair, slapping her, biting her, punching her in the face, and nearly breaking her legs in a flurry of kicks. Mary Stuart, at first stunned, summoned up her courage and defended herself against the Queen of England. But, alas, Elizabeth was the stronger, and mademoiselle *Del Serre* [sic] fell stunned, almost unconscious. She was carried to her bed....

Maria Stuarda eventually saw the light of day on December 30, 1835, at La Scala with the sensational Maria Malibran as Mary. But even in Milan, the opera continued to run into trouble, not least for its lurid text, and was once again banned.

Donizetti, the pragmatist, soon redistributed some of his music to other works, including *La Favorita* (1840) and two operas that remain incomplete, *Adelaide* and *L'Ange de Nisida*. To complicate matters even more, a revival in Naples in 1865 with further changes and substitutions became the three-act model for modern performance. In 1989 a composer's autograph score was discovered in Sweden, allowing not only restoration of a two-act version believed to be close to the 1834 original (heard at the Met), but also as full an account as can be made, to date, of the opera's fraught journey.

It's useful to return momentarily to Schiller when discussing Donizetti's vision of the final days of Mary, Queen of Scots. Schiller paints an Elizabeth torn about whether or not to execute Mary and brings down the curtain on a Queen wracked by anger, mortification, guilt, and doubt. Donizetti and Bardari, however, depict an Elizabeth decisive in her will to eradicate Mary. As she says to Leicester, who pleads Mary's cause:

Your request is in vain,
I am firm set in my decision.
In the end of my arrogant rival
Do I find the end of my risk.
Freer through her blood
My power rises up anew.
Mary, however, has the last words in the remarkable final scene of the opera:
Tell her to sit easy on her throne,
That I shall not trouble her happy days.
For Britain, for her life
I shall beseech divine favor.
Ah! Let her not be punished by remorse;
I shall wash all away with my blood.

The scene is emotionally wrenching: as Leicester covers his face in horror, Mary turns heroically to face the scaffold, officers of the court, and a hooded executioner.

As audiences might well expect, there is no dearth of soprano fireworks in an opera about two powerful women. While the three principals Elizabeth, Mary, and Leicester have ample solo opportunity, more surprising is the number of ensembles. In Act I alone, there are three duets—Talbot and Leicester (No. 2), Elisabeth and Leicester (No. 3), Leicester and Mary (No. 5)—in addition to the introduction and finale, expansive numbers that traditionally include chorus as well as numerous soloists. Surprisingly, there is no discrete duet for Mary and Elizabeth, as Donizetti withholds the fireworks until the Act I finale—in essence, a sextet featuring all of the principal singers (Elisabeth, Mary, Anna, Leicester, Cecil, and Talbot) as well as chorus. In both dramatic force and musical content, the finale suggests the more famous ensemble in Act II of *Lucia di Lammermoor*, triggered by Edgardo bursting in on Lucia's wedding, eliciting gasps from the assembled guests. The *Maria Stuarda* sextet is no less volatile as insults are spat out with a vengeance and witnesses convulse in shock. The finale of Act II, brimming with pathos, is an inverse image of the first. The orchestra plays a funeral march featuring horns and drums, leading to a choral "Hymn of Death," epitomized in the words "O grim device," referring to the executioner's block. Mary offers a solemn prayer to harp and choral accompaniment and bids her farewells, as the unkind Cecil declares, "The peace of England is ensured. The enemy of the kingdom is now dead." The real Mary, Queen of Scots, enjoyed no such grand exit, rather a botched execution. According to sources, her entrails were later secretly buried at Fotheringhay and her body eventually interred in Westminster near that of Elizabeth I.

—Helen M. Greenwald
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The Cast and Creative Team



Maurizio Benini

CONDUCTOR (FAENZA, ITALY)

THIS SEASON *L'Elisir d'Amore*, *Maria Stuarda*, and *Le Comte Ory* at the Met, *Tosca* at Covent Garden, *I Capuleti e i Montecchi* in Oslo, *Stiffelio* in Monte Carlo, and *Don Carlo* in Toulouse.

MET APPEARANCES *Il Barbiere di Siviglia*, *La Cenerentola*, *Norma*, *L'Elisir d'Amore* (debut, 1998), *Rigoletto*, *La Traviata*, *Luisa Miller*, *Don Pasquale*, and *Faust*.

CAREER HIGHLIGHTS He made his conducting debut at Bologna's Teatro Comunale with Rossini's *Il Signor Bruschino* and his debut at La Scala in 1992 with *La Donna del Lago*. At La Scala he has since led *Don Carlo*, *Pagliacci*, *Don Pasquale*, *Rigoletto*, and *La Sonnambula*. He has also conducted *La Scala di Seta*, *L'Occasione Fa il Ladro*, and *Le Siège de Corinthe* at Pesaro's Rossini Opera Festival; *La Traviata*, *La Bohème*, *Attila*, *Luisa Miller*, and *Faust* at Covent Garden; Rossini's *Zelmira* at the Edinburgh Festival; and *Don Carlo* in Barcelona.



David McVicar

DIRECTOR (GLASGOW, SCOTLAND)

THIS SEASON *Maria Stuarda* and *Giulio Cesare* at the Met.

MET PRODUCTION *Il Trovatore* (debut, 2009).

CAREER HIGHLIGHTS His productions include *Il Trovatore* (Lyric Opera of Chicago, San Francisco Opera); *La Clemenza di Tito* (Aix-en-Provence Festival), *Les Troyens*, *Adriana Lecouvreur*, *Aida*, *Salome*, *Le Nozze di Figaro*, *Faust*, *Die Zauberflöte*, and *Rigoletto* (Covent Garden); Wagner's *Ring cycle* (Strasbourg); *Tristan und Isolde* (Tokyo); *Alcina*, *Tosca*, and *The Rape of Lucretia* (ENO); *Don Giovanni* (San Francisco); *The Rake's Progress*, *La Traviata*, *Così fan tutte*, *Madama Butterfly*, and *Idomeneo* (Scottish Opera); *Die Meistersinger von Nürnberg*, *Giulio Cesare*, *Carmen*, and *La Bohème* (Glyndebourne); *Sweeney Todd*, *Don Giovanni*, *Hamlet*, and *Il Re Pastore* (Opera North); *Semele* (Théâtre des Champs-Élysées); *Don Giovanni* and *A Midsummer Night's Dream* (Brussels), *The Turn of the Screw* (Mariinsky Theatre, ENO) and *Manon* (ENO, Dallas, Barcelona, Chicago). He was knighted earlier this year and received the South Bank Show Award for his productions of *Giulio Cesare* at Glyndebourne and *The Rape of Lucretia* and *The Turn of the Screw* at ENO.



John Macfarlane

SET & COSTUME DESIGNER (GLASGOW, SCOTLAND)

THIS SEASON *Maria Stuarda* at the Met.

MET PRODUCTION *Hansel and Gretel* (debut, 2007).

CAREER HIGHLIGHTS Recent opera designs include *Peter Grimes*, *Die Zauberflöte*, *Lady Macbeth of Mtsensk*, *Bluebeard's Castle*, *Erwartung*, *L'Heure Espagnole*, and *Gianni Schicchi* for Covent Garden; *Les Troyens*, *Hansel and Gretel*, and *The Queen of Spades* for Welsh National Opera; *War and Peace* for Paris's Bastille Opera; *La Clemenza di Tito* for the Paris Opera; *Agrippina* for Brussels's La Monnaie; *Boris Godunov* for the Netherlands Opera; *Euryanthe* at Glyndebourne; *Don Giovanni* for La Monnaie and San Francisco Opera; and *Elektra* for Lyric Opera of Chicago. He has also designed extensively for dance, working regularly with Glen Tetley and Jiří Kylián. Recent ballet designs include *Giselle* and *Sweet Violets* with London's Royal Ballet and *The Nutcracker*, *Le Baiser de la Fée*, and *Cinderella* for Birmingham Royal Ballet.

He exhibits regularly as a painter and printmaker in the U.K. and Europe.



Jennifer Tipton

LIGHTING DESIGNER (COLUMBUS, OHIO)

THIS SEASON New productions of *L'Elisir d'Amore* and *Maria Stuarda* and a revival of *Il Trovatore* at the Met.

MET PRODUCTIONS *Hansel and Gretel* and *The Rake's Progress* (debut, 1997).

CAREER HIGHLIGHTS Work in opera includes *La Traviata* at the Scottish National Opera, directed by David McVicar, and the Wooster Group's *La Didone* at St. Ann's Warehouse; work in dance includes Trisha Brown's *O Composite* for the Paris Opera Ballet and Paul Taylor's *Beloved Renegade* at New York's City Center. Theater includes *Conversations in Tusculum*, written and directed by Richard Nelson, at the Public Theater and Ibsen's *The Wild Duck*, directed by Charlie Newell, for Chicago's Court Theater. She teaches lighting at the Yale School of Drama and received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and the Mayor's Award for Arts and Culture in New York City in 2004. In 2008 she was awarded a MacArthur Fellowship and a USA "Gracie" Fellowship.

The Cast and Creative Team CONTINUED



Leah Hausman

CHOREOGRAPHER (COLUMBUS, OHIO)

THIS SEASON *Maria Stuarda* at the Met.

MET PRODUCTION *Il Trovatore* (debut, 2008).

CAREER HIGHLIGHTS Her work in opera includes choreography for productions at Covent Garden (*Le Nozze di Figaro*, *Aida*, *Les Troyens*, *Elektra*, and *Die Zauberflöte*), the Glyndebourne Festival (*La Damnation de Faust*, *L'Elisir d'Amore*, and *La Bohème*), English National Opera and Aix-en-Provence Festival (*La Clemenza di Tito*), and Lyric Opera of Chicago and San Francisco Opera (*Il Trovatore*). Her theater work includes *Romeo and Juliet*, *Twelfth Night*, *Pedro the Great Pretender*, and *As You Like It* for the Royal Shakespeare Company, *The Game of Love and Chance* for the National Theatre, *Twelfth Night* for Chicago's Goodman Theatre, and *The Lamentations of Thel* and *The Phantom Violin* for the British theatre company Complicite. She trained in dance and drama in New York City and specialized in movement studies at Paris's École Jacques Lecoq.



Joyce DiDonato

MEZZO-SOPRANO (KANSAS CITY, MISSOURI)

THIS SEASON The title role of *Maria Stuarda* at the Met, *Romeo* in *I Capuleti e i Montecchi* with the San Francisco Opera, and *Elena* in *La Donna del Lago* at Covent Garden and the Santa Fe Opera.

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

CAREER HIGHLIGHTS Recent performances include Octavian in *Der Rosenkavalier* and *Elena* at La Scala and *Maria Stuarda* at the Houston Grand Opera. She has also sung *Rosina* at the Deutsche Oper Berlin, Vienna State Opera, La Scala, Los Angeles Opera, and Covent Garden, *Sister Helen* in Jake Heggie's *Dead Man Walking* in Houston, the title role of Massenet's *Cendrillon* at Covent Garden, *Adalgisa* in *Norma* at the Salzburg Festival, *Cherubino* with the Lyric Opera of Chicago, *Elena* and *Idamante* in *Idomeneo* with the Paris Opera, and *Angelina* in *La Cenerentola* at La Scala. She was the 2007 recipient of the Met's Beverly Sills Artist Award.



Elza van den Heever

SOPRANO (JOHANNESBURG, SOUTH AFRICA)

THIS SEASON Elizabeth in *Maria Stuarda* for her debut at the Met, Leonora in *Il Trovatore* with the Canadian Opera Company, and Elettra in *Idomeneo*, Hélène in Verdi's *Les Vêpres Siciliennes*, and Elizabeth in concert performances of *Maria Stuarda* in Frankfurt.

CAREER HIGHLIGHTS Since making her professional debut as Donna Anna in *Don Giovanni* with San Francisco Opera in 2007, she has sung a number of roles in Frankfurt including Giorgetta in *Il Tabarro*, Desdemona in *Otello*, Elizabeth in *Don Carlo*, Elsa in *Lohengrin*, the title role of *Anna Bolena* (in concert), Vitellia in *La Clemenza di Tito*, and Antonia in *Les Contes d'Hoffmann*. Elsewhere, she has sung Armida in *Rinaldo* with Lyric Opera of Chicago, the title role of *Alcina* in Bordeaux, Elsa with Munich's Bavarian State Opera, Agathe in *Der Freischütz* at Vienna's Theater an der Wien, Fiordiligi in *Così fan tutte* with the Paris Opera and Dallas Opera, and Mary Custis Lee in the world premiere of Glass's *Appomattox* with the San Francisco Opera.



Joshua Hopkins

BARITONE (PEMBROKE, CANADA)

THIS SEASON William Cecil in *Maria Stuarda* at the Met, Count Almaviva in *Le Nozze di Figaro* at the Glyndebourne Festival, Marcello in *La Bohème* with Houston Grand Opera and Opera Lyra Ottawa, and Papageno in *Die Zauberflöte* with Vancouver Opera.

MET APPEARANCES Ping in *Turandot* (debut, 2009).

CAREER HIGHLIGHTS Recent performances include Argante in Handel's *Rinaldo* with Glyndebourne Festival Opera on tour, Count Almaviva at the Verbier Festival, and Junius in Britten's *The Rape of Lucretia* with Houston Grand Opera. He has also sung Junior in Bernstein's *A Quiet Place* with New York City Opera, Sid in Britten's *Albert Herring* and Papageno with the Santa Fe Opera, Figaro in *Il Barbiere di Siviglia* with Vancouver Opera, and Mercutio in *Roméo et Juliette* with Dallas Opera. Concert engagements include appearances with the New York Philharmonic, Orchestra of St. Luke's, Cleveland Orchestra, San Francisco Symphony, and his European debut with Spain's Orquesta Sinfónica del Principado de Asturias.



Matthew Polenzani

TENOR (EVANSTON, ILLINOIS)

THIS SEASON Nemorino in *L'Elisir d'Amore* at the Met, Werther with Lyric Opera of Chicago, the Duke of Mantua in *Rigoletto* with the Vienna State Opera, and Hoffmann in *Les Contes d'Hoffmann* with the San Francisco Opera.

MET APPEARANCES More than 250 performances of 29 roles, including Don Ottavio in *Don Giovanni*, Alfredo in *La Traviata*, Ernesto in *Don Pasquale*, Tamino in *Die Zauberflöte*, Roméo in *Roméo et Juliette*, Belmonte in *Die Entführung aus dem Serail*, Count Almaviva in *Il Barbiere di Siviglia*, Chevalier de la Force in *Dialogues des Carmélites*, Lindoro in *L'Italiana in Algeri*, and Boyar Khrushchov in *Boris Godunov* (debut, 1997).

CAREER HIGHLIGHTS Ferrando in *Così fan tutte* at Covent Garden and with the Paris Opera, Idomeneo in Turin, Tamino with the Vienna State Opera and Los Angeles Opera, Belmonte and Roméo in Chicago, the Duke in *Rigoletto* in Philadelphia, Edgardo in *Lucia di Lammermoor* in Vienna and at Paris's Bastille Opera, Nemorino and Don Ottavio in Vienna and Salzburg, and Achille in *Iphigénie en Aulide* in Florence. Recipient of the Met's 2008 Beverly Sills Award, established by Agnes Varis and Karl Leightman.



Matthew Rose

BASS (BRIGHTON, ENGLAND)

THIS SEASON Talbot in *Maria Stuarda* at the Met, Sarastro in *Die Zauberflöte* at Covent Garden, and concert engagements with the Boston Symphony Orchestra, Orchestre Révolutionnaire et Romantique, Melbourne Symphony Orchestra, and New York Philharmonic.

MET APPEARANCES Colline in *La Bohème* (debut, 2011).

CAREER HIGHLIGHTS Sparafucile in *Rigoletto* at Covent Garden; Bottom in *A Midsummer Night's Dream* at the Glyndebourne Festival, La Scala, Houston Grand Opera, Covent Garden, and in Lyon; Figaro in *Le Nozze di Figaro* at Munich's Bavarian State Opera; Leporello in *Don Giovanni* in Santa Fe and at the Glyndebourne Festival; Nick Shadow in *The Rake's Progress* at the Glyndebourne Festival and Gothenburg Opera; and Claggart in *Billy Budd* for the English National Opera. He has also appeared in concert with the London Symphony Orchestra, Los Angeles Philharmonic, Dresden Staatskapelle, and Rome's Accademia Nazionale di Santa Cecilia. [Forthcoming are returns to Covent Garden and to the Glyndebourne Festival and debuts at the Deutsche Oper Berlin and Lyric Opera of Chicago.]