

GAETANO DONIZETTI

ROBERTO DEVEREUX

CONDUCTOR
Maurizio Benini

PRODUCTION
Sir David McVicar

SET DESIGNER
Sir David McVicar

COSTUME DESIGNER
Moritz Junge

LIGHTING DESIGNER
Paule Constable

CHOREOGRAPHER
Leah Hausman

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by Salvatore Cammarano,
after François Ancelot's tragedy
Elisabeth d'Angleterre

Thursday, March 31, 2016
7:30–10:20PM

New Production

The production of *Roberto Devereux*
was made possible by a generous gift from
The Sybil B. Harrington Endowment Fund

The presentation of Donizetti's three Tudor
queen operas this season is made possible
through a generous grant from Daisy Soros,
in memory of Paul Soros and Beverly Sills

Co-production of the Metropolitan Opera
and Théâtre des Champs-Élysées

The Metropolitan Opera

2015–16 SEASON

The third Metropolitan Opera performance of
GAETANO DONIZETTI'S

ROBERTO DEVEREUX

CONDUCTOR
Maurizio Benini

IN ORDER OF VOCAL APPEARANCE

SARAH (SARA), DUCHESS OF NOTTINGHAM
Elina Garanča

QUEEN ELIZABETH (ELISABETTA)
Sondra Radvanovsky*

LORD CECIL
Brian Downen

A PAGE
Yohan Yi

SIR WALTER (GUALTIERO) RALEIGH
Christopher Job

ROBERT (ROBERTO) DEVEREUX, EARL OF ESSEX
Matthew Polenzani

DUKE OF NOTTINGHAM
Mariusz Kwiecien*

A SERVANT OF NOTTINGHAM
Paul Corona

Thursday, March 31, 2016, 7:30–10:20PM



Sondra Radvanovsky as Queen Elizabeth and Matthew Polenzani as the title character in Donizetti's *Roberto Devereux*

Chorus Master **Donald Palumbo**
 Musical Preparation **Denise Massé, Dan Saunders, Vlad Iftinca, Jonathan C. Kelly, and Sesto Quatrini**
 Assistant Stage Directors **Gina Lapinski, Jonathon Loy, and Sarah Ina Meyers**
 Met Titles **J. D. McClatchy**
 Prompter **Vlad Iftinca**
 Italian Coach **Loretta Di Franco**
 Scenery, properties, and electrical props constructed and painted in **Metropolitan Opera Shops**
 Costumes executed by **Metropolitan Opera Costume Department** and **Das Gewand GmbH, Düsseldorf**
 Custom embroidery by **Penn & Fletcher, New York, and Stickerei Müller GmbH & Co. KG, Diespeck, Germany**
 Wigs and Makeup executed by **Metropolitan Opera Wig and Makeup Department**

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* Graduate of the Lindemann Young Artist Development Program

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Met Titles

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2015-16 SEASON

Plácido Domingo in the title
role of *Simon Boccanegra*

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ROLEX
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Synopsis

London, turn of the 17th century

Act I

SCENE 1 Palace of Nonsuch

SCENE 2 Nottingham's apartments

Act II

Palace of Nonsuch

Intermission (AT APPROXIMATELY 9:05 PM)

Act III

SCENE 1 Sarah's apartments

SCENE 2 The Tower of London

SCENE 3 Queen Elizabeth's apartments

England, 1599. Robert Devereux, Earl of Essex and favorite of Queen Elizabeth I, is sent to Ireland with an army to defeat the rebellious Irish chieftains. After an unsuccessful campaign, and against the queen's orders, he returns to England, where his actions are deemed a dereliction of duty. The story of the opera takes its inspiration from the events of the following two years, which are condensed into a few days.

Act I

London, 1601. At the Palace of Nonsuch, Sarah, Duchess of Nottingham, is in tears while reading a book. Unknown to the other ladies of the court, she is distressed not about the story she's reading but about her own situation—she is in love with Robert Devereux. Queen Elizabeth enters and tells Sarah that she has decided to follow her husband Nottingham's advice and receive Devereux, although she is worried that his affections have turned to another woman. Robert has returned from Ireland accused of treason, but Elizabeth is prepared to pardon him as long as he still loves her. Lord Cecil demands that the queen sign Robert's death warrant, but she tells him she is not convinced of his disloyalty. Robert enters, and Elizabeth dismisses the courtiers. She tells him she is ready to pardon him and reminds him of a ring she gave him as a pledge of his safety. But his cool reaction to her talk of their past love increases her suspicions. When she asks directly for the name of her rival, Robert denies that he is in love with anyone else. Now furious, Elizabeth is convinced he has betrayed her. The Duke of Nottingham arrives to greet Robert, who shrinks from his embrace. Nottingham is worried about his friend's safety but also concerned about his unhappy wife, whom he lately found crying over a blue scarf she was working on. Cecil returns to summon Nottingham to the council meeting that will decide Robert's fate. Before he leaves, Nottingham assures Robert he will do what he can to defend him.

In Nottingham's apartments, Sarah thinks of Robert and the danger he is in. He suddenly appears and reproaches her for marrying Nottingham while he was away in Ireland, but she replies that she did so on Elizabeth's orders. Sarah in turn reminds Robert that he is wearing the queen's ring. He tears it off and assures her of his love. Sarah implores him to flee and gives him the blue scarf as a pledge of her affections. After a painful goodbye, Robert departs.

Act II

At Nonsuch, the court awaits news of Robert's fate. Elizabeth enters, then Cecil, who announces that in spite of Nottingham's defense the council has decided on the death sentence. Sir Walter Raleigh reports that he has arrested Robert according to the queen's orders. When searched, Raleigh says, Robert was found to have concealed in his clothes a blue scarf, which Elizabeth now angrily examines. Nottingham brings the death warrant for the queen to sign but again pleads for his friend and dismisses all accusations as slander. Elizabeth refuses to relent. When Robert is led in, she turns on him furiously and shows him the scarf. Both Robert and Nottingham are shocked. His astonishment quickly turning into a jealous fury, Nottingham calls for his sword. Elizabeth once again demands to know the name of her rival, but Robert won't reveal it. Now blind with rage, Elizabeth signs the death warrant.

Act III

Alone in her apartment, Sarah receives a letter from Robert in which he asks her to take the ring to Elizabeth and hope for her mercy. Before she can do so, Nottingham appears. He reads the letter, ignores Sarah's protestations of innocence, and orders her to be confined.

In his cell in the Tower of London, Robert hopes that he will be able to clear Sarah's name before his death. When soldiers appear to take him to his execution, he realizes that all that's left to him is to pray for her in heaven.

The queen, surrounded by her silent ladies, waits in her rooms, wondering why Sarah is not there to comfort her. In spite of everything, she wants Robert to live and hopes that he will send her the ring, but instead Cecil appears to tell her that Robert is on the way to the block. When Sarah runs in with the ring and confesses that she is Elizabeth's rival, the queen orders the execution stopped, but it is too late. A cannon shot announces Robert's death. Nottingham arrives, and Elizabeth turns on him and Sarah, demanding to know why they didn't bring her the ring sooner. Nottingham proudly replies that all he wanted was revenge. Elizabeth orders them both taken away. Haunted by a vision of the beheaded Robert, she now only longs to be free of her role as queen.

Gaetano Donizetti

Roberto Devereux

Premiere: Teatro San Carlo, Napoli, 1837

First performed two years after *Maria Stuarda* and *Lucia di Lammermoor*, *Roberto Devereux* shows Donizetti at the height of his musical and dramatic powers. The opera's story was inspired by a familiar, even notorious, historical incident, but, as in many stage works of the time, history is used merely as a springboard from which the operatic imagination can soar. The tragic confrontation between Queen Elizabeth I of England and her sometime favorite Robert Devereux, Earl of Essex, ended with Devereux's execution for treason. (The term "favorite," common especially in the 16th and 17th centuries, is not clearly defined but generally refers to a person of supreme political influence who stands high in the esteem of a monarch, with possible romantic or sexual implications.) In addition to Elizabeth and Devereux, the opera also includes a (mostly fictional) younger female character as the queen's rival for Devereux's love. The dramatic premise of an older woman in power and a younger man at her mercy, condensed into an excellent libretto by Salvatore Cammarano, provided Donizetti with the opportunity to write some of his most theatrical music. The opera mirrors the successful structure of the two writers' previous effort, *Lucia di Lammermoor*: a first act that lays out the issues at stake and introduces the musical language, a second act fashioned as a single dramatic arc, and three intense shorter scenes for the final act.

The Creators

Gaetano Donizetti (1797–1848) composed nearly 70 operas plus orchestral and chamber music in a career abbreviated by mental illness and premature death. Most of his works, with the exception 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. The Neapolitan librettist Salvatore Cammarano (1801–1852) worked with Donizetti on a number of operas, including *Lucia*, and with Verdi on *Luisa Miller* and *Il Trovatore*.

The Setting

The opera is set in London, originally at Westminster Palace and the Tower. The Met's new production exchanges Westminster for Nonsuch, a Tudor palace to the southwest of London proper. Historical facts place the action between 1599 and 1601 (the year of Devereux's death).

The Music

Donizetti's gift for melody and understanding of the human voice are on full display in *Roberto Devereux*, but the score goes beyond that, revealing the dramatic possibilities inherent in the best of the bel canto tradition. Elizabeth's Act I entrance aria, "L'amor suo mi fe' beata," embodies both the stately and the sensitive aspects of the queen's complex character. The energetic duet between Sara and Devereux in the second scene displays the recklessness that the Romantic era cherished in its self-destructive, Byronic heroes and lovers. The trio finale to Act II for Devereux, Nottingham, and Elizabeth is remarkable for the range of emotions and psychological states contained in one cohesive musical structure: the anxious lover, the betrayed husband and friend, and the scorned woman are all given full expression. Devereux's prison-scene soliloquy in Act III, "Come uno spirto angelico," is a perfect example of the emotional power and depth that bel canto melody is able to express. The opera's finale belongs entirely to Elizabeth, in a variation of the classic mad scene as an internal journey and spiritual crisis (the historical Queen Elizabeth, of course, never went mad in the conventional sense). Even the final cabaletta, normally characterized by untethered vocal display, is marked "maestoso" ("majestic"), remaining true to the character and the dramatic situation. A nod to local color is found in the overture, composed for a revision a year after the premiere, with a quote of the anthem "God Save the Queen" (which had not yet been written in Elizabeth's day).

Met History

Sir David McVicar's new production marks *Roberto Devereux's* first staging at the Met.

Program Note

Following the death of Mary Tudor (who would come to be known as Bloody Mary) in 1558, Elizabeth, daughter of Henry VIII and Anne Boleyn, became Queen of England at the age of 25. She was immediately pressured to marry and ensure the Tudor succession. There had been many politically arranged betrothals to French nobles from the time she was barely a year old, followed by proposals from Prince Erik of Sweden and, most importantly, Robert Dudley, Earl of Leicester, who remained a lifelong and loyal friend to the queen (and plays a leading role in two of Donizetti's operas). There seems to have been no romantic relationship, however, between the queen and Robert Devereux, Second Earl of Essex, the title character of Donizetti's *Roberto Devereux*. To be sure, Essex was courtly, witty, insolent, and at times overly familiar with Elizabeth; his recklessness led to his execution for treason on February 25, 1601. It is possible that the queen entertained a flirtation with him, but there is no evidence to support it, leaving only the fictions of stage and screen.

Elizabeth never accepted any of the marriage proposals, political or romantic, and in 1559, barely a year after her coronation, she spoke to Parliament about the relationship between duty and personal happiness. She entrusted her marital status to fate, declared to serve the needs of the realm and the will of God, and stated, "[I]n the end this shall be for me sufficient, that a marble stone shall declare that a Queen, having reigned such a time, lived and died a virgin."

That startling avowal came to define Elizabeth, sometimes even overshadowing her many achievements, all well recorded by historians from her own time to the present. It thus became the province of the poets, artists, and composers to imagine that this extraordinary and very private woman must have known love and romance. An "Elizabethan" revival on the opera stage began in the 19th century with Rossini's *Elisabetta, Regina d'Inghilterra* (1815, after an Italian play), followed soon thereafter by Michele Carafa's *Elisabetta in Derbyshire* (1819, after Schiller's *Mary Stuart*) and Daniel François Auber's *Leicester, ou Le Château di Kenilworth* (1823, after Scott's novel). No one, however, devoted as much artistic energy to Elizabeth I and the Tudors as Gaetano Donizetti did in four of his nearly 70 operas: *Elisabetta al Castello di Kenilworth* (1829, again based on Scott's novel), *Anna Bolena* (1830, about Elizabeth's mother), *Maria Stuarda* (1834, after Schiller's play), and *Roberto Devereux* (1837, after François Ancelot's *Elisabeth d'Angleterre*). Each of the three Elizabethan operas portrays the queen as some combination of jealous, confident, vulnerable, vengeful, deeply conflicted, lonely, aging, and in love with a man who prefers someone else: Leicester, who loves Amelia in *Kenilworth* and Mary in *Maria Stuarda*, or Devereux, who loves Sara. Two of the three end with beheadings; only in *Kenilworth* does a magnanimous queen offer mercy and forgiveness.

By 1837, Donizetti had composed more than 50 operas. The constant pressure of production, vexations of censorship, illegal performances of pirated works, and ambitions for a position in Paris barely allowed him to enjoy life, let

alone deal with the personal tragedies that overshadowed his success. By the end of the summer of that year, he had lost both parents, two infant children, and his wife Virginia, who died shortly after giving birth to a third son, who also did not survive. All of his achievements diminished in the face of despair, and he wrote to his brother-in-law Antonio Vasselli, proclaiming, "Without father, without mother, without wife, without children ... for whom do I work then?" He distracted himself with composition, devoting much of his time to *Roberto Devereux*; it is not difficult to imagine that the dark, tragic, and sinking harmonies of the opera were a product of his grief.

Unfortunately, little is known about the genesis of *Roberto Devereux*—only, according to Donizetti himself, that it was received very well at its premiere on October 29, 1837. As he wrote to publisher Giovanni Ricordi, "I gave my opera the day before yesterday at [Napoli's Teatro di San] Carlo; it is not for me to tell you how it went. I am more modest than a whore; there I should blush. But it went very, very well. They also called out the poet [Cammarano] ..."

The music of the opera is lean, almost chamber music-like, with all the requisite counterpoint, intimacy, and climaxes unfolding in a series of confrontations, revelations, and reactions. While there is the expected solo aria for each of the four main characters—Elisabetta, Nottingham, Roberto, and Sara—the real passion of the work erupts in the four duets that pair off the women with each of the two men. There are some unusual features as well, mostly regarding the assignment, type, and placement of solo numbers. For example, the curtain rises on a modest all-female scene in which Sara camouflages her ill-fated love for Roberto in a *romanza* about "Rosamonda," referring to Rosamund Clifford, the mistress of Henry II (and the subject of Donizetti's *Rosmonda d'Inghilterra*), who was allegedly murdered by Henry's wife, Eleanor of Aquitaine. Even more unusual is Donizetti's decision to withhold Roberto's solo moment until the second scene of Act III, in which, awaiting his execution, he expresses terror as well as desire to vindicate Sara.

When all is said and done, however, *Roberto Devereux* is about the emotional collapse of Elisabetta, hinted at in the very first scene, in which she confides to Sara her doubts about Roberto's loyalty. Act II belongs entirely to her, as she holds proof (Sara's scarf) of Roberto's betrayal in hand and in full fury signs his death warrant. The trio that closes the act begins ominously with a drum roll as Elisabetta quietly, but forcefully, castigates Roberto for offending the daughter of Henry VIII, calling him a traitor, a villain, and a liar. The scene evokes the famous encounter between Maria and Elisabetta in *Maria Stuarda*, in which the tables are turned and Maria calls the queen a "vile bastard." The Elisabetta of *Roberto Devereux* is much older (67 in 1601, the year of Essex's death) and far more controlled, exuding more pathos than wrath through a musical pattern of falling pitches and dotted figures that evoke a stately funeral march. In the final scene of the opera, she is completely alone, without Roberto

or the friendship of Sara. She grasps for her dignity as she sings some of Donizetti's most tender music. She is just a woman, after all, but also a queen, and with that she utters one of the great lines in all of opera, "Ah! Let no mortal say: 'The Queen of England, I have seen the Queen of England weep.'"

The soprano who takes on this magisterial role must have an extraordinary vocal range and the ability to project grace, vulnerability, and humanity, as well as coloratura rage. Donizetti found her in Giuseppina Ronzi de Begnis, for whom he wrote a number of other works, including *Maria Stuarda* and *Gemma di Vergy*. She was a woman of commanding stage presence and fiery temperament, proven earlier in a ruckus that scorched the reputation of *Maria Stuarda* even before it premiered. Ronzi sang the title role of Maria, opposite her real-life rival, Anna del Sere, as Elisabetta. The hostilities between the two intensified in the midst of a too realistically performed rehearsal of the main confrontation scene and escalated into hair-pulling, biting, scratching, and kicking. Ronzi, the more spirited and voluptuous of the two divas, was alleged the winner. She had great success on stage, particularly with two Rossini roles, Rosina in *Il Barbiere di Siviglia* and Elena in *La Donna del Lago*. Rossini had composed those works for his wife, Isabella Colbran, known for her sturdy lower range, agility, and penetrating high notes—attributes that Donizetti later required of Elisabetta.

When Donizetti revised *Roberto Devereux* for a performance in Paris at the Théâtre Italien on December 27, 1838, he made several modifications in the vocal parts, but most significantly added a full-length opening Sinfonia. The opera's original version had begun with a brief, 10-measure duet for flute and clarinet that led directly into the first scene. The new overture begins with a slow introduction that dissolves into "God Save the Queen," the English national anthem, in use since the mid-18th century. The melody refers anachronistically to Elizabeth I, but it may also have evoked to the contemporary audience Queen Victoria, who had ascended to the throne of Great Britain barely 18 months before Donizetti added the prelude. But the composer surely intended no homage to British royalty here. Rather, the melody plants a powerful aural cue that inaugurates Elisabetta's ongoing presence in the opera, even when she is not on stage, as those who have betrayed her fear her vengeful nature. The overture provides symmetry, as well, by beginning the opera with Elisabetta, who also has the last word: In a final scene replete with Shakespearean resonance, Elisabetta dismisses the court and deteriorates into madness, imagining Roberto's ghost, head in hand, luring her into a tomb of her own making. Again the music descends as Elisabetta sinks down, but then rises one last time to renounce her crown, crying, "Of this English earth let James be King."

—Helen M. Greenwald

The Cast and Creative Team



Maurizio Benini

CONDUCTOR (FAENZA, ITALY)

THIS SEASON *Don Pasquale* and *Roberto Devereux* at the Met, *Il Trovatore* in Amsterdam, *La Wally* in Monte Carlo, and *Nabucco* at Covent Garden.

MET APPEARANCES *Lucia di Lammermoor*, *Maria Stuarda*, *Le Comte Ory*, *Il Barbiere di Siviglia*, *La Cenerentola*, *Norma*, *L'Elisir d'Amore* (debut, 1998), *Rigoletto*, *La Traviata*, *Luisa Miller*, and *Faust*.

CAREER HIGHLIGHTS He made his conducting debut in Bologna with Rossini's *Il Signor Bruschino* and his debut at La Scala in 1992 with *La Donna del Lago* (where 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; *Il Turco in Italia* at Munich's Bavarian State Opera; *Lucia di Lammermoor* at the Paris Opera; Rossini's *Zelmira* at the Edinburgh Festival; *Don Carlo* in Barcelona; *Maria Stuarda* in Barcelona; *Norma* in Seville; and *Rigoletto*, *Faust*, *Nabucco*, *La Traviata*, *La Bohème*, *Attila*, and *Luisa Miller* at Covent Garden.



Sir David McVicar

DIRECTOR (GLASGOW, SCOTLAND)

THIS SEASON New production of *Roberto Devereux* and revivals of *Anna Bolena*, *Maria Stuarda*, *Il Trovatore*, and *Cavalleria Rusticana* and *Pagliacci* at the Met.

MET PRODUCTIONS *Giulio Cesare* and *Il Trovatore* (debut, 2009).

CAREER HIGHLIGHTS His productions include *Andrea Chenier*, *Les Troyens*, *Adriana Lecouvreur*, *Aida*, *Salome*, *Le Nozze di Figaro*, *Faust*, *Die Zauberflöte*, and *Rigoletto* at Covent Garden; *Die Entführung aus dem Serail*, *Die Meistersinger von Nürnberg*, *Giulio Cesare*, *Carmen*, and *La Bohème* at the Glyndebourne Festival; *Wozzeck*, *Rusalka*, *Elektra*, *Billy Budd*, *Giulio Cesare*, *Il Trovatore*, and *Manon* at Lyric Opera of Chicago; *Alcina*, *Tosca*, *The Rape of Lucretia*, *The Turn of the Screw*, and *Der Rosenkavalier* at the English National Opera; *Le Nozze di Figaro* and *Don Giovanni* at the Sydney Opera House; *Les Troyens* at La Scala; *Tristan und Isolde* at the Vienna State Opera and in Tokyo; *Don Giovanni*, *Agrippina*, and *A Midsummer Night's Dream* in Brussels; and the *Ring* cycle and *Così fan tutte* in Strasbourg; among many others. He was knighted in 2012 and made Chevalier de L'Ordre des Arts et des Lettres by the French government the same year.



Moritz Junge

COSTUME DESIGNER (LONDON, ENGLAND)

THIS SEASON New production of Roberto Devereux and revival of *Cavalleria Rusticana* and *Pagliacci* at the Met.

MET PRODUCTIONS *Cavalleria Rusticana* and *Pagliacci* (debut, 2015).

CAREER HIGHLIGHTS Opera and ballet include *Les Troyens*, *Aida*, *The Tempest* (Covent Garden); *Don Carlo* (Bolshoi Opera); *L'Anatomie de la Sensation* (Paris Opera Ballet); numerous works for the Royal Ballet, including *Woolf Works*, *Live Fire Exercise*, *Limen*, *Infra* (also for the Joffrey Ballet and Mariinsky Ballet), and *Chroma* (also for Alvin Ailey, Boston Ballet, National Ballet of Canada, San Francisco Ballet, Royal Danish Ballet, and Bolshoi Ballet); *Outlier* (New York City Ballet); *The Messiah* (English National Opera, Opera de Lyon); *Dyad 1929* (Australian Ballet); *Renature* (Nederlands Dans Theater); and *La Cenerentola* (Glyndebourne Festival). Designs for theater include *In the Republic of Happiness* (Royal Court); *The Kitchen*, *Dido*, *Queen of Carthage*, and *The Hour We Knew Nothing of Each Other* (National Theatre); *Judgment Day* (Almeida); and *All About My Mother* (Old Vic). In 2012, he designed costumes for the London Paralympic Games Opening Ceremony. He was the overall winner of the 2001 Linbury Prize for Stage Design.



Paule Constable

LIGHTING DESIGNER (BRIGHTON, ENGLAND)

THIS SEASON New production of Roberto Devereux and revivals of *Anna Bolena*, *Le Nozze di Figaro*, and *Cavalleria Rusticana* and *Pagliacci* at the Met; *Die Entführung aus dem Serail* at the Glyndebourne Festival; *Wozzeck* at the Lyric Opera of Chicago; and *wonder.land* at the National Theatre.

MET PRODUCTIONS *The Merry Widow*, *Don Giovanni*, *Satyagraha* (debut, 2008), and *Giulio Cesare*.

CAREER HIGHLIGHTS She has received Tony Awards for the Broadway productions of *The Curious Incident of the Dog in the Night-Time* and *War Horse*, and Olivier Awards in the UK for *The Curious Incident of the Dog in the Night-Time* and *His Dark Materials* at the National Theatre, *Don Carlos* at London's Gielgud Theatre, and *The Chalk Garden* at the Donmar Warehouse. Operatic engagements include *Carmen*, *Faust*, *Rigoletto*, *Die Zauberflöte*, and *Macbeth* for Covent Garden; *Die Meistersinger von Nürnberg*, *Billy Budd*, *Carmen*, *La Bohème*, and *Rusalka* at Glyndebourne; *Idomeneo*, *Satyagraha*, and *Peter Grimes* for English National Opera; and Monteverdi's *L'Incoronazione di Poppea*, *Semele*, and *Agrippina* for Paris's Théâtre des Champs-Élysées. She recently designed lighting for Sir David McVicar's productions of Wagner's *Ring* cycle in Strasbourg and *Tristan und Isolde* in Tokyo.



Leah Hausman

CHOREOGRAPHER (COLUMBUS, OHIO)

THIS SEASON New production of *Roberto Devereux* and revivals of *Maria Stuarda* and *Il Trovatore* at the Met.

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

CAREER HIGHLIGHTS Co-direction and choreography for *Benvenuto Cellini* at the English National Opera and in Amsterdam; associate direction for *Les Troyens* at Covent Garden, La Scala, and San Francisco Opera; and choreography for *Aida*, *Le Nozze di Figaro*, *Elektra*, *Die Zauberflöte*, *Rigoletto*, and *Il Turco in Italia* at Covent Garden; *Giovanna D'Arco* at La Scala; *L'Elisir D'Amore*, *The Miserly Knight*, *Gianni Schicchi*, and *La Bohème* at the Glyndebourne Festival; *La Damnation de Faust* and *La Clemenza di Tito* at the ENO, the Aix-en-Provence Festival, and in Copenhagen; *Rusalka*, *Billy Budd*, and *Il Trovatore* at the Lyric Opera of Chicago; and *Don Giovanni* and *Lohengrin* at the San Francisco Opera. Her theater work includes *Romeo and Juliet*, *Twelfth Night*, *Pedro the Magnificent*, and *As You Like It* for the Royal Shakespeare Company; *Fortune's Fool* at The Old Vic; and *The Game of Love and Chance* for the National Theatre; among much else. She trained in dance and drama in New York City and specialized in movement studies at Paris's École Jacques Lecoq.



Elina Garanča

MEZZO-SOPRANO (RIGA, LATVIA)

THIS SEASON Sarah in *Roberto Devereux* at the Met, Charlotte in *Werther* at the Vienna State Opera and Paris Opera, Léonore in *La Favorite* at Deutsche Oper Berlin, and Romeo in *I Capuleti e i Montecchi* in Barcelona.

MET APPEARANCES The title role of *Carmen*, Sesto in *La Clemenza di Tito*, Angelina in *La Cenerentola*, and Rosina in *Il Barbiere di Siviglia* (debut, 2008).

CAREER HIGHLIGHTS *Carmen* at Covent Garden, Vienna State Opera, La Scala, Munich's Bavarian State Opera, and in Valencia; Adalgisa in *Norma*, Dorabella in *Così fan tutte*, and Cherubino in *Le Nozze di Figaro* in Vienna; Annio in *La Clemenza di Tito*, Charlotte, and Dorabella at the Salzburg Festival; Dido in *Les Troyens* and Romeo at Deutsche Oper Berlin; Romeo at Covent Garden; and Dorabella at Covent Garden, the Aix-en-Provence Festival, and Paris Opera. She has also sung Santuzza in *Cavalleria Rusticana* at La Scala, Octavian in *Der Rosenkavalier* at the Vienna State Opera and in Berlin, Angelina at Paris's Théâtre des Champs-Élysées, Sesto with the Paris Opera, and Giovanna Seymour in *Anna Bolena* in Vienna and with the Finnish National Opera.



Sondra Radvanovsky

SOPRANO (BERWYN, ILLINOIS)

THIS SEASON Three of Donizetti's Tudor operas at the Met (Elizabeth in *Roberto Devereux* and the title roles of *Anna Bolena* and *Maria Stuarda*), the title roles of *Manon Lescaut* and *Tosca* at Deutsche Oper Berlin, *Tosca* at Munich's Bavarian State Opera, and the title role of *Aida* at the Paris Opera.

MET APPEARANCES More than 150 performances of 25 roles, including Amelia in *Un Ballo in Maschera*, Norma, *Tosca*, *Aida*, Luisa Miller, Leonora in *Il Trovatore*, Elvira in *Ernani*, Rosalinde in *Die Fledermaus*, Donna Anna in *Don Giovanni*, Musetta in *La Bohème*, Antonia in *Les Contes d'Hoffmann*, Micaëla in *Carmen*, and Countess Ceprano in *Rigoletto* (debut, 1996).

CAREER HIGHLIGHTS *Anna Bolena* at the Lyric Opera of Chicago, *Aida* with the Vienna State Opera, and *Norma* with the San Francisco Opera, Munich's Bavarian State Opera, and in Barcelona. She has also sung Donizetti's Elizabeth with the Canadian Opera Company, the title role of *Suor Angelica* in Los Angeles, Donizetti's Lucrezia Borgia in Washington, Héléne in *Les Vêpres Siciliennes* and Elisabeth in *Don Carlos* with the Paris Opera, Elena in *I Vespri Siciliani* and *Manon Lescaut* at the Vienna State Opera, and Roxane at La Scala. She is a graduate of the Met's Lindemann Young Artist Development Program.



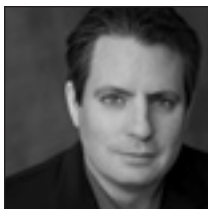
Mariusz Kwiecien

BARITONE (KRAKÓW, POLAND)

THIS SEASON Zurga in *Les Pêcheurs de Perles* and Nottingham in *Roberto Devereux* at the Met, the title role of *Don Giovanni* at the Vienna State Opera, Rodrigo in *Don Carlo* with the San Francisco Opera, and the title role of *King Roger* at Poland's Kraków Opera.

MET APPEARANCES Eighteen roles including Count Almaviva in *Le Nozze di Figaro*, Marcello in *La Bohème*, the title role of *Eugene Onegin*, Riccardo in *I Puritani*, Belcore in *L'Elisir d'Amore*, Don Giovanni, Enrico in *Lucia di Lammermoor*, Guglielmo in *Così fan tutte*, Escamillo in *Carmen*, and Kuligin in *Kát'a Kabanová* (debut, 1999).

CAREER HIGHLIGHTS He has recently sung Don Giovanni at the Lyric Opera of Chicago, Dr. Malatesta in *Don Pasquale* in Barcelona, and Eugene Onegin with Munich's Bavarian State Opera. Additional engagements include Riccardo with the Paris Opera; Rodrigo at Covent Garden; Don Giovanni at Covent Garden, the San Francisco Opera, Seattle Opera, and in Munich and Santa Fe; Eugene Onegin with the Bolshoi Theatre, Lyric Opera of Chicago, and Vienna State Opera; and Count Almaviva at Covent Garden and in Munich, Chicago, and Madrid. He is a graduate of the Met's Lindemann Young Artist Development Program.



Matthew Polenzani

TENOR (EVANSTON, ILLINOIS)

THIS SEASON Nadir in *Les Pêcheurs de Perles* and the title role of *Roberto Devereux* at the Met, Don Ottavio in *Don Giovanni* at the Paris Opera, the title role of *Werther* at the Vienna State Opera and Munich's Bavarian State Opera, and Rodolfo in *La Bohème* for his debut at Barcelona's Liceu.

MET APPEARANCES More than 300 performances of 34 roles including Hoffmann in *Les Contes d'Hoffmann*, Ferrando in *Così fan tutte*, the Duke in *Rigoletto*, Ernesto in *Don Pasquale*, Belmonte in *Die Entführung aus dem Serail*, Count Almaviva in *Il Barbiere di Siviglia*, Chevalier de la Force in *Dialogues des Carmélites*, Boyar Khrushchov in *Boris Godunov* (debut, 1997), Tamino in *Die Zauberflöte*, and Alfredo in *La Traviata*.

CAREER HIGHLIGHTS He has recently sung the title role of *Idomeneo* at Covent Garden, Alfredo for his debut in Zurich, and Nemorino in *L'Elisir d'Amore* and Tamino at Munich's Bavarian State Opera. He was the recipient of the Met's 2008 Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.