

FRANCO ALFANO

CYRANO DE BERGERAC

CONDUCTOR
Marco Armiliato

PRODUCTION
Francesca Zambello

SET DESIGNER
Peter J. Davison

COSTUME DESIGNER
Anita Yavich

LIGHTING DESIGNER
Natasha Katz

FIGHT DIRECTOR
Rick Sordelet

CHOREOGRAPHER
Thomas Baird

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in four acts

Libretto by Henri Cain, based on
the play by Edmond Rostand

Saturday, May 6, 2017
12:30–3:25PM

The production of *Cyrano de Bergerac* was made possible by a generous gift from the **Gramma Fisher Foundation, Marshalltown, Iowa,** and **Bertita and Guillermo L. Martinez**

Co-production of the Metropolitan Opera and
Royal Opera House, Covent Garden, London

The Metropolitan Opera

2016-17 SEASON

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FRANCO ALFANO'S

CYRANO DE BERGERAC

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CONDUCTOR
Marco Armiliato

IN ORDER OF VOCAL APPEARANCE

LE BRET, FRIEND OF CYRANO
David Pittsinger

RAGUENEAU, PASTRY CHEF
Roberto de Candia

CHRISTIAN, CADET
IN THE GUARDS
Atalla Ayan*

LIGNIÈRE, FRIEND OF CYRANO
Paul Corona

MONTFLEURY, AN ACTOR
Tony Stevenson*

CYRANO, A GUARDSMAN
Roberto Alagna

VICOMTE DE VALVERT
Hyung Yun

ROXANE'S GOVERNESS
Jennifer Roderer

A COOK
Edward Albert

LISA, WIFE OF RAGUENEAU
Holli Harrison

A MUSKETEER
Edward Hanlon

ROXANE, COUSIN OF CYRANO
Jennifer Rowley

CARBON, CAPTAIN
OF THE GUARDS
Michael Todd Simpson

DE GUICHE,
A POWERFUL NOBLEMAN
Juan Jesús Rodríguez

SENTINELS
Gregory Warren
Juhwan Lee

THE SPANISH OFFICIAL
Hyung Yun

A LAY SISTER
Holli Harrison

SISTER MARTA
Edyta Kulczak

Saturday, May 6, 2017, 12:30–3:25PM



Roberto Alagna
in the title role of
Alfano's *Cyrano
de Bergerac*

Chorus Master **Donald Palumbo**
Musical Preparation **Joan Dornemann, Dennis Giauque,
Liora Maurer, and Steven Osgood**
Assistant Stage Directors **Gina Lapinski and
Paula Williams**

French Coach **Denise Massé**
Prompter **Joan Dornemann**

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Synopsis

Act I

Paris, 1640. In the theater of the Hôtel de Bourgogne. Christian, a new cadet in the Gascon regiment, is in love with the beautiful Roxane but worries he'll never muster the courage to approach her. Cyrano de Bergerac—captain, poet, and swashbuckler—chases out the actor Montfleury, whom he hates, as he begins his performance. The Vicomte de Valvert, another of Roxane's suitors, intervenes, and, when he draws attention to Cyrano's huge nose, Cyrano challenges him to a duel. As they fight, Cyrano composes a ballad about the duel and with the last line traps his opponent. Cyrano admits to his friend Le Bret that he too loves Roxane but, because of his appearance, could never hope to win her. When Roxane's confidante approaches Cyrano to tell him that Roxane wants to see him in secret, he can hardly contain his joy.

Act II

Cyrano waits for Roxane at the bakery of Ragueneau. She thanks him for defying Valvert and confesses that she is in love with the handsome new recruit, Christian. She asks the dismayed Cyrano to protect him. For her sake, he reluctantly agrees. Carbon, a fellow officer, arrives to salute Cyrano's latest exploits, and together they sing the praises of the Gascon regiment. Christian is introduced to Cyrano. He mocks his looks and taunts him to prove his bravery. Bound by his promise to Roxane, Cyrano lets it pass. Christian then tells Cyrano of his love for Roxane but says he is hopelessly inept at writing words of love. Cyrano agrees to put his poetic gifts at Christian's service.

Count de Guiche, yet another of Roxane's suitors, comes to her home to bid her farewell before leaving for the war in Spain. When he reveals the battle plan of the cadets and Christian, she tricks him into delaying their departure.

Roxane is enthusiastic about Cyrano's letters, which she thinks are from Christian. Encouraged by her reaction, Christian decides to press his suit in person, but, standing beneath her balcony, he fails miserably. Cyrano, hidden in the darkness, feeds him lines and eventually begins to imitate Christian's voice, speaking his own words of love. Roxane is swept away. The real Christian climbs up to the balcony to kiss her.

Intermission (AT APPROXIMATELY 1:50 PM)

Act III

The soldiers, including Cyrano and Christian, have been surrounded in the siege of the city of Arras and are starving. Christian has secretly married Roxane, and Cyrano has repeatedly written to her in his name, but without Christian's knowledge. Cyrano asks a shepherd to distract the soldiers with songs of home. When de Guiche announces that the Spanish are about to attack, Christian longs to send Roxane a last farewell. Cyrano tells him it is already written.

Suddenly, Roxane arrives in a carriage, having braved enemy fire to join her husband. She confesses to him that his letters have moved her so much that she would still have married him even if he were terribly ugly. Realizing the meaning of her words, Christian confronts Cyrano, who admits his love for Roxane. Before rushing off to battle, Christian insists that Cyrano tell her the truth about the letters. As Cyrano is about to speak, soldiers carry in Christian's dead body. Cyrano watches in silence as Roxane finds his last letter in Christian's pocket.

Act IV

Fifteen years have passed, and Roxane, still grieving for Christian, has withdrawn to a convent, where Cyrano visits her regularly. He now arrives pale and haggard, concealing a mortal wound inflicted by an enemy. He reminds her that she had once promised to let him see Christian's last letter. When he begins to read it aloud, Roxane suddenly realizes that it was his voice she heard from beneath her balcony so many years ago—and that it was always Cyrano she loved. He dies in her arms, knowing that he never compromised his honor.

Franco Alfano

Cyrano de Bergerac

Premiere: Teatro Reale, Rome, January 22, 1936 (in Italian translation as Cyrano di Bergerac); Paris, Opéra Comique, May 29, 1936 (in the original French)

Cyrano de Bergerac is a remarkable distillation of the themes and ideas in one of theater's most beloved dramas. The point of departure is the life of the title character, a historical figure from early 17th-century Paris. This real Cyrano was an accomplished poet and author—in fact, one of his books, *The Other World: Comical History of the States and Empires of the Moon*, not only influenced such satirical writers as Jonathan Swift, but has been cited as a prototype of the science fiction genre. Beyond his written work, it was Cyrano's life (or mythical retellings of it) that epitomized this very rich era of Paris, replete with duels, public displays of poetry and erudition, and elaborate courtship rituals. Edmond Rostand's 1897 drama captured all of these elements and created an unforgettable character by contrasting Cyrano's unfortunate outer appearance (he was known to have a deformedly large nose) with an idealized soul. His adventures nobly expressing love for the beautiful Roxane through the handsome but inarticulate Christian have become an archetype in the global popular imagination. The opera premiered in Rome in Italian and shortly afterward was heard in Paris in French (as Alfano preferred). Several factors worked against it being more than a moderate success at the time: politics, comparisons to the wildly popular play, polemics of musical styles, and the marked departure of style from Alfano's previous work. It is only in recent years that audiences have begun rediscovering the power of this opera and, above all else, its magnificent and insightful presentation of the iconic title character.

The Creators

Franco Alfano (1875–1954) was an Italian composer and conservatory director. His Puccini-esque adaptation of a Tolstoy novel, *Risurrezione* (1904), first established his reputation, while his 1921 opera based on Sanskrit drama, *La Leggenda di Sakuntala*, won praise for its evocative exoticism. On the recommendation of conductor Arturo Toscanini, Alfano was chosen to complete Puccini's *Turandot*, unfinished at the time of its composer's death. That difficult task was not, and could not have been, executed to everyone's satisfaction, yet it remains Alfano's most known work. The libretto for *Cyrano de Bergerac* was fashioned by Henri Cain (1857–1937), a dramatist known for providing libretti for operas, including several by Jules Massenet. Author of several burlesques, as well as dramas for the leading performers of the day, Edmond Rostand (1868–1918) penned the classic play that provided the source material for Cain's libretto.

The Setting

The opera is set in and near Paris in 1640, during the tumultuous reign of King Louis XIII. Rostand's play is rich with references to events and notable people—real and fictional—of that time and place, many of which remain, or are suggested, in the opera.

The Music

Alfano was an Italian born to a French mother and raised in a bilingual household. He met the challenge of turning this revered play into an opera admirably, though, as is typical with operatic adaptations, he inevitably sacrificed some of the crackling language of Rostand's masterpiece. The opera depends largely on musical nuance rather than memorable arias and set pieces, and Alfano brings the plot elements into sharp focus and explores much of the poetry's subtext with superb insight. The score of *Cyrano* represents Alfano's final and most mature phase: His earlier dramatic impulses and subsequent impressionistic style, while still discernible, evolve into a lean musical language of extraordinary clarity and economy. The sophisticated and subtle instrumental impressions throughout the score provide a backdrop for vocal lines that superbly convey the drama: The early scenes depicting the title character and his brash public persona yield to the ravishing melodies of the iconic and romantic balcony scene. The brilliant language (even in translation) of Rostand's famous balcony scene, in which Cyrano rhapsodizes from the dark on his love for Roxane, could never be topped in another medium. Instead, Alfano's music reveals the undercurrents in this striking situation—its blend of naked truth and elegantly contrived dissimulation. The aptness of musical language continues throughout the work and beyond the towering lead role; the entire cast's brief interjections and the orchestra's sense of breathlessness before the Act IV battle scene evoke suspense and unstated fear as well as the music in any other opera. Similarly, the wistful final scene in which Roxane realizes, just moments before Cyrano's death, that she has always loved him, is built on broken reminiscences of the balcony scene—a brilliant evocation of what might have been.

Met History

Cyrano de Bergerac first appeared at the Met in 2005 in the current production by Francesca Zambello, with Plácido Domingo and Sondra Radvanovsky in the lead roles and Marco Armiliato conducting.

Program Note

On December 28, 1897, the actor Benoît-Constant Coquelin created the title role in *Cyrano de Bergerac* for a wildly enthusiastic Parisian audience. He went on to perform the part more than 400 times—the first in a line of legendary theatrical figures to have been inspired by the immortal character created by playwright Edmond Rostand (1868–1918). Already by the fall of 1898, an English version of *Cyrano* had made it to New York’s Garden Theatre, where Richard Mansfield played the lead.

The 29-year-old Rostand tailor-made his five-act “*comédie héroïque*” for Coquelin, a member of the Comédie-Française. Rostand drew loosely on the historical figure of Savinien de Cyrano de Bergerac (1619–1655), himself a poet and playwright. A contemporary of Molière, he was a freethinker whose writings foreshadow Enlightenment ideas and even pioneered the science fiction genre with one of his narratives, which, as a vehicle for satire, describes a trip to the moon. Ishbel Addyman’s 2008 biography speculates that the historical Cyrano was likely gay or bisexual, which, she argues, may “help to account for his lifelong isolation and rebellion.”

Capturing the 17th-century milieu in which the play is set was important for Rostand, but he also used his theatrical savvy to invent such ploys as Christian’s romancing of Roxane by proxy. In his fictional treatment of the dashing protagonist, he elaborated Cyrano’s self-consciousness through a memorable visual that has become the character’s signature: his enormous nose.

Rostand was writing against the fashionable grain of the era. His brand of verse drama in elegant rhymed couplets revived archaic conventions in lieu of contemporary standards associated with the “well-made” play as perfected by such veterans as Victorien Sardou (whose 1887 *Tosca* became the source for Puccini’s opera).

Well-crafted plots were part of Rostand’s arsenal, to be sure, but his innovation was to veer away from the commercially successful naturalism that had taken hold of French theater (whose dominance also motivated the *fin-de-siècle* preoccupation with decadence and Symbolism by way of reaction). Rostand’s revival of the poetic drama paid tribute to the heyday of French Romanticism, launched in the 1830s by Victor Hugo’s *Hernani* and long since grown unfashionable.

Similarly, when Franco Alfano (1875–1954) took up the subject of *Cyrano* for one of his operas in the 1930s, he cast a nostalgic glance backward, devising a musical idiom informed by values denounced as old-fashioned among his progressive-minded contemporaries. A native of the idyllic Posillipo quarter of Naples, Alfano grew up in a comfortable middle-class background—the family business was silver engraving—and earned recognition for his musical talent at an early age. After studying at the Naples Conservatory, the 20-year-old Alfano moved to Leipzig to hone his skills at the conservatory established by Felix Mendelssohn.

Alfano's thorough training enhanced a facility for orchestration that is an important aspect of his musical voice—one which is clearly evident in the score he produced for *Cyrano*. He went on to write a dozen operas (including his first effort, written during his student years in Germany, which was never published or performed), as well as orchestral, chamber, and piano music, art songs, and ballets. While in Germany, he had a child but never revealed the name of his lover—an indication of his intensely secretive nature.

The cosmopolitan composer toured Russia and then lived for a time in Paris. His mother had been born in France, and Alfano was fluent in the language. A stage adaptation of Tolstoy's final novel, *Resurrection*, convinced him that it would make an effective opera. Premiered in Turin in 1904 in a production led by Tullio Serafin (to whom the composer later dedicated *Cyrano*), Alfano's *Risurrezione* applied a then-fashionable verismo style to Tolstoy's parable of spiritual regeneration and critique of the justice system. It marked his operatic breakthrough, attracting such notable interpreters of the heroine as Mary Garden.

But Alfano belonged to a restless generation and continued to reinvent himself in subsequent works—without replicating the box office success of *Risurrezione*. Also creative in the fields of chamber music and the symphony, he developed a more lavishly colorful language, tinged with Impressionist harmony, for another of his major operas, *La Leggenda di Sakùntala*, which is based on an ancient Sanskrit source. (The composer later had to reconstruct it after the score was lost in the Second World War, and it has become known simply as *Sakùntala*.)

Cyrano de Bergerac prompted Alfano to turn in still another direction, eliciting a subtler style that tempers neo-Romantic impulses with neoclassical refinements. Alfano was, not surprisingly, hardly the first to wish to adapt Rostand's enduringly popular play for the lyrical stage. Already in 1899, Victor Herbert had written an operetta based on *Cyrano*, and credit for the first full operatic treatment goes to one of the great figures in Metropolitan Opera history: the conductor-composer Walter Damrosch (with a libretto in English by the critic W.J. Henderson), who wrote his opera in 1903, though it wasn't staged by the Met until 1913 (with Pasquale Amato and Frances Alda). Rostand loathed the changes made to his play but was powerless to prevent performances overseas on account of his failure to copyright his work in the United States. It was also the Met that presented the much-belated North American premiere of Alfano's *Cyrano de Bergerac* in 2005, thanks to Plácido Domingo's advocacy of the work. Roberto Alagna has also been a passionate champion and spearheaded an acclaimed revival in Montpellier in 2003.

For many opera lovers, though, mere mention of the name Franco Alfano tends to bring immediately to mind not one of his bona fide operas but the composer's ill-fated completion of *Turandot* after Puccini's death in 1924—an assignment he consented to take on only with great reluctance. Konrad Dryden,

a specialist on the composers of Italian verismo who published the first fully documented monograph of Alfano in 2009, challenges the widespread image—an artifact of the *Turandot* project—of Alfano as a hack and epigone capable of little more than pale imitation of his beloved older compatriot. (Puccini in fact expressed admiration for Alfano's talent.) Dryden writes: "Alfano remains one of the most undervalued composers, regardless if he arguably represents the best of Italy's post-Puccini contemporaries."

Alfano's reputation has additionally suffered from his association with Mussolini's regime. Dryden admits the composer's opportunistic connections with the dictator but points out that Alfano—unlike, say, Ottorino Respighi—refused to sign the infamous "Manifesto of Italian Musicians for the Tradition of Nineteenth-Century Romantic Art" (1932) that denounced modernism in art. "He failed to create a 'national/patriotic opera,'" observes Dryden. Indeed, Alfano's decision during these years to devote himself to *Cyrano de Bergerac*—with its elegiac tone and French setting—might be seen as an implicit challenge to the nationalist fare encouraged by the Fascists.

Alfano did resemble Puccini in his preoccupation with finding the most suitable material for his operas. His choice of literary sources was as varied as his changing musical styles. Already in the 1920s, Alfano had considered the idea of setting Rostand, but the playwright had perished in the flu pandemic of 1918, and Alfano failed to convince his publisher to pay the amount demanded by the Rostand's widow for the rights. In the following decade, it was the intervention of the veteran and prolific librettist Henri Cain (1857–1937) that secured the rights for *Cyrano*.

Cain's impressive resume included previous collaborations with Jules Massenet, who was one of Alfano's earliest models. Cain produced an adaptation of the play using the original French, which is the language in which the composer conceived his opera. But audiences first heard *Cyrano de Bergerac* in Italian: the world premiere took place in Rome, on January 22, 1936, in a version adapted to the vernacular. The faithful Tullio Serafin conducted, with the Corsican tenor José Luccioni creating the title role and Maria Caniglia as the first Roxane. The premiere of the French *Cyrano* followed in May 1936 at the Opéra-Comique in Paris. This remains the preferred version because of Alfano's careful attention to the imagery and rhythms of Cain's libretto. Konrad Dryden observes that Alfano consciously aimed "to create a musical language resembling speech," and a good deal of the vocal writing in *Cyrano* adheres to a *parlando* style.

Cain compressed Rostand's colorful array of incidental characters and flowing rhymed couplets into a workable opera text, but for all the abridgments, his libretto is surprisingly faithful to the beloved original. The role of the cynical Count De Guiche in particular was reduced, with the result that his softening in the final act seems a less plausible transformation than in Rostand. Also omitted

is the aftermath of the balcony scene, in which Rostand has Cyrano dupe De Guiche while Roxane and Christian are hastily wed—a scene wonderfully suited to the conventions of opera buffa, in fact. In his quest for revenge, De Guiche orders the cadets off to the doomed battle at Arras. The audience for the operatic *Cyrano* has no reason to suspect this particular motivation from the otherwise vengeful De Guiche, which is mentioned only in passing in the third act.

The challenges posed by musicalizing an already cherished classic were clearly relished by Alfano, and he devised uniquely operatic solutions. “The operatic *Cyrano* is Alfano’s *Cyrano*—no longer that of Rostand,” declared the composer in a letter. Rostand emphasizes the notion of art as a vehicle for *Cyrano*’s untimely, unworldly idealism—which is why performance is such a recurrent theme in his play. The action begins inside a theater, and its defining moments are cast as performances.

Alfano attunes his opera in memorable ways to each of these moments. He has *Cyrano* “improvise” a ballad while dueling, and the second-act exchange between Roxane and Christian cleverly tweaks the conventional love duet to transform it into a “disguised” trio (in which Alfano alternates the tenor voices of *Cyrano* and Christian). There’s also the nostalgic musical idyll *Cyrano* conjures as a distraction for the desolate soldiers in the camp scene outside Arras, and, in the final act, the touching scene of the hero reading the letter he had long ago ghost-written for Christian. The sound of his voice is what betrays the truth to Roxane.

Alfano’s score, which makes considerable vocal demands, is remarkably economical, even understated at times; the heated passions we associate with verismo are only a part of the fabric. The enraptured lyricism of the balcony scene makes its mark, but more affecting still is its poignantly subdued echo in the final act. And though he does not display the gift for memorable melody we take for granted with some of his Italian forebears, Alfano refines the idioms and clichés of verismo opera into a subtler, more beguiling musical experience.

—Thomas May

Thomas May is a writer, critic, educator, and translator. His books include Decoding Wagner and The John Adams Reader, and he blogs at memeteria.com.

The Cast



Marco Armiliato

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Cyrano de Bergerac*, *Aida*, *Manon Lescaut*, and *La Bohème* at the Met; *Otello*, *Il Trovatore*, *Aida*, *Turandot*, *La Fanciulla del West*, and *L'Elisir d'Amore* at the Vienna State Opera; *Otello* at the Zurich Opera; and *Madama Butterfly* in Madrid.

MET APPEARANCES More than 400 performances of 24 operas, including *Il Trovatore*, *Anna Bolena*, *La Bohème* (debut, 1998), *Tosca*, *Francesca da Rimini*, *Rigoletto*, *Lucia di Lammermoor*, *La Rondine*, *La Traviata*, *La Fille du Régiment*, *Turandot*, *Cavalleria Rusticana*, and *Pagliacci*.

CAREER HIGHLIGHTS Highlights of last season included *Lucrezia Borgia* in Barcelona, *La Traviata* at the Bavarian State Opera, and *La Bohème*, *La Traviata*, *Simon Boccanegra*, *Manon Lescaut*, and *Roméo et Juliette* at the Vienna State Opera. A frequent guest at many of the world's leading opera houses, he made his Italian debut in 1995 at Venice's Teatro La Fenice with *Il Barbiere di Siviglia* and his international debut that same year at the Vienna State Opera with *Andrea Chénier*.



Jennifer Rowley

SOPRANO (CLEVELAND, OHIO)

THIS SEASON Roxane in *Cyrano de Bergerac* at the Met and the title role of *Vanessa* with Toledo Opera.

MET APPEARANCES Musetta in *La Bohème* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Leonora in *Il Trovatore* in Luxembourg, Lille, and Caen, France; the title role of *Tosca* with New Orleans Opera and in Dresden; and Musetta at Covent Garden. She has also sung Violetta in *La Traviata*, Lucifer in the world premiere of Markus Fagerudd's *Free Will*, and Donna Anna in *Don Giovanni* at the Savonlinna Opera Festival; Tove in Schönberg's *Gurre-Lieder* with the Orquestra Sinfônica do Estado de São Paulo; Leonora with West Australian Opera; the title role in concert performances of Donizetti's *Maria di Rohan* at the Caramoor Music Festival; Magda in *La Rondine* in Bologna; Musetta with the Norwegian National Opera and Toledo Opera; Queen Orasia in Telemann's *Orpheus* with New York City Opera; Carmela in Giordano's *Mese Mariano* and Anna in Puccini's *Le Villi* at Charleston's Spoleto Festival USA; and Verdi's Requiem with the St. Cecilia Chorus and Orchestra for her debut at Carnegie Hall. She was a 2012 winner of the Richard Tucker Career Grant.



Joyce DiDonato
as Cendrillon

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Roberto Alagna

TENOR (CLICHY-SOUS-BOIS, FRANCE)

THIS SEASON The title role of *Cyrano de Bergerac* at the Met, Don José in *Carmen* and Nemorino in *L'Elisir d'Amore* at Deutsche Oper Berlin, Turiddu in *Cavalleria Rusticana* and Canio in *Pagliacci* in Zurich, Eléazar in *La Juive* at the Bavarian State Opera, Manrico in *Il Trovatore* at the Vienna State Opera, Don José at the Paris Opera, and Calaf in *Turandot* and Nemorino at Covent Garden.

MET APPEARANCES Since his 1996 debut as Rodolfo in *La Bohème*, he has sung nearly 125 performances in 15 roles including Des Grieux in *Manon Lescaut*, Pinkerton in *Madama Butterfly*, Don José, Cavaradossi in *Tosca*, Radamès in *Aida*, and the title roles of *Werther*, *Don Carlo*, and *Faust*.

CAREER HIGHLIGHTS Recent performances include Cavaradossi at the Vienna State Opera; Nemorino, Rodrigue in Massenet's *Le Cid*, and Lancelot in Chausson's *Le Roi Arthur* at the Paris Opera; the title role of Meyerbeer's *Vasco da Gama* at Deutsche Oper Berlin; Manrico in *Orange*; and *Werther* in Bilbao. He has also appeared at La Scala, Lyric Opera of Chicago, the Salzburg Festival, and in Madrid, Barcelona, Avignon, and Marseille.



Atalla Ayan

TENOR (BELÉM, BRAZIL)

THIS SEASON Alfredo in *La Traviata* for his debut and Christian in *Cyrano de Bergerac* at the Met, the title role of *Faust* and Lenski in *Eugene Onegin* in Stuttgart, Nemorino in *L'Elisir d'Amore* at the Bavarian State Opera, Rodolfo in *La Bohème* in Cologne, and Alfredo at Covent Garden and the Glyndebourne Festival.

CAREER HIGHLIGHTS In 2012, he joined the ensemble at the Stuttgart Opera, where his roles have included the Duke in *Rigoletto*, Rodolfo, Alfredo, Don Ottavio in *Don Giovanni*, Fenton in *Falstaff*, Tamino in *Die Zauberflöte*, and Alfred in *Die Fledermaus*, among others. Other recent performances include Edgardo in *Lucia di Lammermoor* in Cologne; Alfredo in Oslo and Baden-Baden; Ruggero in *La Rondine* at Covent Garden and Deutsche Oper Berlin; Nemorino at La Scala; and Rodolfo in Stockholm, Budapest, and with Deutsche Oper Berlin and the Glyndebourne Festival. He has also sung Alfredo in Bari and Genoa, Rodolfo in Amsterdam and São Paulo, the Italian Singer in *Der Rosenkavalier* in Dresden, and Rinuccio in *Gianni Schicchi* in Trieste. He is a graduate of the of the Met's Lindemann Young Artist Development Program.



Juan Jesús Rodríguez

BARITONE (MADRID, SPAIN)

THIS SEASON De Guiche in *Cyrano de Bergerac* at the Met, Ford in *Falstaff* in La Coruña, Renato in *Un Ballo in Maschera* in Rome, Guido di Monforte in *I Vespri Siciliani* in Valencia, the title role of *Rigoletto* in Oviedo, the title role of *Macbeth* in Avignon, and Marcello in *La Bohème* in Seville.

MET APPEARANCES Count di Luna in *Il Trovatore* (debut, 2016).

CAREER HIGHLIGHTS Recent performances include Rodrigo in *Don Carlo* in Madrid, the title role of *Nabucco* in Las Palmas, Iago in *Otello* in Valladolid and Las Palmas, Germont in *La Traviata* and *Rigoletto* at Madrid's Teatro Real, *Rigoletto* in Pamplona, Rodrigue in *Don Carlos* and Iago in Bilbao, and Ezio in *Attila* and Count di Luna in La Coruña. He has also sung Count di Luna in Naples; Alfio in *Cavalleria Rusticana* in Pamplona; Ford in Málaga, Spain; Iago in Oviedo; Marcello in Madrid and San Sebastián, Spain; Tonio in *Pagliacci*, the title role of Sorozábal's *Black el Payaso*, and Roque in Arrieta's *Marina* at Madrid's Teatro de la Zarzuela; Germont in Las Palmas; and *Rigoletto* in Valencia.