

*Gioachino Rossini*

# La Cenerentola

CONDUCTOR  
**Maurizio Benini**

PRODUCTION  
**Cesare Lievi**

SET & COSTUME DESIGNER  
**Maurizio Balò**

LIGHTING DESIGNER  
**Gigi Saccomandi**

CHOREOGRAPHER  
**Daniela Schiavone**

STAGE DIRECTOR  
**Sharon Thomas**

GENERAL MANAGER  
**Peter Gelb**

MUSIC DIRECTOR  
**James Levine**

## **Dramma giocoso in two acts**

Libretto by Jacopo Ferretti, after Charles Perrault's *Cendrillon* and librettos by Charles Guillaumne Étienne and Francesco Fiorini

Saturday, May 9, 2009, 12:30–3:30pm

## **Last time this season**

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The Metropolitan Opera  
2008–09 Season

The 32nd Metropolitan Opera performance of

*Gioachino Rossini's*

# La Cenerentola

Conductor  
**Maurizio Benini**

IN ORDER OF VOCAL APPEARANCE

Clorinda,  
Don Magnifico's daughter  
**Rachelle Durkin\***

Don Magnifico, Baron  
of Monte Fiascone  
**Alessandro Corbelli**

Tisbe, Don Magnifico's  
other daughter  
**Patricia Risley**

Don Ramiro, Prince  
of Salerno  
**Lawrence Brownlee**

Angelina, known as  
Cinderella, Don Magnifico's  
stepdaughter  
**Elīna Garanča**

Dandini, Ramiro's valet  
**Simone Alberghini**

Alidoro, former advisor of  
Don Ramiro and an angel  
in several guises  
**John Relyea**

RECITATIVE ACCOMPANIST  
**Robert Myers**

Saturday, May 9, 2009, 12:30–3:30pm

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Elina Garanča as Angelina in a scene from Rossini's *La Cenerentola*

Chorus Master **Donald Palumbo**  
Musical Preparation **Joan Dornemann, Robert Myers, Jane Klaviter, J. David Jackson, Caren Levine, and Hemdi Kfir**  
Assistant Stage Directors **Eric Einhorn and Daniel Rigazzi**  
Prompter **Jane Klaviter**  
Met Titles **Sonya Friedman**  
Stylistic Advisor **Philip Gossett**  
Scenery, properties, and electrical props constructed and painted in **Metropolitan Opera Shops**  
Costumes executed by **Metropolitan Opera Costume Department**  
Wigs created by **Metropolitan Opera Wig Department**  
Ladies' millinery by **Rodney Gordon**

*La Cenerentola* is performed in the critical edition by Alberto Zedda and Philip Gossett, Fondazione Rossini, Pesaro, in cooperation with Casa Ricordi, Milan

This performance is made possible in part by public funds from the New York State Council on the Arts.

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# Synopsis

## Act I

SCENE 1 A room in the run-down mansion of Baron Don Magnifico

SCENE 2 A hallway in Prince Don Ramiro's palace

SCENE 3 The royal wine cellar

SCENE 4 The throne room in the prince's palace

SCENE 5 The seaside near the prince's palace

## *Intermission*

## Act II

SCENE 1 Don Ramiro's country house

SCENE 2 A room in Don Magnifico's mansion

SCENE 3 Don Ramiro's palace

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## Act I

In fairy-tale times, Clorinda and Tisbe, daughters of Don Magnifico, are in the middle of one of their usual arguments. Their stepsister Angelina, who is called Cenerentola and serves as the family maid, sings her favorite song, about a king who married a common girl ("Una volta c'era un rè"). Suddenly Alidoro, tutor to the prince Don Ramiro, enters, dressed as a beggar. The stepsisters want to send him away, but Cenerentola gives him bread and coffee. Courtiers announce that Ramiro will soon pay a visit: he is looking for the most beautiful girl in the land and will hold a ball to choose his bride. Magnifico hopes that it will be one of the stepsisters: marriage to a wealthy man is the only way to save the family fortune. When everybody has left, Ramiro enters alone, dressed in his servant's clothes so he can freely observe the prospective brides. Cenerentola returns, and the two are immediately attracted to each other (Duet: "Un soave non so che"). He asks her who she is, and Cenerentola, confused, tries to explain, then runs away. Finally, the "prince" arrives—in fact Ramiro's valet, Dandini, in disguise. Magnifico, Clorinda, and Tisbe fall over themselves flattering him, and he invites them to the ball. Cenerentola asks to be taken along but Magnifico refuses (Quintet: "Signor, una parola"). Ramiro notes how badly Cenerentola is treated. Alidoro says there should be a third daughter in the house but Magnifico claims she has died. Left alone with Cenerentola, Alidoro tells her he will take her to the ball and explains that God will reward her good heart ("Là del ciel nell'arcano profondo").

Dandini shares his negative opinion of the two sisters with the prince. But both men are confused, since Alidoro has spoken well of one of Magnifico's daughters. Clorinda and Tisbe appear again, following Dandini, who still pretends to be the prince. When he offers Ramiro as a husband to the sister the prince does not marry, they are outraged at the idea of marrying a servant. Alidoro enters

with a beautiful unknown lady who, strangely, resembles Cenerentola. Unable to make sense of the situation, they all sit down to supper, feeling as if they are in a dream.

### Act II

Magnifico fears that the arrival of the stranger could ruin his daughters' chances to marry the prince ("Sia qualunque delle figlie"). Cenerentola, tired of being pursued by Dandini, tells him that she is in love with his servant. Overhearing this, Ramiro is overjoyed and steps forward. Cenerentola, however, tells him that she will return home and doesn't want him to follow her. If he really cares for her, she says, he will find her. The prince resolves to win the mysterious girl ("Sì, ritrovarla io giuro").

Meanwhile Magnifico, who still thinks that Dandini is the prince, confronts him, insisting that he decide which of his daughters he will marry. When Dandini reveals that he is in fact the prince's servant, Magnifico is furious (Duet: "Un segreto d'importanza").

Magnifico and the sisters return home in a bad mood and order Cenerentola, again in rags, to prepare supper. During a thunderstorm, Alidoro arranges for Ramiro's carriage to break down in front of Magnifico's mansion so that the prince has to take refuge inside. Cenerentola and Ramiro recognize each other, as everybody comments on the situation (Sextet: "Siete voi?"). Ramiro threatens Magnifico and his daughters, who are unwilling to accept defeat, but Cenerentola asks him to forgive them.

At the prince's palace, Ramiro and Cenerentola celebrate their wedding. Magnifico tries to win the favor of the new princess, but she asks only to be acknowledged at last as his daughter. Born to misfortune, she has seen her life change and declares that the days of sitting by the fire are over ("Nacqui all'affanno...Non più mesta").

*Gioachino Rossini*

# La Cenerentola

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*Premiere: Teatro Valle, Rome, 1817*

The story is simple: a young woman is denigrated by her own family but ultimately exalted by a prince who sees her true value. Rossini's operatic version of the Cinderella tale ("Cenerentola" in Italian) is charming, beautiful, touching in parts, and dramatically convincing. Jacopo Ferretti—on a tight schedule, juggling gigs with various theater managers, and contending with censors—resorted to a cut-and-paste method, pulling from a number of sources for his libretto. Though hastily assembled, the result was something new and well suited to Rossini's special talents. Instead of the fairy godmother of the familiar version, the character of Alidoro ("wings of gold") is introduced, a figure who manipulates the action and seems to possess magic qualities, though he is unmistakably human. Indeed, the story is less about magic and more about human nature. The opera, as a result, transcends its roots as a children's tale in its humane and fundamentally realistic approach, making the title heroine's transformation one of character rather than stereotype.

### *The Creators*

During his lifetime, Gioachino Rossini (1792–1868) was the world's foremost opera composer. He wrote more than 30 operas, both comic and tragic, before inexplicably stopping opera composition in 1829, at the age of 37, after his success with the grand *Guillaume Tell* (best known today for its overture). Rossini's operas have always been admired for their charm, musical polish, and opportunity for extravagant vocalism. It is only within the past few decades that they have once again been recognized for their sophistication and dramatic insights. The libretto for *La Cenerentola* was provided by Jacopo Ferretti (1784–1852), a poet who also supplied librettos for Donizetti and other composers. Charles Perrault (1628–1703) penned the most famous version of the Cinderella story, in his still-popular collection *Tales of Mother Goose*, adding such now-popular features as the pumpkin carriage and the fairy godmother, neither of which appears in previous versions.

### *The Setting*

Unlike most other versions, the opera places the story in a real locale, with the prince not a generic Prince Charming, but the prince of Salerno, an ancient seaside town in southern Italy.

### *The Music*

The score of *La Cenerentola* seethes with the elegant buoyancy that is the hallmark of Rossini's style. The solo parts require astounding vocal abilities, though the pyrotechnics always serve a larger dramatic purpose. The beautiful line with which the prince introduces his duet with Cenerentola, "Un soave non so che," is a variation and expansion of the simple "Once upon a time..." ditty she sings in her first entrance. He is, quite literally, her dream come true. There is also genuine pathos, notably in the stately aria "Là del ciel nell'arcano profondo," in which the bass consoles Cenerentola with the promise of divine justice. Great comedy, an area in which Rossini stands supreme, runs throughout the score. It is most apparent in the dexterous patter of the duet for two basses in Act II. The art of ensemble writing is another realm in which Rossini proved himself a master: his ensembles are reflections on a moment frozen in time, which examine a feeling, idea, or situation from every conceivable angle. Two remarkable examples are Act I's "Signor, una parola," when Cenerentola begs to go to the ball, and especially "Questo è un nodo," the "ensemble of confusion" preceding the finale, in which each character tries to untangle the baffling knot of the situation with a florid vocal phrase. The final word, however, belongs to the title character, who concludes the evening with the solo "Nacqui all'affanno." This musical depiction of latent heroism bursting out of the humblest character is an elegant encapsulation of the power of this archetypal fairy tale.

### **La Cenerentola at the Met**

The opera had its Met premiere in 1997 in the current production, with James Levine leading a superb cast including Cecilia Bartoli, Ramón Vargas, and Alessandro Corbelli in his company debut. (The opera had previously been given 56 times by the short-lived Metropolitan Opera National Company, including six performances at the New York State Theater.) *La Cenerentola* has been revived in recent seasons with such singers as Olga Borodina, Sonia Ganassi, and Jennifer Larmore in the title role and Juan Diego Flórez, John Relyea, and Simone Alaimo in other parts.

## Program Note

January 25, 1817, Teatro Valle, *La Cenerentola, ossia La Bontà in Trionfo*—another Roman premiere of dubious success for Gioachino Rossini. Not as bad as a year before at the Teatro Argentina, when *Il Barbiere di Siviglia* got shaved, pelted, and massacred. But poor Cinderella didn't do much better.

To commemorate the event, Jacopo Ferretti, *La Cenerentola's* librettist, composed a "tragedy," *Jacopo*, in which the ghosts of two poets (including Giuseppe Petrosellini, the librettist of Paisiello's earlier *Barbiere*) are summoned to judge Ferretti's sins. First, triviality—the servant-prince Dandini compares himself to a "cavolo," or cabbage. Next, anachronism—Ferretti names a 19th-century Roman madhouse in a story set in Salerno in an earlier period. And finally, blasphemy—Cupid is named "il guercetto amore," the squinting God of Love. The fictitious Jacopo pleads in vain: it's only an opera buffa. As punishment, he is forced to listen to an opera seria libretto by a rival, Michelangelo Prunetti. One stanza suffices. "Barbarous Rome! What a volley of stones! I die," Jacopo laments, falling senseless.

Such spirited literary hijinks reflect only a momentary setback in the history of *La Cenerentola* ("Cinderella, or Goodness Triumphant"). By the end of the first season, the work had enchanted the Romans, as Rossini predicted it would. It is one of his few operas to remain in print and, with the exception of a period around the beginning of the 20th century, to have been performed regularly. Its popularity today dates from the legendary production by Jean-Pierre Ponnelle at Milan's La Scala in 1973, conducted by Claudio Abbado.

We have the prudishness of Roman censors to thank for the existence of *La Cenerentola*. Rossini had originally planned a comic opera to a libretto by his previous collaborator Gaetano Rossi, based on a French farce that Ferretti—hardly impartial—described as "one of the least moral comedies of the French theater." So many changes were demanded by the censors that Rossini asked Ferretti to choose a new subject. On December 23, 1816, they agreed on *La Cenerentola*; a little more than a month later, the opera had its premiere.

Both composer and librettist had help in achieving this minor miracle. Ferretti turned to earlier librettos derived from Charles Perrault's fairy tale, especially the 1814 *Agatina, o La Virtù Premiata* by Francesco Fiorini, with music by Stefano Pavesi. The absence of magical elements like pumpkins, talking cats, mice, lizards, and fairy godmothers in Ferretti's libretto simply repeats the similar situation in Fiorini's version. The absence of a glass slipper, on the other hand, is attributable to the inevitable Roman censors: no bare feet, please—bracelets will do. (These were the same censors who insisted that *Otello* and *Desdemona* reconcile at the end of Rossini's *Otello*.)

In composing the music to *La Cenerentola*, Rossini chose as a collaborator Luca Agolini, a Roman musician of some repute. Agolini wrote the secco recitative and three numbers: an aria for the prince's tutor, Alidoro; a chorus to open the second act; and an aria for one of the sisters, Clorinda. Alidoro's aria was replaced by Rossini himself in 1821–22 with a new piece for the same



character, "Là del ciel nell'arcano profondo." Both the chorus and the Clorinda aria disappeared from the score early on. Except for the secco recitative, then, all the music performed here is Rossini's. With two exceptions, all of it was newly composed for *La Cenerentola* in that frenetic January. Only the sinfonia was borrowed from *La Gazzetta*, a comic opera Rossini had just written for Naples, and Cinderella's final rondo, the most famous piece of the score, is derived from *Il Barbiere di Siviglia*.

The history of this rondo is interesting. Rossini wrote a difficult aria, "Cessa di più resistere," for the great tenor Emanuele García, the original Count Almaviva, for the conclusion of *Il Barbiere di Siviglia*. His first Rosina, Geltrude Righetti-Giorgi, clearly liked the piece. In the next series of performances of *Il Barbiere*, given in Bologna during the spring of 1816, it recurs, but sung by Rosina, again Righetti-Giorgi. And who was the original Cinderella? Righetti-Giorgi, of course. Who could resist the wiles of a prima donna assoluta?

Later, in the second half of the 19th century, *La Cenerentola* was subject to violent manipulations, together with many of Rossini's operas. The orchestration was altered to bring it into line with later works. Rossini's occasional use of a single trombone yielded to the oppressive presence of three trombones; two horns became four; percussion was sprinkled everywhere (there is no percussion in Rossini's opera). In the original score two musicians alternate between playing flutes and piccolos; in the late-19th-century version, the piccolos are silenced, and the main tune of Cinderella's rondo is announced by a flute.

There were changes to the vocal parts as well. Rossini wrote florid melodic lines for Cinderella, Ramiro, and Dandini, but even with access to his manuscript it can be difficult to be certain what notes he had in mind. Late-19th-century editors, who didn't have the option of consulting the sources, invented what can only be called the most extraordinary nonsense, causing generations of singers to question their own sanity or that of the composer. In fact, while Rossini's music is difficult to sing, it is always logical.

In the early 1970s, Alberto Zedda prepared the first edition of *La Cenerentola* based on Rossini's autograph manuscript, housed today at the Accademia Filarmonica di Bologna. Only since then has it been possible to hear the opera again in a form Rossini would have recognized. That edition, prepared for republication by the present writer for the Fondazione Rossini of Pesaro, appeared in the *Edizione critica delle opere di Gioachino Rossini*. The edition of the Fondazione was presented for the first time in 1997 at the Metropolitan Opera with the premiere of this production and is the one performed here.

My favorite error in earlier editions is in Don Magnifico's cavatina in Act I, where Cinderella's stepfather, narrating the contents of his remarkable dream, complains to his daughters about the racket they've made: "Col cì cì, cìù cìù di botto mi faceste risvegliar" ("With your 'cì cì, cìù cìù' you suddenly woke me up"). Rossini's differentiated nonsense syllables ("cì cì, cìù cìù") were mistakenly printed as "cì cì cì cì," and when Don Magnifico should let loose his repeated

sequence of “col cì cì, col ciù ciù,” he was forced instead to declaim again and again “col cì cì, col cì cì.” Ask any singer which version is more humane.

Finally, a word about cuts. Through much of the 20th century it was common practice to eliminate repeated passages in Rossini operas. Those passages, however, are intended to be opportunities for singers to introduce ornamentation. Rossini actually left a manuscript of variations that he prepared for a singer to use in the final rondo of *La Cenerentola*. While adopting Rossini’s added ornamentation is never obligatory for a modern singer (who must have the freedom to develop ornamentation appropriate to his or her voice), Rossini’s own suggestions for the rondo are made available for the first time through the critical edition.

*La Cenerentola* is one of Rossini’s most thoroughly delightful works. Rooted solidly in the opera buffa tradition, it also allows ample room for sentiment and wonder. The transformation (musically and dramatically) of Cinderella from her fireside home and her simple nursery song, “Una volta c’era un rè,” to the royal palace and luxuriant coloratura is lovely to behold. And what characters surround her: Don Magnifico, one of Rossini’s most fully realized buffo roles; the two chattering sisters; Dandini, the servant as prince, whose gross imitation of the style of his master is hilarious; and the prince himself, a dashing figure who actually gets to sing a love duet with Cenerentola—which is more than Lindoro and Isabella or Almaviva and Rosina are allowed.

While *La Cenerentola* shares with *L’Italiana in Algeri* and *Il Barbiere di Siviglia* much of the exuberance of Rossini’s style, its treatment of the heroine reveals a range of emotions that makes Rossini’s opera a precursor of the sentimental comedies for which Donizetti is renowned. —*Philip Gossett*

James Morris  
as Wotan

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## The Cast



### Maurizio Benini

CONDUCTOR (FAENZA, ITALY)

**THIS SEASON** *L'Elisir d'Amore* and *La Cenerentola* at the Met, *La Sonnambula* in Cagliari, *Aida* in Palermo, and *L'Elisir d'Amore* at the Glyndebourne Festival.

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

**CAREER HIGHLIGHTS** He made his conducting debut at the Teatro Comunale di Bologna with Rossini's *Il Signor Bruschino*, and his La Scala debut 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; *Zelmira* at the Edinburgh Festival; *Attila*, *Luisa Miller*, *Faust*, and *La Traviata* at Covent Garden; and *Don Carlo* in Barcelona. He was principal conductor of the Filarmonici di the Teatro Comunale di Bologna from 1984 to 1991 and principal conductor of the Wexford Festival from 1995 to 1997.



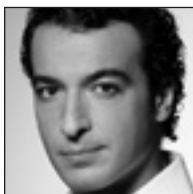
### Elina Garanča

MEZZO-SOPRANO (RIGA, LATVIA)

**THIS SEASON** Angelina in *La Cenerentola* at the Met, Romeo in *I Capuleti e i Montecchi* at Covent Garden, Charlotte in *Werther* and Octavian in *Der Rosenkavalier* with the Vienna State Opera, Charlotte with Munich's Bavarian State Opera, Marguerite in *La Damnation de Faust* in Geneva, and Carmen this summer at Rome's Terme di Caracalla.

**MET APPEARANCES** Rosina in *Il Barbiere di Siviglia* (debut, 2008).

**CAREER HIGHLIGHTS** Adalgisa in *Norma* with the Vienna State Opera and in Munich, Dorabella in *Così fan tutte* and Cherubino in *Le Nozze di Figaro* with the Vienna State Opera, Sesto in *La Clemenza di Tito* at Vienna's Theater an der Wien, Annio in *La Clemenza di Tito* and Dorabella at the Salzburg Festival, and Dorabella at Covent Garden, the Aix-en-Provence Festival, and Paris Opera. She has also sung Angelina at Paris's Théâtre des Champs-Élysées, Sesto with the Paris Opera, and Giovanna Seymour in *Anna Bolena* with the Finnish National Opera.



**Simone Alberghini**  
BASS-BARITONE (BOLOGNA, ITALY)

**THIS SEASON** Dandini in *La Cenerentola* at the Met; Athanaël in *Thaïs* in Turin; the Four Villains in *Les Contes d'Hoffmann* in Madrid, Toulouse, and Tel Aviv; and Gottardo Podestà in Rossini's *La Gazza Ladra* in Bologna.

**MET APPEARANCES** Dandini (debut, 2005).

**CAREER HIGHLIGHTS** He has sung Dandini at the Glyndebourne Festival and at Washington's Kennedy Center, Escamillo in *Carmen* in Taormina, Athanaël with Kentucky Opera, Don Alfonso in *Così fan tutte* with the Berlin State Opera (Unter den Linden), Raimondo in *Lucia di Lammermoor* in Avignon, Don Basilio in *Il Barbiere di Siviglia* and Capulet in *Roméo et Juliette* with the Los Angeles Opera, Banquo in *Macbeth* at La Scala, Ramfis in *Aida* with the Vienna State Opera, Leporello in *Don Giovanni* at Japan's Saito Kinen Festival, and Figaro in *Le Nozze di Figaro*, Don Alfonso, and Dandini with Washington National Opera.



**Lawrence Brownlee**  
TENOR (YOUNGSTOWN, OHIO)

**THIS SEASON** Don Ramiro in *La Cenerentola* at the Met, Lindoro in *L'Italiana in Algeri* in Philadelphia and Trieste, Giannetto in *La Gazza Ladra* in Bologna, Nemorino in *L'Elisir d'Amore* and Idrino in *Semiramide* at the Caramoor Festival, and Count Almaviva in *Il Barbiere di Siviglia* at the Vienna State Opera, Berlin State Opera (Unter den Linden), and in Hamburg, Dresden, and Baden-Baden.

**MET APPEARANCES** Count Almaviva (debut, 2007).

**CAREER HIGHLIGHTS** Count Almaviva at La Scala and San Diego Opera, Libenskof in *Il Viaggio a Reims* in Brussels, Lindoro with the Seattle Opera, and Don Ramiro in Philadelphia, Houston, Dresden, and Trieste. He has also been heard in concert with the Chicago Symphony Orchestra and Los Angeles Philharmonic.



**Alessandro Corbelli**

BARITONE (TURIN, ITALY)

**THIS SEASON** Don Magnifico in *La Cenerentola* at the Met, Dr. Dulcamara in *L'Elisir d'Amore* with the San Francisco Opera, Don Geronio in *Il Turco in Italia* in Copenhagen, and Bartolo in *Il Barbiere di Siviglia* at Covent Garden.

**MET APPEARANCES** The title role of *Gianni Schicchi* in *Il Trittico*, Dandini in *La Cenerentola* (debut, 1997), Sulpice in *La Fille du Régiment*, Taddeo in *L'Italiana in Algeri*, and Dr. Dulcamara.

**CAREER HIGHLIGHTS** Don Magnifico at Covent Garden, Lyric Opera of Chicago, Paris's Théâtre des Champs-Élysées, and the Glyndebourne Festival; Don Geronio with Munich's Bavarian State Opera; Falstaff at the Théâtre des Champs-Élysées; Sulpice at La Scala and Covent Garden; Gianni Schicchi at the Paris Opera and the Glyndebourne Festival; Leporello in *Don Giovanni* at the Rome Opera; Don Alfonso in *Così fan tutte* and Taddeo at the Paris Opera; Dandini at La Scala; and Don Geronio and Don Pasquale at Covent Garden.



**John Relyea**

BASS-BARITONE (TORONTO, CANADA)

**THIS SEASON** Méphistophélès in *La Damnation de Faust* and Alidoro in *La Cenerentola* at the Met, *Bluebeard's Castle* with the Seattle Opera, and *Norma* in concert with Rome's Santa Cecilia Orchestra.

**MET APPEARANCES** Raimondo in *Lucia di Lammermoor*, Banquo in *Macbeth*, Alidoro (debut, 2000), Figaro in *Le Nozze di Figaro*, Garibaldo in *Rodelinda*, Colline in *La Bohème*, Giorgio Walton in *I Puritani*, the Night Watchman in *Die Meistersinger von Nürnberg*, Don Basilio in *Il Barbiere di Siviglia*, and Masetto in *Don Giovanni*.

**CAREER HIGHLIGHTS** The Four Villains in *Les Contes d'Hoffmann* and Escamillo in *Carmen* at the Vienna State Opera, Figaro in *Le Nozze di Figaro* in Munich, Nick Shadow in *The Rake's Progress* and Banquo at Covent Garden, Escamillo in *Carmen* at Paris's Bastille Opera, and Cadmus/Somnus in *Semele*, Colline, and Raimondo at Covent Garden and with the San Francisco Opera. He is the 2009 recipient of the Beverly Sills Award.



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