

*Gaetano Donizetti*

# La Fille du Régiment

CONDUCTOR

**Marco Armiliato**

PRODUCTION

**Laurent Pelly**

SET DESIGNER

**Chantal Thomas**

COSTUME DESIGNER

**Laurent Pelly**

LIGHTING DESIGNER

**Joël Adam**

CHOREOGRAPHER

**Laura Scozzi**

ASSOCIATE DIRECTOR &  
DIALOGUE

**Agathe Mélinand**

GENERAL MANAGER

**Peter Gelb**

MUSIC DIRECTOR

**James Levine**

**Opera in two acts**

Libretto by Jules-Henri Vernoy de Saint-Georges  
and Jean-François-Alfred Bayard

Saturday, April 26, 2008, 1:30–4:15pm

**New Production**

The production of *La Fille du Régiment* was  
made possible by a generous gift from  
The Annenberg Foundation.

*La Fille du Régiment* is a co-production with  
the Royal Opera House, Covent Garden,  
and the Wiener Staatsoper, Vienna.

The Metropolitan Opera  
2007-08 Season

The 90th Metropolitan Opera performance of

*Gaetano Donizetti's*

# La Fille du Régiment

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Conductor  
**Marco Armiliato**

IN ORDER OF APPEARANCE

Hortensius  
**Donald Maxwell**

A corporal  
**Roger Andrews**

The Marquise of  
Berkenfield  
**Felicity Palmer**

The Duchess of  
Krakenthorp  
**Marian Seldes**

A Townsman  
**David Frye**

Notary  
**Jack Wetherall**

Sulpice, a sergeant  
**Alessandro Corbelli**

Marie  
**Natalie Dessay**

Tonio  
**Juan Diego Flórez**

Saturday, April 26, 2008, 1:30–4:15pm

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Catherine Ashmore/Metropolitan Opera

Juan Diego Flórez  
and Natalie Dessay  
in a scene from the  
Covent Garden  
production of  
Donizetti's *La Fille du  
Régiment*

Chorus Master **Donald Palumbo**  
Musical Preparation **Robert Morrison, John Beeson,  
John Churchwell, and Joseph Colaneri**  
Assistant Stage Directors **Gregory Keller and Sharon Thomas**  
Prompter **John Churchwell**  
Stage Band Conductor **Jeffrey Goldberg**  
French Coach **Patricia Kristof Moy**  
Actor casting assistance provided by **Jack Doulin and  
New York Theater Workshop**  
Scenery construction, painting, props, and armory by  
**Royal Opera House Production Department**  
Costumes, hats, headdresses, dyeing, and jewelry by  
**Royal Opera House Production Department**  
Wigs by **Metropolitan Opera Wig Department**

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# The Metropolitan Opera

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Dedication Week  
*April 21–27*

# Synopsis

Swiss Tyrol

## Act I

The Tyrolean mountains

### *Intermission*

## Act II

The Berkenfield castle

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### Act I

On their way to Austria, the terrified Marquise of Berkenfield and her butler, Hortensius, have paused in their journey because they have found the French army blocking their way. When the marquise hears from the villagers that the French troops have at last retreated, she comments on the rude manners of the French people (“Pour une femme de mon nom”). Hortensius asks Sulpice, sergeant of the 21st regiment, to let the marquise continue on. Sulpice is joined by Marie, the mascot, or “daughter,” of the regiment, which adopted her as an orphaned child. When Sulpice questions her about a young man she has been seen with, she explains that he is a local Tyrolean who—though an enemy—once saved her life. Troops of the 21st arrive with a prisoner: this same Tyrolean, Tonio, who says he has been looking for Marie. She steps in to save him, and while he toasts his new friends, Marie sings the regimental song (“Chacun le sait”). Tonio is ordered to follow the soldiers, but he escapes and returns to declare his love to Marie. Sulpice surprises them, and Marie must admit to Tonio that she can only marry a soldier from the 21st.

The Marquise of Berkenfield asks Sulpice for an escort to return her to her castle. When he hears the name Berkenfield, Sulpice remembers a letter he discovered near the young Marie when she was found. The marquise soon admits that she knew the girl’s father and says that Marie is the long-lost daughter of her sister. The child had been left in the care of the marquise, but was lost on a battlefield. Shocked by the girl’s rough manners, the marquise is determined to give her niece a proper education and to take her to her castle. As Marie says goodbye to the soldiers, she learns that Tonio has enlisted so that he can marry her (“Ah, mes amis”). She has to leave both her regiment and the man she loves (“Il faut partir”).

### Act II

The marquise has arranged a marriage between Marie and Scipion, nephew of the Duchess of Krakenthorp. Sulpice is also at the castle, recovering from

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an injury, and is supposed to be helping the marquise with her plans. The marquise gives Marie a singing lesson, accompanying her at the piano. Encouraged by Sulpice, Marie slips in phrases of the regimental song, and the marquise loses her temper (Trio: "Le jour naissait dans la bocage"). Left alone, Marie thinks about the meaninglessness of money and position ("Par le rang et l'opulence"). She hears soldiers marching in the distance and is delighted when the whole regiment files into the hall. Tonio, Marie, and Sulpice are reunited. Tonio asks for Marie's hand, declaring that Marie is his whole life ("Pour me rapprocher de Marie"), but the marquise, unmoved, declares her niece engaged to another man and dismisses Tonio. Alone with Sulpice, the marquise confesses the truth: Marie is her own illegitimate daughter whom she abandoned, fearing social disgrace.

Hortensius announces the arrival of the wedding party, headed by the Duchess of Krakenthorp. Marie refuses to leave her room, but when Sulpice tells her that the marquise is her mother, the surprised girl declares that she cannot go against her mother's wishes and agrees to marry a man that she does not love. As she is about to sign the marriage contract, the soldiers of the 21st regiment, led by Tonio, storm in to rescue their "daughter." The noble guests are horrified to learn that Marie was a canteen girl, but they change their opinion when she tells them that she can never repay the debt she owes the soldiers. The marquise is so moved by her daughter's goodness of heart that she gives her permission to marry Tonio. Everyone joins in a final "Salut à la France."

*Gaetano Donizetti*

# La Fille du Régiment

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*Premiere: Opéra-Comique, Paris, 1840*

This frothy comedy mixes humor with a rush of buoyant melody and notorious vocal challenges. The story concerns a young orphan girl raised by an army regiment as their mascot and begins at the moment of her first stirrings of love. Complications (and comedy) ensue when her true identity is discovered. The action is startlingly simple and unencumbered by intricate subplots, allowing the full charm of the characters and their music to come across in an uninhibited way. A clever score and winning libretto make for an appealing vehicle for world-class vocalism.

### *The Creators*

Bergamo-born Gaetano Donizetti (1797–1848) composed about 75 operas, plus orchestral and chamber music, in a career abbreviated by mental illness and premature death. Apart from the ever-popular *Lucia di Lammermoor* and the comic gems *L'Elisir d'Amore* and *Don Pasquale*, most of his works disappeared from public view after his death. But critical and popular opinion of his huge opus has grown considerably over the past 50 years. The librettist Jules-Henri Vernoy de Saint-Georges (1799–1875) was a dramatist and the manager of the Opéra-Comique. He also wrote the libretto for the enduringly popular ballet *Giselle* and was a frequent collaborator of the most successful theatrical personalities of his day. His co-librettist, Jean-François-Alfred Bayard (1796–1853), wrote more than 200 plays for the French theater.

### *The Setting*

The opera is set in the Austrian Tyrol, a picturesque mountain landscape. The Met's new production places the action during the First World War.

### *The Music*

Donizetti's score is a deft combination of jaunty military tunes (including some actual French regimental songs from the composer's era), brisk comic numbers, enormously graceful ensembles and vocal solos, and sparkling arias. The winsome appeal of the music prejudiced some critics of the time, notably Hector Berlioz, and for many years "serious" musicologists were dismissive of Donizetti's work. Today the composer's ingenious knack for vocal writing and his gift for melody are widely acknowledged. Not many singers have the technical ability and theatrical presence to deliver the famous fireworks arias (notably the soprano's Act I "Chacun le sait" and the tenor's Act I "Pour mon âme," with its

notorious nine high Cs). Just as important as these, however, are the lyric beauty and pathos of the slower melodic gems (the soprano's "Il faut partir" in Act I and the tenor's "Pour me rapprocher de Marie" in Act II).

### **La Fille du Régiment** *at the Met*

*La Fille* was first heard at the Met as a showcase for the marvelously versatile Marcella Sembrich in 1902, in a double bill with Mascagni's blood-and-guts *Cavalleria Rusticana*. It reappeared the following season as a curtain-opener for Leoncavallo's equally gritty *Pagliacci*. The work then resurfaced at the Met in 1917, in Italian, featuring the coloratura talents of the German-born Frieda Hempel. She repeated her success four times in the following season, inserting the patriotic song "Keep the Home Fires Burning" into the music-lesson scene for the two performances directly following the 1918 Armistice. In 1972 Richard Bonyngue conducted a spectacular new production starring Joan Sutherland, with Regina Resnik and Ljuba Welitsch in the character roles of the marquise and the duchess, respectively. Tonio was sung by Luciano Pavarotti in what was his breakthrough performance. Sutherland returned to this opera in 1983 for eight memorable performances with the great Spanish tenor Alfredo Kraus, also conducted by Bonyngue. After a 22-year break from the role at the Met, Pavarotti again sang Tonio for four performances in 1995. Bea Arthur shared her comedic talents as the duchess for seven performances in 1994.



## Program Note

For most of the 19th century, Paris was the artistic capital of the western world, offering a sophistication and cosmopolitan atmosphere unequaled anywhere else. Opera composers hungered for success in Paris the way American playwrights dream of writing a Broadway hit. That's not to suggest that triumphs in Milan, Rome, Naples, and Vienna—among other major cities—were unimportant, but to be acclaimed in Paris was to know one had truly arrived at the height of one's career.

Gaetano Donizetti achieved that success with his very first French opera, *La Fille du Régiment* ("The Daughter of the Regiment"). It made it clear to everyone that he could write a French opera for a French theater that Parisians would eagerly take to their hearts—so much so that one of its numbers, the soprano's "Salut à la France," became the unofficial French national anthem during the Second Empire.

When Donizetti arrived in Paris in October of 1838, he was already a well-established composer. His *Anna Bolena* had reached the French capital in 1831, a year after its first performance in Milan, and enjoyed a successful run at the Théâtre-Italien. The composer's three subsequent operas, however, didn't fare quite as well, and the Parisians began to see Donizetti as a one-opera wonder. That all changed with *Lucia di Lammermoor*, which had its first performance at the Théâtre-Italien on December 12, 1837, two years after its premiere in Naples. "The enthusiasm it evoked bordered on hysteria," writes Donizetti scholar William Ashbrook. "After *Lucia*, the road to Paris lay open to Donizetti."

The composer arrived with a contract for the Opéra in his pocket. His first original French work was supposed to be *Les Martyrs*, a four-act, grand-opera version of his earlier *Poliuto*, but complications soon arose (complications always seemed to arise at the Opéra). During the 18 months that dragged on before *Les Martyrs* was finally staged, Donizetti made a few changes to *Roberto Devereux*, which was given at the Théâtre-Italien before being eclipsed by the frenzy that greeted *L'Elisir d'Amore*. He began a second grand opera, *Le Duc d'Albe*, and around that time mentioned in a letter to a friend that while he was getting ready to rehearse *Les Martyrs*, he had "written, orchestrated, and delivered a little opera for the Opéra-Comique which will be given in a month or 40 days." This was *La Fille du Régiment*.

A mystery surrounds the source of the libretto, by Jules-Henri Vernoy de Saint-Georges and Jean-François-Alfred Bayard. Did they come up with the plot on their own or was it taken from an unidentified source? No one seems to know, but the two men put together a book that was wonderfully attuned to the early Romanticism much in vogue at the time. The opera was to take place in a pastoral setting, involved hidden identities and "impossible" young love, had a quasi-military atmosphere and included generous dashes of humor, plus ample occasion for genuine sentiment.

Writing in a style that was unmistakably Gallic, Donizetti seized on these contrasting opportunities for humor and pathos and lavished on the score not only his genius for creating melody perfectly suited to character, but also his (largely unrecognized) skill at orchestration. When Marie bids farewell to the regiment at the end of Act I, for instance, her aria “Il faut partir” is sad but not mawkish; Donizetti hits exactly the right nuance of emotion, heightened by the use of an English horn, whose plaintive sound introduces the melody and is then heard in a subtle obbligato.

Donizetti knew how to provide opportunities for vocal display that at the same time convey information about a character at a particular point in the drama. Tonio’s aria “Pour mon âme,” with its repeated high Cs (eight of them in the score, usually nine in a performance since tenors can’t resist adding one to the ending), is not gratuitous note-spinning. It’s the perfect expression of Tonio’s over-the-top excitement at being the newest member of the regiment and, therefore, close to his beloved Marie.

But perhaps the pièce de résistance of the score is Marie’s singing-lesson scene. By itself, these scenes were nothing new (Rossini’s *Barber of Seville* has a famous one). But Donizetti not only wrote the obligatory vocal acrobatics for his prima donna. He also used them to contrast her new, rather constricted life in polite society—represented by her “aunt,” the Marquise of Berkenfield—with her longing for the freedom she had enjoyed as a daughter of the regiment. When Marie finally explodes in frustration, her trills, runs, and arsenal of vocal fireworks are as genuinely funny as they are dazzling.

Despite Donizetti’s superb score, *Fille’s* first performance at the Opéra-Comique on February 11, 1840, was something of a fiasco, thanks to the composer’s enemies in the audience, who were angry about his enormous popularity. Hector Berlioz, better known at the time as a critic than as a composer, vented his frustration a few days later in the *Journal des Débats*: “Two major scores for the Opéra, *Les Martyrs* and *Le Duc d’Albe*, two others at the Renaissance, *Lucie de Lammermoor* and *L’Ange de Nisida*, two at the Opéra-Comique, *La Fille du Régiment* and another whose title is still unknown, and yet another for the Théâtre-Italien, will have been written or transcribed in one year by the same composer! M. Donizetti seems to treat us like a conquered country; it is a veritable invasion. One can no longer speak of the opera houses of Paris, but only the opera houses of M. Donizetti.”

Berlioz also accused Donizetti of incorporating into *Fille* music originally written by Adolphe Adam for *Le Chalet*, an untrue assertion Donizetti immediately denied in a letter to the editor. Privately Donizetti wrote to a friend: “Have you read the *Débates*? Berlioz? Poor man.... He wrote an opera, it was whistled at, he is writing symphonies and they are whistled at.... Everyone is laughing and whistling. I alone feel compassion for him.... He is right.... He had to avenge himself.”

Of course it was Donizetti who had the last word. *Fille* soon found its adoring audience, all around the world. By 1914 it had been performed 1,000 times in its original home, the Opéra-Comique. A few months after the premiere, Donizetti prepared an Italian opera buffa version for Milan, substituting recitatives for the French dialogue, cutting several numbers (including Tonio's famous aria with the repeated high Cs), and adding some new music. *La Figlia del Reggimento* misses much of the élan and charm that make its French version so irresistible, and has never been as popular.

The first U.S. performance of *La Fille du Régiment* took place in New Orleans in 1843, sung in French. Throughout the 19th century, it served as a favorite vehicle for prima donnas and was heard by U.S. audiences in English, German, and Italian, in addition to its original French. The first Met production, in 1902, paired *Fille* with *Cavalleria Rusticana*, and it was not until February of 1972 that Met audiences seem to have encountered Donizetti's opera as he wrote it—complete, in French, and without additions. The historic production starred Joan Sutherland and Luciano Pavarotti, and ever since, *Fille* has been seen as a joint vehicle for both soprano and tenor. This new staging by Laurent Pelly is no exception. It reunites two superstars, Natalie Dessay and Juan Diego Flórez, whose appearances in this staging in Europe have thrilled audiences and reaped ecstatic reviews. —*Paul Thomason*

## The Cast and Creative Team



**Marco Armiliato**  
CONDUCTOR

**BIRTHPLACE** Genoa, Italy

**THIS SEASON** *La Traviata* and *La Fille du Régiment* at the Met, *La Bohème* and *Un Ballo in Maschera* at Munich's Bavarian State Opera, and *Simon Boccanegra*, *Werther*, *Tosca*, *L'Elisir d'Amore*, *Cavalleria Rusticana*, *Pagliacci*, *Falstaff*, and *Don Carlo* with the Vienna State Opera.

**MET APPEARANCES** *La Bohème* (debut, 1998), *Il Trovatore*, *Rigoletto*, *Aida*, *Turandot*, *Madama Butterfly*, *Cavalleria Rusticana*, *Pagliacci*, *Andrea Chénier*, *Sly*, and *Cyrano de Bergerac*.

**CAREER HIGHLIGHTS** In recent seasons he has led *Un Ballo in Maschera* with the San Francisco Opera, *Turandot* at Covent Garden, *La Rondine* at the Paris Opera, *Un Ballo in Maschera*, *La Bohème*, and *Il Trovatore* at the Bavarian State Opera, *Don Giovanni* in Hamburg, *Aida* at the Deutsche Staatsoper Berlin, and *Manon Lescaut*, *Il Barbiere di Siviglia*, *Carmen*, and *La Traviata* at the Vienna State Opera.



**Laurent Pelly**  
DIRECTOR AND COSTUME DESIGNER

**BIRTHPLACE** Fontenay Sous Bois, France

**THIS SEASON** *La Fille du Régiment* for his Met debut, Offenbach's *La Vie Parisienne* in Lyon, *Hansel and Gretel* for his debut this summer at the Glyndebourne Festival, and Janáček's *The Cunning Little Vixen* for Japan's Saito Kinen Festival.

**CAREER HIGHLIGHTS** Has directed more than 50 productions in the last 20 years, including *Orphée aux Enfers* in Geneva, *Ariadne auf Naxos* and Rameau's *Platée* for the Paris Opera, Prokofiev's *The Love for Three Oranges* at the Netherlands Opera, Offenbach's *La Belle Hélène* at Paris's Châtelet and English National Opera, *L'Elisir d'Amore* for the Paris Opera and Covent Garden, and *Cendrillon*, *Platée*, and *La Traviata* for the Santa Fe Opera. His production of *La Fille du Régiment* opened at Covent Garden in January 2007 with later performances at the Vienna State Opera. This season he became artistic director of the Théâtre National de Toulouse.



**Chantal Thomas**  
SET DESIGNER

**BIRTHPLACE** Nuits Saint Georges, France

**THIS SEASON** *La Fille du Régiment* for her Met debut, *Platée* at the Santa Fe Opera, *La Vie Parisienne* at the Opera de Lyon, and several plays.

## The Cast and Creative Team *continued*

**CAREER HIGHLIGHTS** Has collaborated with Laurent Pelly on more than 30 shows, including plays (from Ionesco to Copi and from Shakespeare to Strindberg), musicals, and operas: *Orphée aux Enfers* in Geneva and Lyon, *Platée* at the Paris Opera, *La Belle Hélène* at Paris's Châtelet and the Santa Fe Opera, *Les Contes d'Hoffmann* in Lausanne, *Ariadne auf Naxos* at the Paris Opera, *Les Boréades* in Lyon and Zurich, *La Grande-Duchesse de Gérolstein* at the Châtelet, *The Love for Three Oranges* in Amsterdam, *L'Elisir d'Amore* at Paris's Bastille and at Covent Garden, and *Bluebeard's Castle* and *La Voix Humaine* in Lyon and Riga. She has also worked with several French theater directors, including Frédéric Bélier-Garcia, Michel Rostain, and Denise Chalem in theaters that include the Opera National de La Colline, Comédie Française, and Théâtre du Rond Point.



**Joël Adam**

LIGHTING DESIGNER

**BIRTHPLACE** Lalinde, France.

**THIS SEASON** *La Fille du Régiment* for his Met debut and a new production in Paris of Ionesco's *Jack, or the Submission*.

**CAREER HIGHLIGHTS** Has worked extensively with Laurent Pelly, including productions of *Gianni Schicchi* and *L'Heure Espagnole* in Tokyo, *Les Boréades* and *Le Roi Malgré Lui* in Lyon, *The Love for Three Oranges* in Amsterdam, a remounting of *La Belle Hélène* for English National Opera, *L'Elisir d'Amore* at Paris's Bastille Opera, *La Fille du Régiment* at Covent Garden, *La Finta Semplice* at the Theater an der Wien, and *La Voix Humaine*, *Bluebeard's Castle*, and Offenbach's *La Vie Parisienne* in Lyon. Additional theatrical and operatic collaborators include Philippe Adrien (Genet's *Les Bonnes* and *Hamlet* at Paris's Théâtre de la Tempête), Andrei Serban (*The Merchant of Venice* and Molière's *The Miser* at the Comédie Française), and Sandrine Anglade (*The Rape of Lucretia* in Nantes and *Roméo et Juliette* in Bordeaux).



**Laura Scozzi**

CHOREOGRAPHER

**BIRTHPLACE** Milan, Italy

**THIS SEASON** *La Fille du Régiment* for her Met debut, directing *Benvenuto Cellini* for the Nuremberg State Theater, and creating a new dance theater piece for her company, Opinione en Movimento, located in Avignon, France.

**CAREER HIGHLIGHTS** Has choreographed extensively for hip-hop dancers and musicals. Her recent work includes Kurt Weill's *Seven Deadly Sins* for the Paris Opera Ballet and *La Dolce Vita* for Geneva. A frequent collaborator with Laurent

Pelly, she has staged dances for many of his productions, including Rameau's *Platée* for the Paris Opera and Santa Fe Opera, *La Belle Hélène* for Paris's Châtelet and English National Opera, Massenet's *Cendrillon* for the Santa Fe Opera, and Offenbach's *La Vie Parisienne* for the Lyon Opera.



### Agathe Mélinand

ASSOCIATE DIRECTOR AND DIALOGUE

**BIRTHPLACE** Paris, France

**THIS SEASON** *La Fille du Régiment* for her Met debut.

**CAREER HIGHLIGHTS** Has worked with Laurent Pelly on many of his productions, including writing dialogue for *Orphée aux Enfers* (Geneva and Lyon), *La Belle Hélène* (Paris's Châtelet and Santa Fe Opera), *La Périchole* (Marseille), *Les Contes d'Hoffmann* (Lausanne and Lyon), Rameau's *Les Boréades* (Lyon and Zurich), and *Ariadne auf Naxos*, *L'Heure Espagnole* and *Gianni Schicchi* for the Paris Opera. She also wrote dialogue and was associate director for *Platée* at the Paris Opera, *La Grande-Duchesse de Gérolstein* for the Châtelet, Mozart's *La Finta Semplice* at Vienna's Theater an der Wien, and Offenbach's *La Vie Parisienne* in Lyon, and created a new version of Chabrier's *Le Roi Malgré Lui* for Lyon.



### Natalie Dessay

SOPRANO

**BIRTHPLACE** Lyon, France

**THIS SEASON** Title role of *Lucia di Lammermoor* and Marie in *La Fille du Régiment* at the Met, Lucia with San Francisco Opera, and a concert at Paris's Théâtre des Champs-Élysées.

**MET APPEARANCES** The Fiakermilli in *Arabella* (debut, 1999), Olympia in *Les Contes d'Hoffmann*, Zerbinetta in *Ariadne auf Naxos*, and Juliette in *Roméo et Juliette*.

**CAREER HIGHLIGHTS** Marie with the Vienna State Opera and at Covent Garden, the title role of *Manon* this past summer in Barcelona, Ophélie in Thomas's *Hamlet* at Covent Garden and in Barcelona, Zerbinetta at Paris's Bastille Opera, and Morgana in Handel's *Alcina* and Lucia with Lyric Opera of Chicago. Has also sung Amina in *La Sonnambula* at La Scala and the Vienna State Opera, Aminta in *Die Schweigsame Frau* at the Vienna State Opera, Zerbinetta at the Salzburg Festival, and Ophélie at Paris's Châtelet.



### Felicity Palmer

MEZZO-SOPRANO

**BIRTHPLACE** Cheltenham, England

**THIS SEASON** Mrs. Sedley in *Peter Grimes* and the Marquise of Berkenfield in *La Fille du Régiment* at the Met and Josefa Miranda in Peter Eötvös's *Love and Other Demons* at the Glyndebourne Festival.

**MET APPEARANCES** Geneviève in *Pelléas et Mélisande*, the Countess in *The Queen of Spades*, the First Prioress in *Dialogues des Carmélites*, Fricka in *Das Rheingold* and *Die Walküre*, and Waltraute in *Götterdämmerung* (debut, 2000).

**CAREER HIGHLIGHTS** Recent performances include *Kabanicha* in *Káťa Kabanová* and the Marquise of Berkenfield at Covent Garden, and Madame de Croissy in *Dialogues des Carmélites* with Lyric Opera of Chicago. She has also appeared at La Scala, Deutsche Oper Berlin, Paris Opera, Netherlands Opera, and English National Opera, among many others. On the concert stage she has sung with the Boston Symphony Orchestra, Los Angeles Philharmonic, Royal Philharmonic Orchestra, London Symphony Orchestra, English Chamber Orchestra, and BBC Symphony Orchestra.



### Marian Seldes

ACTRESS

**BIRTHPLACE** New York City, New York

**THIS SEASON** Duchess of Krakenthorp for her Met debut in *La Fille du Régiment*.

**CAREER HIGHLIGHTS** Has appeared in over 30 Broadway productions since her debut at the age of 19 in *Medea* (directed by John Gielgud), including *A Delicate Balance* (Tony Award), *Tiny Alice*, *Deathtrap*, *Ring Round the Moon*, *Dinner at Eight*, *Equus*, and *The Milk Train Doesn't Stop Here Anymore*. Off-Broadway credits include *The Ginger Man*, *Isadora Duncan*, *Three Tall Women*, *Beckett/Albee*, and *The Butterfly Collection*. Film credits include *Leatherheads*, *August Rush*, *Mona Lisa Smile*, *Town & Country*, *The Haunting*, and *Home Alone 3*. Among her innumerable television credits are appearances on *Murphy Brown*, *Sex and the City*, *The Others*, *Nero Wolf*, and *Frasier*. She received the Obie Award for Sustained Achievement in 2001 and was inducted into the Theater Hall of Fame in 1996.



### Alessandro Corbelli

BARITONE

**BIRTHPLACE** Turin, Italy

**THIS SEASON** Sulpice in *La Fille du Régiment* at the Met, Don Geronio in *Il Turco in Italia* with Munich's Bavarian State Opera, Don Magnifico in *La Cenerentola* at Covent Garden, Dr. Dulcamara in *L'Elisir d'Amore* in Leipzig, and the title role of *Falstaff* at Paris's Théâtre des Champs-Élysées.

**MET APPEARANCES** Title role of *Gianni Schicchi* in *Il Trittico*, Dandini in *La Cenerentola* (debut, 1997), Taddeo in *L'Italiana in Algeri*, and Dr. Dulcamara.

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



### Juan Diego Flórez

TENOR

**BIRTHPLACE** Lima, Peru

**THIS SEASON** Tonio in *La Fille du Régiment* at the Met, Lindoro in *L'Italiana in Algeri* in Cologne, Don Ramiro in *La Cenerentola* in Barcelona, Orfeo in *Orfeo ed Euridice* in Madrid, and the Duke in *Rigoletto* in Dresden.

**MET APPEARANCES** Count Almaviva in *Il Barbiere di Siviglia* (debut, 2002), Ernesto in *Don Pasquale*, Don Ramiro, and Lindoro.

**CAREER HIGHLIGHTS** Has appeared at all the leading opera houses in the world, including Covent Garden, La Scala, Vienna State Opera, Florence's Teatro Comunale, Genoa's Teatro Carlo Felice, Pesaro's Rossini Opera Festival, Rome's Accademia di Santa Cecilia, Naples's Teatro San Carlo, Seville's Maestranza, San Francisco Opera, Paris Opera, Paris's Châtelet, Zurich Opera, Berlin's Deutsche Oper, and Munich's Bavarian State Opera.