

Wolfgang Amadeus Mozart

La Clemenza di Tito

CONDUCTOR
Harry Bicket

PRODUCTION
Jean-Pierre Ponnelle

SET AND COSTUME DESIGNER
Jean-Pierre Ponnelle

LIGHTING DESIGNER
Gil Wechsler

STAGE DIRECTOR
Peter McClintock

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in two acts

Libretto by Caterino Mazzolà,
after Pietro Metastasio

Saturday, December 1, 2012, 1:00–3:50 pm

The production of *La Clemenza di Tito* was made possible by a generous gift from the Lila Acheson and DeWitt Wallace Fund, established by the founders of The Reader's Digest Association, Inc.

The Metropolitan Opera

2012–13 Season

The 43rd Metropolitan Opera performance of

Wolfgang Amadeus Mozart's

La Clemenza di Tito

Conductor
Harry Bicket

IN ORDER OF VOCAL APPEARANCE

Vitellia, daughter of
the Emperor Vitellius
Barbara Frittoli

Sesto, Tito's friend,
in love with Vitellia
Elīna Garanča

Annio, Sesto's friend,
in love with Servilia
Kate Lindsey*

Tito, Emperor of Rome
Giuseppe Filianoti

Servilia, Sesto's sister,
in love with Annio
Lucy Crowe

Publio, advisor to Tito
Oren Gradus

Berenice, daughter of
Herod Agrippa of Judea
Toni Rubio

Harpichord Continuo
Bradley Brookshire

Clarinet Soloist
Anthony McGill

Basset Horn Soloist
James Ognibene

Cello Continuo
David Heiss

Saturday, December 1, 2012, 1:00–3:50 pm

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Ken Howard/Metropolitan Opera

Giuseppe Filianoti as
Tito and Elina Garanča
as Sesto in Mozart's
La Clemenza di Tito

Chorus Master **Donald Palumbo**
Musical Preparation **Donna Racik, Gareth Morrell,
Dan Saunders, and Bradley Brookshire**
Assistant Stage Director **Paula Williams**
Italian Coach **Hemdi Kfir**
Prompter **Donna Racik**
Met Titles **Cori Ellison**
Design Assistant to Mr. Ponnelle **Maroine Dib**
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Synopsis

ACT I

Overture

Recitative

Vitellia, daughter of the deposed emperor Vitellius, criticizes Sesto for hesitating to carry out her plot to assassinate Emperor Tito. Sesto is torn between his passion for Vitellia and loyalty to his friend Tito. Vitellia regards Tito as a usurper and is further enraged by his having chosen the foreign princess Berenice to be his empress.

No. 1 Duet

"Come ti piace imponi"

Sesto swears to Vitellia that he will do anything she asks, and she tells him to murder Tito. Sesto wishes only for a loving glance from her.

Recitative

Sesto's friend Annio reports that the emperor has decided to send Berenice away. Vitellia, thinking she now has a chance of becoming empress, tells Sesto not to attempt the assassination yet.

No. 2 Aria

"Deh, se piacer mi vuoi"

Vitellia pleads with Sesto to stop being distrustful, or she will give him a reason to be jealous.

Recitative

Annio asks Sesto to get the emperor's approval for him to marry Servilia, Sesto's sister.

No. 3 Duettino

"Deh prendi un dolce amplesso"

Sesto and Annio happily look forward to the marriage.

No. 4 March

No. 5 Chorus

"Serbate, oh dei custodi"

The Roman people praise their noble leader, Tito.

Recitative

Tito announces that he has decided to marry Servilia himself. Sesto is upset, but Annio hides his true feelings for Servilia and praises the emperor's decision.

No. 6 Aria

"Del più sublime soglio"

To have true friends is Tito's only consolation for all the cares of state.

Recitative

Despairing, Annio tells Servilia of the emperor's decision to marry her.

No. 7 Duet

"Ah, perdona al primo affetto"

Servilia and Annio sadly declare their love for each other.

Recitative

Publio, Tito's adviser, warns him of traitors. Servilia reveals to Tito that she is in love with Annio.

No. 8 Aria

"Ah, se fosse intorno al trono"

Tito is happy to find a person in his court who has the courage to tell him the truth.

Recitative

Vitellia has learned that the emperor has asked Servilia to be his consort. Outraged that she has again been ignored, she accuses Sesto of cowardice for not yet having killed Tito.

No. 9 Aria

"Parto, parto"

Sesto hesitates but then, won over by Vitellia's beauty, declares that he will carry out her demand at once.

Recitative

Publio and Annio tell Vitellia that Tito has chosen her as empress.

No. 10 Trio

“Vengo... aspettate...”

Confused, Vitellia wonders how she can stop Sesto from assassinating Tito. Publio and Annio think that her strange behavior is due to the unexpected joy of their news.

No. 11 Accompanied recitative

“Oh dei, che smania è questa”

Sesto hesitates to carry out the assassination. The capitol is burning; it is the signal of the conspirators. Sesto can no longer back down—he must complete his task.

No. 12 Finale: Quintet with Chorus

“Deh conservate, oh dei”

All of Rome weeps over the death of the beloved emperor.

Intermission (AT APPROXIMATELY 2:10 PM)**ACT II****Recitative**

Annio tells Sesto that Tito was not killed, as he had believed.

No. 13 Aria

“Torna di Tito a lato”

Annio urges Sesto, who has confessed his treason to him, to surrender to the mercy of the emperor.

Recitative

Vitellia begs Sesto to flee. Publio arrives to arrest him.

No. 14 Trio

“Se al volto mai ti senti”

Sesto says goodbye to Vitellia and is led away by Publio.

No. 15 Chorus

“Ah, grazie si rendano”

The citizens of Rome give thanks to the gods that the emperor has survived the plot.

Recitative

Publio tells Tito that a conspirator has named Sesto as a member of the conspiracy against the emperor. Tito refuses to believe that his friend Sesto would do this.

No. 16 Aria

“Tardi s’avede d’un tradimento”

Publio warns Tito not to judge people according to his own benevolent character.

Recitative

Annio brings Sesto’s “guilty” verdict from the senate for Tito to sign.

No. 17 Aria

“Tu fosti tradito”

Annio begs Tito to have mercy on Sesto.

Accompanied Recitative

Tito hesitates to sign the death sentence. He longs for a simple peasant’s life without the cares of government.

No. 18 Trio

“Quello di Tito è il volto!”

Sesto is brought before the emperor. Publio watches the meeting.

Recitative

Tito asks Sesto, as his friend, to explain his treason. In order not to betray Vitellia, Sesto remains silent, but asks, as a last favor, to be allowed to kiss the emperor’s hand. Tito refuses and has him taken away.

No. 19 Rondo

"Deh, per questo istante solo"

Going to his death, Sesto remembers his great friendship with Tito.

Recitative

Tito decides to pardon his friend.

No. 20 Aria

"Se all'impero"

Tito declares that he will renounce the throne if he cannot continue to rule with clemency.

Recitative

Servilia and Annio beg Vitellia to intervene with Tito on Sesto's behalf.

No. 21 Aria

"S'altro che lagrime"

Servilia tells Vitellia not to despair.

No. 22 Accompanied Recitative

"Ecco il punto, oh Vitellia."

Vitellia decides to confess her guilt to Tito to save Sesto.

No. 23 Rondo

"Non più di fiori"

Vitellia accepts her fate.

No. 24 Chorus

"Che del ciel"

The people of Rome praise Tito, calling him a righteous judge.

Recitative

Tito is ready to give his verdict. Vitellia confesses her guilt.

No. 25 Accompanied Recitative

"Ma che giorno è mai questo?"

Tito decides to be forgiving and pardons Sesto and Vitellia.

No. 26 Finale: Sextet with Chorus

"Tu, è ver, m'assolvi, Augusto"

Everyone celebrates the victory of clemency over the law.

Wolfgang Amadeus Mozart

La Clemenza di Tito

Premiere: National Theater (later Estates Theater), Prague, 1791

Composed at the very end of Mozart's life, *La Clemenza di Tito* is written in the old style of opera seria, giving us the full flower of Mozart's mature genius within a structure as formal and stately as a baroque garden. Opera seria, or "serious opera," had been the predominant form for stage works with tragic or heroic themes throughout most of the 18th century; they were usually performed at royal courts. One of the final operas to be written in this genre, *Tito* was composed to celebrate the coronation of Austrian Emperor Leopold II as King of Bohemia in Prague. A typical opera seria is built around set arias displaying vocal virtuosity. The stories of these pieces, featuring noble characters acting nobly, were intended to provide an example for the rulers in the audience and a political ideal for the rest of the crowd. This style had all but gone out of fashion when Mozart manipulated the formality of the genre to his own ends with *Tito*. The result is an opera appreciated for its unique elegance and for Mozart's unquenchable humanity, which transcends any limitations of genre.

The Creators

The music of the Austrian Wolfgang Amadeus Mozart (1756–1791), a prolific composer in virtually every form and genre known in his day, continues to enthrall audiences throughout the world. His achievements in his 22 operas, in terms of beauty, vocal challenge, and dramatic insight, are unparalleled. *La Clemenza di Tito* was his last stage work, written around the same time as *Die Zauberflöte* (which was composed before but premiered three weeks after *Tito*). The text is an adaptation of a classic libretto by Pietro Antonio Domenico Trapassi (1698–1782), known as Metastasio. A Roman literary prodigy who became the prolific poet of the Imperial Court Theater in Vienna in 1730, he wrote 27 librettos that formed the basis for more than 300 operas. His version of *La Clemenza di Tito* was set by more than 40 composers before Mozart came to it. The adaptation, with significant new material, was accomplished by Caterino Mazzolà (1745–1806), the Viennese court poet who succeeded Lorenzo Da Ponte, Mozart's notable earlier collaborator.

The Setting

The work is set in Rome in the year 80 A.D., at the time of Titus's accession to the imperial throne. The place, however, is much more of a symbolic, idealized forum for the exploration of political ideas than the actual historical city. The use of Roman history in the story primarily serves as a backdrop for the exploration of issues of power, friendship, and humanity.

The Music

The opera begins with a brilliant overture, reminding us that it was composed to honor a coronation. In general, though, the orchestra is used with great subtlety, never interfering with the singers and often spotlighting a solo instrument to counterpoint the vocal line. Mozart did not compose the harpsichord-accompanied recitatives himself, and most scholars attribute them to Franz Xaver Süssmayr (1766–1803), a student and colleague of Mozart's who later completed his unfinished Requiem. The formal structure of opera seria dictated that the solo numbers be meditations on the action, removed from real time. The mezzo-soprano's Act I aria "Parto, parto," in which the (male) character Sesto reluctantly agrees to assassinate the emperor, is an example: the listener hears Sesto contemplating the deed rather than watching him commit it. The beautiful solo clarinet accompaniment intensifies the aria's internal nature. The electrifying Act II soprano aria "Non più di fiori," featuring a bass horn solo, traces the character's changing emotions. The opera also contains several exquisite moments for multiple voices, another variation on the strict solo-voice emphasis in earlier operas of the seria type. The beautiful Act I duet "Ah, perdona al primo affetto" provides a touch of personal feeling in an opera with a very public storyline. The Act I finale is another extraordinary ensemble piece, with the chorus, lamenting the emperor's supposed assassination, set against a quintet of soloists.

La Clemenza di Tito at the Met

Although initially successful in the years following Mozart's death, this opera was rarely performed from about 1830 through the late 20th century. James Levine, one of the world's leading conductors of operas by Mozart and a champion of this work, led the Met premiere in 1984 in this production by Jean-Pierre Ponnelle. The cast included Renata Scotto, Tatiana Troyanos, Kenneth Riegel, and Ann Murray in her company debut. Other notable artists who have appeared in this work include Carol Vaness, Roberta Alexander, Hei-Kyung Hong, Dawn Upshaw, Anne Sofie von Otter, Angelika Kirchschrager, Susan Graham, Anthony Rolfe Johnson, Frank Lopardo, Ramón Vargás, and Luca Pisaroni (in his Met debut).

Program Note

Throughout his life Mozart was no stranger to opera seria, the predominant 18th-century operatic style, with its librettos featuring the heroes of antiquity acting in a noble and generous manner, and music written to showcase the abilities of virtuoso singers. During his career, he composed four works belonging to the genre. The first two, *Mitridate* and *Lucio Silla* (written at ages 14 and 16, respectively), conform to the conventional rules of the day, allowing, of course, for the extraordinary genius of the young man. The third, *Idomeneo*, which Mozart wrote in 1781 when he was 25, is considered his first operatic masterpiece. Though its exterior form is still that of an opera seria, musically it is something of a hybrid, with its dramatic choruses, trio, and quartet. *Idomeneo* inaugurates the series of great operas that was to continue the following year with *Die Entführung aus dem Serail* and later with *Le Nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, and *Die Zauberflöte*.

It was in July of 1791, while he was at work on *Die Zauberflöte*, that Mozart received the commission for what would become his final opera, *La Clemenza di Tito*, and one of the very last opere serie ever. The premiere was to be part of the festivities for the coronation of Austrian Emperor Leopold II as King of Bohemia. We know from Mozart's letters how careful he was in his selection of librettos and how closely he oversaw his librettists' shaping of them. It seems reasonable to assume, then, that when he agreed to set *Tito* in spite of the extremely short time available to him for its composition, he felt there was still something left for him to say in the opera seria form.

Mozart's first biographer, Franz Niemetschek, states that the composer finished the score within 18 days, beginning it on the coach journey from Vienna to Prague, where it was to have its premiere. Though the performance reportedly made a poor impression on Leopold and his empress, the work remained popular throughout Europe for a number of years to come.

But with the triumph of the Romantic sensibility in the 19th century, *Tito* was all but forgotten, and it was only in the last few decades of the 20th that it began to be revived with any frequency. There are myths that have accumulated around it, maintaining that the music was that of a tired man who was about to die, that he had little interest in writing an opera in what was by then a dead form, and that in any case the work had to be composed so hurriedly that it could not merit any kind of serious attention. Yet in recent years, with the systematic and minute study of every facet of Mozart's life and work, it has gradually come to be realized that the composer may actually have been considering work on this very libretto for as long as two years, and that opera seria was, in the 1780s, far from dead.

La Clemenza di Tito was one of the most celebrated and frequently composed librettos of the eminent Pietro Metastasio, the most influential force in the history of the opera seria. But the text that Mozart ultimately set was quite different from the original. It was, as he himself put it, “ridotta à vera opera” (“turned into a real opera”) by one Caterino Mazzolà, the court poet to the elector of Saxony at Dresden. He condensed Metastasio’s three acts into two, cut more than 700 lines of recitative and more than 100 lines of aria texts, and added about 70 lines of recitative and some 60 lines for the various ensembles that he provided for Mozart. The most important addition is certainly his creation of the finale for Mozart’s Act I, with the capitol burning in the distance, the principals commenting on Tito’s supposed murder onstage, and the chorus lamenting offstage.

But in the process of Mazzolà’s revision, much of Metastasio’s carefully plotted drama was lost and his text, in the words of a modern commentator, “distorted out of recognition.” Where the original poet’s dramaturgy moved smoothly and with clockwork precision, each character acting within his own bounds as defined by his individual personality, in Mazzolà’s version there is a feeling of breathlessness and inconsistency. To give a single example, Metastasio was interested in the moral situation, and his characters always earn their just rewards. Mazzolà, however, says nothing of the disposition of the two pairs of lovers at the end of the drama. It is obvious that Annio and Servilia will marry, but not a word is said as to the future of Sesto and Vitellia. Metastasio, with his keen and ironic sense of justice, has Tito announce that he wishes Vitellia to marry Sesto, and that he, Tito, will have no other bride but Rome. Sesto, with his weakness of character, and Vitellia, with her neverending scorn for those who do not think or act according to her mind, certainly deserve one another, and the audience takes pleasure in contemplating their future life together.

But however unsuccessful the details of Mazzolà’s revision may be, the dramatic framework he provided, with two acts and a number of ensembles, served the composer’s purpose. And even if he was required to write it in a very short time (even assigning the composition of the secco recitatives to a pupil, probably Süssmayr), Mozart’s score is a faithful realization of the climate of Metastasio’s drama. Mozart had been setting his words to music since the age of nine—in 16 concert arias and the stage works *Betulia Liberata*, *Il Sogno di Scipione*, and *Il Re Pastore*—and as a child of 14 was presented with the nine volumes of the Turin edition of the complete works, so he knew and understood the poet well. It is probable that Mozart discussed the shape of his *Tito* libretto with Mazzolà, and we can assume that in its general outlines it answered his

demands for a modern opera text. Certainly the music in which he clothed it reflects his response to Metastasio's vision of antique Rome, and the characters' noble sentiments were not far from the climate of *Die Zauberflöte*, the opera he was writing concurrently. *La Clemenza di Tito* breathes the same spirit of humanism, if not Masonry, as that opera does.

From the first bars of the *Tito* overture, we know we are in the world of the opera seria—but with a marked difference. The surprising fermate in the fourth and sixth bars serve to call attention to the “imperial” theme that is hammered out by the full orchestra. Whenever Tito and his concerns take center stage in the opera, the musical atmosphere of this familiar rhythm will not be far away. A detail unique in Mozart's operatic overtures is to be noted in the last three unison C's at the close of the overture: these same notes, in the same rhythm, will bring down the final curtain.

The remainder of the opera is no less surprising. Metastasio's words and situations are familiar, Mozart's musical forms (especially in the large-scale arias) retain vestiges of their old opera seria outlines, but the content, the music itself, now inhabits a new world, the world of late Mozart. For *La Clemenza di Tito* is written in that mature style of which we have all too few examples: *Die Zauberflöte*, the clarinet concerto, the “Ave verum” motet, the Requiem. Our world is not so rich in these late works that it can afford to ignore a single one of them. In *La Clemenza di Tito*, the combination of some of the last music Mozart wrote and the words of the poet of his earliest years yields one of opera's most fascinating scores. —David Stivender

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La Clemenza di Tito

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The Cast



Harry Bicket

CONDUCTOR (LIVERPOOL, ENGLAND)

THIS SEASON *La Clemenza di Tito* and *Giulio Cesare* at the Met, *Lucio Silla* at Barcelona's Liceu, a concert performance with Chicago Symphony Orchestra, and a European tour and recordings with the English Concert.

MET APPEARANCES *Rodelinda* (debut, 2004).

CAREER HIGHLIGHTS Recent performances include *Rinaldo* and Handel's *Hercules* for Lyric Opera of Chicago, *Alcina* for Bordeaux Opera, Gluck's *Orfeo ed Euridice* for Minnesota Opera and Atlanta Opera, *Orfeo ed Euridice* and *Idomeneo* for the Canadian Opera, Vincent Martín y Soler's *L'Arbore di Diana* for Barcelona's Liceu, and Gluck's *Iphigénie en Tauride* for Vienna's Theater an der Wien. Since becoming Artistic Director of the English Concert in 2007 he has toured extensively with that group and has also appeared as a guest conductor with the Los Angeles Philharmonic, Tokyo Symphony Orchestra, and Royal Liverpool Philharmonic Orchestra, among many others.



Lucy Crowe

SOPRANO (STAFFORDSHIRE, ENGLAND)

THIS SEASON *Servilia* in *La Clemenza di Tito* for her debut at the Met, *Gilda* in *Rigoletto* for the Deutsche Oper Berlin, and *Rosina* in *The Barber of Seville* at English National Opera.

CAREER HIGHLIGHTS Operatic roles include *Belinda* in Purcell's *Dido and Aeneas* and *Gilda* at Covent Garden; *Sophie* in *Der Rosenkavalier* for the Deutsche Oper Berlin, Munich's Bavarian State Opera, and at Covent Garden; *Poppea* in Handel's *Agrippina and Drusilla* in Monteverdi's *L'Incoronazione di Poppea* for English National Opera; *Dorinda* in Handel's *Orlando* in Lille, Paris, and for the Opera de Dijon; Purcell's *The Fairy Queen* and Janáček's *The Cunning Little Vixen* for Glyndebourne Festival Opera; and *Iole* in Handel's *Hercules* for her U.S. operatic debut with the Lyric Opera of Chicago. Concert engagements include appearances with the Philadelphia Orchestra, City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, and English Concert, among others.



Barbara Frittoli

SOPRANO (MILAN, ITALY)

THIS SEASON Vitellia in *La Clemenza di Tito* and Elisabeth in *Don Carlo* at the Met, Donna Elvira in *Don Giovanni* with Washington National Opera, Amelia Grimaldi in *Simon Boccanegra* with the Vienna State Opera, Mimi in *La Bohème* at Covent Garden, Alice Ford in *Falstaff* at La Scala, and Elisabeth at Paris's Théâtre des Champs-Élysées.

MET APPEARANCES The title roles of *Suor Angelica* and *Luisa Miller*, Donna Elvira, Amelia Grimaldi, Micaëla in *Carmen* (debut, 1995), Fiordiligi in *Così fan tutte*, Desdemona in *Otello*, Mimi in New York and on tour with the company in Japan, and the Verdi Requiem.

CAREER HIGHLIGHTS Recent performances include the Countess in *Le Nozze di Figaro* at Munich's Bavarian State Opera, Mimi with the Turin Opera (both in Turin and on tour in Japan), Fiordiligi and Desdemona with the Vienna State Opera, and *Suor Angelica* at La Scala. She has also sung Liù in *Turandot* with Barcelona's Liceu, Desdemona in Munich, Elisabeth and Donna Elvira in Florence, and Violetta in *La Traviata* with the Vienna State Opera.



Elina Garanča

MEZZO-SOPRANO (RIGA, LATVIA)

THIS SEASON Sesto in *La Clemenza di Tito* at the Met, Dido in *Les Troyens* with the Deutsche Oper Berlin, and Charlotte in *Werther* and *Carmen* with the Vienna State Opera.

MET APPEARANCES *Carmen*, Angelina in *La Cenerentola*, and Rosina in *Il Barbiere di Siviglia* (debut, 2008).

CAREER HIGHLIGHTS *Carmen* at Covent Garden, Vienna State Opera, Munich's Bavarian State Opera, and in Valencia; Adalgisa in *Norma*, Charlotte, Octavian in *Der Rosenkavalier*, 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; Romeo in *I Capuleti e i Montecchi* at the Deutsche Oper Berlin and Covent Garden; 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 and Vienna.

The Cast



Kate Lindsey

MEZZO-SOPRANO (RICHMOND, VIRGINIA)

THIS SEASON Annio in *La Clemenza di Tito* at the Met, Angelina in *La Cenerentola* with Los Angeles Opera, and the Composer in *Ariadne auf Naxos* for her debut at Glyndebourne.

MET APPEARANCES Hansel in *Hansel and Gretel*, Siébel in *Faust*, Nicklausse/The Muse in *Les Contes d'Hoffmann*, Cherubino in *Le Nozze di Figaro*, Stéphanie in *Roméo et Juliette*, Musician in *Manon Lescaut*, Kitchen Boy in *Rusalka*, Wellgunde in *Das Rheingold* and *Götterdämmerung*, Javotte in *Manon* (debut, 2005), Tebaldo in *Don Carlo*, and the Second Lady in *The Magic Flute*.

CAREER HIGHLIGHTS Recent performances include debuts at Covent Garden and San Francisco Opera as Zerlina in *Don Giovanni*, and at the Aix-en-Provence Festival as Cherubino. She has also sung Zaida in *Il Turco in Italia* at the Los Angeles Opera, Rosina in *Il Barbiere di Siviglia* with the Seattle Opera, Idamante in *Idomeneo* at Paris's Théâtre des Champs-Élysées, and the title role in the world premiere of Daron Aric Hagen's *Amelia* at the Seattle Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



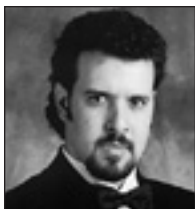
Giuseppe Filianoti

TENOR (REGGIO CALABRIA, ITALY)

THIS SEASON Tito in *La Clemenza di Tito* and Ruggero in *La Rondine* at the Met, the Duke in *Rigoletto* at Lyric Opera of Chicago and Aix-en-Provence Festival, and the title role of *Les Contes d'Hoffmann* at Munich's Bavarian State Opera.

MET APPEARANCES Edgardo in *Lucia di Lammermoor* (debut, 2005), Ruggero, Nemorino in *L'Elisir d'Amore*, Hoffmann, and the Duke.

CAREER HIGHLIGHTS Nemorino at Covent Garden, the Vienna State Opera, Lyric Opera of Chicago, and Los Angeles Opera, des Grieux in *Manon* at the Paris Opera, Rodolfo in *La Bohème* and the title role of *Faust* in Hamburg, Edgardo with the San Francisco Opera, Faust at the Deutsche Oper Berlin, and Alfredo in *La Traviata* at the Vienna State Opera and in Madrid, Barcelona, Zurich, and Tokyo. He has also sung Tito in Turin, Werther in Rome, Don Ottavio in *Don Giovanni* in Florence and Toulouse, and Ruggero at Paris's Châtelet. He is a frequent guest at La Scala where he has performed in *Don Carlo*, *Don Giovanni*, *Falstaff*, *Gianni Schicchi*, *Rigoletto*, *Lucrezia Borgia*, and *Moïse et Pharaon*.



Oren Gradus

BASS (BROOKLYN, NEW YORK)

THIS SEASON Publio in *La Clemenza di Tito* at the Met, Henry VIII in *Anna Bolena* with Washington National Opera, Raimondo in *Lucia di Lammermoor* with Canadian Opera Company, and Zaccaria in *Nabucco* at the Avenches Festival.

MET APPEARANCES Colline in *La Bohème*, Giorgio in *I Puritani*, Timur in *Turandot*, Garibaldi in *Rodelinda*, the Old Hebrew in *Samson et Dalila*, the King in *Aida*, Masetto in *Don Giovanni*, and the Guardian in *Elektra* (debut, 2002).

CAREER HIGHLIGHTS Henry VIII in Dallas and Dresden; Raimondo in San Francisco, Bologna, and Santiago; Leporello in *Don Giovanni* with the Houston Grand Opera, San Francisco Opera, and for his European debut in Marseille; Figaro in *Le Nozze di Figaro* in Houston, Seattle, Marseille, and Pittsburgh; Ramfis in *Aida* in Rome; Ferrando in *Il Trovatore* in Bilbao; and Oroveso in *Norma* in Lausanne. He has also sung Don Basilio in *Il Barbiere di Siviglia* in Dallas, Prince Gremin in *Eugene Onegin* in Pittsburgh and St. Louis, and Méphistophélès in *Faust* in Pittsburgh.