

GIOACHINO ROSSINI

IL BARBIERE DI SIVIGLIA

CONDUCTOR
Michele Mariotti

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeargan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
Christopher Akerlind

STAGE DIRECTOR
Kathleen
Smith Belcher

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in two acts

Libretto by Cesare Sterbini,
based on the play by Beaumarchais

Saturday, November 22, 2014
1:00–4:00PM

The production of *Il Barbiere di Siviglia*
was made possible by a generous gift from
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The Metropolitan Opera

2014-15 SEASON

The 609th Metropolitan Opera performance of
GIOACHINO ROSSINI'S

IL BARBIERE DI SIVIGLIA

CONDUCTOR
Michele Mariotti

IN ORDER OF VOCAL APPEARANCE

FIGRELLO, COUNT ALMAVIVA'S SERVANT
Yunpeng Wang*

COUNT ALMAVIVA
Lawrence Brownlee

FIGARO, A BARBER
Christopher Maltman

ROSINA
Isabel Leonard

DR. BARTOLO, ROSINA'S GUARDIAN
Maurizio Muraro

DON BASILIO, A MUSIC TEACHER
Paata Burchuladze

BERTA, DR. BARTOLO'S HOUSEKEEPER
Claudia Waite

AN OFFICER
Dennis Petersen

AMBROGIO, DR. BARTOLO'S SERVANT
Rob Besserer

HARPSICHORD CONTINUO
Dennis Giauque

Saturday, November 22, 2014, 1:00-4:00PM

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A scene from
Act II of Rossini's
Il Barbiere di Siviglia

Chorus Master **Donald Palumbo**
Musical Preparation **Dennis Giauque, Robert Morrison,**
and **Pierre Vallet**
Assistant Stage Director **Daniel Rigazzi**
Met Titles **Sonya Friedman**
Italian Coach **Loretta Di Franco**
Assistant to the Costume Designer **Michael Zecker**
Scenery, properties, and electrical props constructed and
painted by **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume**
Department, Edward Dawson, and Sarah Havens Designs
Wigs and Makeup executed by **Metropolitan Opera**
Wig and Makeup Department
Footwear executed by **Center Shoes**
Animals supervised by **All Tame Animals, Inc.**

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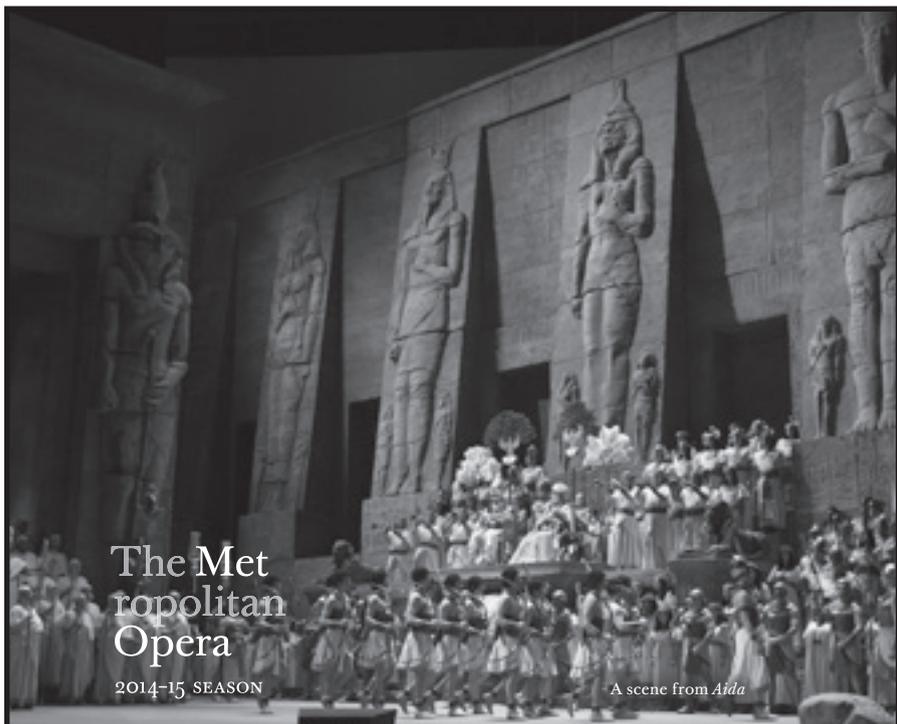
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Opera

2014-15 SEASON

A scene from *Aida*

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Synopsis

Act I

- SCENE 1 Outside Dr. Bartolo's house in Seville, just before dawn
SCENE 2 Inside his house, later that morning

Intermission (AT APPROXIMATELY 2:35 PM)

Act II

- SCENE 1 The music room, the same evening
SCENE 2 Later that night
-

Act I

Count Almaviva comes in disguise to the house of Doctor Bartolo to serenade Rosina. Bartolo keeps her confined to the house, and Almaviva decides to wait until daylight. Figaro the barber, who knows all the town's secrets and scandals, arrives. He explains to Almaviva that Rosina is Bartolo's ward, not his daughter, and that the doctor intends to marry her. Figaro devises a plan: the Count will disguise himself as a drunken soldier quartered at Bartolo's house to gain access to the girl. Almaviva is excited while Figaro looks forward to a nice cash pay-off.

Rosina reflects on the voice that has enchanted her and resolves to use her considerable wiles to meet the Count, who she thinks is a poor student named Lindoro. Bartolo appears with Rosina's music master, Don Basilio, who warns him that Count Almaviva, Rosina's admirer, has been seen in Seville. Bartolo decides to marry Rosina immediately. Basilio suggests slander as the most effective means of getting rid of Almaviva. Figaro, who has overheard the plot, warns Rosina and promises to deliver a note from her to Lindoro. Suspicious, Bartolo tries to prove that Rosina has written a letter, but she outwits him at every turn. Angry at her defiance, Bartolo warns her not to trifle with him.

Almaviva arrives, disguised as a drunken soldier, and secretly passes Rosina a note, while Bartolo argues that he has exemption from billeting soldiers. Figaro announces that a crowd has gathered in the street, curious about all the noise coming from inside the house. The civil guard bursts in to arrest Almaviva but when he secretly reveals his true identity to the captain he is instantly released. Everyone except Figaro is amazed by this turn of events.

Act II

Bartolo suspects that the “soldier” was a spy planted by Almaviva. The Count returns, this time disguised as Don Alonso, a music teacher and student of Don Basilio. He has come to give Rosina her music lesson in place of Basilio, who, he says, is ill at home. “Don Alonso” also tells Bartolo that he is staying at the same inn as Almaviva and has found the letter from Rosina. He offers to tell her that it was given to him by another woman, seemingly to prove that Lindoro is toying with Rosina on Almaviva’s behalf. This convinces Bartolo that “Don Alonso” is indeed a student of Don Basilio and he allows him to give Rosina her music lesson. She sings an aria, and, with Bartolo dozing off, Almaviva and Rosina express their love.

Figaro arrives to give Bartolo his shave and manages to snatch the key that opens the balcony shutters. Suddenly Basilio shows up looking perfectly healthy. Almaviva, Rosina, and Figaro convince him with a quick bribe that he is sick with scarlet fever. Basilio leaves, confused but richer. Almaviva plots with Rosina to elope that night while Bartolo gets his shave. When the doctor hears the phrase “my disguise,” he furiously realizes he has been tricked again. Everyone leaves.

The maid Berta comments on the crazy household. Basilio is summoned and told to bring a notary so Bartolo can marry Rosina that evening. Bartolo then shows Rosina her letter to Lindoro. Heartbroken and convinced that she has been deceived, she agrees to marry Bartolo and tells him of the plan to elope with Lindoro. A storm passes. Figaro and the Count climb over the wall. Rosina is furious until Almaviva reveals his true identity. Basilio arrives with the notary. Bribed and threatened, he agrees to be a witness to the marriage of Rosina and Almaviva. Bartolo appears with soldiers, but it is too late. Almaviva explains to Bartolo that it is useless to protest and Bartolo accepts that he has been beaten. Figaro, Rosina, and the Count celebrate their good fortune.

Gioachino Rossini

Il Barbiere di Siviglia

Premiere: Teatro Argentina, Rome, 1816

Rossini's perfectly honed treasure survived a famously disastrous opening night (caused by factions and local politics more than any reaction to the work itself) to become what may be the world's most popular comic opera. Its buoyant good humor and elegant melodies have delighted the diverse tastes of every generation for nearly two centuries. *Il Barbiere di Siviglia* was the first opera heard in Italian in the United States, when Manuel García, who had sung Count Almaviva in the premiere, brought his family of singers, including his daughter, Maria (who years later became famous as the mezzo-soprano Maria Malibran), and his son, Manuel Jr., to perform the opera in 1825 at New York City's Park Theater. Several of the opera's most recognizable melodies have entered the world's musical unconscious, most notably the introductory patter song of the swaggering Figaro, the titular barber of Seville. The opera offers superb opportunities for all the vocalists, exciting ensemble composition, and a natural flair for breezy comedy that has scarcely been equaled since.

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 for its overture. Pierre Augustin Caron de Beaumarchais (1732–1799) was the author of the three subversive Figaro plays, of which *Le Barbier de Seville* (1775) was the first. Beaumarchais led a colorful life (he was, for instance, an active arms smuggler supporting both the American and French Revolutions). His character Figaro, the wily servant who consistently outsmarts his less-worthy masters, is semi-autobiographical.

The Setting

Seville is both a beautiful city and something of a mythical Neverland for dramatists and opera composers. (Lord Byron, writing about the city at the time of this opera's composition, summed it up nicely: "What men call gallantry, and the gods adultery, is much more common where the climate is sultry.") The intricate, winding streets of the city's old quarters, the large gypsy and Moorish-descended population, the exotic traditions, and the mystique of the latticed "jalousie" windows have added to the city's allure. The Don Juan

legend has its origins in Seville, and some of the steamiest operas (such as Bizet's *Carmen*) make their home in this most beguiling of cities. Beaumarchais's play was revolutionary: Set "in the present day," which meant just before the French Revolution, the work unveiled the hypocrisies of powerful people and the sneaky methods that workers devise to deal with them.

The Music

The paradox of Rossini's music is that the comedy can soar only with disciplined mastery of vocal technique. The singers must be capable of long vocal lines of attention-holding beauty (as in the tenor's aria "Ecco ridente" directly after the curtain rises on Act I), as well as the rapid runs of coloratura singing (Rosina's well-known "Una voce poco fa," also in Act I). The score features solos of astounding speed in comic, tongue-twisting patter forms, especially the title role's well-known Act I showstopper "Largo al factotum." Beyond the brilliant solos, the singers must blend well with one another in the complex ensembles that occur throughout the opera.

Il Barbiere di Siviglia at the Met

Il Barbiere di Siviglia appeared in the first month of the Met's inaugural 1883–84 season, featuring Marcella Sembrich, who sang Rosina 65 times. In 1954 Roberta Peters, who sang the role of Rosina 54 times, was the first at the Met to ignore the tradition of interpolating other music into the "Music Lesson" scene, opting instead for Rossini's original "Contro un cor." This became standard at the Met until another notable (and very different) Rosina, Marilyn Horne, revived the old practice by singing "Tanti affetti" from Rossini's *La Donna del Lago*. *Il Barbiere di Siviglia* has featured the talents of such diverse stars as Cesare Valletti, Salvatore Baccaloni, Robert Merrill, Fyodor Chaliapin, Ezio Pinza, Kathleen Battle, Amelita Galli-Curci, Leo Nucci, and Lily Pons. The current production, directed by Bartlett Sher, had its premiere on November 10, 2006, with Diana Damrau as Rosina, Juan Diego Flórez as Count Almaviva, Peter Mattei as Figaro, John Del Carlo as Dr. Bartolo, and Samuel Ramey as Don Basilio. Maurizio Benini conducted.

Program Note

One day in the late 1850s when Gioachino Rossini—who by then was a Parisian social lion, wit, and gourmet—was out marketing, he rebuked a shopkeeper for trying to sell him Genoese pasta when he had asked for Neapolitan. Later, when the crestfallen merchant discovered who his customer had been, he said: “Rossini? I don’t know him, but if he knows his music as well as he knows his macaroni, he must write some beautiful stuff.”

Rossini afterwards remarked that this was one of the greatest compliments he ever received, and there is no reason to doubt that he meant it. Today, as in his own time, he remains the epitome of the Italian comic opera composer, the foremost exponent of opera buffa at its most scintillating, exhilarating, and ageless. And *Il Barbiere di Siviglia* is without question his masterpiece, an incomparable adventure and sheer musical fun from start to finish. Rossini himself was not unaware of its distinctiveness. In his later years, he remarked: “I hope to be survived by, if nothing else, the third act of *Otello*, the second act of *William Tell*, and the whole of *The Barber of Seville*.” Rossini’s *Otello*, alas, has been effaced by Verdi’s, and *William Tell* lives on as an overture, with or without the help of the Lone Ranger. Only *Barber* has never worn out its welcome on the world’s operatic stages.

Rossini composed it when he was 24 years old and already regarded as a budding operatic genius, with *Tancredi*, *L’Italiana in Algeri*, and several other works to his credit. The libretto was drawn from *Le Barbier de Seville* by Beaumarchais, the French playwright whose *Mariage de Figaro* had already provided Mozart with an excellent operatic subject. Rossini, always a fast and facile worker, claimed that he composed his opera in 13 days, evoking the perhaps legendary comment from Donizetti—who was even faster—“Ah, yes, but Rossini always was a lazy fellow.”

Out of deference to Giovanni Paisiello, a 75-year-old fellow composer who had written a *Barber of Seville*, also based on Beaumarchais, some 35 years previously, Rossini decided to entitle his new work *Almaviva, or the Useless Precaution*. It was, as you might say, a useless precaution, for Paisiello’s supporters effectively sabotaged the opening of Rossini’s opera at the Argentina Theater in Rome on February 20, 1816, turning it into a fiasco, so that the young composer fled the theater in fear, he said afterwards, of assassination. By the third night, however, Rossini’s opera was a roaring success, so that Paisiello’s has rarely been heard of since. Rossini’s *Barber* quickly made its way across Europe and became the first opera ever given in Italian in New York, being presented at the Park Theater on November 29, 1825, by a visiting troupe headed by Manuel García, who had sung *Almaviva* at the premiere in Rome. His daughter, Maria Malibran, was Rosina.

The impact that Rossini made upon the audiences of his day had a somewhat disquieting effect upon some of his contemporaries. Beethoven, for one, did not greet the new star with unalloyed delight. When the two met in 1822, Beethoven

congratulated Rossini on *Barber*, but advised him, a bit condescendingly it would seem, to “never try anything but opera buffa—wanting to succeed in another style would be to stretch your luck.” His parting words were: “Above all, make a lot of *Barbers*.”

A curious echo of this meeting, as well as an unexpected endorsement of Rossini’s virtues as a theater composer, may be found in James M. Cain’s novel *Serenade*, published in 1939. An American baritone and an Irish sea captain are discussing music aboard a freighter in the Pacific, and when the skipper argues that Beethoven’s music makes Rossini’s seem insignificant, the singer indignantly replies:

Listen, symphonies are not all of music. When you get to the overtures, Beethoven’s name is not at the top and Rossini’s is. The idea of a man that could write a thing like the *Leonora* No. 3 high-hatting Rossini.... To write an overture, you’ve got to love the theater, and he didn’t.... But Rossini loved the theater, and that’s why he could write an overture. He takes you into the theater—hell, you can even feel them getting into their seats, and smell the theater smell, and see the lights go up on the curtain....

Rossini liked some of his overtures so much that he recycled them from opera to opera; thus the sparkling and beautifully scored *Barber of Seville* overture, which seems so admirably suited to setting the mood for the buffoonery that follows, had already seen service in two earlier operas called *Aureliano in Palmira* and *Elizabeth, Queen of England*. He also was not above doing some borrowing from the outside—the “Zitti, zitti, piano, piano” trio in the last scene of *Barber* bears a striking resemblance to the first aria of Simon in Haydn’s oratorio *The Seasons*, written 15 years earlier.

But *Il Barbiere di Siviglia* is so marvelously crafted, brilliantly inventive, and uproariously funny that it becomes the quintessence of Rossini, the ultimate opera buffa. Rossini once observed that he could set a laundry list to music but, far more important, he also knew how to create characters. Figaro, the mercurial barber himself, seems modeled out of music. His rippling rhythms, agile phrases, infectious melodies, acrobatic leaps, even his repetitions and reiterations, all define his personality with a clarity that pages of descriptive text could scarcely match. He hardly needs words—indeed, at times in that most dazzling of all patter songs, the “Largo al factotum,” he gives them up in favor of a string of la-la-la-las.

Similarly, Rosina’s music admirably meets the requirements both of a kittenish young woman expressing the joys of first love and a prima donna seeking to make a brilliant impression. Almaviva, with his impersonations of a drunken soldier and an unctuous music master, displays more spunk and variety than the

usual romantic lead, while Dr. Bartolo is a tonal image of inane pomposity, and Don Basilio of slippery intrigue.

Yet for all of its graphic characterizations, *Il Barbiere di Siviglia* is essentially an ensemble opera, with its duets, trios, and larger groupings that manage to be farcical and touching at the same time. Also very much in evidence throughout are the “Rossini crescendo,” in which the music increases dizzily in tempo and volume, and the “ensemble of perplexity,” in which the various personages in overlapping combinations insist melodiously and repeatedly that the situation is most vexing and they really don’t know what to do. Somehow, they always manage to do something—and it usually turns out for the best.

Il Barbiere di Siviglia has always been a singer’s opera, with ample opportunities for vocal and comic display. The role of Rosina was written for a mezzo, but over the years sopranos, not willing to miss out on a good thing, have often undertaken it.

Il Barbiere di Siviglia was given during the Metropolitan’s first season in 1883 (with Marcella Sembrich as Rosina) and has had more than 500 performances since, with a veritable roster of stars appearing in it. Each of these singers in his or her way has brought fresh attestation to Giuseppe Verdi’s verdict: “I can’t help thinking that for abundance of real musical ideas, for comic verve, and for truthful declamation, *The Barber of Seville* is the finest opera buffa in existence.”

—Herbert Kupferberg

The Cast



Michele Mariotti

CONDUCTOR (PESARO, ITALY)

THIS SEASON *Il Barbiere di Siviglia* and *La Donna del Lago* at the Met and *Un Ballo in Maschera* at Bologna's Teatro Comunale.

MET APPEARANCES *Carmen* (debut, 2012), *Rigoletto*, and *I Puritani*.

CAREER HIGHLIGHTS He was recently named Music Director of Bologna's Teatro Comunale, where he has conducted a number of works since his 2007 company debut leading *Simon Boccanegra*, including *I Puritani*, *La Gazza Ladra*, *Idomeneo*, *Carmen*, *La Cenerentola*, *La Traviata*, *Le Nozze di Figaro*, *Norma*, *Nabucco*, and *Così fan tutte*. Recent performances include *I Puritani* for his debut with the Paris Opera, Leoncavallo's *Zingari* at the Montpellier Festival, and *Il Barbiere di Siviglia* for his debut at the Paris Opera. He has also led *La Traviata* at Naples's Teatro San Carlo, *La Donna del Lago* at Covent Garden, *Norma* at Turin's Teatro Regio, *Matilde di Shabran* at Pesaro's Rossini Opera Festival, and *Il Barbiere di Siviglia* at La Scala. He made his operatic conducting debut in 2005 leading *Il Barbiere di Siviglia* at Salerno's Teatro Verdi.



Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON Cherubino in *Le Nozze di Figaro* and Rosina in *Il Barbiere di Siviglia* at the Met, Rosina at the Vienna State Opera, and Angelina in *La Cenerentola* at Munich's Bavarian State Opera and for her debut with Washington National Opera.

MET APPEARANCES Dorabella in *Così fan tutte*, Miranda in *The Tempest*, Rosina, Blanche in *Dialogues des Carmélites*, Zerlina in *Don Giovanni*, and Stéphanie in *Roméo et Juliette* (debut, 2007).

CAREER HIGHLIGHTS Last season she made debuts at San Francisco Opera, Lyric Opera of Chicago, and Dallas Opera as Rosina, a role she has recently sung at the Vienna State Opera. She has also sung Sesto in *La Clemenza di Tito* with the Canadian Opera Company, Ruggiero in Handel's *Alcina* in Bordeaux, Cherubino at the Glyndebourne Festival, Sesto in *Giulio Cesare* and Cherubino at the Paris Opera, Cherubino with the Bavarian State Opera, and Dorabella at the Salzburg Festival. She was the 2011 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Claudia Waite

SOPRANO (SAN MATEO, CALIFORNIA)

THIS SEASON Berta in *Il Barbiere di Siviglia* and Lady-in-Waiting in *Macbeth* at the Met.

MET APPEARANCES Helmwigie in *Die Walküre*, Marianne in *Der Rosenkavalier*, Anna in *Nabucco*, the Falcon in *Die Frau ohne Schatten*, Madame Peronskaya in *War and Peace*, Gertrude in *Hansel and Gretel*, the Overseer in *Elektra*, Pretzel Vendor/Praskovya Osipovna in *The Nose*, and the First Lady in *Die Zauberflöte* (debut, 1998).

CAREER HIGHLIGHTS Isabella in Wagner's *Das Liebesverbot* at the Glimmerglass Opera, Donna Anna in *Don Giovanni* with New York City Opera, the title role of *Turandot* with Nevada Opera, and guest appearances with the Dallas Opera, San Francisco Opera, Opera Orchestra of New York, Opéra de Lyon, Ravenna Festival, Aix-en-Provence Festival, and New Israeli Opera.



Rob Besserer

GUEST ARTIST (WINTER HAVEN, FLORIDA)

THIS SEASON Ambrogio in *The Barber of Seville* at the Met.

MET APPEARANCES Ambrogio (debut, 2006), the Prompter in *Le Comte Ory*, and Agamemnon in *Iphigénie en Tauride*.

CAREER HIGHLIGHTS He has worked with many modern dance companies including the Lar Lubovitch Dance Company, Mark Morris Dance Group (where he originated the role of Drosselmeyer in *The Hard Nut*), and Mikhail Baryshnikov's White Oak Dance Project, of which he was a founding member. He has worked on six productions with director Martha Clarke, including *Belle Époque* at Lincoln Center Theater. Other theater work includes Robert Wilson's *the CIVIL warS* at the Rome Opera, James Lapine's *The Winter's Tale* for NY Shakespeare Festival, and Lee Breuer's *The Red Beads*. He received an Obie Award for his performance in *The Hunger Artist*.



Lawrence Brownlee

TENOR (YOUNGSTOWN, OHIO)

THIS SEASON Count Almaviva in *Il Barbiere di Siviglia* at the Met, Don Ottavio in *Don Giovanni* with Seattle Opera, Don Ramiro in *La Cenerentola* in Zurich, Ferrando in *Così fan tutte* with Munich's Bavarian State Opera, the Italian Tenor in *Der Rosenkavalier* in Baden-Baden, and Tonio in *La Fille du Régiment* and the title role in the world premiere of Daniel Schnyder's *Charlie Parker's Yardbird* at Opera Philadelphia.

MET APPEARANCES Arturo in *I Puritani*, Rinaldo in *Armida*, Tonio, Don Ramiro, and Count Almaviva (debut, 2007).

CAREER HIGHLIGHTS Recent performances include Tonio with the Seattle Opera, Tamino in *Die Zauberflöte* for his debut with the Los Angeles Opera, Nemorino at the Vienna State Opera, and Don Narciso in *Il Turco in Italia* and Don Ramiro at Munich's Bavarian State Opera. He has also sung Uberto in *La Donna del Lago* at the Santa Fe Opera, Lindoro in *L'Italiana in Algeri* with Houston Grand Opera, the title role of *Le Comte Ory* at Vienna's Theater an der Wien and Count Almaviva at the Vienna State Opera, Berlin State Opera, La Scala, and in Seattle, San Diego, Hamburg, Dresden, and Baden-Baden.



Paata Burchuladze

BASS (TBILISI, REPUBLIC OF GEORGIA)

THIS SEASON Don Basilio in *Il Barbiere di Siviglia* at the Met. He sings his 100th performance with the company on November 29.

MET APPEARANCES Twelve roles including the title role of *Boris Godunov*, Alvisè in *La Gioconda*, Sparafucile in *Rigoletto*, Ramfis in *Aida* (debut, 1989), Ivan Khovansky in *Khovanshchina*, Philip II in *Don Carlo*, and Kochubey in *Mazeppa*.

CAREER HIGHLIGHTS Recent engagements include Fiesco in *Simon Boccanegra* and gala concerts at Covent Garden, the Commendatore in *Don Giovanni* and Ivan Khovansky with the Paris Opera, the Grand Inquisitor in *Don Carlo* and Banquo in *Macbeth* at the Deutsche Oper Berlin, Boris Godunov and Prince Igor at the Bolshoi Opera, Konchak in *Prince Igor* in Hamburg, Kochubey in Monte Carlo, a gala concert at Moscow's Kremlin Palace, and Sparafucile, Don Basilio, and Boris Godunov in Valencia. He holds the titles United Nations Goodwill Ambassador and UNICEF Goodwill Ambassador, Kammersänger of the Stuttgart Opera, Commendatore in Italy, and is the 2014 recipient of the Austrian Cross for Science and Art First Class.



Christopher Maltman

BARITONE (CLEETHORPES, ENGLAND)

THIS SEASON Figaro in *Il Barbiere di Siviglia* at the Met, the title role of *Don Giovanni* at Covent Garden and the Berlin State Opera, Beaumarchais in Corigliano's *The Ghosts of Versailles* with Los Angeles Opera, and the title role of *Simon Boccanegra* in Frankfurt.

MET APPEARANCES Eisenstein in *Die Fledermaus*, Papageno in *Die Zauberflöte*, Silvio in *Pagliacci*, and Harlequin in *Ariadne auf Naxos* (debut, 2005).

CAREER HIGHLIGHTS Recent appearances include *Don Giovanni* at the Salzburg Festival, and in Cologne, the title role of Harrison Birtwistle's *Gawain* at the Salzburg Festival, and Papageno, Guglielmo in *Così fan tutte*, Marcello in *La Bohème*, and Ramiro in *L'Heure Espagnole* at Covent Garden. He has also sung Tarquinius in Britten's *The Rape of Lucretia* and Albert in *Werther* in Munich, Shishkov in *From the House of the Dead* at the Vienna State Opera, the Count in *Le Nozze di Figaro* at the Paris Opera, Aeneas in *Dido and Aeneas* at the Theater an der Wien, Tarquinius at the Aldeburgh Festival and English National Opera, and the title role of *Billy Budd* at the Welsh National Opera and in Turin, Seattle, Frankfurt, and Munich.



Maurizio Muraro

BASS-BARITONE (COMO, ITALY)

THIS SEASON Dr. Bartolo in *Il Barbiere di Siviglia* at the Met, Don Basilio in *Il Barbiere di Siviglia* and Loredano in *I Due Foscari* at Covent Garden, Osmin in *Die Entführung aus dem Serail* at Paris's Bastille Opera, and Balducci in *Benvenuto Cellini* in Amsterdam.

MET APPEARANCES Dr. Bartolo in *Le Nozze di Figaro* (debut, 2005), Don Alfonso in *Così fan tutte*, and Sulpice in *La Fille du Régiment*.

CAREER HIGHLIGHTS Bartolo in *Il Barbiere di Siviglia* at the Deutsche Oper Berlin and San Francisco Opera, Geronte in *Manon Lescaut* at Covent Garden, Don Basilio at the Arena di Verona, Leporello in *Don Giovanni* with the Vienna State Opera, Rossini's Bartolo at Tokyo's New National Theatre, and Don Alfonso, Sparafucile in *Rigoletto*, and Mozart's Bartolo with Munich's Bavarian State Opera. He has also appeared with the Paris Opera, Brussels's La Monnaie, Venice's La Fenice, Milan's La Scala, and Genoa's Teatro Carlo Felice.