

GIOACHINO ROSSINI

IL BARBIERE DI SIVIGLIA

CONDUCTOR
Giacomo Sagripanti

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeargan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
Christopher Akerlind

REVIVAL STAGE DIRECTOR
Kathleen Smith
Belcher

C. GRAHAM BERWIND, III
CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts

Libretto by Cesare Sterbini, based
on the play *Le Barbier de Séville* ou *La
Précaution Inutile* by Pierre-Augustin
Caron de Beaumarchais

Friday, May 16, 2025
7:30–10:40PM

The production of *Il Barbiere di Siviglia* was
made possible by a generous gift from **The
Sybil B. Harrington Endowment Fund**

The revival of this production is made possible by
a gift from The Joseph and Robert Cornell Memorial
Foundation

Throughout the 2024–25 season, the Met
continues to honor Ukraine and its brave
citizens as they fight to defend their country
and its cultural heritage.

The Metropolitan Opera

2024–25 SEASON

The 640th Metropolitan Opera performance of
GIOACHINO ROSSINI'S

IL BARBIERE DI SIVIGLIA

CONDUCTOR
Giacomo Sagripanti

IN ORDER OF VOCAL APPEARANCE

FIGARELLO
Joseph Lim

AMBROGIO
Jay Dunn

COUNT ALMAVIVA
Jack Swanson DEBUT

HARPSICHORD CONTINUO
Liora Maurer

FIGARO
Andrey Zhilikhovsky

ROSINA
Aigul Akhmetshina

DR. BARTOLO
Peter Kálmán DEBUT

DON BASILIO
Alexander Vinogradov

BERTA
Kathleen O'Mara

OFFICER
Jonghyun Park*

Friday, May 16, 2025, 7:30–10:40PM



A scene from
Rossini's *Il Barbiere
di Siviglia*

Musical Preparation **Dan Saunders, Liora Maurer,
and Patrick Furrer**

Assistant Stage Director **J. Knighten Smit**

Assistant to the Costume Designer **Michael Zecker**

Italian Diction Coach **Hemdi Kfir**

Met Titles **Sonya Friedman**

Scenery, properties, and electrical props constructed and
painted by **Metropolitan Opera Shops**

Costumes constructed by **Metropolitan Opera Costume
Department, Edward Dawson, and Sarah Havens Designs**

Footwear executed by **Center Shoes**

Wigs and makeup constructed and executed by **Metropolitan
Opera Wig and Makeup Department**

Animals supervised by **All Tame Animals, Inc.**

**This production uses pyrotechnic, lightning, and smoke
effects.**

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

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Met Titles

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The Metropolitan Opera

2024-25 SEASON



A scene from John Adams's *Antony and Cleopatra*

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ROLEX

OFFICIAL TIMEPIECE

PHOTO: CORY WEAVER / SAN FRANCISCO OPERA

Synopsis

Act I

Seville. Count Almaviva comes in disguise as a poor student named Lindoro to the house of Dr. Bartolo and serenades Rosina, whom Bartolo keeps confined to the house. Figaro the barber, who knows all the town's secrets and scandals, 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 with orders to be quartered at Bartolo's house so that he may gain access to Rosina. Almaviva is excited, and Figaro looks forward to a nice cash payoff.

Rosina reflects on the voice that has enchanted her and resolves to use her considerable wiles to meet the man to whom it belongs. Bartolo appears with Rosina's music master, Don Basilio. Basilio warns Bartolo that Count Almaviva, who has made known his admiration for Rosina, 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. Bartolo suspects that Rosina has indeed written a letter, but she outwits him at every turn. Bartolo warns her not to trifle with him.

Almaviva arrives, creating a ruckus in his disguise, and secretly passes Rosina his own note. Bartolo is infuriated by the stranger's behavior and noisily claims that he has an official exemption from billeting soldiers. Figaro announces that a crowd has gathered in the street, curious about the argument they hear coming from inside the house. The civil guard bursts in to arrest Almaviva, but when he secretly reveals his identity to the captain, they release him. Everyone except Figaro is amazed by this turn of events.

Intermission (AT APPROXIMATELY 9:05PM)

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, to give Rosina her singing lesson in place of Basilio, who, he says, is ill at home. "Don Alonso" then tells Bartolo that when visiting Almaviva at his inn, he found a 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 the scheming Basilio, and he allows him to give Rosina her lesson. With Bartolo dozing off, Almaviva and Rosina declare their love.

Figaro arrives to give Bartolo his shave and manages to snatch the key that opens the doors to Rosina's balcony. Suddenly, Basilio shows up looking perfectly healthy. Almaviva, Rosina, and Figaro convince him with a quick bribe that he is in fact ill and must go home at once. While Bartolo gets his shave, Almaviva plots with Rosina to meet at her balcony that night so that they can elope. But the doctor overhears them and, realizing he has been tricked again, flies into a rage. Everyone disperses.

The maid Berta comments on the crazy household. Bartolo summons Basilio, telling him to bring a notary, so Bartolo can marry Rosina that very night. Bartolo then shows Rosina her letter to Lindoro, as proof that her student is in league with Almaviva. Heartbroken and convinced that she has been deceived, Rosina agrees to marry Bartolo.

A thunderstorm passes. Figaro and the Count climb a ladder to Rosina's balcony and let themselves in with the key. Rosina appears and confronts Lindoro, who finally reveals his true identity as Almaviva. Basilio shows up with the notary. Bribed and threatened, he agrees to be a witness to the marriage of Rosina and Almaviva. Bartolo arrives with soldiers, but it is too late. He accepts that he has been beaten, and Figaro, Rosina, and the Count celebrate their good fortune.



Il Barbiere di Siviglia on Demand

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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 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

Gioachino Rossini (1792–1868) was the world's foremost opera composer in his day. Over the course of just two decades, he created more than 30 works, both comic and tragic, before retiring from opera composition in 1829, at the age of 37, after his success with the grand *Guillaume Tell* (best known today for its overture). Librettist Cesare Sterbini (1784–1831) was an official of the Vatican treasury and a poet. He wrote a handful of other libretti, but his literary fame rests squarely on *Barbiere*. Pierre-Augustin Caron de Beaumarchais (1732–1799) was the author of the three subversive Figaro plays, of which *Le Barbier de Séville* (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 name "Figaro" even derives from its author's patronymic, "fils Caron."

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 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: Premiered in the lead up to the French Revolution, it offered a satirical look at the power dynamics between men and women, masters and servants, and those with resources and those with resourcefulness.

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 lines of attention-holding beauty (as in the tenor's aria "Ecco ridente in cielo" 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 Figaro's well-known Act I showstopper "Largo al factotum città." Beyond the brilliant solos, the singers must blend well with one another in the complex ensembles that occur throughout the opera.

Met History

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. Other singers who have since appeared in it include Joyce DiDonato, Elina Garanča, Isabel Leonard, Javier Camarena, and Lawrence Brownlee. During the 2012–2013 season, the Met unveiled an abridged, English-language version of the production, with a translation by poet J. D. McClatchy.

Program Note

Giachino Rossini was just 23 years old when he wrote his most popular opera, *Il Barbiere di Siviglia*, but he was already becoming remarkably famous, even outside of Italy. Operas like *Tancredi* and *L'Italiana in Algeri* (both written when he was only 20) had clearly signaled that an important new voice in Italian opera had arrived.

It's not surprising that the young composer would set Beaumarchais's play *Le Barbier de Séville* to music. The play had started as an opera libretto, and when the Opéra-Comique rejected it, Beaumarchais rewrote it, first as a five-act play (which flopped at its premiere) and then as the four-act version with songs that became a hit in 1775. So popular were its characters that Beaumarchais wrote two more Figaro plays, *Le Mariage de Figaro* in 1784 (turned into an opera by Mozart and Da Ponte in 1786) and *La Mère Coupable* (*The Guilty Mother*) in 1797 (the source for John Corigliano and William M. Hoffman's *The Ghosts of Versailles*, which had its world premiere at the Met in 1991).

There was no doubt in the minds of people who knew him that Beaumarchais and his most famous creation—the character Figaro—were the same person: impudent, undaunted, quick-witted, passionate, ingratiating, cocksure, with an eye toward his own purse and survival, and always with some scheme up his sleeve. Beaumarchais was born in 1732, the seventh of ten children. Like his father, he became a watchmaker, but that was only the beginning. At one time or another, he was harp teacher to the daughters of King Louis XV, dramatist, musician, pamphleteer, inventor, secret agent and spy for the French government, importer of tobacco and slaves from the New World, and a member of the French Royal Household in a variety of positions. He was constantly in and out of the courts and was even jailed for a period of time. He made and lost fortunes and was a passionate early supporter of the rebellious American colonies, raising vast sums of money for American independence (much of it his own) even before he was able to persuade the French king to officially support the cause.

When Rossini signed a contract on December 15, 1815, for a new opera to be given at Rome's Teatro Argentina, he needed a libretto in a hurry. The conditions in the contract with Duke Francesco Sforza Cesarini strike us today as daunting, to say the least, but they were fairly typical for the time. Rossini was required to deliver his opera within a month, to adapt it to singers who would be engaged for the Teatro Argentina's season and to make any changes they deemed necessary, to supervise the rehearsals (stage directors were unknown at the time), and to conduct the first three performances himself. For this, the duke would provide him lodging and a fee of 400 scudi. Of the opening night cast, only the Bartolo and the Berta were paid less than the composer. But there were two major problems: There was not yet a libretto, and no singers had yet been engaged.

The first choice of librettist was the experienced Jacopo Ferretti, who would later provide Rossini with the libretto for *La Cenerentola*. But his tale about a love triangle between the hostess of an inn, a lawyer, and an army officer

was rejected. In desperation, the duke turned to Cesare Sterbini, despite the fact that his libretto for Rossini's *Torvaldo e Dorliska* had not only been his first libretto but was largely blamed for the opera's failure.

It's not known who first came up with the idea of an opera based on Beaumarchais's *Le Barbier de Séville*, but there were several things to recommend it. The play was well-known, so the plot and characters would be familiar to the audience, and there was already a very successful opera on the subject whose libretto could be adapted. But that also posed a problem. One of the most popular—and respected—of all Italian operas at the time was Giovanni Paisiello's *Il Barbiere di Siviglia*. It had premiered in 1782 in St. Petersburg, where Paisiello was court composer for Catherine the Great, and the composer was still alive. For a young man to blatantly challenge such a respected, and now elderly, composer could easily backfire.

Rossini later claimed that he had written to Paisiello saying he had no wish to compete with him, only to set a subject he found pleasing, and that Paisiello had replied that he had no objections to Rossini's opera. Neither letter has been found. But Rossini and Sterbini did write a "Notice to the Public" that was printed at the beginning to their libretto, insisting on their veneration of Paisiello and enumerating ways in which their new opera differed from his. They also used a different title. Rossini's opera premiered as *Almaviva*, or *The Useless Precaution*.

It didn't help. The opening-night audience was spoiling for a fight, and a number of stage mishaps only fueled their hostility. Some people took exception to the Spanish-style jacket with large gold buttons that Rossini wore for the occasion. The Almaviva, famous Spanish tenor Manuel García, broke a string while tuning his guitar for his first number, which set off the audience again. When Figaro entered carrying another guitar, the audience laughter meant that most of the aria went unheard. After that, it was all downhill. They objected to the fact that Rosina's first entrance included only a few words, rather than the expected aria. When Basilio stumbled over a trap door and bloodied his nose, he was forced to sing his aria while holding a handkerchief to his face. At the beginning of the Act I finale, a stray cat got onto the stage and ran around, and was chased by Figaro and Basilio before hiding under Rosina's skirts. The audience hooted and hollered. Rossini applauded the cast, trying to encourage them. The audience decided the brash young composer was applauding his own work and took exception. Almost none of Act II was heard thanks to the general ruckus in the theater.

Rossini refused to attend the second performance, and, according to his own later account, when the enthusiastic audience—which had been able to actually hear the opera that evening—went en masse to his lodgings to applaud him, he thought they were coming to lynch him and hid.

One of the ways Rossini was able to write *Il Barbiere di Siviglia* in just 13 days (some accounts even claim nine days) is because some of the music already existed. At a time when few people traveled more than a few miles from their homes, it was accepted practice for composers to reuse their music. If an opera flopped in Milan, why not save some of the best numbers and use them in a new work for Naples, where almost no one would have heard them before? The opera's instantly recognizable overture was originally written in 1813 for Rossini's *Aureliano in Palmira*, then used again (with some changes) for his 1815 *Elisabetta, Regina d'Inghilterra*. Parts of more than half a dozen selections in *Barbiere* can be traced to earlier Rossini works, but there is no doubt that in their new context they work perfectly.

It is no wonder that *Il Barbiere di Siviglia* has become one of the most beloved operas of all time. Rossini's music, like Figaro himself, simply bursts with vitality. It possesses a rhythmic assertiveness that commands the listener's attention and an extraordinary level of writing for the voice that firmly defines each character as an individual. He combines that with an increased emphasis on delicious instrumental colors and textures in the orchestra, which won him the derisive nickname "Il Tedesco" ("the German") from his detractors.

The basic plot of the opera is not new. Plays about a young man in love who outwits an older rival with the help of a cunning servant have been around since antiquity. It's the depth of character that Beaumarchais originally gave Figaro that makes him such an immediately engaging presence on stage—and that is enhanced by the music Rossini wrote for him. We're never quite sure what he's going to do next, how he's going to wiggle out of an unexpected difficulty. We are as riveted by him as are the other characters. And it is in the relation of the other characters to Figaro that makes us see them as three-dimensional individuals.

Yet Rossini only gives Figaro one aria—but what an aria it is. "Largo al factotum della città" is the first thing we hear from him, and it has become one of the most familiar tunes in the world, turning up in numerous animated cartoons, commercials, and other forms of mass media. But for all of his élan and brio, Figaro is very practical, and the music Rossini gives him reflects this. Most of his vocal line is written with one syllable per note. It can be fast and exciting, but the music is firmly rooted in the words. By contrast, Count Almaviva's vocal line is often quite florid, with cascades of notes drawing out words to great length. Rossini brilliantly contrasts these two ways of writing for the voice—and demonstrates the difference between the two men—in the Act I duet "All'idea di quel metallo." The Count sings of the delights of being in love, his airy vocal line rippling with as many as six notes per syllable, while the more down-to-earth Figaro anchors the duet rhythmically with his pulsating eighth and sixteenth notes, each a complete syllable, commenting about how nice it feels to have money in his pocket.

For all the hijinks and humor of Rossini's opera, it is actually a very deft, sophisticated comedy of manners, a child of the *commedia dell'arte*. Loading down Rossini's effervescent music with extraneous sight gags merely distracts the audience from its inherent humor. Any performance that instead showcases Rossini's ebullient music, allowing people to savor the composer's genius at conveying nuanced characters reacting to each other in a variety of situations, is likely to leave an audience agreeing with Verdi, who, as an elderly man, said that *Il Barbiere di Siviglia*, "with its abundance of real musical ideas, its comic verve, and its truthful declamation is the most beautiful opera buffa in existence."

—Paul Thomason

The Cast



Giacomo Sagripanti

CONDUCTOR (GIULIANOVA, ITALY)

THIS SEASON *Il Barbiere di Siviglia* for his debut at the Met, *Nabucco* in Toulouse, *La Rondine* in concert in Monte Carlo, *Don Pasquale* at the Vienna State Opera, *Il Turco in Italia* in Lyon, *La Traviata* in Barcelona, *Il Trovatore* at Covent Garden, *Zelmira* at Pesaro's Rossini Opera Festival, and concerts with the Royal Seville Symphony Orchestra and Orchestre de Chambre de Paris.

CAREER HIGHLIGHTS He was named Best Young Conductor at the 2016 International Opera Awards. He has led *Don Carlo* at Moscow's Bolshoi Theatre; *La Traviata* in Naples and at the Paris Opera; *Werther* with the WDR Symphony Orchestra Cologne; *La Cenerentola* in Barcelona; *Lucia di Lammermoor* at Covent Garden; *Madama Butterfly*, *La Bohème*, *Otello*, and *La Traviata* in Bari; *La Bohème* in Florence; *La Sonnambula* and *Tosca* at the Vienna State Opera; Bellini's *Beatrice di Tenda* in Naples; *Il Trovatore* in Buenos Aires; and *Il Turco in Italia* in Madrid and Hamburg. He has also conducted concerts with the RAI National Symphony Orchestra, Orchestra Sinfonica Siciliana, WDR Funkhausorchester, Orchestre National du Capitole de Toulouse, and Munich Radio Orchestra, among others.



Aigul Akhmetshina

MEZZO-SOPRANO (KIRGIZ-MIYAKI, RUSSIA)

THIS SEASON Rosina in *Il Barbiere di Siviglia* at the Met and Paris Opera; the title role of *Carmen* at the Vienna State Opera, Covent Garden, and in Naples; Elisabetta in *Maria Stuarda* in Madrid; Adalgisa in *Norma* at the Theater an der Wien; Charlotte in *Werther* in concert at the Deutsche Oper Berlin; Fenena in *Nabucco* and *Carmen* in Verona; and concerts at the Bavarian State Opera and in Budapest.

MET APPEARANCES Maddalena in *Rigoletto* (debut, 2022) and *Carmen*.

CAREER HIGHLIGHTS Recent performances include Elisabetta in Naples and at Dutch National Opera; *Carmen* at the Glyndebourne Festival, Deutsche Oper Berlin, and Bavarian State Opera; *Carmen* in Marina Abramović's *7 Deaths of Maria Callas* at English National Opera; Romeo in *I Capuleti e i Montecchi* in concert at the Salzburg Festival; and Charlotte and Rosina at Covent Garden. She has also sung Olga in *Eugene Onegin* at San Francisco Opera, Lola in *Cavalleria Rusticana* and Maddalena at Covent Garden, Pauline/Masha in *The Queen of Spades* in Baden-Baden, Fenena in Hamburg, Rosina at the Deutsche Oper Berlin, the title role of *La Cenerentola* in Madrid, and Varvara in *Káťa Kabanová* at the Glyndebourne Festival.

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The Cast CONTINUED



Peter Kálmán

BASS-BARITONE (BUDAPEST, HUNGARY)

THIS SEASON Dr. Bartolo in *Il Barbiere di Siviglia* at the Met for his debut and in concert with Les Musiciens du Prince-Monaco, Dr. Bartolo in *Le Nozze di Figaro* at Covent Garden, the title role of *Falstaff* and Méphistophélès in *Faust* at the Hungarian State Opera, and Publio in *La Clemenza di Tito* and Alberich in *Das Rheingold* in Monte Carlo.

CAREER HIGHLIGHTS He regularly appears at the Hungarian State Opera, where his roles have included Klingsor in *Parsifal*, Don Alfonso in *Così fan tutte*, Scarpia in *Tosca*, Alberich in the *Ring* cycle, the Four Villains in *Les Contes d'Hoffmann*, Woland in Levente Gyöngyösi's *A Mester és Margarita*, Nick Shadow in *The Rake's Progress*, Dr. Dulcamara in *L'Elisir d'Amore*, Dr. Bartolo in *Il Barbiere di Siviglia*, and the title roles of *Don Giovanni*, *Gianni Schicchi*, and *Don Pasquale*, among many others. Recent performances elsewhere include Achilla in *Giulio Cesare* at the Vienna State Opera, Alfio in *Cavalleria Rusticana* and Melisso in Handel's *Alcina* in Monte Carlo, Don Magnifico in *La Cenerentola* at the Théâtre des Champs-Élysées and in Dresden, and Publio in concert with Les Musiciens du Prince-Monaco.



Jack Swanson

TENOR (STILLWATER, MINNESOTA)

THIS SEASON Count Almaviva in *Il Barbiere di Siviglia* at the Met for his debut and the Vienna State Opera, Don Ramiro in *La Cenerentola* at Houston Grand Opera, Mozart's Requiem with the Minnesota Orchestra and Boston Symphony Orchestra, Ernesto in *Don Pasquale* in Hamburg, and Edoardo Milfort in *La Cambiale di Matrimonio* at Pesaro's Rossini Opera Festival.

CAREER HIGHLIGHTS Recent performances include Cavaliere Belfiore in *Il Viaggio a Reims* and Count Almaviva at the Rossini Opera Festival; Count Almaviva in Verona; the title role of *Candide*, Don Ramiro, and Ferrando in *Così fan tutte* at the Norwegian National Opera; Don Ramiro at Lyric Opera of Chicago; Fenton in *Falstaff* at Houston Grand Opera; *Candide* at the Atlanta Opera and in Hanover; Tonio in *La Fille du Régiment* at Utah Opera; the title role in the world premiere of Paola Prestini's *Edward Tulane* at Minnesota Opera; Ferrando in Strasbourg and Frankfurt; and Tamino in *Die Zauberflöte* in Nancy. He has also sung Count Almaviva at Austin Opera, the Santa Fe Opera, Portland Opera, Lyric Opera of Kansas City; in Turin, Cologne, and São Paulo; and on tour with Glyndebourne.



Alexander Vinogradov

BASS (MOSCOW, RUSSIA)

THIS SEASON Don Basilio in *Il Barbiere di Siviglia* and Ramfis in *Aida* at the Met; Prokofiev's *Ivan the Terrible* with the Orquesta Nacional de España, Padre Guardiano in *La Forza del Destino* at La Scala, Shostakovich's Symphony No. 14 with the São Paulo Symphony Orchestra, Zaccaria in *Nabucco* and Ramfis in Verona, and Oroveso in *Norma* in concert in Baden-Baden.

MET APPEARANCES Escamillo in *Carmen*, Raimondo in *Lucia di Lammermoor*, and Walter in *Luisa Miller* (debut, 2018).

CAREER HIGHLIGHTS Recent performances include Colline in *La Bohème*, Don Basilio, and Sarastro in *Die Zauberflöte* in Verona; Giovanni da Procida in *I Vespri Siciliani* in Zurich; Philippe II in *Don Carlos* and Jacopo Fiesco in *Simon Boccanegra* in Hamburg; Enrico VIII in *Anna Bolena* and Banquo in *Macbeth* in Naples; Zaccaria in Dresden; the title role of *Attila* in Bari; and Ramfis at the Vienna State Opera. He has also sung the Grand Inquisitor in *Don Carlo* in Florence; Zaccaria at the Deutsche Oper Berlin and in Zurich; Ramfis in Madrid; Zaccaria, Escamillo, and the Commendatore in *Don Giovanni* in Hamburg; Alvisé Badoero in *La Gioconda* in Orange; and Marcel in *Les Huguenots* in Brussels.



Andrey Zhilikhovsky

BARITONE (CHIȘINĂU, MOLDOVA)

THIS SEASON Figaro in *Il Barbiere di Siviglia* at the Met, the Hunter in *Rusalka* in Naples, Count Almaviva in *Le Nozze di Figaro* at the Komische Oper Berlin, Rodrigo in *Don Carlo* at the Finnish National Opera, Don Pedro in Donizetti's *Maria Padilla* in concert in Seville, Guglielmo in *Così fan tutte* at the Bavarian State Opera, and Achilla in *Giulio Cesare* at the Salzburg Festival.

MET APPEARANCES Schaunard in *La Bohème* (debut, 2019).

CAREER HIGHLIGHTS He has sung Figaro in Dresden, Turin, and at the Bavarian State Opera, Glyndebourne Festival, Washington National Opera, and Latvian National Opera. Recent performances also include Marcello in *La Bohème* at Covent Garden, Berwick Festival Opera, and in Turin; the title role of *Don Giovanni* at the Glyndebourne Festival; Prince Andrei Bolkonsky in *War and Peace* at the Bavarian State Opera; Don Alvaro in Rossini's *Il Viaggio a Reims* and Dandini in *La Cenerentola* in Dresden; Robert in *Iolanta* in concert in Baden-Baden; and Prince Yeletsky in *The Queen of Spades* in Barcelona. Between 2014 and 2019, he was a soloist at Moscow's Bolshoi Theatre, and between 2010 and 2012, he a soloist at St. Petersburg's Mikhailovsky Theatre.