

Gioachino Rossini

Il Barbiere di Siviglia

CONDUCTOR

Marco Armiliato

PRODUCTION

Bartlett Sher

SET DESIGNER

Michael Yeorgan

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, February 18, 2012, 1:00–4:05 pm

Last time this season

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

The Metropolitan Opera

2011–12 Season

The 600th Metropolitan Opera performance of

Gioachino Rossini's

Il Barbiere di Siviglia

This performance is being broadcast live over The Toll Brothers–Metropolitan Opera International Radio Network, sponsored by Toll Brothers, America's luxury homebuilder®, with generous long-term support from The Annenberg Foundation, the Vincent A. Stabile Endowment for Broadcast Media, and contributions from listeners worldwide.

This performance is being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74.

Conductor
Marco Armiliato

IN ORDER OF VOCAL APPEARANCE

Fiorello, Count Almaviva's servant
Edward Parks *

Count Almaviva
Colin Lee

Figaro, a barber
Rodion Pogosssov *

Dr. Bartolo, Rosina's guardian
John Del Carlo

Ambrogio, Dr. Bartolo's servant
Rob Besserer

Rosina
Diana Damrau

Don Basilio, a music teacher
Ferruccio Furlanetto

Berta, Dr. Bartolo's housekeeper
Claudia Waite

An officer
Mark Schowalter

Recitative Accompanist
Robert Morrison

Saturday, February 18, 2012, 1:00–4:05 pm



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

Chorus Master **Donald Palumbo**
Musical Preparation **Gregory Buchalter, Robert Morrison,**
and **Joshua Greene**

Assistant Stage Director **Daniel Rigazzi**

Met Titles **Sonya Friedman**

Italian Coach **Gildo Di Nunzio**

Assistant to the Costume Designer **Michael Zecker**

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

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

Wigs executed by **Metropolitan Opera Wig Department**

Footwear executed by **Center Shoes**

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

**This production uses explosive noises
and fire and smoke effects.**

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

Before the performance begins, please switch off
cell phones and other electronic devices.

Yamaha is the official piano
of the Metropolitan Opera.

Latecomers will not be
admitted during the
performance.

* Graduate of the
Lindemann Young Artist
Development Program

Visit metopera.org

Met Titles

Met Titles are available for this performance in English, German, and Spanish.
To activate, press the red button to the right of the screen in front of your seat
and follow the instructions provided. To turn off the display, press the red
button once again. If you have questions please ask an usher at intermission.

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 Bartolo to serenade Rosina ("Ecco, ridente in cielo"). 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 ("Largo al factotum"). 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 ("Una voce poco fa"). 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 ("La calunnia"). 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 (Duet: "Dunque io son"). Angry at her defiance, Bartolo warns her not to trifle with him ("A un dottor della mia sorte").

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 ("Pace e gioia sia con voi!"). 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 ("Contro un cor"), 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 (Quintet: "Buona sera, mio signore"). 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 ("Il vecchiotto cerca moglie"). 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 (Trio: "Ah! qual colpo"). 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 ("Cessa di più resistere") 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.



The Met
ropolitan
Opera

2011-12 SEASON

A scene from *Madama Butterfly*

The Metropolitan Opera is grateful to
Rolex for its generous support of the
2011-12 season.



ROLEX

OFFICIAL TIMEPIECE

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

Program Note CONTINUED

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

What's on Stage

This February, rising soprano Angela Meade returns to the role of her Met debut, Elvira in *Ernani*, opposite Marcello Giordani, Dmitri Hvorostovsky, and Ferruccio Furlanetto. Bartlett Sher's production of *Il Barbiere di Siviglia* returns with Diana Damrau, Colin Lee, and Rodion Pogossov in the principal roles. Stephanie Blythe sings Amneris in *Aida* for the first time at the Met alongside Violeta Urmana in the title role and Marcelo Álvarez as Radamès.

Verdi

ERNANI

FEB 2, 6, 10, 14, 18 eve, 25 mat

Rossini

IL BARBIERE DI SIVIGLIA

FEB 4 eve, 8, 11 eve, 15, 18 mat

Verdi

AIDA

FEB 9, 13, 16, 20, 23, 28 MAR 3 mat

DISCOVER THE BENEFITS OF MEMBERSHIP!

Enjoy dress rehearsals, our member lounge, shop discounts and more. Membership starts at just \$75. Get a free gift when you join today at the Membership Desk on the Grand Tier.

Visit metopera.org for full casting information and ticket availability.

The Cast



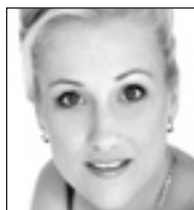
Marco Armiliato

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Anna Bolena, Ernani, Aida, Il Barbiere di Siviglia*, and *Madama Butterfly* at the Met, *Tosca* in Munich, *L'Elisir d'Amore* and *L'Italiana in Algeri* with the Vienna State Opera, *Linda di Chamounix* in Barcelona, *Manon Lescaut* in Hamburg, and *Il Barbiere di Siviglia* with the Paris Opera.

MET APPEARANCES More than 200 performances, including *La Bohème* (debut, 1998), *Tosca*, *Lucia di Lammermoor*, *La Rondine*, *Adriana Lecouvreur*, *La Traviata*, *La Fille du Régiment*, *Il Trovatore*, *Rigoletto*, *Turandot*, *Cavalleria Rusticana*, *Pagliacci*, *Andrea Chénier*, *Sly*, and *Cyrano de Bergerac*.

CAREER HIGHLIGHTS Since his 1995 debut at the Vienna State Opera he has returned to that company for a number of works, including *Tosca*, *Fedora*, *Turandot*, *Madama Butterfly*, *Rigoletto*, and *La Sonnambula*. He also conducts regularly at the Deutsche Oper Berlin, San Francisco Opera, Barcelona's Liceu, Rome Opera, the Hamburg State Opera, and Venice's La Fenice, among others.



Diana Damrau

SOPRANO (GÜNZBURG, GERMANY)

THIS SEASON Rosina in *Il Barbiere di Siviglia* and Adina in *L'Elisir d'Amore* at the Met, the three heroines in *Les Contes d'Hoffmann* at the Munich Festival, the title role of Donizetti's *Linda di Chamounix* in Barcelona, Philine in Thomas's *Mignon* in Geneva, Gilda in *Rigoletto* in Zurich, and the title role of *Lucia di Lammermoor* at the Vienna State Opera and Deutsche Oper Berlin.

MET APPEARANCES Adèle in *Le Comte Ory*, Gilda, Marie in *La Fille du Régiment*, Pamina and the Queen of the Night in *Die Zauberflöte*, Zerbinetta in *Ariadne auf Naxos* (debut, 2005), Aithra in *Die Ägyptische Helena*, and Konstanze in *Die Entführung aus dem Serail*.

CAREER HIGHLIGHTS Adele in *Die Fledermaus*, Rosina, Manon, and Zerbinetta with the Vienna State Opera, Marie in San Francisco, Zerbinetta with Dresden's Semperoper, Konstanze at the Salzburg Festival and in Munich and Barcelona, Sophie in *Der Rosenkavalier* and Gilda in Munich, the Queen of the Night in Salzburg and at Covent Garden, and Europa in Salieri's *Europa Riconosciuta* for the 2004 reopening of La Scala.

The Cast CONTINUED



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 *Il Barbiere di Siviglia* at the Met.

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

CAREER HIGHLIGHTS He has worked with many modern dance companies since his debut in the 1970s, 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 collaborated on six productions with director Martha Clarke, the latest, *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 Mabou Mines's *The Red Beads*. He has created aerial choreography for many Broadway and Off-Broadway productions and received an Obie Award in 1987 for *The Hunger Artist*.



John Del Carlo

BASS-BARITONE (SAN FRANCISCO, CALIFORNIA)

THIS SEASON Dr. Bartolo in *Il Barbiere di Siviglia* and Dansker in *Billy Budd* at the Met and the title role of *Don Pasquale* with the San Diego Opera.

MET APPEARANCES Don Pasquale, the Speaker in *The Magic Flute*, the Prince in *Adriana Lecouvreur*, the Sacristan in *Tosca*, Dr. Bartolo in *Le Nozze di Figaro*, Kothner in *Die Meistersinger von Nürnberg* (debut, 1993), Mathieu in *Andrea Chénier*, Swallow in *Peter Grimes*, Alfieri in Bolcom's *A View from the Bridge*, Quince in *A Midsummer Night's Dream*, Baron Zeta in *The Merry Widow*, and Balducci in *Benvenuto Cellini*.

CAREER HIGHLIGHTS Among his many roles with the San Francisco Opera are Dulcamara in *L'Elisir d'Amore*, Alidoro in *La Cenerentola*, General Boom in Offenbach's *La Grande-Duchesse de Gérolstein*, and Falstaff. He has also appeared with the Paris Opera, Lyric Opera of Chicago, Seattle Opera, Los Angeles Opera, Covent Garden, Houston Grand Opera, and at the Aix-en-Provence Festival.



Ferruccio Furlanetto

BASS (SACILE, ITALY)

THIS SEASON Méphistophélès in *Faust*, de Silva in *Ernani*, and Don Basilio in *Il Barbiere di Siviglia* at the Met, Fiesco in *Simon Boccanegra* with the Vienna State Opera, de Silva in Bologna, and the title roles of *Attila* with the San Francisco Opera and *Boris Godunov* with the Vienna State Opera, Lyric Opera of Chicago, and in Palermo.

MET APPEARANCES Philip II in *Don Carlo*, Fiesco, Mustafà in *L'Italiana in Algeri*, Leporello and Don Giovanni in *Don Giovanni*, the Grand Inquisitor in *Don Carlo* (debut, 1980), Figaro in *Le Nozze di Figaro*, Colline in *La Bohème*, Procida in *I Vespri Siciliani*, Alvise in *La Gioconda*, Count des Grieux in *Manon*, Sparafucile in *Rigoletto*, and Cardinal Brogni in *La Juive*.

CAREER HIGHLIGHTS Recent performances include Padre Guardiano in *La Forza del Destino*, Fiesco, Philip II, and Mustafà in Vienna; Boito's Mefistofele in Palermo; Philip II at Covent Garden, La Scala, and Paris's Bastille Opera; the title role of Massenet's *Don Quichotte* in St. Petersburg; and *Boris Godunov* in St. Petersburg, Rome, Florence, and Milan.



Colin Lee

TENOR (CAPE TOWN, SOUTH AFRICA)

THIS SEASON Count Almaviva in *Il Barbiere di Siviglia* at the Met, Tonio in *La Fille du Régiment* at Covent Garden and in Hamburg, Alfredo in *La Traviata* with Cape Town Opera, King James in *La Donna del Lago* in Moscow, and Rodrigo in *La Donna del Lago* at Covent Garden.

MET APPEARANCES Arturo in *Lucia di Lammermoor* (debut, 2009).

CAREER HIGHLIGHTS Recent opera performances include Narciso in *Il Turco in Italia*, Count Almaviva and Tonio at Covent Garden, the title role of Rameau's *Platée* for the Netherlands Opera, and Léopold in *La Juive*, Count Almaviva, and Rodrigo with the Paris Opera. He has also sung Marzio in *Mitridate, Re di Ponto* at Covent Garden and the Salzburg Festival, and Count Almaviva with Welsh National Opera. Additional performances include Count Almaviva at the Vienna State Opera, Narciso and Count Almaviva at the Deutsche Staatsoper Berlin, and Argirio in *Tancredi* at the Theater an der Wien.



Rodion Pogossoff

BARITONE (MOSCOW, RUSSIA)

THIS SEASON Figaro in *Il Barbiere di Siviglia* at the Met and Rodrigo in *Don Carlos* at the Hamburg State Opera.

MET APPEARANCES Papageno in *Die Zauberflöte*, Marullo in *Rigoletto*, Fiorello in *Il Barbiere di Siviglia*, and the Herald in *Otello* (debut) in the Verdi gala that opened the 2001–02 season.

CAREER HIGHLIGHTS Recent performances include Figaro at the Hamburg State Opera, Valentin in *Faust* in Bilbao, and Lord Ruthven in Heinrich Marschner's *Der Vampyr* in Bologna. He has also sung Figaro with the Canadian Opera Company, the title role of *Eugene Onegin* with the Welsh National Opera, Papageno in Bilbao and Toulouse, Guglielmo in *Così fan tutte* at the Ravinia and Glyndebourne festivals, Yeletsky in *The Queen of Spades* with the Frankfurt Opera, and Stravinsky's *Renard* at Carnegie Hall with the MET Chamber Ensemble. He is a graduate of the Met's Lindemann Young Artist Development Program.