

Gioachino Rossini

Le Comte Ory

CONDUCTOR
Maurizio Benini

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeargan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
Brian MacDevitt

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in two acts

Libretto by Eugène Scribe and
Charles-Gaspard Delestre-Poirson,
based on their work of the same name

Saturday, February 2, 2013, 1:00–3:50 pm

The production of *Le Comte Ory* was
made possible by a generous gift from
The Sybil B. Harrington Endowment Fund

The Metropolitan Opera

2012–13 Season

The 13th Metropolitan Opera performance of

Gioachino Rossini's

Le Comte Ory

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

Conductor
Maurizio Benini

IN ORDER OF VOCAL APPEARANCE

Raimbaud
Nathan Gunn*

Countess Adèle
Pretty Yende

Alice
Ashley Emerson*

Courtiers
Scott Scully
Tyler Simpson

Ragonde
Susanne Resmark

The Prompter
Rob Besserer

Count Ory
Juan Diego Flórez

The Tutor
Nicola Ulivieri

Isolier
Karine Deshayes

Saturday, February 2, 2013, 1:00 to 3:50 pm



Pretty Yende as Adèle
and Juan Diego Flórez
as Count Ory in Rossini's
Le Comte Ory

Chorus Master **Donald Palumbo**
Musical Preparation **Donna Racik, Gregory Buchalter,
Denise Massé, Thomas Bagwell, and Lydia Brown**
Assistant Stage Directors **Jonathon Loy and Sarah Ina Meyers**
Assistant to the Costume Designer **David Newell**
Prompter **Donna Racik**
Met Titles **J. D. McClatchy**
Scenery, properties, and electrical props constructed and
painted in **Metropolitan Opera Shops**
Costumes executed by **Angels The Costumiers, London;
Das Gewand, Düsseldorf; Metropolitan Opera
Costume Department**
Wigs by **Metropolitan Opera Wig Department**

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JAN 30 **FEB** 2, 6, 9 mat

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ROSSINI

Le Comte Ory

JAN 29 **FEB** 2 mat, 5

New king of the high Cs Juan Diego Flórez demonstrates his bel canto mastery in this Rossini comic gem, in Bartlett Sher's charming hit production.

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Synopsis

France, a beautiful castle in the countryside long, long ago

Act I

Outside Formoutiers Castle

Intermission (AT APPROXIMATELY 2:10 PM)

Act II

Inside Formoutiers Castle

The Count of Formoutiers and most of the men have left for the Holy Land to fight in the Crusades, leaving behind the count's sister, Adèle, and her companion Ragonde. The young Count Ory, who is trying to win the countess, is resolved to take advantage of the situation. With the help of his friend Raimbaud, he has disguised himself as a hermit and taken up residence outside the castle gates. Village girls and peasants gather to get the holy man's advice on matters of the heart. They bring gifts and are entertained delightfully. Ory blesses them and promises to make all their wishes come true. Among the crowd is Ragonde. She tells Ory that, in the men's absence, the ladies of the castle have taken a vow to live as widows, but that the Countess Adèle, who is suffering from a strange melancholy, will come to consult him. Ory is overjoyed at the prospect of seeing her.

Ory's page Isolier arrives with Ory's tutor, who is looking for his charge. The tutor is suspicious about the hermit's identity and leaves to summon reinforcements. Isolier, however, does not recognize his master. He confides to the "hermit" that he is in love with the countess and that he has a plan to enter the castle: he will disguise himself as a pilgrim. Ory, impressed by the idea, agrees to help but secretly resolves to use the plan for his own ends.

The countess appears, lamenting her melancholy. To her astonishment, Ory prescribes a love affair to cure her, which leads her to confess her feelings for Isolier. But the "hermit" warns her not to get involved with the page of the libertine Ory. Thankful for his advice, the countess invites the "hermit" to the castle. They are about to leave when Ory's tutor returns and unmasks the count—to the collective horror of Isolier, the countess, and the other ladies. When news arrives that the Crusaders are expected back in two days, Ory resolves to stage another assault on the castle before their return.

Act II

At the castle that evening, the women angrily discuss Ory's plot. A storm breaks and cries for help are heard from outside from a group of pilgrim women who claim that Ory is pursuing them. They are in fact the count and his men, disguised as nuns. The countess lets them in and one of them asks to express their gratitude. It is Ory, who, when left alone with the countess, is barely able to contain his feelings. The countess herself begins to suspect. She orders a simple meal of fruit and milk for the guests and leaves. Raimbaud, who has discovered the castle's wine cellar, enters with enough proper beverages for everybody. The men's carousing is disturbed by Ragonde and soon gives way to pious chanting.

Isolier informs the countess that the Crusaders will return that night. When Ragonde offers to tell their guests, Isolier realizes who they are and, along with the countess, decides to play a joke on Ory. He extinguishes the lamp in the countess's bedroom as Ory approaches to pay her an unexpected visit. Misled by the countess's voice, Ory makes his advances toward Isolier and all three enjoy a playful tryst. The other pilgrims are led off to stay with the women of the castle. When trumpets announce the return of the Crusaders, Isolier reveals his identity and Ory is left with no choice but to make his escape. The men return from the Crusades and the countess is reunited with her brother. All husbands with wives proceed to enjoy a magical evening of storms and playful jokes.

Gioachino Rossini

Le Comte Ory

Premiere: Paris Opéra, 1828

Rossini's final operatic comedy (and penultimate opera) is among his most original and intriguing creations. It tells the story of the womanizing count of the title, who takes advantage of the absence of local men, who are away on the Crusades, to attempt the seduction of Countess Adèle. His allies are his bibulous friend Raimbaud and his page Isolier—a fascinating and elusive character sung by a mezzo-soprano. Like Don Juan, with whom he shares a few personality traits, Count Ory had a long journey from real person to legendary figure to operatic hero. There actually was a Count Ory in the Middle Ages, a legendary womanizer whose exploits were recounted in a popular late-18th-century ballad. A one-act vaudeville (a mixture of light comedy and popular songs) successfully brought him to the stage in 1817. Rossini's opera, like its hero, also experienced a transformation: several of its musical numbers were originally written for *Il Viaggio a Reims*, composed for the coronation of the French King Charles X in 1825. The work was a great success but Rossini saw little chance of it ever being played again, so he repurposed some of the music for his next opera. *Le Comte Ory*, created for the Paris Opéra, takes advantage of the orchestra of that institution, widely considered the finest of its day: the score is full of instrumental subtleties and colorations that Rossini did not attempt in his previous works. In fact, *Le Comte Ory*, in both musical and theatrical terms, merges Italian vitality with French sophistication. Love, here, is more of a lighthearted game than a chaotic tempest as in the composer's previous operas. Familiar comic conventions are given an original twist, while the idea of false identities is taken to new heights. In many comedies, men disguise themselves as women, or vice versa. In *Le Comte Ory*, the heroine woos a young man, who is played by a mezzo-soprano, while herself being pursued by the hero, who is disguised not just as a woman but as a nun.

The Creators

Gioachino Rossini (1792–1868) was the leading creator of Italian opera in his day. His *Il Barbiere di Siviglia* has been acknowledged for almost two centuries as one of the supreme comic operas. But only in recent decades has the full breadth of his output (including serious operas and other works that straddle multiple genres, such as *Armida*) been rediscovered. *Le Comte Ory* belongs to the final phase of Rossini's career. He would live for another four decades but retired from

composing operas the year after *Ory*, for reasons that are not clearly understood. The libretto for this opera was written by Eugène Scribe (1791–1861), a prolific French dramatist whose works, both as playwright and librettist, formed the basis of dozens of operas, including Bellini's *La Sonnambula*, Donizetti's *L'Elisir d'Amore*, Verdi's *Les Vêpres Siciliennes*, and many of Meyerbeer's works. Scribe collaborated on this libretto with Charles-Gaspard Delestre-Poirson (1790–1859), a playwright, director, and theater manager. The two had previously written the one-act vaudeville *Le Comte Ory*, which was the departure point for the opera.

The Setting

The opera is originally set in and around the castle of Formoutiers, France, around the year 1200. The knightly bravado and religious pieties of the time of the Crusades provide rich opportunities for comic subversion. The present production presents the story as a performance-within-a-performance.

The Music

The score of *Le Comte Ory* includes both typical Rossini characteristics as well as departures in new directions. The refinement of the orchestral writing is evident right from the unusual and brief overture, which ends quietly rather than with a standard loud climax. The comic power of a well-timed crescendo, a trademark of the composer, is in evidence in the first act: when the count offers his help to the crowd (and especially the lonely ladies) mourning the departure of the Crusaders, the ensemble's responding crescendos reflect the count's persuasive charms as well as the people's eagerness for his good services. Individual characters are delineated by their music: the baritone leads an infectiously bumptious drinking song in Act II; the dizzying heights of the tenor's vocal lines convincingly portray his frivolity and his perpetual state of excitement; the soprano's Act I aria "En proie à la tristesse" simmers beneath the surface, just as the lady herself. Rossini also provides an arresting vocal septet largely unaccompanied by instruments in the finale to Act I. Perhaps the most extraordinary section of the score is the Act II trio for tenor, soprano, and mezzo, which offers not only ravishingly beautiful music but also, in context, ingenious melodic theatricality.

Le Comte Ory at the Met

The opera had its Met premiere in the current production on March 24, 2011, with Juan Diego Flórez as Count Ory, Diana Damrau as Adèle, and Joyce DiDonato as Isolier. Maurizio Benini conducted.

Program Note

When Gioachino Rossini first set foot in Paris in November 1823, he was 31 years old and widely hailed as the greatest operatic composer alive. Neither he nor anyone else seems to have suspected that his most recent opera, *Semiramide*, would be the last he'd ever write for an Italian theater. Rossini was so popular that the French government offered him an official post, but he and his wife, the celebrated singer Isabella Colbran, were on their way to London, so nothing came of it at the time.

The seven months they spent in England had rather mixed results. Rossini never completed the opera he owed the King's Theatre (its score has vanished) and Colbran's voice was a mere shadow of what it had been. But the British aristocracy could not get enough of Rossini and he amassed a fortune for visiting their homes and providing a bit of musical entertainment. Even King George IV delighted in singing duets with the composer. The French government, fearful the British would make Rossini an offer he couldn't refuse, offered him another contract of their own. He signed it at the French embassy in London on February 27, 1824. The agreement was that the composer would be in charge of the Théâtre Italien while also composing operas of his own, including works for the Paris Opéra.

Rossini absolutely dazzled Paris, personally as well as artistically. ("His conversation is in fact equal to his music," said Balzac.) He attracted some of the greatest singers of the time to the Théâtre Italien and coached them himself. In addition to his own operas, he presented works by contemporary composers, including the Parisian premiere of Meyerbeer's *Il Crociato in Egitto*, which made Meyerbeer internationally famous. All the while, Rossini was busy absorbing the French musical style and the nuances of the language.

French did not lend itself to the amount of lavish vocal ornamentation that was such an important part of Rossini's Italian operas. Its sound and prosody would affect the music, as would French pride in their literary tradition, which included the opera libretto. The musical forms used in French opera were larger and more elaborate, and the chorus was often a more integral part of the score. In addition, the orchestras at Rossini's disposal in Paris were better than any with which he had worked. But before he could start on a French opera of his own, he was obliged to provide a work to celebrate the coronation of Charles X at Reims Cathedral. The result was his last stage work on an Italian libretto, *Il Viaggio a Reims*. Despite its enormous success, Rossini withdrew the score after four performances, realizing it was an occasional piece and unlikely to be staged again. He later incorporated six numbers into *Le Comte Ory*.

Rossini eased into composing a French opera by rewriting two of his Italian works for Paris. The first was *Maometto II*, which he revised as *Le Siège de Corinthe*. The new opera's plot—the city of Corinthe besieged by the Turks in the 1400s—astutely took advantage of the prevailing contemporary sentiment in

France that favored the Greeks in their struggle for independence from the Turks. Parisians cheered the new work's premiere in October 1826. They were even more excited by Rossini's next project, five months later: *Moïse et Pharaon*, an expanded, rewritten version of *Mosè in Egitto*.

Following these successes, Rossini knew it was time to compose an original work in French. But he still hesitated to tackle the genre of grand opéra, so he turned to the form in which he was the undisputed master: comedy. When *Le Comte Ory* premiered on August 20, 1828, no one realized it would be Rossini's last comic opera.

For the libretto he turned to Eugène Scribe, the man who was fast on his way to becoming the most successful and prolific French playwright of his generation. (After his death his collected works totaled 76 volumes.) Scribe's detractors pointed out that he almost always worked with collaborators, but no one could deny he was the master of the well-made play; short on characterization, perhaps, but filled with clever plot twists. About a decade earlier, Scribe and Charles-Gaspard Delestre-Poirson had written a one-act vaudeville on the comic tale of the licentious Count Ory, who with his band of knights laid siege to a convent during the time of the Crusades. Their most immediate source for the story was a medieval ballad published around 1785 by Pierre-Antoine de la Place. It ends, in what might be described as Chaucerian fashion, with the lines "History adds a very singular fact, that nine months later, towards the end of January, each nun had had a small knight."

For his one-act play Scribe chose a different ending, in which Ory's designs on the cloistered nuns are foiled by the return of their protecting Crusaders. The very funny, slightly naughty and subversive story was perfect for Rossini, and he asked Scribe to turn his vaudeville into an opera libretto, expanding it to two acts with the original play serving as the second. Scribe's task (again in collaboration with Delestre-Poirson) was more difficult than just to provide additional text, since some of the words would have to fit music Rossini had already written—those six numbers he was reusing from *Il Viaggio a Reims*. The librettists eventually came up with an opening act in which Count Ory masquerades as a hermit and insinuates himself with the village girls by promising whatever they want—while trying to find a way to woo the Countess of Formoutiers.

Judging from the music Rossini created for the tenor title role, it is obvious he had great sympathy for the rascally Count Ory, and he seems to have taken special care to define the character through the vocal line. The count's phrases are always elegant (he is, after all, an aristocrat), even if he is scheming and being deliberately evasive. He's also given to impishly popping out high Cs in the middle of choruses. But perhaps it is in the great final trio—one of the highlights of the opera—in which Rossini surpasses himself. The count, disguised as "Sister Colette," believes he is making love to the countess, while in fact he is addressing his page, Isolier—a

situation made even more comical by the fact that the role of the male page is sung by a woman. Rossini's music tells us that, despite the titillation and humor of the moment, the count's feelings for the countess are genuine. He's a Don Juan and a scalawag, but he truly believes he is in love with her. Losing her to his page makes for a poignant moment in the midst of a very comic situation.

It can hardly be accidental that the finale for Act I, which has the count right in the middle of everything, is much more entertaining and complex than the finale for Act II, which takes place after he has left the stage. The first finale is one of the numbers taken from *Il Viaggio a Reims*. In its original form it was a "grand ensemble for 14 voices." In *Le Comte Ory*, the cast is reduced to seven voices, but it still makes a marvelous effect, starting off with an extended a cappella section, then developing into a rollicking, madcap number where melodies and rhythms, as soon as they're established, shift into something new, bouncing among soloists and instruments in the orchestra with dazzling speed but without ever sounding frantic. By contrast, the second act's short finale is a perfect musical expression of life without the entertaining Count Ory in it: slightly conventional, slightly routine, and not nearly as interesting as when he is around.

Rossini also conveys humor by expanding the musical forms of French opera. At the beginning of Act II, the countess and her friends sing a chorus about how peaceful and secure they feel in their castle. But before they even finish the number, a storm erupts in the orchestra, frightening them. This, in turn, is interrupted by the a cappella offstage chorus of the count and his men, begging for shelter—in their disguise as pilgrim nuns, but singing in their natural male voices. By mixing the male pilgrims and the orchestral storm with a chorus of female voices, Rossini turns what begins as a static musical form into a scene that not only furthers the plot, but also conveys humor in a variety of shifting situations.

The entire opera is both Rossinian and Gallic to the core. Rossini never wrote anything wittier, more sophisticated, or more delightful. Every page is a miracle. Hector Berlioz, not exactly Rossini's biggest fan, said it was "a collection of diverse beauties that, if divided up ingeniously, would suffice to make the fortune of not one, but two or three operas."

When Franz Liszt conducted *Le Comte Ory* in Weimar, he said it "bubbled like champagne"—and had bottles of it distributed to the audience during the second act. The opera deserves no less.

—Paul Thomason

The Cast



Maurizio Benini

CONDUCTOR (FAENZA, ITALY)

THIS SEASON *L'Elisir d'Amore*, *Maria Stuarda*, and *Le Comte Ory* at the Met, *Tosca* at Covent Garden, *I Capuleti e i Montecchi* in Oslo, *Stiffelio* in Monte Carlo, and *Don Carlo* in Toulouse.
MET APPEARANCES *Il Barbiere di Siviglia*, *La Cenerentola*, *Norma*, *L'Elisir d'Amore* (debut, 1998), *Rigoletto*, *La Traviata*, *Luisa Miller*, *Don Pasquale*, and *Faust*.

CAREER HIGHLIGHTS He made his conducting debut at Bologna's Teatro Comunale with Rossini's *Il Signor Bruschino* and his debut at La Scala in 1992 with *La Donna del Lago*. At La Scala he has since led *Don Carlo*, *Pagliacci*, *Don Pasquale*, *Rigoletto*, and *La Sonnambula*. He has also conducted *La Scala di Seta*, *L'Occasione Fa il Ladro*, and *Le Siège de Corinthe* at Pesaro's Rossini Opera Festival; *La Traviata*, *La Bohème*, *Attila*, *Luisa Miller*, and *Faust* at Covent Garden; Rossini's *Zelmira* at the Edinburgh Festival; and *Don Carlo* in Barcelona.



Karine Deshayes

MEZZO-SOPRANO (RUEIL-MALMAISON, FRANCE)

THIS SEASON Isolier in *Le Comte Ory* at the Met, the title role of *Carmen* and Sesto in *Giulio Cesare* at the Paris Opera, and Rosina in *Il Barbiere di Siviglia* in Avignon.

MET APPEARANCES Siébel in *Faust* (debut, 2006).

CAREER HIGHLIGHTS Recent performances include Siébel at Barcelona's Liceu, Angelina in *La Cenerentola* and Rosina at the Paris Opera, Urbain in Meyerbeer's *Les Huguenots* at the Opéra National du Rhin, and the title role in a concert performance of Massenet's *La Navarraise* at Paris's Salle Pleyel. Additional performances include Zerlina in *Don Giovanni* in Toulouse and Monte Carlo, Nicklausse in *Les Contes d'Hoffmann* in Toulouse, Sesto in Avignon, Poppea in *L'Incoronazione di Poppea* in Bordeaux, Charlotte in *Werther* in Lyon, and Elena in *La Donna del Lago*, Cherubino in *Le Nozze di Figaro*, and Dorabella in *Così fan tutte* at the Paris Opera.



Susanne Resmark

MEZZO-SOPRANO (REBBELBERGA, SWEDEN)

THIS SEASON Ragonde in *Le Comte Ory* at the Met, Ježibaba in *Rusalka* with Sweden's Göteborg Opera, Ulrica in *Un Ballo in Maschera* with Stockholm's Royal Opera, Mère Marie in *Dialogues des Carmélites* with Munich's Bavarian State Opera, La Principessa in *Suor Angelica* with the Royal Danish Opera, and Mrs. Quickly in *Falstaff* at the Glyndebourne Festival.

MET APPEARANCES Ragonde (debut, 2011).

CAREER HIGHLIGHTS Recent performances include Mère Marie in Toulouse, Ulrica in Hamburg, Klytämnestra in *Elektra* with the Norwegian National Opera, and Kabanicha in *Kátya Kabanová*, Mrs. Quickly and Ulrica in Göteborg. She has also appeared at La Scala as Gertrude in *Roméo et Juliette*, San Francisco Opera as Mescalina in Ligeti's *Le Grand Macabre*, and Ortrud in *Lohengrin* with Berlin's Deutsche Oper. She became a member of the Royal Danish Opera in 2001 and has been heard there in a variety of roles including Azucena in *Il Trovatore*, Eboli in *Don Carlo*, Amneris in *Aida*, Fricka in *Das Rheingold* and *Die Walküre*, Erda in *Siegfried*, Venus in *Tannhäuser*, Herodias in *Salome*, Ortrud, and Klytämnestra. He exhibits regularly as a painter and printmaker in the U.K. and Europe.



Pretty Yende

SOPRANO (CAPE TOWN, SOUTH AFRICA)

THIS SEASON Adèle in *Le Comte Ory* for her debut at the Met, Musetta in *La Bohème* at La Scala, and concerts in Turin, Riga, and next summer at Germany's Bad Kissingen Festival.

CAREER HIGHLIGHTS She made her La Scala debut in 2010 as Berenice in Rossini's *L'Occasione fa il Ladro* and has also appeared with that company as Norina in *Don Pasquale*. She has also sung Micaëla in *Carmen* for the Latvian National Opera. She is a 2011 graduate of Milan's Accademia Teatro La Scala and was the 2011 winner of Plácido Domingo's Operalia World Opera Competition. Future engagements include her debut at Barcelona's Liceu as Norina, Micaëla for her Washington National Opera debut, her first Adina in *L'Elisir d'Amore* for the Bad Kissingen Festival and her first Lucia in *Lucia di Lammermoor* in concert with South Africa's Cape Orchestra. She will later sing her first staged performances in this role with Deutsche Oper Berlin where she will also appear as Donna Anna in *Don Giovanni*.



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Jonas Kaufmann as Parsifal,
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Juan Diego Flórez

TENOR (LIMA, PERU)

THIS SEASON The title role of *Le Comte Ory* at the Met, Tonio in *La Fille du Régiment* at Paris's Bastille Opera, Nemorino in *L'Elisir d'Amore* with the Vienna State Opera, Arnold in *Guillaume Tell* in Lima and at Pesaro's Rossini Opera Festival, Nadir in *Les Pêcheurs des Perles* in Madrid, and Uberto in *La Donna del Lago* at Covent Garden.

MET APPEARANCES Nemorino, Tonio, Elvino in *La Sonnambula*, Count Almaviva in *Il Barbiere di Siviglia* (debut, 2002), Ernesto in *Don Pasquale*, Don Ramiro in *La Cenerentola*, and Lindoro in *L'Italiana in Algeri*.

CAREER HIGHLIGHTS Since making his operatic debut in 1996 in *Matilde di Shabran* at Pesaro's Rossini Opera Festival, he has sung a repertoire of more than 30 operas and appears regularly at all the leading opera houses in the world, including La Scala, San Francisco Opera, Paris's Châtelet, the Deutsche Oper Berlin, Munich's Bavarian State Opera, Florence's Teatro Comunale, Genoa's Teatro Carlo Felice, Naples's Teatro San Carlo, and Seville's Teatro de la Maestranza, among others.



Nathan Gunn

BARITONE (SOUTH BEND, INDIANA)

THIS SEASON Raimbaud in *Le Comte Ory* at the Met, the Lodger in Dominick Argento's *The Aspern Papers* at Dallas Opera, and a U.S. recital tour including stops in New York (Carnegie's Zankel Hall), Chicago, and Berkeley.

MET APPEARANCES Over 100 performances of 13 roles, including the title role of *Billy Budd*, Clyde Griffiths in the world premiere of Picker's *An American Tragedy*, Guglielmo in *Così fan tutte*, Papageno, Mercutio in *Roméo et Juliette*, Demetrius in *A Midsummer Night's Dream*, Schaunard in *La Bohème*, and in the ensemble of *The Ghosts of Versailles* (debut, 1995).

CAREER HIGHLIGHTS He created a number of roles in world premieres, including Yeshua in Mark Adamo's *The Gospel of Mary Magdalene* for the San Francisco Opera, Alec Harvey Previn's *Brief Encounter* at the Houston Grand Opera, Father Delura in Peter Eötvös's *Love and Other Demons* at Glyndebourne, and Paul in Daron Hagen's *Amelia* at the Seattle Opera. He is a graduate of the Met's Lindemann Young Artist Development Program and in 2006 was the first recipient of the Met's Beverly Sills Artist Award.



Nicola Ulivieri

BASS (ARCO, ITALY)

THIS SEASON The Tutor in *Le Comte Ory* for his debut at the Met, Alidoro in *La Cenerentola* with the Los Angeles Opera, Leporello in *Don Giovanni* at Venice's La Fenice, and Dr. Dulcamara in *L'Elisir d'Amore* in Turin.

CAREER HIGHLIGHTS In Italy he has appeared at La Scala as Alidoro and Don Profondo in *Il Viaggio a Reims*; in Genoa as Figaro in *Le Nozze di Figaro*, Sulpice in *La Fille du Régiment* and Leporello; Bologna as Raimondo in *Lucia di Lammermoor*; and at Pesaro's Rossini Opera Festival as Don Basilio in *Il Barbiere di Siviglia*, Don Profondo, and Alidoro. Performances elsewhere include Leporello and Don Alfonso in *Così fan tutte* at the Salzburg Festival, Papageno in *Die Zauberflöte* and Don Basilio in Las Palmas, and Leporello at the Aix-en Provence Festival and in Buenos Aires, Lyon, Tokyo, and Brussels.