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ANDREA SILVESTRELLI

BASS

Andrea Silvestrelli is one of the most sought-after *bassi profondi* on the international opera scene. Garnering critical acclaim for his début at the Lyric Opera of Chicago in **Rigoletto**, the *Chicago Sun-Times* reported, "There were wild cheers for Andrea Silvestrelli...who brought a terrifying, sepulchral tone to the assassin Sparafucile." The *Chicago Tribune* concurred, "Andrea Silvestrelli wielded a big, black, menacing bass in his début as the assassin Sparafucile."



Last season, Silvestrelli joined Teatro Verdi Trieste to take on the title role in **Bluebeard's Castle** and Osmin in **Abduction from the Seraglio**, joined Angers Nantes Opéra to sing L'Orco in Mascagni's **Il piccolo Marat**, and sang Fasholt in **Das Rheingold** with Pacific Symphony. This season, he will return to Houston Grand Opera as Talpa and Simone in **Il trittico**, join Teatro Coccia in Novara to sing Banquo in their production of **Macbeth**, and join Teatro La Fenice as Heinrich der Volger in **Lohengrin**.

Silvestrelli recently returned to Houston Grand Opera as Klingsor in **Parsifal**, and he joined Opera Australia as Fafner, Hunding, and Hagen in three full cycles of **Der Ring des Nibelungen** in Brisbane. Additional recent performances include the title role in **Attila** and Thomas Becket in **Assassinio nella cattedrale** with Opera Festival of Chicago, Hagen in **Götterdämmerung** and Fafner in **Siegfried** in a return to the National Taichung Theater in Taiwan, and Sparafucile in **Rigoletto** with Boston Lyric Opera. He also appeared with Maryland Lyric Opera as Filippo II in **Don Carlo**, Banco in **Macbeth**, and Pistola in **Falstaff**.

Andrea Silvestrelli has enjoyed long and successful relationships with many of the most prestigious opera companies in the world. In North America, he was heard with the San Francisco Opera in the **Ring Cycle** as Fasolt in **Das Rheingold** and Hagen in **Götterdämmerung** (premiere and revival), Sparafucile in **Rigoletto**, the Grand Inquisitor in **Don Carlo**, Oroveso in **Norma**, Talpa in **Il tabarro** and Simone in **Gianni Schicchi**, as the bass soloist in Verdi's **Requiem**, Wurm in **Luisa Miller**, the Night Watchman in **Die Meistersinger von Nürnberg**, Pistola in **Falstaff**, Don Basilio in **Il barbiere di Siviglia**, and the Commendatore in **Don Giovanni**. Engagements at Lyric Opera of Chicago include Ferrando in **Il trovatore**, Oroveso in **Norma**, Nourabad in **Les pêcheurs de perles**, Commendatore in **Don Giovanni** (multiple seasons), Sparafucile in **Rigoletto** (multiple seasons), Colline in **La bohème**, The Nightwatchman in **Die Meistersinger von Nürnberg**, Pimen in **Boris Godunov**, Colline in **La bohème**, Fasolt in **Das Rheingold**, Bartolo in **Le nozze di Figaro**, and Osmin in **Die Entführung aus dem Serail**. With Houston Grand Opera, he has been heard as Fafner in **Das Rheingold** and Hagen in **Götterdämmerung**, Philippe II in **Don Carlos**, Osmin in **Die Entführung aus dem Serail**, and Sparafucile in **Rigoletto**; and with the Dallas Opera he's performed Grand Inquisitor in **Don Carlo**, Geronte in **Manon Lescaut**, and Pistola in **Falstaff**. His Metropolitan Opera début was Sparafucile in the Otto Schenk production of **Rigoletto**, and he also joined the company for performances of **Ernani**. He was Sparafucile in **Rigoletto** and Hunding and Fasolt in the **Ring Cycle** with Seattle Opera; Sparafucile and the Grand Inquisitor in **Don Carlo** with Washington National Opera; at Santa Fe Opera he was Sarastro in **Die Zauberflöte**; he joined the Canadian Opera Company to sing Commendatore in **Don Giovanni**; and he sang Sparafucile,



Basilio in ***Il barbiere di Siviglia***, and Simone in Woody Allen's production of ***Gianni Schicchi*** with the Los Angeles Opera and Maestro James Conlon.

On the international stage, Silvestrelli's towering career spans continents and decades. In his native Italy, he has sung ***Assassinio nella cattedrale*** and ***Il gatto con gli stivali*** with Rome Opera; Pistola in ***Falstaff*** and the Commendatore in ***Don Giovanni*** at the Teatro Comunale in Bologna; Titirel in ***Parsifal*** under Semyon Bychkov and Il Re in ***Aida*** under Riccardo Chailly with the Maggio Musicale Fiorentino; ***The Devils of Loudun***, ***Assassinio nella cattedrale***, the French King in Reimann's ***Lear***, and Oroveso in ***Norma*** at Teatro Regio di Torino; Hermann in ***Tannhäuser*** at the Teatro San Carlo in Naples; Zaccaria in ***Nabucco*** in Macerata; Horatio in ***Hamlet*** for Trieste; and Pistola in ***Falstaff*** at the Accademia di Santa Cecilia in Rome under Daniele Gatti.

Silvestrelli was Osmin in ***Die Entführung aus dem Serail*** for the Bavarian State Opera, Fafner in ***Das Rheingold*** with the Deutsche Oper Berlin, and Pistola in ***Falstaff*** at the Berlin Staatsoper, under the late, great Claudio Abbado. He was Il Re in ***Aida*** under Riccardo Chailly as well as Banco in ***Macbeth*** and Seneca in ***L'incoronazione di Poppea*** with Dutch National Opera, and he was the bass soloist in Verdi's ***Requiem*** with the Netherlands Radio Orchestra under the baton of Valery Gergiev. He performed as Caronte in ***Orfeo*** and Gofreddo in ***Il pirata*** at the Théâtre du Châtelet in Paris; Oroveso in ***Norma*** for Finnish National Opera; Filippo II in ***Don Carlo*** in Graz; and Oroveso in ***Norma*** at Teatro São Carlos in Lisbon. UK engagements include his début at Covent Garden as Lodovico in ***Otello*** followed by the Commendatore in ***Don Giovanni***, as well as the title role of ***Bluebeard's Castle*** and Filippo II in ***Don Carlos*** for the Welsh National Opera. Additionally, he sang Timur in the Zhang Zimou production of ***Turandot*** led by Zubin Mehta and with the Maggio Musicale Fiorentino in the Forbidden City in Beijing. He has sung Hunding in ***Die Walküre*** and Hagen in ***Götterdämmerung*** in Mexico City, and he was heard as Sarastro in ***Die Zauberflöte*** and the High Priest in ***Samson et Dalila*** in Tel Aviv.

Early in his career, Mr. Silvestrelli performed ***Die Meistersinger von Nürnberg*** in Trieste; ***La bohème*** at the Teatro San Carlo of Naples and in Philadelphia; ***La sonnambula*** in Macerata; and ***Rigoletto*** in Bologna, with Riccardo Chailly. He opened the 1992-93 season at La Scala in ***Don Carlo*** under Riccardo Muti, and sang ***La favorita*** and ***Die Zauberflöte*** in Philadelphia, as well as ***Don Giovanni*** in Parma, Amsterdam, and London with John Eliot Gardiner. He has also sung with Scottish Opera, in Florence with Myung-Whun Chung, ***Nabucco*** in Ravenna with Riccardo Muti, and Il Re in ***Aida*** with the London Philharmonic Orchestra conducted by Zubin Mehta, with whom he also sang Ramfis in Florence. Additional highlights include ***Die Frau ohne Schatten*** at the RAI of Torino with Giuseppe Sinopoli, ***Il prigioniero*** at the Maggio Musicale Fiorentino with Zubin Mehta, and ***I Capuleti e i Montecchi*** at the Opéra de Paris Bastille.

Mr. Silvestrelli is a regular guest of symphony orchestras worldwide and has been heard as the bass soloist with Sir Andrew Davis and the Toronto Symphony Orchestra in Verdi's ***Requiem***; in Puccini's ***Messa di gloria*** in Hamburg; Mahler's ***Symphony No. 8*** at the Concertgebouw in Amsterdam, Act I of ***Die Walküre*** and Pistola in ***Falstaff*** with the Minnesota Orchestra under Jeffrey Tate; the title role of ***Bluebeard's Castle*** and Beethoven's ***Symphony No. 9*** with the Milwaukee Symphony Orchestra and Edo de Waart; Rossini's ***Stabat Mater*** in Berlin; and Verdi's ***Requiem*** in Siena, with the ABC Symphony in Sydney, and at the Gasteig in Munich. Mr. Silvestrelli recorded Haydn's ***L'anima del filosofo*** for Decca in 1996 and the Commendatore in ***Don Giovanni*** for DGG in 1995, conducted by John Eliot Gardiner, which received a Grammy Award.