

MATTHEW BURNS

BASS-BARITONE

The Boston Musical Intelligencer recently credited bass-baritone Matthew Burns with “a rare combination of comic timing, musical ability and stellar acting.” His 2018-2019 season included Suplice in *La fille du regiment* with Opera Carolina, Dulcamara in *L’elisir d’amore* with Virginia Opera, Dr. Bartolo in *Il barbiere di Siviglia* with Opera Roanoke, and Dansker in *Billy Budd* with Central City Opera. The 2019-2020 season sees him join the Metropolitan Opera roster for *Die Zauberflöte*, return to Michigan Opera Theatre as Leporello in *Don Giovanni* and Opera Omaha as Lorenzo in *I Capuletti e i Montecchi*, and join Festival Napa Valley for *Goodbye Mr. Chips*.



A master-interpreter of comedic roles, Mr. Burns is highly sought-after as Leporello in *Don Giovanni*, which he has performed with Utah Opera, Boston Lyric Opera, Austin Lyric Opera, Opera Memphis, Opera Cleveland, and Opera Omaha. He is also well-known for his performances of Doctor Bartolo (Opera Roanoke, Lyric Opera of Kansas City, Virginia Opera, Opera Omaha, Orlando Philharmonic) and Don Basilio (Dayton Opera, Florida Grand Opera, Sarasota Opera), both in *Il barbiere di Siviglia*, and Figaro in *Le nozze di Figaro* (Virginia Opera, Opera Grand Rapids).

Frequently reengaged by companies around the country, Mr. Burns is often seen with Opera Theatre of St. Louis (Rambaldo in *La rondine*, Otec in Smetana’s *The Kiss*, Pish-Tush in *The Mikado*, Lord Gualtiero Valton in *I puritani*, and Titta in Martín y Soler’s *Una cosa rara*), Palm Beach Opera (Alidoro in *La Cenerentola*, Angelotti in *Tosca*), Virginia Opera (Bottom in *A Midsummer Night’s Dream*, The Poet in Glass’ *Orphée* and Pallante in *Agrippina*), Utah Opera (George in *Of Mice and Men*, Don Alonso in *Così fan tutte*, and Leporello in *Don Giovanni*), and Opera Southwest (Don Geronio in *Il turco in Italia*, the title role in *Gianni Schicchi*, and Taddeo in *L’italiana in Algeri*). Other opera roles include Dr. Primus in *Usher House* and Sir Simon the ghost in *The Canterville Ghost* (Los Angeles Opera; Center for Contemporary Opera), Dr. Bartolo in *Le nozze di Figaro* (Michigan Opera Theatre), Raimondo in *Lucia di Lammermoor* (Dayton Opera), Sparafucile in *Rigoletto* (Crested Butte Music Festival), Kuno in *Der Freischütz* (Macau International Music Festival), Falstaff in *The Merry Wives of Windsor* (Fargo Moorehead Opera), *Don Giovanni* (Arizona Opera), Papageno in *Die Zauberflöte* (Opera Coeur d’Alene), Collatinus in *The Rape of Lucretia* (Toledo Opera), Pirate King in *The Pirates of Penzance* (Kentucky Opera), as well as roles in *La bohème*: Colline with Boston Lyric Opera and Opera Birmingham and Schaunard with New Orleans Opera. Mr. Burns made his début with New York City Opera as Masetto in *Don Giovanni*, and subsequently returned to the company as Agrippa in *Antony and Cleopatra*, Colline in *La bohème*, Zuniga in *Carmen*, Angelotti in *Tosca*, and Junius in *The Rape of Lucretia*. In addition, as a member of the Juilliard Opera Center he performed Blitch in Floyd’s *Susannah* and created the villainous role of William de Champeaux in Stephen Paulus’ *Heloise and Abelard*.

A sought-after concert artist, Burns’ orchestral engagements include his Carnegie Hall début singing Händel’s *Messiah*, which he has performed across the country, Mozart’s *Coronation Mass* with the Atlanta Symphony, Stravinsky’s *Pulcinella* with the Brooklyn Philharmonic Orchestra, Beethoven’s *Symphony No. 9* with Mobile Symphony, Albany Symphony Orchestra, and the Hong Kong Sinfonietta, Walton’s *Belshazzar’s Feast* with the New Choral Society, Grandpa Moss in *The Tender Land* with the Charleston Symphony, Bach’s *B Minor Mass* with the Pensacola Choral Society, Mozart’s *Coronation Mass* and Haydn’s *Missa in Angustiis* with New York’s New Choral Society, and Rossini’s *Stabat Mater* with the Dayton Philharmonic. Mr. Burns is a two-time recipient of the Richard F. Gold Career Grant for Singers. He is featured on the commercial recordings of *Die Gezeichneten* from Los Angeles Opera, the American Symphony Orchestra’s recording of *Haggadah shel pessach*, and Florentine Opera’s live recording of Carlisle Floyd’s *Wuthering Heights*.

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BASS-BARITONE

SELECTED OPERA ROLES

Lorenzo	<i>I Capuletti e i Montecchi</i>	Opera Omaha	2020
Frist Priest (cover)	<i>Die Zauberflöte</i>	Metropolitan Opera	2020
Leporello	<i>Don Giovanni</i>	Michigan Opera Theatre	2019
Dansker	<i>Billy Budd</i>	Central City Opera	2019
Dr. Bartolo	<i>Il barbiere di Siviglia</i>	Opera Roanoke; Lyric Opera of Kansas City; Virginia; Opera Omaha; Orlando Philharmonic	2019; '18; '16; '15; '14
Dulcamara	<i>L'elisir d'amore</i>	Virginia Opera	2019
Sulpice	<i>La fille du regiment</i>	Opera Carolina	2018
Dr. Primus	<i>Usher House</i>	Los Angeles Opera; Center for Contemporary Opera	2018; '17
Sir Simon, the ghost	<i>The Canterville Ghost</i>	Los Angeles Opera; Center for Contemporary Opera	2018; '17
Bottom	<i>A midsummer Night's Dream</i>	Virginia Opera	2018
Bartolo	<i>Le nozze di Figaro</i>	Michigan Opera Theatre	2017
Bègears	<i>La mère coupable</i>	On Site Opera	2017
Leporello	<i>Don Giovanni</i>	Utah; Arizona; Austin Opera; Memphis Opera; Opera Omaha; Cleveland Opera; Boston Lyric Opera	2017; '16; '15; '14; 2011; '09; '09
Gus O'Neil	<i>Later that Same Evening</i>	Opera Memphis	2017
Don Pistacchio	<i>Il campanello</i>	Opera Memphis	2017
George	<i>Of Mice and Men</i>	Austin Opera; Utah Opera	2016; '12
Don Geronio	<i>Il turco in Italia</i>	Opera Southwest	2016
Papageno	<i>Die Zauberflöte</i>	Opera Coeur d'Alene; NJ Festival	2015; '02
Rambaldo	<i>La rondine</i>	Opera Theatre of Saint Louis	2015
Don Alfonso	<i>Così fan tutte</i>	Utah Opera	2015
Mr. Earnshaw	<i>Wuthering Heights</i>	Florentine Opera	2014
Eric	<i>Great Scott (Heggie)</i>	Dallas Opera	2014
Falstaff	<i>The Merry Wives of Windsor</i>	Fargo Opera	2014
Don Basilio	<i>Il barbiere di Siviglia</i>	Sarasota Opera; Dayton Opera; Florida Grand Opera	2014; '08; '07
Sparafucile	<i>Rigoletto</i>	Crested Butte music festival	2014
Don Magnifico	<i>La Cenerentola</i>	Green Mountain Opera; Palm Beach Opera	2014; '13
Paloucky Otec	<i>The Kiss</i>	Opera Theater of St Louis	2013
Figaro	<i>Le nozze di Figaro</i>	Virginia Opera; Grand Rapids; Chattanooga Opera	2013; '08; '06
Alidoro	<i>La Cenerentola</i>	Palm Beach Opera	2013
Raimondo	<i>Lucia di Lammermoor</i>	Dayton Opera	2013
Poet	<i>Orphee Glass</i>	Virginia Opera	2012
Gianni Schicchi	<i>Gianni Schicchi</i>	Opera Southwest	2012
Monterone	<i>Rigoletto</i>	Opera Saratoga	2012
Umpire	<i>The Mighty Casey</i>	Opera Saratoga	2012
Coach	<i>The Curious Case of Benjamin Button</i>	Pocket Opera	2012
Kuno	<i>Die Freischütz</i>	Macau music festival	2011
Doctor	<i>Intermezzo</i>	New York City Opera	2011
Angelotti	<i>Tosca</i>	Palm Beach Opera; Metropolitan Opera; NYCO	2011; '10; '06
Wirt	<i>Der Ferne Klang</i>	Bard Summerscape	2011
Paolo	<i>Die Gezeichneten</i>	Los Angeles Opera	2010
Colline	<i>La bohème</i>	Amherst Symphony; Boston Lyric Opera; Opera Birmingham; New York City Opera	2010; '08; 2007; '04-'07
Collatinus	<i>The Rape of Lucretia</i>	Toledo Opera	2010
Taddeo	<i>L'Italiani in Algeri</i>	Opera Southwest	2010
Guildenstern	<i>Rosencrantz and Guildenstern are Dead</i>	American Opera projects	2009
Palemon	<i>Thais</i>	Metropolitan Opera	2009
Don Giovanni	<i>Don Giovanni</i>	Arizona Opera	2009
Pirate King	<i>Pirates of Penzance</i>	Kentucky Opera	2009
Tita	<i>Una cosa rara</i>	Opera Theater of St. Louis	2008
Grandpa Moss	<i>The Tenderland</i>	Charleston Symphony	2008
Schaunard	<i>La bohème</i>	New Orleans Opera	2007
Pish-Tush	<i>The Mikado</i>	Opera Theater of St. Louis	2007
Maj. Murgatroyd	<i>Patience</i>	New York City Opera	2007

Masetto	<i>Don Giovanni</i>	New York City Opera; Boston Lyric Opera	2002-'07; '00
Zuniga	<i>Carmen</i>	New York City Opera	2002-'07
Cacatois	<i>L'île du Tulipatan</i>	Bard Summerscape	2006
Fasolt	<i>Das Rheingold</i>	Pocket Opera	2005
The Doctor	<i>The Nose</i>	Bard Summerscape	2005
Mandarin	<i>Turandot</i>	New York City Opera	2003-'06

SELECTED CONCERT PERFORMANCES & RECITALS

<i>Messiah</i> (Handel)	Rhode Island Philharmonic; Providence Philharmonic; Norwalk Symphony	2014; '14; '14;
	Dayton Philharmonic; Richmond Symphony; Princeton Pro Musica	2013; '12; '10: '09
Mozart <i>Requiem</i>	Hartford Symphony	2014
Bach <i>Mass in B minor</i>	Pensacola Choral Society	2014
Haydn <i>Lord Nelson Mass</i>	New Choral Society	2013
Rossini <i>Stabat mater</i>	Dayton Philharmonic	2013
Selections from <i>Boris Godunov</i>	Bard Summerscape	2013
Beethoven <i>Symphony No. 9</i>	Hong Kong Philharmonic	2012
Walton <i>Belshazzar's Feast</i>	New Choral Society, Scarsdale, NY	2011

MATTHEW BURNS BASS-BARITONE

CRITICAL ACCLAIM

Leporello – Don Giovanni – Michigan Opera Theatre

"the production was brimming with excellent performances . . . Seasoned veteran bass-baritone Matthew Burns brought comedic and vocal flexibility to the workhorse Leporello." — Opera News

"Mr. Burns Leporello, written brilliantly by Mozart to be wise and world-weary, as well as comically put upon, delivered on his character and singing to great achievement, stealing many scenes." — EncoreMichigan.com

Dulcamara – L'elisir d'amore – Virginia Opera

"Likewise, Matthew Burns delighted the audience with his Dr. Dulcamara, the quack who sells Nemorino the elixir of love — which is just cheap wine. Burns' bass-baritone rang out joyfully, and he danced and moved and mugged with a knowing, devilish grace." — The Virginian-Pilot

Dr. Primus / Sir Simon the Ghost – The Canterville Ghost/Usher House

LA Opera

"Burns sang with a wiry bass voice that fit well into the concept of a comic ghost who was more afraid of the teenage twins than anyone in the family was of him... Matthew Burns was an intense, growling Primus..." — BroadwayWorld.com

...A refreshingly human Matthew Burns as the Ghost chewed the scenery just the right amount, and even threw in a ghastly pronunciation of "ghost" of all things." — Bachtrack

"Bass-baritone Matthew Burns displayed the widest acting range — a dour Doctor Primus in "Usher" and a hammy Sir Simon in "Canterville." — Los Angeles Times

"Bass-baritone Matthew Burns, who served as the dour Doctor Primus in Usher, turned on a dime to whoop it up in Canterville as Sir Simon in a manic mood and also conveyed the character's later depression and loneliness.

— Classical Voice North America

The Center for Contemporary Opera

"Burns made a meal of Simon, complete with maniacal laugh and bruised ego, but the honesty of his performance kept it from slipping into caricature." — Opera News

"All praise goes to the cast, who gave this material their full commitment. . . Matthew Burns was appropriately sinister as Dr. Primus. . . Kudos to the cast, with special mentions to . . . Matthew Burns as Sir Simon, whose comedic gifts stole the show."
— New York Concert Review

Bartolo – Il barbiere di Siviglia – Lyric Opera of Kansas City

"Matthew Burns' Doctor Bartolo, in this production an eye doctor, and is ludicrous and laughable in all the right ways as his wide range and impressive falsetto bring a sense of goofiness to this sometimes dark character." — KC Metropolis

"Matthew Burns sang with resonant heft..."

— KC Independent

Bottom – A Midsummer Night's Dream – Virginia Opera

"Bottom, the weaver, played by Matthew Burns, has a rich bass-baritone, but his physical comedy and earnest delusions of grandeur are more prominently featured."
— Richmond Times Dispatch

"Based on curtain call reception and the order in which the calls were taken, the star, such as it would seem, was bass-baritone Matthew Burns as the rustic weaver, Bottom, the fellow who ends up in the donkey's head and cozying up with Tytania. Matching his fine voice was his comic timing that was grin-producing, even adorable, an adjective I don't recall ever having used to describe anything."
— The Virginia Gazette

"Bass-baritone Matthew Burns roared with arrogant bluster as Bottom, the vain know-it-all who leads the "Rude Mechanicals" troupe by bad example. In his movements and overall stage presence, too, he led the cast in the comedy."
— Washington Classical Review

"the cast was excellent overall. I will single out a few more that made impressions. Matthew Burns had an agreeable bass-baritone voice playing Bottom and gave an excellent comedic performance as an overbearing thespian who spends some time as a jack-ass changeling."
— OperaGene.com

Bartolo – Le nozze di Figaro – Michigan Opera Theater

"The Marcellina, Susanne Mentzer, and Bartolo, Matthew Burns, were a perfect pair, complementing each other vocally while they took evident delight in their devious characters."
— Opera News

Bégearss – La mère coupable – On Site Opera

"As Bégearss, bass-baritone Matthew Burns was particularly powerful in his upper range and remarkably gripping in his raging moments before his final exit."
— Opera News

Bartolo – Il barbiere di Siviglia – Virginia Opera

"The evening's real strengths proved to be [...] Matthew Burns as Dr. Bartolo, who in this production, and thanks to Burns's strong performance, became the comic focus. Bartolo was reimagined as a stuffy eye doctor with a penchant for chickens (why chickens? well, why not?), and Burns sang him so well that he consistently dominated the evening and emerged as a foil for Rosina's spunkiness. In the music lesson scene, when he got up to sing Rosina an aria made famous by a castrato (it's in the libretto), he actually rendered it in a countertenor register, lapsing repeatedly into his natural voice to make it extra funny."
— Washington Post

"Matthew Burns is terrific as the always-frustrated basso-buffo Bartolo. With richly comic timing, dynamic physicality and a powerful voice, he goes in and out of falsetto to gleeful effect in his second act aria." — The Virginian Pilot

Otec - The Kiss - Opera Theatre St. Louis

"Matthew Burns brings a velvety-bass baritone and adept comic timing to the role of [Otec], Vendulka's father."
— Riverfront Times

"Matthew Burns' incisive bass and concentrated delivery brought an electric charge to his every scene as the crotchety father."
— Opera Today

Figaro – Le nozze di Figaro – Virginia Opera

"Baritone Matthew Burns and soprano Anne-Carolyn Bird, husband and wife in real life and Figaro and Susanna in Mozart's world, were ideally cast. Both have lovely voices that are big enough to carry easily over the orchestra but agile enough for Mozartean transparency, and both of them can act."
— Washington Post

"Matthew Burns' Figaro retains the former barber's sunny character and adaptable wit, lightening even the heaviest scenes he blunders into.... Better yet, Mr. Burns' flexible bass-baritone seems to wrap itself deftly around the mood of each scene as he alternates moments of great vocal bravado to mocking bars of falsetto when he's joking about one of the female character's latest moves." [Le nozze di Figaro, Virginia Opera] — Washington Times

George – Of Mice and Men – Utah Opera

"Baritone Matthew Burns was equally effective as itinerant ranch-hand George Milton, defining his character with ample dramatic skills and potent, soaring top notes. He illuminated George's decency in spite of frequent angry outbursts whenever forced to ameliorate one of Lennie's frequent blunders. Bix and Burns sang passionately..."

— Opera News

"Bass-baritone Matthew Burns gives the opera its moral center with his portrayal of George. He sings with power and assurance from the top to the bottom of his vocal range, and he invests the character with intelligence and integrity while traversing an equally impressive emotional range." [Of Mice and Men, Utah Opera] — Salt Lake Tribune

Leporello – Don Giovanni – Opera Cleveland

"Matthew Burns instills in his voice all the colors needed for the role of Leporello. His concept of the role was not so overdone as is frequently the case, and it benefited from that restraint. He nimbly kept up with all that his master demanded."

— Opera News

"Matthew Burns' cavernous voice and droll earthiness are ideal for Leporello's nimble shenanigans." — Cleveland Plain Dealer

Leporello – Don Giovanni – Boston Lyric Opera

"Matthew Burns was funny and warm as Leporello, Giovanni's servant and sometime accomplice."

— Opera News

"Burns, a rare combination of comic timing, musical ability and stellar acting, illustrates the range of Leporello's character through his interpretations of the famed 'Catalogue' aria ('Madamina, il catalogo è questo') and the Act II aria 'Ah pietà, signori miei.'"

— Boston Musical Intelligencer

"Matthew Burns brought both a resonant bass-baritone and a skillfully low-key comic spin to the role of Leporello, the Don's unhappy major domo, and delivered a sympathetic mix of rue and wit in the famous catalogue of his master's conquests (here played out via dozens upon dozens of 'little black books')."

— The Hub Review

The Pirate King – Pirates of Penzance – Kentucky Opera

"It boasts a terrific Pirate King in Matthew Burns, who sings with a devilish robustness that makes you want to join up and swing a sword beside him."

— Louisville Courier-Journal

Basilio – Il barbiere di Siviglia – Dayton Opera

"Deft comedy and fine musicianship marked the Basilio of Matthew Burns."

— Opera News

Angelotti – Tosca – New York City Opera

"This was music making of a high quality, from the minor characters to the leads.... And Cesare Angelotti was an eloquent and empathetic criminal when played by Matthew Burns."

— New York Sun