

As a permanent resident singer of Staatstheater Kassel, Marian Pop performed parts familiar to him including Marcello in *La Bohème*, Gabriel von Eisenstein in *Die Fledermaus* and Figaro in *Il barbiere di Siviglia*, as well as new roles such as Scarpia in *Tosca* and the title role in Verdi's *Rigoletto*.

Hailed by the Oregonian for "a rich, agile voice and high notes that could nearly part your hair," baritone Marian Pop's performances in the 2008-2009 season included Figaro in *Il barbiere di Siviglia* and the Count in *Le nozze di Figaro* at the Teatro Municipal de Santiago, Dandini in *La Cenerentola* with Florida Grand Opera, the Black Cat and the Grandfather Clock in *L'enfant et les sortilèges* in a return to Opera Company of Philadelphia. In coming seasons, he will revisit the title role of David di Chiera's *Cyrano de Bergerac* with Baltimore Opera. Mr. Pop created the role of *Cyrano de Bergerac* in the work's world premiere at Michigan Opera Theatre and sang subsequent performances with Opera Company of Philadelphia in the 2007-2008 season. Last season, moreover, he returned to Theater Basel for Valentin in *Faust* and sang *Carmina Burana* with the St. Petersburg Philharmonia.

In recent seasons, Mr. Pop has joined Theater Basel for his role debut as Posa in *Don Carlo* as well as performing Lescaut in *Manon*, Taddeo L'italiana in *Algeri*, and Prokofiev's Pantalone in *The Love for Three Oranges*. A frequent guest at the Staatsoper Stuttgart, the baritone's numerous roles with the company have included his signature performances of Figaro in *Il barbiere di Siviglia*, plus Beckmesser in *Die Meistersinger von Nürnberg*, and Ulisse in Monteverdi's *Il ritorno d'Ulisse in Patria*. With the Vienna Staatsoper and Volksoper, he has sung a variety of roles, including Malatesta in *Don Pasquale*, Dandini in *La Cenerentola*, Valentin in *Faust*, Ping in *Turandot*, Graf Homonay in *Zigeunerbaron*, and Dr. Falke in *Die Fledermaus*.

Among the baritone's other international engagements were *Carmina Burana* for his South American debut with the Teatro Municipal in Chile, where he subsequently sang Brahms' *Requiem* and Marcello in *La Bohème*. He has sung Malatesta in *Don Pasquale* with New Israeli Opera; Figaro in *Il barbiere di Siviglia*, the Count in *Le nozze di Figaro* and Dandini in *La Cenerentola in Klagenfurt*; additional performances of Figaro in *Il barbiere di Siviglia* and Dr. Falke in *Die Fledermaus* with Enschede Opera in Holland; Falke in *Die Fledermaus* in St. Gallen; Belcore in *L'elisir d'amore* in Klosterneuburg; Figaro in *Il barbiere di Siviglia* at Munich's Staatstheater am Gärtnerplatz; and Marullo in *Rigoletto* at the Opera Bastille.

Mr. Pop made his North American debut as Malatesta in *Don Pasquale* with Portland Opera and has since rejoined the company for Figaro in *Il barbiere di Siviglia*. He has also sung Ping in *Turandot* with Cincinnati Opera, and Figaro in *Il barbiere di Siviglia* and Marcello in *La Bohème* with Michigan Opera Theatre.

In his native city of Cluj, Romania, Mr. Pop has assumed the title role of Mozart's *Don Giovanni*, Marcello in *La Bohème*, Der König in *Die Kluge*, Procolo in Donizetti's *Viva la Mamma*, Dandini in *La Cenerentola* and has appeared in Tom Johnson's *The Four-Note Opera*. The baritone's oratorio credits in Cluj include *Carmina Burana* and the Fauré *Requiem*. Additional Romanian credits include Count di Luna in *Il trovatore* in Constanta.

Mr. Pop's concert performances have also included Mahler's *Symphony No. 8* in Bucharest and an "Aria Evening" in Bayreuth, Germany. He also participated in a tour of *La Cenerentola* and *Viva la Mamma* with the Musical Theatre of Brasov, which visited Austria, Germany, the Netherlands, and Great Britain with the Musical Theatre of Brasov.