

WOLFGANG AMADEUS MOZART

THE MAGIC FLUTE

CONDUCTOR
Patrick Furrer

PRODUCTION
Julie Taymor

SET DESIGNER
George Tsypin

COSTUME DESIGNER
Julie Taymor

LIGHTING DESIGNER
Donald Holder

PUPPET DESIGNERS
Julie Taymor
Michael Curry

CHOREOGRAPHER
Mark Dendy

REVIVAL STAGE DIRECTOR
Sarah Ina Meyers

ENGLISH ADAPTATION
J. D. McClatchy

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Libretto by Emanuel Schikaneder
Wednesday, December 20, 2023
7:30–9:20PM

The abridged production of
The Magic Flute was made possible by a
gift from **The Andrew W. Mellon Foundation**
and **Bill Rollnick and Nancy Ellison Rollnick**

The original production of
Die Zauberflöte was made possible by a
gift from **Mr. and Mrs. Henry R. Kravis**

Additional support was received from
John Van Meter, The Annenberg Foundation,
Karen and Kevin Kennedy, Bill Rollnick and
Nancy Ellison Rollnick, Mr. and Mrs. William R.
Miller, Agnes Varis and Karl Leichtman, and
Mr. and Mrs. Ezra K. Zilkha

The revival of this production is made possible by
a gift from C. Graham Berwind, III, with additional
support from the Stanley and Marion Bergman Family
Charitable Fund

Throughout the 2023–24 season, the Met
continues to honor Ukraine and its brave
citizens as they fight to defend their country
and its cultural heritage.

The Metropolitan Opera

2023-24 SEASON

The 492nd Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

THE MAGIC FLUTE

CONDUCTOR
Patrick Furrer

IN ORDER OF VOCAL APPEARANCE

TAMINO
Piotr Buszewski

THREE LADIES
Caitlin Lynch
Maire Therese
Carmack**
Daryl Freedman

PAPAGENO
Rolando Villazón

QUEEN OF THE NIGHT
Kathryn Lewek

ATTENDANTS
Stephen Paynter
Kurt Phinney
Craig Montgomery

MONOSTATOS
Brenton Ryan

PAMINA
Janai Brugger

SPIRITS
Deven Agge
Christian Loucopoulos
Jesse Rambler

SPEAKER
Patrick Carfizzi

SARASTRO
Brindley Sherratt

PRIESTS
Christopher Job
Scott Scully

PAPAGENA
Magdalena Kuźma**

GUARDS
Jonghyun Park**
Rocky Eugenio Sellers

SOLO DANCER
Maxfield Haynes

FLUTE SOLO
Seth Morris

The Magic Flute is
presented without
intermission.

Wednesday, December 20, 2023, 7:30-9:20PM



KAREN ALMOND/MET OPERA

A scene from
Mozart's *The
Magic Flute*

C. Graham Berwind, III Chorus Master **Donald Palumbo**
Musical Preparation **Donna Racik, Gareth Morrell,
Dan Saunders, Patrick Furrer, Bryan Wagorn,* and
Juan José Lázaro****

Assistant Stage Director **Eric Sean Fogel**

Projection Designer **Caterina Bertolotto**

Makeup Designer **Reiko Kruk**

Associate Set Designer **Iosef Yusupov**

Associate Costume Designer **Mary Peterson**

Children's Chorus Director **Anthony Piccolo**

Prompter **Donna Racik**

English Diction Coach **Kathryn LaBouff**

Met Titles **Michael Panayos**

Scenery, properties, and electrical props constructed
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Puppets constructed by **Michael Curry Design, Inc.**
and **Metropolitan Opera Shops**

Costumes constructed and executed by **Metropolitan Opera
Costume Department**

Select custom printing by **Dyemix, Inc., New York**

Wigs and makeup constructed and executed by

Metropolitan Opera Wig and Makeup Department

This production uses lightning effects.

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

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* Graduate of the
Lindemann Young Artist
Development Program

** Member of the
Lindemann Young Artist
Development Program

Met Titles

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press the red button once again. If you have questions, please ask an
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An Illustrated Synopsis of *The Magic Flute*



Prince Tamino is being chased by a giant serpent. After he collapses in fear, three ladies appear and slay the monster. They admire Tamino, then leave to tell their mistress, the Queen of the Night, about him.



Tamino wakes up and meets the birdcatcher Papageno, who boasts that he is the one who killed the monster.



The Queen of the Night appears and recruits Tamino to rescue her daughter, Pamina, who has been kidnapped by the evil sorcerer Sarastro. Tamino falls in love with Pamina even before meeting her.



The three ladies give a magic flute to Tamino and silver bells to Papageno to help them on their mission. They also appoint three wise spirits to guide them on their way.



Meanwhile, Pamina is being held in Sarastro's temple. Monostatos, one of Sarastro's minions, wants Pamina all to himself, but Papageno arrives just in time and scares him off.



Tamino learns that it is the Queen of the Night, not Sarastro, who is evil.

Tamino meets up with Pamina and Papageno, but before they can escape together...



Sarastro enters. He is actually a good and just ruler, and he punishes Monostatos for his bad behavior and promises to set Pamina free. But first, Tamino must undergo a series of trials and tests.



Now on her own in Sarastro's temple, Pamina is surprised when her mother, the Queen of the Night, appears. The Queen orders Pamina to kill Sarastro and gives her a dagger.

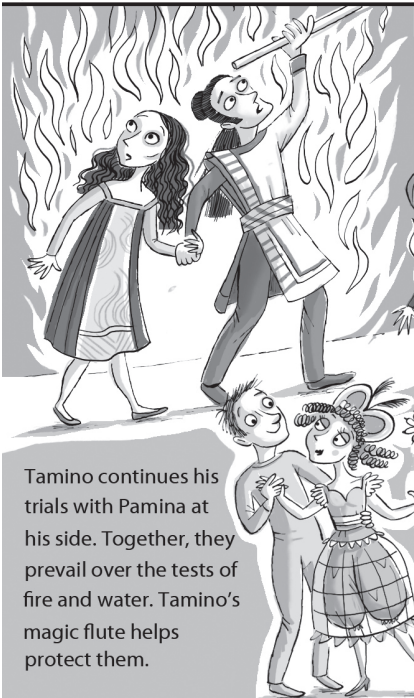
An Illustrated Synopsis of *The Magic Flute* CONTINUED



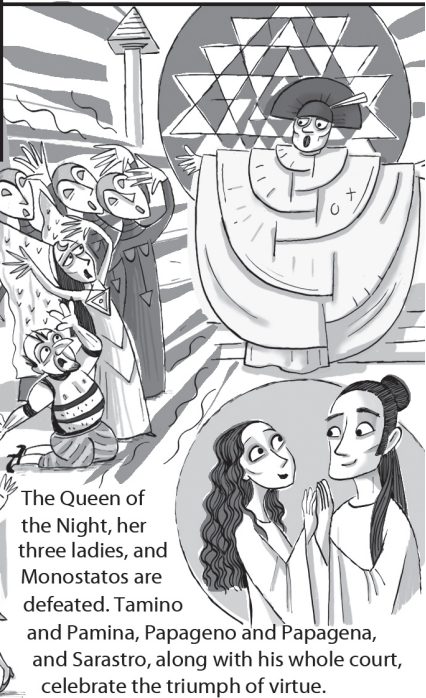
Tamino and Papageno begin their trials together, but Papageno soon becomes distracted. Tamino continues on with the help of the three spirits.



An old lady appears and flirts with Papageno, and although he would prefer a better match, he eventually agrees to be faithful to her. The old lady is suddenly transformed into the beautiful Papagena, but then disappears.



Tamino continues his trials with Pamina at his side. Together, they prevail over the tests of fire and water. Tamino's magic flute helps protect them.



The Queen of the Night, her three ladies, and Monostatos are defeated. Tamino and Pamina, Papageno and Papagena, and Sarastro, along with his whole court, celebrate the triumph of virtue.

Wolfgang Amadeus Mozart

The Magic Flute

Premiere: Freihaus-Theater auf der Wieden, Vienna, 1791

The Magic Flute is the Met's abridged, English-language version of Mozart's *Die Zauberflöte*, a sublime fairy tale that moves freely between earthy comedy and noble mysticism. Mozart wrote the opera for a theater located just outside Vienna with the clear intention of appealing to audiences from all walks of life. The story is told in a singspiel ("song-play") format characterized by separate musical numbers connected by dialogue and stage activity—an excellent structure for navigating the diverse moods, ranging from solemn to lighthearted, of the story and score. The composer and the librettist were both Freemasons, the fraternal order whose membership is held together by shared moral and metaphysical ideals, and Masonic imagery appears throughout the work. The story, however, is as universal as any fairy tale.

The Creators

Wolfgang Amadeus Mozart (1756–91) was the son of a Salzburg court musician and composer, Leopold, who was also his principal teacher and exhibited him as a musical prodigy throughout Europe. His achievements in opera, in terms of beauty, vocal challenge, and dramatic insight, remain unsurpassed, and his seven mature works of the genre are pillars of the repertory. He died tragically young, three months after the premiere of *Die Zauberflöte*, his last-produced opera. (*La Clemenza di Tito* had its premiere three weeks before *Die Zauberflöte*, but its score was completed later.) The remarkable Emanuel Schikaneder (1751–1812) was an actor, singer, theater manager, and friend of Mozart's. He suggested the idea of *Die Zauberflöte*, wrote the libretto, staged the work, and sang the role of Papageno in the opera's premiere. After Mozart's death, Schikaneder opened the larger Theater an der Wien in the center of Vienna, a venue that has played a key role in the city's musical life from the time of Beethoven to the present day. The former main entrance to the theater is called the "Papageno Gate," a tribute to both men. American poet J. D. McClatchy (1945–2018) crafted the English translation for the Met's abridged version of *The Magic Flute*. A longtime editor of the *Yale Review*, McClatchy contributed libretti for several prominent 21st-century operas—including Tobias Picker's *Dolores Claiborne* and Maazel's *1984*—and authored numerous collections of poetry, among them *Seven Mozart Librettos: A Verse Translation*.

The Setting

The libretto specifies Egypt as the location of the action. Traditionally, the Masons regarded that land as the legendary birthplace of their fraternity, whose symbols

and rituals populate this opera. Some productions include Egyptian motifs as an exotic nod to this idea, but most opt for a more generalized mythic ambience to convey the otherworldliness of the piece.

The Music

Mozart and Schikaneder created *Die Zauberflöte* with an eye toward a popular audience, but the varied tone of the work requires singers who can specialize in several different musical genres. The baritone Papageno represents the comic and earthy in his delightful arias “I’m Papageno” (“Der Vogelfänger bin ich ja”) and “A cuddly wife or sweetheart” (“Ein Mädchen oder Weibchen”), with its jovial glockenspiel accompaniment. The instrument was hardly trivial to the score, considering Mozart himself played it at several performances in the initial run. Papageno meets his comic match in the “bird girl” Papagena and their playful, but rather tricky, duet “Pa-Pa-Pa-Pa.” The tenor Tamino, in his ravishing aria “This portrait’s beauty” (“Dies Bildnis ist bezaubernd schön”) and the soprano Pamina, in the deceptively transparent “Now my heart is filled with sadness” (“Ach, ich fühl’s”), display true love in its noblest forms. The bass Sarastro expresses the solemn and the transcendental in his noble “Within our sacred temple” (“In diesen heil’gen Hallen”). The Three Ladies have much ensemble work of complex beauty, and the use of the chorus is both spare and hauntingly beautiful. In her two showstopping arias—“My fate is grief” (“O zitt’re nicht, mein lieber Sohn”) and the more familiar “Here in my heart” (“Der Hölle Rache”)—the Queen of the Night provides explosive vocal fireworks.

Met History

The Met has a remarkable history of distinguished productions of *Die Zauberflöte* with extraordinary casts. The opera first appeared in 1900 in Italian and featured Emma Eames, Andreas Dippel, and Pol Plançon. In 1941, Herbert Graf directed a new, English-language production with designs by Richard Rychtarik. Bruno Walter led a cast starring Jarmila Novotná, Charles Kullman, Alexander Kipnis, Friedrich Schorr, and a young Eleanor Steber as the First Lady. The legendary 1967 production, with sets and costumes by Marc Chagall, featured Josef Krips conducting Pilar Lorengar, Nicolai Gedda, Lucia Popp, Hermann Prey, Morley Meredith, and Jerome Hines. The Mozart anniversary year of 1991 saw the debut of a production designed by David Hockney and directed by John Cox and Guus Mostart, with James Levine conducting Kathleen Battle, Francisco Araiza, Luciana Serra, Kurt Moll, Manfred Hemm, and Wolfgang Brendel in the lead roles. A new production, by Julie Taymor, opened in 2004 with a cast that included Dorothea Röschmann, Matthew Polenzani, L’ubica Vargicová, Rodion Pogossov, and Kwangchul Youn. This abridged version for families first debuted in 2006. Last season, Simon McBurney made his debut directing a new staging of the original full-length German version.

A Note from the Translator

Ideally, a translation of an opera should be tailored to fit the production. If a director wants Tamino in a powdered wig and frock coat enacting an allegory of Masonic beliefs, that would suggest one kind of translation. If, on the other hand, the director sets the opera in Disneyland, with Tamino in jeans and an iPhone for his magic flute, a very different verbal style would be called for. Fortunately, for this enchanting Met production, Julie Taymor (and I can't help but think this is exactly what Mozart and Schikaneder would have wanted) chose the timeless world of the fairy tale, with its deliberate mix of high romance and low comedy, of mystery and mayhem. My task was to dress it in an English that fits.

To be avoided at all costs was the usual opera-ese ("Wilt thou to the palace with me now go, most valiant prince?"), which can often make opera-in-English sound stranger than in the original language. After all, the style of a translation affects how an audience understands and sympathizes with—or not—the characters on stage. Stiff diction and forced rhymes can make a character seem wooden and remote and thereby distort important emotional balances in the structure of the opera.

Of course, it is not an "opera" one is translating but a combination of very distinct voices, a set of different characters each with his or her own personality concocted of words and music. Tamino's ardent nobility can at one moment be vulnerable, at another courageous. Pamina's emotions are more complex and have a maturity forced on her by tortuous circumstances. Sarastro's paternal steadiness, the Queen of the Night's grieving hysteria, and Monostatos's oily conniving are starkly different. And Papageno's inimitable range of humorous earthiness yields readily to a kind of "bird language" all his own.

The style of *The Magic Flute*—a singspiel that intersperses arias and ensembles with scenes of spoken dialogue—gave us another opportunity. For our abridged version (it should be remembered that this opera has been variously shortened and re-arranged in performance for more than 200 years), I have wanted both to follow the libretto and to clarify it. This opera's plot has sometimes confused its critics into complaining of inconsistencies, but the word "magic" is not in its title by accident. As in a dream, an inner logic threads together sudden changes of course or motivation, as the fates of three pairs—Tamino and Pamina, Papageno and Papagena, Sarastro and the Queen of the Night—are slowly entwined and transformed. Still, what in the original can seem arcane or convoluted, I have tried to pose as the elemental struggle between the forces of darkness and light, reason and chaos, and as the triumph of love over adversity and isolation. Papageno finds the maiden beneath the crone, and Tamino finds his love through trial and patience. Each discovers the world is different than it seemed at first. I suppose that, in the end, you might even say this is an opera about translation.

—J. D. McClatchy

ALSO ON STAGE



EVAN ZIMMERMAN / MET OPERA

GIACOMO PUCCINI

LA BOHÈME

Puccini's perennial heartbreaker stars soprano Elena Stikhina and tenor Joseph Calleja as the tragic lovers Mimi and Rodolfo, alongside soprano Kristina Mkhitarian and bass-baritone Adam Plachetka as the on-again, off-again Musetta and Marcello. Marco Armiliato conducts Franco Zeffirelli's beloved staging.

JAN 4, 8, 13mat

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The Cast



Patrick Furrer

CONDUCTOR (ZURICH, SWITZERLAND)

THIS SEASON *The Magic Flute* at the Met.

MET APPEARANCES *Lohengrin*, *Don Carlos*, and *The Magic Flute* (debut, 2021).

CAREER HIGHLIGHTS He has been a member of the Met's music staff since 2011. He started his professional career at Switzerland's Theater Basel as a répétiteur and conductor, and later, he served as First Kapellmeister at the Tyrolean State Theatre in Innsbruck, Austria. He has conducted productions of *Hänsel und Gretel*, Krenek's *Jonny Spielt Auf*, *Un Ballo in Maschera*, Nicolai's *Die Lustigen Weiber von Windsor*, *Così fan tutte*, *Otello*, *Die Zauberflöte*, and *Werther* in Innsbruck; *L'Elisir d'Amore* in Vienna; *Don Giovanni* in Lucerne; *Die Fledermaus* in Hong Kong; *Rigoletto* in St. Gallen; *Un Ballo in Maschera* and *Die Zauberflöte* in Mannheim; *Hänsel und Gretel* in Nuremberg; Schoeck's *Penthesilea*, *La Bohème*, and *Der Fliegende Holländer* in Basel; *Les Contes d'Hoffmann* in Zurich; and Berlioz's *Béatrice et Bénédicte* at Northwestern University's Bienen School of Music. He has also led concerts with the Tonhalle-Orchester Zürich, Munich Radio Orchestra, Tonkünstler Orchestra, Orchestre du Conservatoire National de Paris, and the symphony orchestras of Basel, Bern, St. Gallen, and Biel. In 2002, he conducted the opening ceremony of the Swiss National Exposition.



Janai Brugger

SOPRANO (DARIEN, ILLINOIS)

THIS SEASON Pamina in *The Magic Flute* at the Met, Mary Jane Bowser in the world premiere of Jake Heggie's *Intelligence* at Houston Grand Opera, Poulenc's *Gloria* with the Orchestre Métropolitain, Orff's *Carmina Burana* with the Atlanta Symphony Orchestra, Glauce in *Medea* at the Canadian Opera Company, and Mahler's Symphony No. 2 with the Polish National Radio Symphony Orchestra.

MET APPEARANCES Glauce, Clara in *Porgy and Bess*, Micaëla in *Carmen*, Pamina in *The Magic Flute*, Jemmy in *Guillaume Tell*, Helena in *The Enchanted Island*, and Liù in *Turandot* (debut, 2012).

CAREER HIGHLIGHTS Recent performances include the title role of Floyd's *Susannah* at Opera Theatre of Saint Louis, Liù at Opera Colorado, Susanna in *Le Nozze di Figaro* at LA Opera, and Micaëla at Cincinnati Opera. She has also sung Susanna and Clara at Cincinnati Opera; Pamina in *Die Zauberflöte*, Susanna, Juliette in *Roméo et Juliette*, and Norina in *Don Pasquale* at Palm Beach Opera; Servilia in *La Clemenza di Tito* at LA Opera; Clara and Servilia at Dutch National Opera; Ilia in *Idomeneo* and Liù at Lyric Opera of Chicago; and Pamina in *Die Zauberflöte* at Covent Garden and LA Opera.

ARIA CODE

Aria Code, the Met's popular podcast collaboration with WQXR, is back for Season Four, once again hosted by Grammy and Pulitzer Prize-winning composer and musician Rhiannon Giddens. Hailed by *The New Yorker* as "elegantly constructed and effortlessly listenable," *Aria Code* explores the human experience at the heart of opera's greatest arias and their powerful relevance to contemporary issues. The extraordinary lineup of guest artists for Season Four includes Diana Damrau, Ailyn Pérez, Joyce DiDonato, Matthew Polenzani, Will Liverman, Clémentine Margaine, and more.

Subscribe now wherever you get your podcasts or listen online at metopera.org/ariacode.



Kathryn Lewek

SOPRANO (EAST LYME, CONNECTICUT)

THIS SEASON The Queen of the Night in *The Magic Flute* at the Met, the Queen of the Night in *Die Zauberflöte* and Olympia in *Les Contes d'Hoffmann* in Dresden, the title role of *Lakmé* in Nice, Handel's *Messiah* with the Oratorio Society of New York, a concert with the Vienna Philharmonic, Juliette in *Roméo et Juliette* at Toledo Opera, the world premiere of Matthew Aucoin's *Music for New Bodies* with Dacamera, and the Queen of the Night in *Die Zauberflöte* with the Cleveland Orchestra and in Valencia.

MET APPEARANCES The Queen of the Night in *Die Zauberflöte* and *The Magic Flute* (debut, 2013).

CAREER HIGHLIGHTS She has sung the Queen of the Night in *Die Zauberflöte* at the Vienna State Opera, Covent Garden, Ravinia Festival, Edinburgh International Festival, Bavarian State Opera, Palm Beach Opera, Festival d'Aix-en-Provence, Washington National Opera, Staatsoper Berlin, Spain's Festival Castell de Peralada, Deutsche Oper Berlin, Canadian Opera Company, Lyric Opera of Chicago, Welsh National Opera, Houston Grand Opera, Royal Danish Opera, Lyric Opera of Kansas City, Bregenz Festival, and English National Opera; with Pacific Symphony; and in Barcelona, Madrid, Leipzig, and Toulon.



Piotr Buszewski

TENOR (WARSAW, POLAND)

THIS SEASON Tamino in *The Magic Flute* at the Met, Alfredo in *La Traviata* at the Polish National Opera, the Duke of Mantua in *Rigoletto* and the Italian Singer in *Der Rosenkavalier* in Leipzig, and Cassio in *Otello* in Rome.

MET APPEARANCES The Chevalier de la Force in *Dialogues des Carmélites* (debut, 2023).

CAREER HIGHLIGHTS Recent performances include Fadinard in Rota's *Il Cappello di Paglia di Firenze* in Graz; Rinuccio in *Gianni Schicchi* at San Diego Opera; Rodolfo in *La Bohème*, Nadir in *Les Pêcheurs de Perles*, and the Duke of Mantua at the Polish National Opera; the Prince in *Rusalka* in Toulouse; Cassio at Covent Garden; the Chevalier de la Force, Nemorino in *L'Elisir d'Amore*, the Duke of Mantua, and Ismaele in *Nabucco* in Hamburg; and the Italian Singer at Staatsoper Berlin. He has also sung Tamino in *Die Zauberflöte* in concert at the Polish National Opera, Slavoj in Dvořák's *Vanda* in Krakow, Camille de Rosillon in *The Merry Widow* in Hong Kong, Nemorino in Leipzig, Tybalt in *Roméo et Juliette* at Cincinnati Opera, Léandre in Gounod's *Le Médecin Malgré Lui* with Boston's Odyssey Opera, and the Duke of Mantua at Wolf Trap Opera.

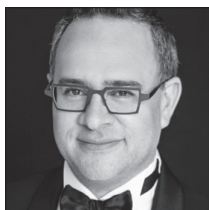
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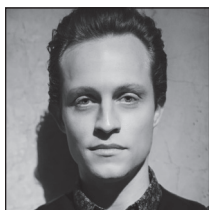


Patrick Carfizzi

BASS-BARITONE (NEWBURGH, NEW YORK)

THIS SEASON The Speaker in *The Magic Flute* and Fra Melitone in *La Forza del Destino* at the Met, Dr. Bartolo in *Il Barbiere di Siviglia* at LA Opera, Leporello in *Don Giovanni* in concert with Boston Baroque, and Don Basilio in *Il Barbiere di Siviglia* at Opera Theatre of Saint Louis. **MET APPEARANCES** Since his 1999 debut as Count Ceperano in *Rigoletto*, he has sung nearly 450 performances of 36 roles, including the Sacristan in *Tosca*, Swallow in *Peter Grimes*, the Speaker, Brander in *La Damnation de Faust*, Dr. Dulcamara in *L'Elisir d'Amore*, Schaunard in *La Bohème*, Cecil in *Maria Stuarda*, Peter Quince in *A Midsummer Night's Dream*, and Paolo Albiani in *Simon Boccanegra*.

CAREER HIGHLIGHTS Recent performances include Don Alfonso in *Così fan tutte* in concert with the Boston Symphony Orchestra, Dr. Bartolo in *Il Barbiere di Siviglia* at Milwaukee's Florentine Opera, the Bailiff in *Werther* and Dr. Bartolo in *Le Nozze di Figaro* at Houston Grand Opera, Dr. Bartolo in *Le Nozze di Figaro* at the Seiji Ozawa Matsumoto Festival and Santa Fe Opera, Major-General Stanley in *The Pirates of Penzance* at Cincinnati Opera, and Leporello in Wiesbaden.



Brenton Ryan

TENOR (SEDALIA, MISSOURI)

THIS SEASON Monostatos in *The Magic Flute* at the Met, Mime in *Das Rheingold* at Covent Garden, Eros in John Adams's *Antony and Cleopatra* in Barcelona, the Dancing Master in *Ariadne auf Naxos* on tour with the Bavarian State Opera in Hong Kong, Schoenberg's *Gurre-Lieder* with the American Symphony Orchestra, the world premiere of Matthew Aucoin's *Music for New Bodies* with Dacamera, Monostatos in *Die Zauberflöte* in Valencia, and CM in the world premiere of Gregory Spears's *The Righteous* at the Santa Fe Opera.

MET APPEARANCES Monostatos in *Die Zauberflöte* and *The Magic Flute*, Spoletta in *Tosca*, the Dancing Master, Missail in *Boris Godunov*, the Fool in *Wozzeck*, and Pedrillo in *Die Entführung aus dem Serail* (debut, 2016).

CAREER HIGHLIGHTS Recent performances include Missail, the Second Jew in *Salome*, and Pedrillo at the Bavarian State Opera; Loge in *Das Rheingold* at the Dallas Opera; Monostatos in *Die Zauberflöte* at Covent Garden and Lyric Opera of Chicago; the Chaplain in *Dialogues des Carmélites*, Triquet in *Eugene Onegin*, and Eros in the world premiere of *Antony and Cleopatra* at San Francisco Opera; and Flute in *A Midsummer Night's Dream* and Don Basilio in *Le Nozze di Figaro* at the Santa Fe Opera.



Brindley Sherratt

BASS (LANCASHIRE, ENGLAND)

THIS SEASON Sarastro in *The Magic Flute* at the Met, Mussorgsky's *Songs and Dances of Death* with the Orquesta Nacional de España, Hunding in Act I of *Die Walküre* in concert in Rome, Zebul in Handel's *Jeptha* at Covent Garden, a recital at London's Wigmore Hall, Rocco in *Fidelio* and Astradamors in Ligeti's *Le Grand Macabre* at the Bavarian State Opera, and Hagen in *Götterdämmerung* in concert with the London Philharmonic Orchestra.

MET APPEARANCES Dr. Bartolo in *Le Nozze di Figaro*, Geronte di Ravoir in *Manon Lescaut*, and Trulove in *The Rake's Progress* (debut, 2015).

CAREER HIGHLIGHTS Recent performances include Sarastro in *Die Zauberflöte* at Covent Garden, the Paris Opera, and in concert at the Edinburgh International Festival; the Doctor in *Wozzeck* at the Festival d'Aix-en-Provence and Covent Garden; Gurnemanz in *Parsifal* with the Bergen Philharmonic Orchestra and at Opera North; Prince Gremin in *Eugene Onegin* with the Dallas Symphony Orchestra; Swallow in *Peter Grimes* at the Bavarian State Opera; and Hunding at English National Opera. He has also appeared at the Glyndebourne Festival, Welsh National Opera, Vienna State Opera, Dutch National Opera, Lyric Opera of Chicago, and in Zurich, Frankfurt, Lisbon, and Madrid, among others.



Rolando Villazón

TENOR (MEXICO CITY, MEXICO)

THIS SEASON Papageno in *The Magic Flute* at the Met, the title role of *L'Orfeo* at Bayreuth Baroque and in Dresden, Loge in *Das Rheingold* at Staatsoper Berlin, Alessandro in Mozart's *Il Re Pastore* in concert with L'Arpeggiata, and concerts and recitals in St. Gallen, Münster, Potsdam, Reutlingen, Monte Carlo, Cologne, and at the Deutsche Oper Berlin, Philharmonie de Paris, Royal Concertgebouw, Deutsche Oper am Rhein, and Vienna State Opera.

MET APPEARANCES Papageno, Lenski in *Eugene Onegin*, Edgardo in *Lucia di Lammermoor*, Rodolfo in *La Bohème*, the Duke of Mantua in *Rigoletto*, and Alfredo in *La Traviata* (debut, 2003).

CAREER HIGHLIGHTS Recent performances include Orfeo at the Santa Fe Opera and in Dresden, Edgardo at the Deutsche Oper Berlin, Alessandro in concert in Salzburg, and Pelléas in *Pelléas et Mélisande* in Hamburg and at Staatsoper Berlin. He has also appeared at the Bavarian State Opera, La Scala, Salzburg Festival, Covent Garden, and Paris Opera, among others. He made his directorial debut in 2010 with *Werther* in Lyon and has also created productions at the Salzburg Festival, Deutsche Oper Berlin, Deutsche Oper am Rhein, Paris's Théâtre des Champs-Élysées, and in Monte Carlo, Baden-Baden, Leipzig, Graz, and Dresden.