

WOLFGANG AMADEUS MOZART

DIE ZAUBERFLÖTE

CONDUCTOR
James Levine

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
David Kneuss

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

MUSIC DIRECTOR DESIGNATE
Yannick Nézet-Séguin

Opera in two acts

Libretto by Emanuel Schikaneder

Saturday, October 14, 2017

1:00–4:20PM

Last time this season

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

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John Van Meter, The Annenberg Foundation,
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Mr. and Mrs. Ezra K. Zilkha

The Metropolitan Opera

2017-18 SEASON

The 437th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

DIE ZAUBERFLÖTE

CONDUCTOR
James Levine

IN ORDER OF VOCAL APPEARANCE

TAMINO
Charles Castronovo*

FIRST LADY
Wendy Bryn Harmer*

SECOND LADY
Sarah Mesko

THIRD LADY
Tamara Mumford*

PAPAGENO
Markus Werba

QUEEN OF THE NIGHT
Kathryn Lewek

FIRST SLAVE
Stephen Paynter

SECOND SLAVE
Kurt Phinney

THIRD SLAVE
Craig Montgomery

MONOSTATOS
Greg Fedderly

PAMINA
Golda Schultz

FIRST SPIRIT
Lucas Mann

SECOND SPIRIT
Eliot Flowers

THIRD SPIRIT
A. Jesse Schopflocher

SPEAKER
Christian Van Horn

SARASTRO
René Pape

FIRST PRIEST
Paul Corona

SECOND PRIEST
Scott Scully

PAPAGENA
Ashley Emerson*

FIRST GUARD
Richard Cox

SECOND GUARD
Richard Bernstein

SOLO DANCER
Maria Phegan

FLUTE SOLO
Chelsea Knox

Saturday, October 14, 2017, 1:00-4:20PM

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its founding sponsor, **The Neubauer Family Foundation**.

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is provided by **Bloomberg Philanthropies**.

Chorus Master **Donald Palumbo**
Musical Preparation **Donna Racik, Gareth Morrell,**
Bryan Wagorn*, and **Nimrod David Pfeffer***
Assistant Stage Director **Sarah Ina Meyers**
Prompter **Donna Racik**
Met Titles **J. D. McClatchy**
German Coach **Marianne Barrett**
Children's Chorus Director **Anthony Piccolo**
Projection Designer **Caterina Bertolotto**
Makeup Designer **Reiko Kruk**
Associate Set Designer **Iosef Yusupov**
Associate Costume Designer **Mary Peterson**
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Wig and Makeup Department

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Erin Morley as Olympia and
Vittorio Grigolo as Hoffmann

PHOTO: MARTY SOHL/MET OPERA

OFFENBACH

LES CONTES D'HOFFMANN

SEP 26, 30mat **OCT** 4, 7 eve, 13, 18, 21 mat, 24, 28mat

Charismatic tenor Vittorio Grigolo returns to the Met as the lovelorn title poet of Offenbach's exuberant opera, alongside Anita Hartig, Erin Morley, and Oksana Volkova as the unattainable objects of his affection. Laurent Naouri portrays all four of the opera's sinister villains, and Johannes Debus conducts Bartlett Sher's vibrant production.

Tickets from \$25

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Synopsis

Act I

A mythical land between the sun and the moon. Prince Tamino flees a terrible serpent before three ladies in the service of the Queen of the Night save him. After they have left, the bird-catcher Papageno appears. He explains that the queen's ladies give him food and drink in return for his birds. Then, he claims that it was he who killed the serpent. Hearing Papageno take credit for their work, the ladies return and padlock Papageno's mouth shut for lying. Turning to Tamino, they give the prince a portrait of the queen's daughter, Pamina, who they say is being held prisoner by the evil Sarastro. Tamino falls in love with Pamina's portrait at first sight. The queen appears. She grieves over the loss of her daughter and asks Tamino to rescue Pamina. The ladies offer Tamino a magic flute to ensure his safety on the journey, and to Papageno, who will accompany him, they give magic silver bells. Finally, the ladies summon three spirits to guide the men on their journey.

In Sarastro's palace, the slave Monostatos pursues Pamina, but he is frightened away when Papageno arrives. The bird-catcher tells Pamina that Tamino loves her and is on his way to save her.

Led to Sarastro's temple, Tamino learns from a priest that it is the queen who is evil, not Sarastro, and that Pamina is safe. He plays on his flute, charming the animals with the music and hoping that it will lead Pamina to him. When he hears the sound of Papageno's pipes, he rushes off to follow it. Monostatos and his men chase Papageno and Pamina, but the sound of Papageno's magic bells renders them helpless. Sarastro, entering in ceremony, promises Pamina eventual freedom and punishes Monostatos. Pamina and Tamino are enchanted with each other, but soon the priests separate them to maintain their purity.

Intermission (AT APPROXIMATELY 2:15 PM)

Act II

Within the temple's inner sanctum, Sarastro tells the priests that Tamino will undergo initiation rites.

Papageno and Tamino are sworn to silence. The three ladies appear and have no trouble derailing Papageno from his course of virtue, but Tamino remains firm.

In a garden courtyard, Monostatos tries to kiss the sleeping Pamina but hides when the Queen of the Night arrives. She gives her daughter a dagger and orders her to murder Sarastro. When Monostatos finds Pamina alone in tears, he forces himself upon her. Sarastro intervenes, consoling Pamina and explaining that he does not seek vengeance against her mother.

Synopsis CONTINUED

Inside the temple, Papageno is quick to break a new oath of fasting and jokes with a flirtatious old lady, who vanishes when he asks for her name. Tamino remains steadfast, even to the point of breaking Pamina's heart—she cannot understand his silence.

The priests inform Tamino that he has only two more trials to complete his initiation. Papageno, who has broken his oath, is eliminated from the trials. Pleading for a wife, he eventually settles for the old lady. When he promises to be faithful to her, she turns into a young maiden named Papagena but immediately disappears.

In one of the temple's gardens, Pamina despairs over Tamino's apparent indifference and contemplates suicide. Before she can take her life, the three spirits intervene to save her.

As Tamino prepares for the final trials, Pamina runs in. Together, they face the ordeals of fire and water, protected by the magic flute.

On a hillside, Papageno dejectedly resolves to hang himself. The spirits arrive just in time and remind him that if he uses his magic bells, he will find true happiness. When he plays the bells, Papagena appears, and the two are united.

At the entrance to the Temple of the Sun, the Queen of the Night, her three ladies, and Monostatos prepare to attack but are defeated and banished. Sarastro joins Pamina and Tamino as the brotherhood praises the gods and the triumph of courage, virtue, and wisdom.

Wolfgang Amadeus Mozart

Die Zauberflöte

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

Mozart wrote *Die Zauberflöte*—a sublime fairy tale that moves freely between earthy comedy and noble mysticism—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 is used throughout the work. The story, however, is as universal as any fairy tale.

The Creators

Wolfgang Amadeus Mozart (1756–1791) 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 melodic beauty, vocal challenge, and dramatic insight, remain unsurpassed, and his seven mature works in 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*, though its score was completed later.) The remarkable Emanuel Schikaneder (1751–1812) was an actor, singer, theater manager, and friend of Mozart. He suggested the idea of *Die Zauberflöte*, wrote the libretto, staged the work, sang the role of Papageno in the opera’s premiere, and even recruited several of his own family members to join the cast. 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.

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 many others 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 “Der Vogelfänger bin ich ja” from Act I and “Ein Mädchen oder Weibchen” in Act II, 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, with whom he sings the playful, but rather tricky, duet “Pa-Pa-Pa.” The tenor Tamino, in his ravishing aria “Dies Bildnis ist bezaubernd schön,” and the soprano Pamina, in the understated yet profound “Ach, ich fühl’s,” display true love in its noblest forms. The bass Sarastro expresses the solemn and the transcendental in Act II’s noble “O Isis und Osiris” and “In diesen heil’gen Hallen.” The Three Ladies have much ensemble work of complex beauty, and even the short scene in Act II for the Three Spirits singing to the sunrise has a unique aura of hushed beauty well beyond the conventions of standard popular entertainment of the time. The use of the chorus is both spare and hauntingly beautiful, and in two showstopping arias—“O zittre nicht” and the more familiar “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 was first given by the company 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, Rosalind Elias, 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, and Wolfgang Brendel. The present production by Julie Taymor opened in 2004 with James Levine conducting a cast that included Dorothea Röschmann, Matthew Polenzani, L’ubica Vargicová, Rodion Pogossof, and Kwangchul Youn. In 2007, soprano Diana Damrau became the first artist in Met history to sing both Pamina and the Queen of the Night in a single season.

Program Note

Die *Zauberflöte* is a legendary opera perched on a pile of legends. In all dimensions, from the work itself to its various implications, it is one of the stage's most fascinating and beguiling experiences. That reputation essentially goes back to its first performances in 1791, weeks before death came for Mozart.

Die Zauberflöte is a singspiel, the populist Viennese genre that combines operatic arias and ensembles with spoken dialogue. Call it a fairy tale for adults, though children are equally at home in its singular world. After Mozart had written a series of brilliant operas, for court theaters, that amounted to sex comedies set in the contemporary world of masters and servants, upstairs and downstairs, his old friend Emanuel Schikaneder—one of the era's most popular actors, playwrights, and impresarios—came to him with an idea for a yarn about an imaginary country pervaded by magic.

The work was to be premiered in Schikaneder's suburban theater, the Freihaus, whose audiences, in contrast to the court theaters, ranged from working people to the nobility. To cater to this variegated audience, the impresario mounted everything from Shakespeare to schlock, but he was best known for fanciful stories decked out with dazzling stage effects. *Die Zauberflöte* was to be in that vein.

With this story, Mozart turned from contemporary realism to a world of fairy tale, myth, magic, and archetype, and that world led him to a new voice and a score as kaleidoscopic as the characters. The libretto is credited to Schikaneder and is marked by his trademark style, but he and Mozart consulted extensively on the story. Mozart always worked closely with his librettists, here perhaps more than ever. That the result stands as by far the best of Schikaneder's dozens of libretti and plays surely had something to do with Mozart's contribution to its creation.

On its face, the story of *Die Zauberflöte* is a classic tale of adventure replete with heroic deeds, supernatural enchantments, and the triumph of good over evil. The magical elements are not explained but simply happen, as they do in dream: Tamino falls in love with Pamina at the first sight of her portrait; bad and good characters switch places; Papageno's bells make villains erupt in dance; and three boyish spirits, genii of the air, lecture Tamino on wisdom ("Be silent, patient, and steadfast!"). In many ways, the story adopts motifs commonly found throughout the fairy tale canon.

Meanwhile, beneath the childlike surface is a great depth of implication. The ancestry of *Die Zauberflöte* is Viennese popular comedy, which in the past had been entertainment for the masses, mostly improvised, in style rowdy, fanciful, often obscene. Papageno, with his agenda having mainly to do with wine and girls, serious only in his aversion to risking his neck, is an avatar of the old Viennese buffoon Hanswurst ("Jack Sausage"), who embodies a spirit of raffish anarchy wherever he appears. The name Sarastro recalls the legendary sage Zarathustra, but also Shakespeare's magician Prospero, well known to Schikaneder and Mozart. Prospero, like Sarastro, has an untamed and dangerous

servant and, also like Mozart's magus, has a capacity for violence and vengeance. Sarastro represents the light of wisdom and Enlightenment in opposition to the dark queen; but he has a dark side too, and she a bright side—her love for her daughter, though even that gives way to her hunger for power and revenge.

To encompass this story and its enormous variety of characters, Mozart wrote in a polystylistic musical style, each person's voice in a distinctive mode. This is not completely new for the composer; in *Don Giovanni*, for example, there is a contrast between the high-flown music of the aristocratic characters and the folksier tone of the peasants. In *Die Zauberflöte*, however, that tendency is taken to a level new in Mozart, and perhaps new in opera.

A look at some of the numbers reveals how this works, as well as the wealth of influences that played into the music. The overture is appropriately jolly and bustling, but it is also fugal, complex in its counterpoint. That stands in radical contrast to the first appearance of the bird-catcher Papageno, who enters singing a naïve little folk-song in the strophic layout—the music repeats for each verse—of that style. Mozart said that he wanted his music to fit his singers like a well-tailored suit, and he wrote the part of Papageno for librettist Schikaneder, whose voice was strong but untrained, not up to virtuoso arias.

Likewise, the stratospheric singing of Mozart's sister-in-law Josepha Hofer, the original Queen of the Night, was the ideal vehicle to portray that character's otherworldly power. Her first aria has a tone of poignant dignity—just an act, we later discover, meant to convince Tamino that she is an innocent, wronged mother. Josepha Hofer's high register is only hinted at here. The queen's legendary second-act aria, "Der Hölle Rache," in which she reveals her true nature, is frightening not only in its general musical ferocity but in the startling effect of the high notes—vocal virtuosity at the service of a hair-raising portrayal of malevolence. That, again, is in absolute contrast to the mystical song of the Guards and the music for Sarastro and the brotherhood, in a style of noble simplicity. Theirs are the voices of the new dawn envisioned by the Enlightenment—humanity rising above the dark superstitions and bloody tyrannies of the past.

Like other fairy tales, *Die Zauberflöte* deals in archetypes—heroes and villains, lovers and buffoons, fire and water, the primal opposition of light and dark. It meanwhile enfolds an allegory. The apparatus of the holy brotherhood, its rigmaroles and mystifications and initiations, seems on the surface an assortment of hokum created to carry the story. In fact, the mythical scaffolding of the opera rises from a secret society that reached its zenith in the Enlightenment: Freemasonry.

Mozart was a fervent Mason, and Schikaneder had been a lodge brother until he was tossed out for being a flagrant carouser. History doesn't know which of them came up with the idea of making *Die Zauberflöte* an allegory of the Masonic order, in its espousal of the most progressive ideas of the Enlightenment: questioning of aristocratic power, rejection of religious dogma and superstition (in theory, at

least, the Masons were open to men of all faiths), and the reign of science and reason under the guidance of wise leaders. The three solemn chords that start the overture echo the threefold knock of Masons entering a lodge, and the number three—a significant symbol for the order—pervades the opera, another example being the three temples Tamino tries to enter. Many other aspects of the opera, including the Egyptian motifs called for in the scenery and costuming and the elaborate rites of initiation, grow out of Masonic ritual as well. In effect, the Masonic ideal is the light that defeats the darkness of the Queen of the Night, who embodies the old order, the old tyrannies and superstitions. More specifically, she may also represent Austrian Empress Maria Theresa, who had tried to suppress the Freemasons.

The Masonic allegory is so pervasive in *Die Zauberflöte* that some critics believe that the opera's central message was to proclaim the importance of the Masonic order in a time when it was under increasing pressure from the throne. The recently deceased emperor was Joseph II, a reformer and "benevolent despot." But after the cataclysm of the French Revolution and its threat to the ruling order all over Europe, Joseph had increasingly clamped down on the Masons because of their secrecy and progressive doctrines.

There is perhaps a deeper archetype here, which encompasses the Masonic undercurrent and makes it universal. *Die Zauberflöte* is an allegory of love in all its manifestations: the randy love of Papageno and Papagena, the exalted love of Tamino and Pamina, the divine love of Sarastro for all humanity. Mozart was all of those people—the buffoon, the lovers, the sorcerer. He was profoundly a man of the theater, which is to say a believer in masks and mystery and the lies that show us the truth. He entered into his characters like a virtuoso actor; at every moment in the story, he conveys intensely the reality of that moment, whether it is Monastatos's attempts to rape Pamina or Sarastro's noble repudiation of revenge, but also his fits of fury. For all of it, Mozart found a musical embodiment: the stirring choruses of the brotherhood, the simpler tunes of Papageno, the uncanny proclamation of the Guards, the radiance of the three spirits. All these voices exist together in a magical unity, centered on an unceasing flow of enchanted melody and harmony.

Perhaps the central allegory in this particular myth is the magic flute itself, which is an image of the Orphic power of music to enchant, exalt, and potentially redeem. It is the bells that save Papageno and the flute that saves the lovers, who at the end are acclaimed by the order as heralds of the new dawn: "Brave hearts have won the glorious crown! / May Beauty to Wisdom forever be bound!" With that, in his last great work, Mozart reminds us that on this earth, love can be the noblest power and the highest wisdom.

—Jan Swafford

Jan Swafford is a composer and writer whose books include biographies of Beethoven, Brahms, and Charles Ives, as well as The Vintage Guide to Classical Music. He is currently working on a biography of Mozart.

The Cast



James Levine

MUSIC DIRECTOR EMERITUS (CINCINNATI, OHIO)

THIS SEASON In his 47th season at the Met, his second as Music Director Emeritus, he conducts *Die Zauberflöte*, *Tosca*, *Luisa Miller*, and *Il Trovatore*—the former three also being transmitted live in HD—as well as a special concert series of Verdi's Requiem.

MET HISTORY Since his 1971 debut leading *Tosca*, he has conducted more than 2,500 performances at the Met—more than any other conductor in the company's history. He became the Met's Music Director in 1976, a position he held for four decades, and was the company's Artistic Director from 1986 until 2004. Of the nearly 90 operas he has conducted at the Met, 13 were company premieres, including *Stiffelio*, *La Cenerentola*, *Benvenuto Cellini*, *Porgy and Bess*, *Erwartung*, and *Idomeneo*. He also led the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. He founded the Met's Lindemann Young Artist Development Program in 1980 and returned Wagner's complete *Ring* to the repertoire in 1989. He and the Met Orchestra began touring in concert in 1991, and he has led the ensemble in performances around the world, including in Japan, the U.S., and throughout Europe.



Kathryn Lewek

SOPRANO (EAST LYME, CONNECTICUT)

THIS SEASON The Queen of the Night in *Die Zauberflöte* and *The Magic Flute* at the Met, Aix-en-Provence Festival, and with Pacific Symphony; Cunegonde in *Candide* at Washington National Opera; and Handel's *Messiah* with Musica Sacra and Oratorio Society of New York.

MET APPEARANCES The Queen of the Night (debut, 2013).

CAREER HIGHLIGHTS Recent performances include the Queen of the Night at Deutsche Oper Berlin, the Canadian Opera Company, Lyric Opera of Chicago, Welsh National Opera, Houston Grand Opera, the Vienna State Opera, and in Madrid and Copenhagen; Ginevra in *Ariodante* in Salzburg; Rosina in *Il Barbiere di Siviglia* in Charlotte; Konstanze in *Die Entführung aus dem Serail* at Deutsche Oper Berlin; the title role of *Maria Stuarda* in Edmonton; Teresa in *Benvenuto Cellini* in Barcelona; Cunegonde at the Glimmerglass Festival; and the title role of *Lucia di Lammermoor* in Charlotte and Toledo. She has also sung the Queen of the Night at Washington National Opera, the Bregenz Festival, English National Opera, and in Leipzig, Toulon, Nashville, and Kansas City; and the title role of Stravinsky's *Le Rossignol* and the Dove in Lak's *L'Hirondelle Inattendue* at the Bregenz Festival.



Golda Schultz

SOPRANO (BLOEMFONTEIN, SOUTH AFRICA)

THIS SEASON Pamina in *Die Zauberflöte* for her debut at the Met; Micaëla in *Carmen*, Musetta in *La Bohème*, Freia in *Das Rheingold*, Fiordiligi in *Così fan tutte*, and a Flower Maiden in *Parsifal* at the Bavarian State Opera; and Sophie in *Der Rosenkavalier* in Tokyo.

CAREER HIGHLIGHTS She is a member of the ensemble at the Bavarian State Opera, where her roles have included Pamina, Liù in *Turandot*, Ortlinde in *Die Walküre*, and Zerlina in *Don Giovanni*, among others. Recent performances include Vitellia in *La Clemenza di Tito* and Sophie at the Salzburg Festival; Susanna in *Le Nozze di Figaro* at La Scala; the Countess in *Le Nozze di Figaro* at the Glyndebourne Festival; Fiordiligi in Klagenfurt, Austria; and Sibilla in the world premiere of Beat Furrer's *La Bianca Notte* in Hamburg. Between 2013 and 2014, she was a member of the State Theater in Klagenfurt, where her roles included Princess Ninetta in *The Love for Three Oranges*, Cleopatra in *Giulio Cesare*, and Sophie, among others.



Charles Castronovo

TENOR (QUEENS, NEW YORK)

THIS SEASON Tamino in *Die Zauberflöte* and *The Magic Flute* at the Met, Edgardo in *Lucia di Lammermoor* at Covent Garden, Don José in *Carmen* at Deutsche Oper Berlin and in Toulouse, Alfredo in *La Traviata* at the Paris Opera and Bavarian State Opera, and Roméo in *Roméo et Juliette* in Karlsruhe, Germany.

MET APPEARANCES Rodolfo in *La Bohème*, Don Ottavio in *Don Giovanni*, the First Guard in *Manon*, the First Prisoner in *Fidelio*, Beppe in *Pagliacci* (debut, 1999), and the Sailor's Voice in *Tristan und Isolde*.

CAREER HIGHLIGHTS Recent performances include Edgardo, the title role of *Roberto Devereux*, Don Ottavio, Tamino, and Nemorino in *L'Elisir d'Amore* at the Bavarian State Opera; Faust in *La Damnation de Faust* at Staatsoper Berlin; Lenski in *Eugene Onegin* at Lyric Opera of Chicago and the Vienna State Opera; Rodolfo in Budapest and at Covent Garden; Alfredo at the Vienna State Opera, Canadian Opera Company, and in Barcelona; the title role of *Faust* in Zurich and Turin; Ferrando in *Così fan tutte* at Opera Australia; Faust in Boito's *Mefistofele* in Baden-Baden; Gabriele Adorno in *Simon Boccanegra* in Bordeaux; and Ruggero in *La Rondine* at Deutsche Oper Berlin.



René Pape

BASS (DRESDEN, GERMANY)

THIS SEASON Sarastro in *Die Zauberflöte* and Gurnemanz in *Parsifal* at the Met, Mephistopheles in Schumann's *Szenen aus Goethes Faust* and Sarastro at Staatsoper Berlin, Sarastro at the Vienna State Opera, Gurnemanz in Berlin and at the Bavarian State Opera, and Rocco in *Fidelio* in Dresden.

MET APPEARANCES More than 200 performances of 22 roles, including King Marke in *Tristan und Isolde*, Banquo in *Macbeth*, Méphistophélès in *Faust*, Philip II in *Don Carlo*, the title role of *Boris Godunov*, Hunding in *Die Walküre*, Leporello in *Don Giovanni*, and the Speaker in *Die Zauberflöte* (debut, 1995), as well as a solo recital in 2014.

CAREER HIGHLIGHTS Recent performances include King Marke at the Bayreuth Festival and Bavarian State Opera; Sarastro at the Bavarian State Opera and Paris Opera; Banquo, Philip II, Gurnemanz, Landgraf Hermann in *Tannhäuser*, and Méphistophélès in *Faust* at Staatsoper Berlin; King Henry in *Lohengrin* at the Paris Opera; Philip II in Zurich, Dresden, and at San Francisco Opera, the Vienna State Opera, and the Bavarian State Opera; the title role of Boito's *Mefistofele* and Orest in *Elektra* at the Bavarian State Opera; and Boris Godunov at the Vienna State Opera.



Christian Van Horn

BASS-BARITONE (ROCKVILLE CENTRE, NEW YORK)

THIS SEASON The Speaker in *Die Zauberflöte* and Julio in Thomas Adès's *The Exterminating Angel* at the Met, Méphistophélès in *Faust* at Lyric Opera of Chicago, the Emperor in Stravinsky's *The Nightingale and Other Short Fables* with the Canadian Opera Company, and Handel's *Messiah* in Ann Arbor

MET APPEARANCES Colline in *La Bohème* and Pistola in *Falstaff* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Melisso in *Alcina* and Raimondo in *Lucia di Lammermoor* at the Santa Fe Opera; Oroveso in *Norma* at the Dallas Opera; the Four Villains in *Les Contes d'Hoffmann* at LA Opera, the Bavarian State Opera, and San Francisco Opera; Escamillo in *Carmen*, Narbal in *Les Troyens*, Alidoro in *La Cenerentola*, Frère Laurent in *Roméo et Juliette*, and Publio in *La Clemenza di Tito* at Lyric Opera of Chicago; the Prefect in Donizetti's *Linda di Chamounix* in Rome; Escamillo with the Canadian Opera Company; Oroveso, Colline, and Von Bock in the world premiere of Marco Tutino's *Two Women* at San Francisco Opera; Zaccaria in *Nabucco* at Seattle Opera; and Colline at San Diego Opera.



Markus Werba

BARITONE (KÄRNTEN, AUSTRIA)

THIS SEASON Papageno in *Die Zauberflöte* at the Met, Dr. Falke in *Die Fledermaus* and Roland in Schubert's *Fierrabras* at La Scala, Faust in Schumann's *Szenen aus Goethes Faust* in concert in Geneva, Alphonse XI in Donizetti's *La Favorite* in Barcelona, and Germont in *La Traviata* in Venice.

MET APPEARANCES Harlequin in *Ariadne auf Naxos* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include Papageno in Turin, Padua, Venice, Palermo, and at the Vienna State Opera and Covent Garden; Enrico in *Lucia di Lammermoor* in Bologna and Venice; Figaro in *Le Nozze di Figaro* at La Scala and in Tokyo, Dresden, and Rome; Beckmesser in *Die Meistersinger von Nürnberg* at La Scala and Staatsoper Berlin; Guglielmo in *Così fan tutte* in concert in Rome; Wolfram in *Tannhäuser* in Beijing; Danilo in *The Merry Widow* in Naples; the Count in *Le Nozze di Figaro* at the Edinburgh International Festival; Marcello in *La Bohème* in Turin; the title role of *Don Giovanni* in Salerno; and Rodrigo in *Don Carlo* in Dresden and Tokyo. He has also appeared at the Salzburg Festival, LA Opera, Baden-Baden Festival, Buenos Aires's Teatro Colón, and Vienna's Theater an der Wien.

Facilities and Services

THE ARNOLD AND MARIE SCHWARTZ GALLERY MET

Art gallery located in the South Lobby featuring leading artists. Open Monday through Friday, 6pm through last intermission; Saturday, noon through last intermission of evening performances.



ASSISTIVE LISTENING SYSTEM AND BINOCULARS

Wireless headsets, which work with the FM assistive listening system to amplify sound, are available at the coat check station on the South Concourse level before performances. Binoculars are also available for rental at the coat check station on the South Concourse level. The rental cost is \$5. A major credit card or driver's license is required as deposit.



BLIND AND VISUALLY IMPAIRED

Large print programs are available free of charge from the ushers. Braille synopses of many operas are available free of charge. Please contact an usher. Tickets for no-view score desk seats may be purchased by calling the Metropolitan Opera Guild at 212-769-7028.



BOX OFFICE

Monday–Saturday, 10am–8pm; Sunday, noon–6pm. The Box Office closes at 8pm on non-performance evenings or on evenings with no intermission. Box Office Information: 212-362-6000.

CHECK ROOM

On Concourse level (Founders Hall).

FIRST AID

Doctor in attendance during performances; contact an usher for assistance.

LECTURE SERIES

Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212-769-7028.

LOST AND FOUND

Security office at Stage Door. Monday–Friday, 2pm–4pm; 212-799-3100, ext. 2499.

MET OPERA SHOP

The Met Opera Shop is adjacent to the North Box Office, 212-580-4090. Open Monday–Saturday, 10am–final intermission; Sunday, noon–6pm.



PUBLIC TELEPHONES

Telephones with volume controls and TTY Public Telephone located in Founders Hall on the Concourse level.

RESTAURANT AND REFRESHMENT FACILITIES

The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Met Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Met ticket holders. For reservations please call 212-799-3400.



RESTROOMS

Wheelchair-accessible restrooms are on the Dress Circle, Grand Tier, Parterre, and Founders Hall levels.

SEAT CUSHIONS

Available in the South Check Room. Major credit card or driver's license required for deposit.

SCHOOL PARTNERSHIPS

For information contact the Metropolitan Opera Guild Education Department, 212-769-7022.

SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Met Opera Guild at 212-769-7028. These no-view seats provide an affordable way for music students to study an opera's score during a live performance.

TOUR GUIDE SERVICE

Backstage tours of the Opera House are held during the Met season on most weekdays at 3:15pm, and on select Sundays at 10:30am and/or 1:30pm. For tickets and information, call 212-769-7028. Tours of Lincoln Center daily; call 212-875-5351 for availability.

WEBSITE

www.metopera.org



WHEELCHAIR ACCOMMODATIONS

Telephone 212-799-3100, ext. 2204. Wheelchair entrance at Concourse level.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be readmitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Please be sure to turn off all devices before entering the auditorium.