

WOLFGANG AMADEUS MOZART

THE MAGIC FLUTE

CONDUCTOR

Nimrod David Pfeffer

PRODUCTION

Julie Taymor

SET DESIGNER

George Tsypin

COSTUME DESIGNER

Julie Taymor

LIGHTING DESIGNER

Donald Holder

PUPPET DESIGNERS

Julie Taymor
Michael Curry

CHOREOGRAPHER

Mark Dendy

ENGLISH ADAPTATION

J. D. McClatchy

REVIVAL STAGE DIRECTOR

Eric Sean Fogel

C. GRAHAM BERWIND, III

CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER

Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR

Yannick Nézet-Séguin

Libretto by Emanuel Schikaneder

Friday, December 20, 2024

8:00–9:55PM

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

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continues to honor Ukraine and its brave
citizens as they fight to defend their country
and its cultural heritage.

The Metropolitan Opera

2024-25 SEASON

The 506th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

THE MAGIC FLUTE

CONDUCTOR
Nimrod David Pfeffer*

IN ORDER OF VOCAL APPEARANCE

TAMINO
David Portillo

SPIRITS
Nico Hwang
Luka Zylík
Ori Wosner

THREE LADIES
Caitlin Lynch
Maire Therese
Carmack*
Eve Gigliotti

SPEAKER
William Guanbo Su

PAPAGENO
Will Liverman

SARASTRO
Soloman Howard

QUEEN OF THE NIGHT
Aigul Khismatullina

PRIESTS
Christopher Job
Scott Scully

ATTENDANTS
Stephen Paynter
Kurt Phinney
Craig Montgomery

PAPAGENA
Magdalena Kuźma*

MONOSTATOS
Rodell Rosel

GUARDS
Robert Stahley
Richard Bernstein

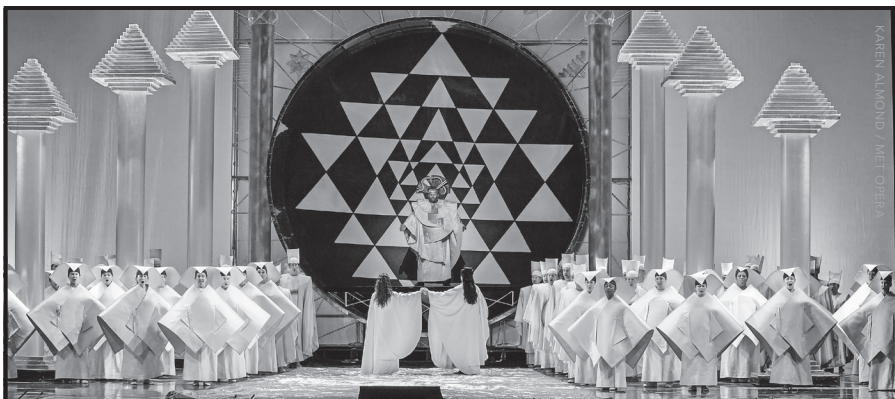
PAMINA
Hera Hyesang Park*

SOLO DANCER
Maxfield Haynes

FLUTE SOLO
Chelsea Knox

The Magic Flute is
presented without
intermission.

Friday, December 20, 2024, 8:00–9:55PM



A scene from
Mozart's *The
Magic Flute*

Musical Preparation **Donna Racik, J. David Jackson,
Carol Isaac, Steven White, Bryan Wagorn,* and
Deborah Robertson****

Assistant Stage Directors **Michelle Cuizon and
Christina Franklin**

Projection Designer **Caterina Bertolotto**

Makeup Designer **Reiko Kruk**

Associate Set Designer **Iosef Yusupov**

Associate Costume Designer **Mary Peterson**

Children's Chorus Director **Anthony Piccolo**

English Diction Coach **Kathryn LaBouff**

Prompter **Donna Racik**

Met Titles **Michael Panayos**

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and painted by **Metropolitan Opera Shops**

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.

Before the performance begins, please switch off cell phones
and other electronic devices.

* Graduate of the
Lindemann Young Artist
Development Program

** Member of the
Lindemann Young Artist
Development Program

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Met Titles

To activate, press the red button to the right of the screen in front of
your seat and follow the instructions provided. To turn off the display,
press the red button once again. If you have questions, please ask an
usher at intermission.

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.

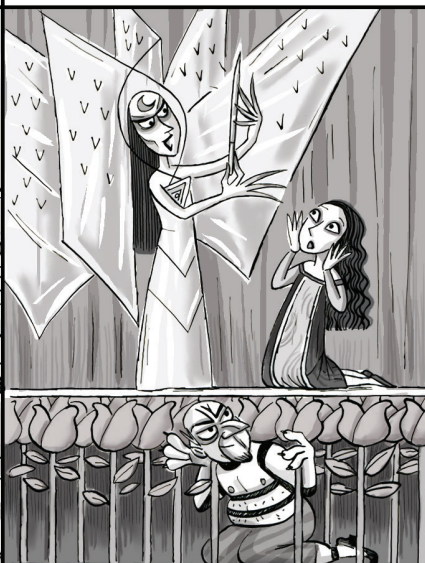


Tamino learns that it is the Queen of the Night, not Sarastro, who is evil.

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.

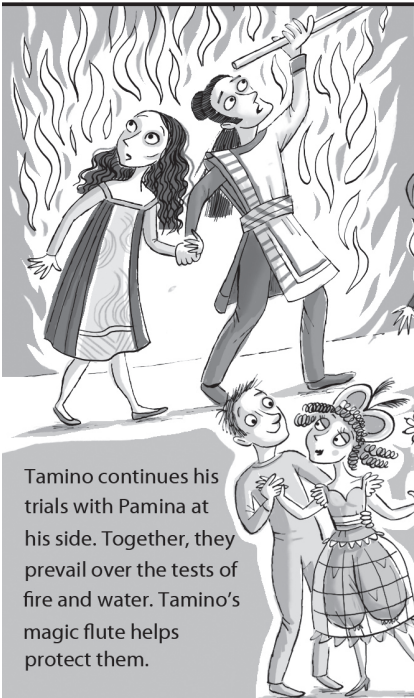
An Illustrated Synopsis of *The Magic Flute* CONTINUED



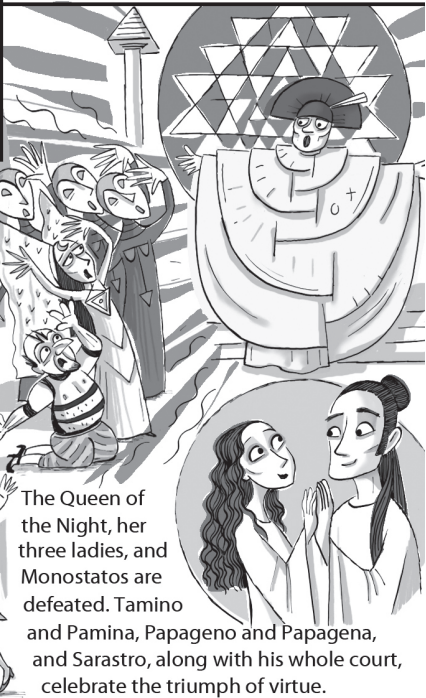
Tamino and Papageno begin their trials together, but Papageno soon becomes distracted. Tamino continues on with the help of the three spirits.



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 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 Pogossof, and Kwangchul Youn. This abridged version for families first debuted in 2006. In 2023, 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



PAOLA KUDACKI/MET OPERA

GIUSEPPE VERDI

AIDA

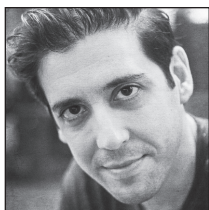
NEW PRODUCTION

Director Michael Mayer brings ancient Egypt to life with towering scenery and dynamic animated projections in a spectacular new production conducted by Music Director Yannick Nézet-Séguin. Soprano Angel Blue stars in the soaring title role, opposite tenor Piotr Beczala as the hero Radamès. Mezzo-soprano Judit Kutasi completes the principal love triangle as Aida's rival, Amneris, and baritone Quinn Kelsey sings Aida's father, Amonasro.

DEC 31 JAN 4, 7, 10, 14, 18mat, 21, 25mat

Tickets start at \$25 [metopera.org](https://www.metopera.org)

The Cast



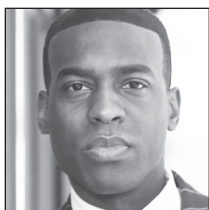
Nimrod David Pfeffer

CONDUCTOR (TEL-AVIV, ISRAEL)

THIS SEASON *The Magic Flute* at the Met, Yonatan Cnaan's *Theodor* at the Israeli Opera, and concerts with the Raanana Symphonette, Alba Regia Symphonic Orchestra, and Nuremberg Symphony Orchestra.

MET APPEARANCES *Le Nozze di Figaro* (debut, 2022).

CAREER HIGHLIGHTS He has been a member of the Met's music staff since the 2014–15 season, assisting on productions of *La Bohème*, *Un Ballo in Maschera*, *Die Entführung aus dem Serail*, *Otello*, *Tannhäuser*, *Guillaume Tell*, *Die Zauberflöte*, *Le Nozze di Figaro*, *Les Contes d'Hoffmann*, *Don Giovanni*, *La Traviata*, *Turandot*, and *Die Frau ohne Schatten*. He conducted the world premiere of *Theodor* at the Israeli Opera in 2023. In 2016, he was named music director of the Lyric Opera Company of Guatemala, where he has led *Rigoletto*, *L'Elisir d'Amore*, *La Bohème*, and *La Traviata*. Other recent engagements include performances at the Komische Oper Berlin, Polish National Opera, Valencia's Palau de les Arts Reina Sofia, Juilliard Opera, and with the Mariinsky Theatre Orchestra, San Francisco Symphony, Hungarian State Opera Orchestra, and Jerusalem Symphony Orchestra, among others. He is a graduate of the Met's Lindemann Young Artist Development Program.



Soloman Howard

BASS (WASHINGTON, D.C.)

THIS SEASON Sarastro in *The Magic Flute* and Sparafucile in *Rigoletto* at the Met, Sparafucile at Lyric Opera of Chicago, Banquo in *Macbeth* at Washington National Opera, Mozart's Requiem in Barcelona, Hunding in *Die Walküre* at Covent Garden, and Colline in *La Bohème* and Hunding at the Santa Fe Opera.

MET APPEARANCES Timur in *Turandot*, the Marquis of Calatrava / Padre Guardiano in *La Forza del Destino*, Sarastro, and the King in *Aida* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include the Commendatore in *Don Giovanni* at the Santa Fe Opera, Hunding in concert with the Rotterdam Philharmonic Orchestra, the Lion in Jeanine Tesori's *The Lion, the Unicorn, and Me* at Washington National Opera, Sparafucile in Hamburg, Fafner in *Das Rheingold* at Covent Garden and the Dallas Opera, and Muhammad Ali in D. J. Sparr's *Approaching Ali* at Opera Las Vegas. He has also sung Ramfis in *Aida* at Covent Garden; the Grand Inquisitor in *Don Carlos* and Wurm in *Luisa Miller* at Lyric Opera of Chicago; the Commendatore, Don Fernando in *Fidelio*, and Angelotti in *Tosca* at San Francisco Opera; Sarastro in *Die Zauberflöte* at the Glyndebourne Festival; and Wurm at English National Opera.



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Asmik Grigorian stars in Puccini's *Madama Butterfly*.

PHOTO: JONATHAN TICHLER / MET OPERA



Aigul Khismatullina

SOPRANO (NABEREZHNYE CHELNY, RUSSIA)

THIS SEASON The Queen of the Night in *The Magic Flute* for her debut at the Met, Gilda in *Rigoletto* at Dutch National Opera, and the Queen of the Night in *Die Zauberflöte* in Dresden. **CAREER HIGHLIGHTS** As a member of the ensemble at St. Petersburg's Mariinsky Theatre, her roles included Marguerite de Valois in *Les Huguenots*, Olympia in *Les Contes d'Hoffmann*, Adina in *L'Elisir d'Amore*, Gilda, Lyudmila in *Ruslan and Lyudmila*, the Queen of the Night in *Die Zauberflöte*, Antonida in Glinka's *A Life for the Tsar*, Marfa in *The Tsar's Bride*, Zerbinetta in *Ariadne auf Naxos*, Norina in *Don Pasquale*, Lauretta in *Gianni Schicchi*, Mélisande in *Pelléas et Mélisande*, Zerlina in *Don Giovanni*, Nannetta in *Falstaff*, and the title roles of Stravinsky's *The Nightingale*, *Lucia di Lammermoor*, *Lakmé*, and Rimsky-Korsakov's *The Snow Maiden*. Recent performances also include the Queen of the Night in *Die Zauberflöte* in Santiago, Rome, Kiel, and at Covent Garden; Lucia, Gilda, Lakmé, and the Queen of the Night in *Die Zauberflöte* at the Deutsche Oper Berlin; Lucia at the Israeli Opera; and Gilda in Barcelona.



Will Liverman

BARITONE (VIRGINIA BEACH, VIRGINIA)

THIS SEASON Papageno in *The Magic Flute* at the Met, Ned Keene in *Peter Grimes* at Dutch National Opera, Brahms's *Ein Deutsches Requiem* with the Dessoff Choirs and Rhode Island Philharmonic Orchestra, Orff's *Carmina Burana* with the San Francisco Symphony, Vaughan Williams's *A Sea Symphony* with the London Symphony Orchestra, Marcello in *La Bohème* at Lyric Opera of Chicago and San Francisco Opera, and concerts and recitals throughout Europe and the United States.

MET APPEARANCES Mercutio in *Roméo et Juliette*, Malcolm in Anthony Davis's *X: The Life and Times of Malcolm X*, Horemhab in Philip Glass's *Akhmaten*, Papageno, Charles in Terence Blanchard's *Fire Shut Up in My Bones*, and Malcolm Fleet in Nico Muhly's *Marnie* (debut, 2018). **CAREER HIGHLIGHTS** He has appeared at LA Opera, Opera Philadelphia, Dayton Opera, Austin Opera, the Dallas Opera, Opera Theatre of Saint Louis, Seattle Opera, Opera Colorado, and the Santa Fe Opera, among others. In 2023, his opera, *The Factotum*, composed with DJ King Rico, premiered at Lyric Opera of Chicago. He was the 2022 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

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Hera Hyesang Park

SOPRANO (SEOUL, SOUTH KOREA)

THIS SEASON Pamina in *The Magic Flute* at the Met, Beethoven's Symphony No. 9 with the Los Angeles Philharmonic, Haydn's *Die Schöpfung* with Boston Baroque, Zerlina in *Don Giovanni* in Hamburg, the Vixen in *The Cunning Little Vixen* at Des Moines Metro Opera, and concerts in the United States, South Korea, and Europe.

MET APPEARANCES Nannetta in *Falstaff*, Pamina in *The Magic Flute*, Amore in *Orfeo ed Euridice*, the Dew Fairy in *Hansel and Gretel*, Barbarina in *Le Nozze di Figaro*, and a Wood Sprite in *Rusalka* (debut, 2017).

CAREER HIGHLIGHTS Recent performances include Despina in *Così fan tutte* at the Edinburgh International Festival and Paris Opera, Galatea in *Acis and Galatea* at Caramoor, Pamina in *Die Zauberflöte* in Buenos Aires, and Adina in *L'Elisir d'Amore* at Staatsoper Berlin. She has also sung Violetta in the world premiere of Marina Abramović's *7 Deaths of Maria Callas* at the Bavarian State Opera and at the Paris Opera, Susanna in *Le Nozze di Figaro* and Despina at the Glyndebourne Festival, Lauretta in *Gianni Schicchi* at the Canadian Opera Company, and Gilda in *Rigoletto* at the Komische Oper Berlin. She is a graduate of the Met's Lindemann Young Artist Development Program.



David Portillo

TENOR (SAN ANTONIO, TEXAS)

THIS SEASON Tamino in *The Magic Flute* at the Met, Bajazet in Handel's *Tamerlano* in concert with Haymarket Opera Company, Bénédict in Berlioz's *Béatrice et Bénédict* in concert at Irish National Opera, Septimius in Handel's *Theodora* with Music of the Baroque, and Dr. Richardson in Missy Mazzoli's *Breaking the Waves* at Houston Grand Opera.

MET APPEARANCES Tamino in *The Magic Flute*, The Steersman in *Der Fliegende Holländer*, Chevalier de la Force in *Dialogues des Carmélites*, Camille de Rosillon in *The Merry Widow*, Eduardo in Thomas Adès's *The Exterminating Angel*, Jaquino in *Fidelio*, and Count Almaviva in *The Barber of Seville* (debut, 2015).

CAREER HIGHLIGHTS Recent performances include the Italian Singer in *Der Rosenkavalier* and Don Ottavio in *Don Giovanni* at the Santa Fe Opera, Jaquino in Barcelona and in concert with the Los Angeles Philharmonic, Dr. Richardson at Detroit Opera, Hades in Matthew Aucoin's *Eurydice* at Boston Lyric Opera, Don Ottavio in Osaka, Nadir in *Les Pêcheurs de Perles* at Austin Opera, and Ferrando in *Così fan tutte* at the Dallas Opera. He has also sung Tamino in *Die Zauberflöte* at Pittsburgh Opera, Washington National Opera, the Glyndebourne Festival, Oper Frankfurt, and Houston Grand Opera.



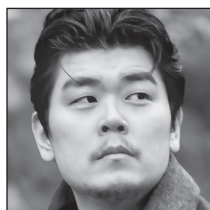
Rodell Rosel

TENOR (MANILA, PHILIPPINES)

THIS SEASON Monostatos in *The Magic Flute* at the Met, Monostatos in *Die Zauberflöte* at Seattle Opera, and Goro in *Madama Butterfly* at LA Opera and Austin Opera.

MET APPEARANCES Monostatos in *The Magic Flute*, Spoletta in *Tosca*, the Shabby Peasant in *Lady Macbeth of Mtsensk*, Valzacchi in *Der Rosenkavalier* (debut, 2009), and Nathanaël in *Les Contes d'Hoffmann*.

CAREER HIGHLIGHTS Recent performances include Monostatos in *Die Zauberflöte* with the Cleveland Orchestra; Loge in *Das Rheingold* at Calgary Opera; Goro at Houston Grand Opera, Boston Lyric Opera, and Seattle Opera; Beppe in *Pagliacci* at Austin Opera; the Earl of Surrey in Saint-Saëns's *Henri VIII* at Bard SummerScape; Calaf in *Turandot* at Opera Southwest; and Don Basilio in *Le Nozze di Figaro* at LA Opera. He has also sung Spoletta, Goro, Pang in *Turandot*, Monostatos in *Die Zauberflöte*, and Mime in *Das Rheingold* at Lyric Opera of Chicago; Monostatos in *Die Zauberflöte* at Pittsburgh Opera, Covent Garden, and Seattle Opera; Loge at Arizona Opera; the Dancing Master in *Ariadne auf Naxos* at Kentucky Opera; Spalanzani in *Les Contes d'Hoffmann* and the First Jew in *Salome* at LA Opera; and Mime in *Das Rheingold* and *Siegfried* at Houston Grand Opera.



William Guanbo Su

BASS (BEIJING, CHINA)

THIS SEASON The Speaker in *The Magic Flute* and the Jailer in *Tosca* at the Met, Publio in *La Clemenza di Tito* in Hamburg, Colline in *La Bohème* at the Dallas Opera, Raimondo in *Lucia di Lammermoor* at Nashville Opera, Somnus/Cadmus in *Semele* at the Atlanta Opera, and a recital at the Sag Harbor Song Festival.

MET APPEARANCES The Speaker and the Jailer (debut, 2022).

CAREER HIGHLIGHTS Recent performances include Masetto in *Don Giovanni* at the Santa Fe Opera, Don Basilio in *Il Barbiere di Siviglia* at Seattle Opera, the Bonze in *Madama Butterfly* and the First Nazarene in *Salome* at Houston Grand Opera, Colline at Utah Opera, and Olin Blitch in *Susannah* at Opera Theatre of Saint Louis. He has also sung Don Basilio at Austin Opera; Colline at Boston Lyric Opera; Alidoro in *La Cenerentola* at Opera Maine; the Duke of Verona in *Roméo et Juliette*, the Mandarin in *Turandot*, the Second Armed Man in *Die Zauberflöte*, and the Officer in *Dialogues des Carmélites* at Houston Grand Opera; and Sarastro in *Die Zauberflöte* at the Aspen Music Festival. He is a graduate of the Butler Opera Studio at Houston Grand Opera.