

WOLFGANG AMADEUS MOZART

THE MAGIC FLUTE

CONDUCTOR
J. David Jackson

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
Saturday, December 28, 2024
12:00–1:55PM

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

Throughout the 2024–25 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

2024-25 SEASON

The 511th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

THE MAGIC FLUTE

CONDUCTOR
J. David Jackson

IN ORDER OF VOCAL APPEARANCE

TAMINO
Duke Kim

THREE LADIES
Teresa Perrotta
Edyta Kulczak
Daryl Freedman

PAPAGENO
Sean Michael Plumb

QUEEN OF THE NIGHT
Aigul Khismatullina

ATTENDANTS
Stephen Paynter
Kurt Phinney
Craig Montgomery

MONOSTATOS
Thomas Capobianco

PAMINA
Emily Pogorelc

SPIRITS
Amory Julien Winkles
Deven Agge
Julien Jobson-Larkin

SPEAKER
Le Bu*

SARASTRO
Peixin Chen

PRIESTS
Paul Corona
Tony Stevenson*

PAPAGENA
Lindsay Ohse

GUARDS
Edward Graves
Scott Conner

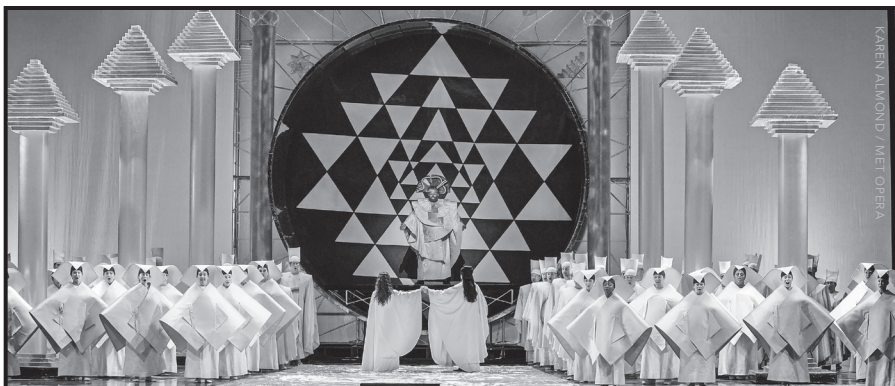
SOLO DANCER
Michelle Vargo

FLUTE SOLO
Seth Morris

There is no
Robert K. Johnson
Foundation–
Metropolitan Opera
Quiz in List Hall
today.

The Magic Flute is
presented without
intermission.

Saturday, December 28, 2024, 12:00–1:55PM



KAREN ALMOND / MET OPERA

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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Costume Department

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Wigs and makeup constructed and executed by
Metropolitan Opera Wig and Makeup Department

This production uses lighting effects.

This performance is made possible in part by public funds
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Lindemann Young Artist
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Met Titles

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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.

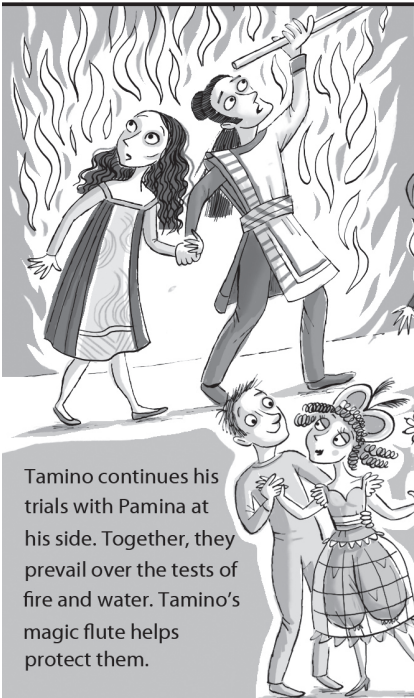
An Illustrated Synopsis of *The Magic Flute* CONTINUED



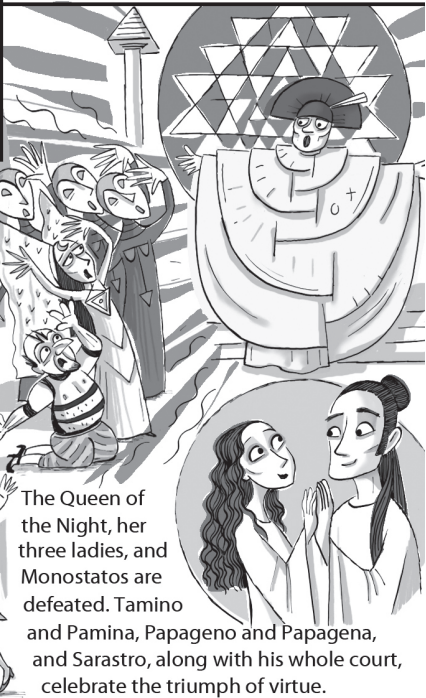
Tamino and Papageno begin their trials together, but Papageno soon becomes distracted. Tamino continues on with the help of the three spirits.



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 Pogossov, 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

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

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

The Cast



J. David Jackson

CONDUCTOR (PORT CHESTER, NEW YORK)

THIS SEASON *The Magic Flute* at the Met.

MET APPEARANCES *Orfeo ed Euridice*, *Porgy and Bess*, *Simon Boccanegra*, *The Queen of Spades*, and *Hansel and Gretel* (debut, 2008).

CAREER HIGHLIGHTS He has served as a member of the Met's music staff since 2001. He has also led productions of *Euryanthe* at the Glyndebourne Festival, *War and Peace* at the Canadian Opera Company, Mark Adamo's *Little Women* in Bruges, *Faust* in Genoa, *Der Freischütz* in Bangkok, *Elektra* in Istanbul, *L'Italiana in Algeri* at Wolf Trap Opera, *Simon Boccanegra* and *La Fanciulla del West* at Kentucky Opera, *Le Jongleur de Notre-Dame* at Central City Opera, *Il Barbiere di Siviglia* at Opera Omaha, and *Boris Godunov*, *Khovanshchina*, *Lady Macbeth of Mtsensk*, and *Don Pasquale* in Brussels. His compositions include *Model Love*, for singers, chamber orchestra, and rock band; *Stones of Love*, for singers and chamber orchestra; *Magnificat*, for chorus; the song cycle *Water: The Bearer of Love*; and a violin fantasy, sonata for cello and piano, and violin concerto. His 2000 recording of Act II of Spratlan's *Life Is a Dream* earned the Pulitzer Prize for Music.



Le Bu

BASS-BARITONE (YANCHANG, CHINA)

THIS SEASON The Speaker in *The Magic Flute* and the First Nazarene in *Salome* at the Met and Monterone in *Rigoletto* at the Santa Fe Opera.

MET APPEARANCES The Mandarin in *Turandot*, the High Priest of Baal in *Nabucco*, Biterolf in *Tannhäuser*, the Second Guard in *The Magic Flute*, and a Flemish Deputy in *Don Carlo* (debut, 2022).

CAREER HIGHLIGHTS Recent performances include the French General in Kevin Puts's *Silent Night* and Colline in *La Bohème* at Wolf Trap Opera, the Mandarin at Washington National Opera, the Second Spirit in *L'Orfeo* at the Santa Fe Opera, Dr. Bartolo in *Le Nozze di Figaro* at Aspen Opera Theater, the Speaker in *Die Zauberflöte* with San Francisco Opera's Merola Opera Program, and Beethoven's *Missa Solemnis* with Bard College's Orchestra Now. He was a winner of the 2022 Metropolitan Opera Eric and Dominique Laffont Competition and earned first prize in the 2024 Operalia competition. He is a graduate of the Met's Lindemann Young Artist Development Program.



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

PHOTO: JONATHAN TICHLER / MET OPERA



Thomas Capobianco

TENOR (SCRANTON, PENNSYLVANIA)

THIS SEASON Monostatos in *The Magic Flute*, Ground Control in Jeanine Tesori's *Grounded*, the Hunchbacked Brother in *Die Frau ohne Schatten*, and the Second Jew in *Salome* at the Met.

MET APPEARANCES Emperor Altoum in *Turandot*, Benvolio in *Roméo et Juliette*, Monostatos in *The Magic Flute*, the Judge in *Un Ballo in Maschera*, a Waiter in *Der Rosenkavalier*, a Nobleman in *Lohengrin*, Borsa in *Rigoletto*, the Young Servant in *Elektra*, and the Officer in *Ariadne auf Naxos* (debut, 2022).

CAREER HIGHLIGHTS He has sung Clarence Elkins in the world premiere of Scott Davenport Richards's *Blind Injustice*, Don Basilio in *Le Nozze di Figaro*, and the Messenger in *Il Trovatore* at Cincinnati Opera; Borsa, Nissen in Ben Moore's *Enemies, A Love Story*, and Monostatos in *Die Zauberflöte* at Kentucky Opera; Dr. Blind in *Die Fledermaus* and Count Almaviva in *Il Barbiere di Siviglia* at Des Moines Metro Opera; King Kaspar in *Amahl and the Night Visitors* at Opéra Louisiane; Beppe in *Pagliacci* at New Orleans Opera; and the First Jew in *Salome* in concert at the University of Cincinnati College-Conservatory of Music.



Peixin Chen

BASS (HULUNBUIR, CHINA)

THIS SEASON Sarastro in *The Magic Flute* at the Met, Sarastro in *Die Zauberflöte* at the Atlanta Opera, Dr. Dulcamara in *L'Elisir d'Amore* at Florida Grand Opera, Colline in *La Bohème* at Lyric Opera of Chicago, Beethoven's *Missa Solemnis* with the Boulder Philharmonic Orchestra, and Sparafucile in *Rigoletto* at LA Opera.

MET APPEARANCES Timur in *Turandot*, the Bonze in *Madama Butterfly*, Masetto in *Don Giovanni*, and Sarastro in *The Magic Flute* (debut, 2019).

CAREER HIGHLIGHTS Recent performances include the General in *The Gambler* at the Salzburg Festival, Timur and Colline at Washington National Opera, Fafner in *Das Rheingold* with the Los Angeles Philharmonic, Sparafucile in Madrid, the Commendatore in *Don Giovanni* at LA Opera, Fasolt in *Das Rheingold* at Seattle Opera and the Dallas Opera, and Dr. Bartolo in *Il Barbiere di Siviglia* and the Bonze at Cincinnati Opera. He has also sung the Monk in *Don Carlos* at Lyric Opera of Chicago, the King in *Aida* at Cincinnati Opera and LA Opera, Ramfis in *Aida* and Timur at Houston Grand Opera, Don Basilio in *Il Barbiere di Siviglia* at San Diego Opera, and the Bonze at Portland Opera.

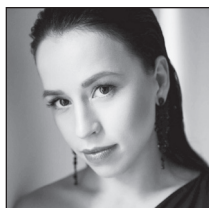
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Aigul Khismatullina

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.



Duke Kim

TENOR (TORRANCE, CALIFORNIA)

THIS SEASON Tamino in *The Magic Flute* for his debut at the Met, Mozart's Requiem with Boston's Handel and Haydn Society, Roméo in *Roméo et Juliette* at LA Opera, Tamino in *Die Zauberflöte* at Seattle Opera, Nemorino in *L'Elisir d'Amore* at Irish National Opera, and the Duke of Mantua in *Rigoletto* at the Santa Fe Opera.

CAREER HIGHLIGHTS Recent performances include the title role of *Faust* at the Berkshire Opera Festival, Count Almaviva in *Il Barbiere di Siviglia* at Des Moines Metro Opera and Seattle Opera, Alfredo in *La Traviata* at Pittsburgh Opera and Seattle Opera, Roméo and Tybalt in *Roméo et Juliette* at Washington National Opera, Faust at Irish National Opera, Roméo at the Glimmerglass Festival and Opera San Antonio, Ferrando in *Così fan tutte* at Palm Beach Opera, and Don Ottavio in *Don Giovanni* at the Atlanta Opera. He has also sung Roméo at Milwaukee's Florentine Opera, Camille de Rosillon in *The Merry Widow* at Palm Beach Opera, Lysander in *A Midsummer Night's Dream* at the Santa Fe Opera, and Arbace in *Idomeneo* at Wolf Trap Opera. He was a winner of the 2021 Metropolitan Opera Eric and Dominique Laffont Competition.



Sean Michael Plumb

BARITONE (BINGHAMTON, NEW YORK)

THIS SEASON Papageno in *The Magic Flute* and Schaunard in *La Bohème* at the Met, Frank/Fritz in *Die Tote Stadt* at the Bavarian State Opera, Melot in Act II of *Tristan und Isolde* in concert with the Bavarian Radio Symphony Orchestra, Schoenberg's *Die Jakobsleiter* with the NDR Elbphilharmonie Orchestra, Handel's *Messiah* with the New Choral Society, Fauré's Requiem with Orchestra of St. Luke's, and concerts in Munich and Dublin.

MET APPEARANCES Harlekin in *Ariadne auf Naxos* (debut, 2022) and Schaunard.

CAREER HIGHLIGHTS He was previously a member of the Bavarian State Opera, where his roles have included Shchelkalov in *Boris Godunov*, Marcello and Schaunard in *La Bohème*, Figaro in *Il Barbiere di Siviglia*, Prince Henri de Condé in Penderecki's *Die Teufel von Loudun*, Melot, Ottokar in *Der Freischütz*, Papageno in *Die Zauberflöte*, Guglielmo in *Così fan tutte*, and Olav Bjaaland in the world premiere of Miroslav Srnka's *South Pole*, among many others. He has also sung Younger Galileo / Salvati in Philip Glass's *Galileo Galilei* at Opera Theatre of Saint Louis, Figaro at Seattle Opera, Harlekin in Hong Kong, Albert in *Werther* at Houston Grand Opera, and Maximilian in *Candide* in Lyon.



Emily Pogorelc

SOPRANO (MILWAUKEE, WISCONSIN)

THIS SEASON Pamina in *The Magic Flute* and Musetta in *La Bohème* at the Met, Violetta in *La Traviata* at Detroit Opera and in Dresden, Musetta at the Dallas Opera and Santa Fe Opera, the title role of *Manon* in Vancouver, Mendelssohn's *Elijah* at the Salzburg Easter Festival, Aminta in Mozart's *Il Re Pastore* in concert with Camerata Salzburg, and concerts at Bucharest's Masters of Classic Festival, Santa Fe Chamber Music Festival, and with the Rotterdam Philharmonic Orchestra and String Quartet of the Bavarian Radio Symphony Orchestra.

MET APPEARANCES Lisette in *La Rondine* (debut, 2024).

CAREER HIGHLIGHTS During the 2020–21 season, she joined the ensemble at the Bavarian State Opera, where her roles have included the title role of *Lucia di Lammermoor*, Pamina in *Die Zauberflöte*, Ilia in *Idomeneo*, Sister Constance in *Dialogues des Carmélites*, Xenia in *Boris Godunov*, Gretel in *Hänsel und Gretel*, Adina in *L'Elisir d'Amore*, Musetta, and Lauretta in *Gianni Schicchi*, among many others. She has also appeared at the Festival d'Aix-en-Provence, Royal Danish Opera, Opera Theatre of Saint Louis, Glyndebourne Festival, Lyric Opera of Chicago, Washington National Opera, Milwaukee's Florentine Opera, Glimmerglass Festival, and Opera Philadelphia.