

Wolfgang Amadeus Mozart

The Magic Flute

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

ENGLISH TRANSLATION

J.D. McClatchy

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

Opera in one act

Libretto by Emanuel Schikaneder

Saturday, December 30, 2006, 1:30–3:10pm

This abridged production of *The Magic Flute* is made possible by generous gifts from **Bill Rollnick and Nancy Ellison Rollnick** and **The Andrew W. Mellon Foundation**.

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

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The Metropolitan Opera

2006-07 Season

The 366th Metropolitan Opera performance of

Wolfgang Amadeus Mozart's

The Magic Flute

Conductor
James Levine

IN ORDER OF VOCAL APPEARANCE

Tamino
Matthew Polenzani

First Lady
Wendy Bryn Harmer

Second Lady
Kate Lindsey

Third Lady
Tamara Mumford

Papageno
Nathan Gunn

Queen of the Night
Erika Miklósa

First Slave
Stephen Paynter

Second Slave
Kenneth Floyd

Third Slave
Gregory Cross

Monostatos
Greg Fedderly

Pamina
Ying Huang

First Spirit
Bennett Kosma

Second Spirit
Jesse Burnside Murray

Third Spirit
Jacob A. Wade

Speaker
David Pittsinger

Sarastro
René Pape

First Priest
Brian Davis

Second Priest
Tony Stevenson

Papagena
Jennifer Aylmer

First Guard
Michael Myers

Second Guard
Robert Lloyd

Solo Dancer
Rachel Schuette

Flute Solo
Michael Parloff

This performance is broadcast live over the Toll Brothers–Metropolitan Opera International Radio Network, sponsored by Toll Brothers, America's luxury home builder™, with generous long-term support from The Annenberg Foundation and the Vincent A. Stabile Foundation.

This afternoon's performance is also being transmitted live in high definition to movie theaters in the United States, Canada, and Europe, and broadcast live on Metropolitan Opera Radio, on Sirius Satellite Radio channel 85.

Saturday, December 30, 2006 1:30–3:10pm



Ken Howard/Metropolitan Opera

Nathan Gunn is Papageno in *The Magic Flute*.

Chorus Master **Raymond Hughes**

Musical Preparation **Jane Klaviter, Robert Morrison, Joshua Greene, Jens Georg Bachmann, and Milos Repicky**

Assistant Stage Directors **David Kneuss, J. Knighten Smit, and Kathleen Smith Belcher**

Prompter **Jane Klaviter**

Met Titles **Michael Panayos**

English Diction Coach **Linda Gates**

Children's Chorus Director **Elena Doria**

Projection Designer **Caterina Bertolotto**

Makeup Designer **Reiko Kruk**

Associate Set Designer **Iosef Yusupov**

Associate Costume Designer **Mary Peterson**

Puppets constructed by **Michael Curry Design, Inc. and Metropolitan Opera Shops**

Scenery, properties, and electrical props constructed and painted in **Metropolitan Opera Shops**

Costumes executed by **Metropolitan Opera Costume Department**

Wigs executed by **Metropolitan Opera Wig Department**

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.

This production uses lightning effects.

Yamaha is the official piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

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Met Titles

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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 original opera, in German, 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 busy action, an excellent structure for navigating the diverse moods, which range 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) died prematurely, three months after the premiere of *Die Zauberflöte*. It was his last produced work for the stage. (The court opera *La Clemenza di Tito* had its premiere three weeks before *Die Zauberflöte*, on September 6, 1791, 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 initial run, and even recruited his three young sons to the roster. 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 main door of the theater is called the "Papageno Gate," a tribute to both

men. For *The Magic Flute*, the Met called on director Julie Taymor to adapt her full-length production of *Die Zauberflöte* into a one-act opera to run during the holidays. American poet and librettist J.D. McClatchy wrote the English translation.

The Setting

The libretto specifies Egypt as the location of the action. That country was traditionally regarded as the legendary birthplace of the Masonic fraternity, whose symbols and rituals populate this opera. Some productions include Egyptian motifs as an exotic nod to this idea, but many more opt for a more generalized mythic ambience to convey the otherworldliness that the score and overall tone of the work call for.

The Music

Die Zauberflöte was written 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 comic and earthy is represented by the baritone Papageno in his delightful arias “Catching Birds, Well That’s My Game!” and “A Cuddly Wife or Sweetheart,” 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 funny (but rather tricky) duet “Pa-Pa-Pa.” True love in its noblest forms is conveyed by the tenor Tamino (in his ravishing aria “This Portrait’s Beauty I Adore”) and the soprano Pamina (in the deceptively transparent “My Heart is Filled with Sadness”). The bass Sarastro expresses the solemn and the transcendental in his noble “Within our Sacred Temple.” The Three Ladies have much ensemble work of complex beauty, and even the short scene 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 spare but hauntingly beautiful. The

fireworks are provided by the coloratura Queen of the Night with her first aria, "Be Not Afraid," scarcely less pyrotechnic than the more familiar "Hell's Bitterness."

The Magic Flute *at the Met*

This season the company performs Mozart's opera in two versions: Taymor's full-length production of *Die Zauberflöte*, sung in German, and its abridged sibling, *The Magic Flute*. The Met has a remarkable history of distinguished productions of *Die Zauberflöte* with extraordinary casts. The opera was first given here in 1900 in Italian and featured Emma Eames, Andreas Dippel, and Pol Plançon. In 1941 a new production in English featured Jarmila Novotná, Charles Kullman, Alexander Kipnis, Friedrich Schorr, and a young Eleanor Steber as the First Lady. It was conducted by Bruno Walter, directed by Herbert Graf, and designed by Richard Rychtarik. The legendary 1967 production, with designs by Marc Chagall, featured Josef Krips conducting Pilar Lorengar, Nicolai Gedda, Lucia Popp, Hermann Prey, Morley Meredith, Rosalind Elias, and Jerome Hines. The Mozart anniversary year of 1991 saw the debut of a ravishing 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 Taymor, with sets designed by George Tsypin, costumes by Taymor, and choreography by Mark Dendy, opened in 2004 with James Levine conducting a cast that included Dorothea Röschmann, Matthew Polenzani, L'ubica Vargicová, Rodion Pogossoff, and Kwangchul Youn.

40th
Anniversary Gala
Tues. April 3, 2007 7pm

Join Anna Netrebko and Rolando Villazón as the Met celebrates 40 years at Lincoln Center. The duo performs fully staged scenes from three beloved operas, featuring rising star Mariusz Kwiecien and Met favorite Samuel Ramey. Bertrand de Billy conducts.

Anna & Rolando

Celebrate the Met



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Program Includes:

La Bohème (Puccini)
Act I

Manon (Massenet)
Saint Sulpice Scene

L'Elisir d'Amore (Donizetti)
Act II

The Metropolitan Opera

For tickets, visit the Met Box Office, METOPERA.ORG, or 212-362-6000

A mythical land between the sun and the moon

SCENE 1	The realm of the Queen of the Night
SCENE 2	A room in Sarastro's palace
SCENE 3	Outside Sarastro's temple of wisdom
SCENE 4	The temple's inner sanctum
SCENE 5	A labyrinth
SCENE 6	A rose garden
SCENE 7	A vault in the temple
SCENE 8	The grand hall of the temple
SCENE 9	An entrance to the temple
SCENE 10	A hillside
SCENE 11	Entrance to the grand hall of the temple
SCENE 12	Temple of the sun

Three ladies in the service of the Queen of the Night save the fainting Prince Tamino from a serpent ("A serpent! A monster!"). When they leave to tell the queen, the bird catcher Papageno bounces in and boasts to Tamino that it was he who killed the creature ("I'm Papageno"). The ladies return to give Tamino a portrait of the queen's daughter, Pamina, who they say is enslaved by the evil Sarastro, and they padlock Papageno's mouth for lying. Tamino falls in love with Pamina's face in the portrait ("This portrait's beauty"). The queen, appearing in a burst of thunder, is grieving over the loss of her daughter; she charges Tamino with Pamina's rescue ("My fate is grief"). The ladies give a magic flute to Tamino and silver bells to Papageno to ensure their safety, appointing three spirits to guide them ("Hm! hm! hm! hm!").

Sarastro's slave Monostatos pursues Pamina ("You will not dare escape") but is frightened away by the feather-covered Papageno, who tells Pamina that Tamino loves her and intends to save her. Led by the three spirits to the Temple of Sarastro, Tamino is advised by a high priest that it is the queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino charms the animals with his flute, then rushes to follow the sound of Papageno's pipes. Monostatos and his cohorts chase Papageno and Pamina but are left helpless by Papageno's magic

bells. Sarastro, entering in great ceremony ("Long life to Sarastro"), promises Pamina eventual freedom and punishes Monostatos. Pamina is enchanted by a glimpse of Tamino, who is led into the temple with Papageno.

Sarastro tells his priests that Tamino will undergo initiation rites ("O Isis and Osiris"). Monostatos tries to kiss the sleeping Pamina ("Men were born to be great lovers"). He is discovered by the Queen of the Night, who dismisses him. She gives her daughter a dagger with which to murder Sarastro ("Here in my heart, Hell's bitterness").

The weeping Pamina is confronted and consoled by Sarastro ("Within our sacred temple"). Tamino and Papageno are told by a priest that they must remain silent and refrain from eating, a vow that Papageno immediately breaks when he takes a glass of water from a flirtatious old lady. The old lady vanishes when he asks her name. The three spirits appear to guide Tamino through the rest of his journey and to tell Papageno to be quiet. Tamino remains silent even when Pamina appears, which breaks her heart since she cannot understand his reticence ("Now my heart is filled with sadness").

The priests inform Tamino that he has only two more trials to complete his initiation ("Why, beloved, must we part?"). Papageno longs for a cuddly wife but settles for the old lady. When he promises to be faithful she turns into a young Papagena but soon disappears.

After many dangers, Pamina and Tamino are reunited and face the ordeals of water and fire protected by the magic flute.

Papageno is saved from attempted suicide by the spirits, who remind him that if he uses his magic bells he will find true happiness. When he does, Papagena appears and the two plan for the future and move into a bird's nest ("Pa-pa-pa..."). The Queen of the Night, her three ladies, and Monostatos attack the temple but are defeated and banished. Sarastro joins Pamina and Tamino as the people hail Isis, Osiris, and the triumph of courage, virtue, and wisdom.

Note from director Julie Taymor

The Magic Flute is a metaphysical fairy tale that celebrates the rite of passage, both sexual and spiritual, of a young man, Tamino, and a young woman, Pamina. The challenge of staging this archetypal journey/quest is to bring to light the dimensions and layers of the characters and events so that it is not a generic “fairy tale,” distanced and prettified, but rather a tale that moves us on a visceral and immediate level. In this production I adhere to the enchanting, colorful nature of *The Magic Flute* beloved by generations, but I also seek to reveal the darker face, the one that is hidden in the innocent shell of the unruly libretto but apparent in the exquisite subtlety of the music. In determining the world and tone of the production, I looked to the dominant themes of the score and the story as a springboard. The number three was the first one: the overture’s three resounding opening chords, the key signature of three flats, the three boys, the three ladies, the pyramid, the holy trinity, and so on. The mystery of the numbers and the myriad symbols that permeate the opera are its lure and, as in the trials of Tamino, its game. The play of “Nature versus Nurture” is evident in the contrasting parental figures of Sarastro and the Queen of the Night. Shakespeare’s *The Tempest* was clearly dramatic inspiration for character and plot points.

Even before delving into the Masonic references and mythic roots of the libretto, I became obsessed with the image of the triangular kaleidoscope as a perfect pyramidal vehicle to house both the exterior and inner landscapes of *The Magic Flute*. The simplicity and purity of the form, with its magical, transforming powers, ensure a *Flute* that operates on a symbolic plane as well as an earthly, dramatic one. George Tsy-pin, the set designer, took off with the notion of architectural, geometric forms and designed three more mirror kaleidoscopes—a square and a small and large circle—to be used separately or in conjunction with each other for the various scenes. In the trials of silence, for example, the kaleidoscopes line up one behind the other so that a Tantric mandala is formed. In the other trials the kaleidoscopes are constantly shifting in a dark void, creating an intangible, dangerous labyrinth. The projections and silk drops that sometimes fill or surround the kaleidoscopes are

derived from Masonic, cabalistic, Tantric, and alchemical imagery and are rendered in either black-and-white detailed etchings or pure, saturated color. The decision to abstract the locales through these transitory projections accentuates the mystical dimension of the work while also charting the literal map of the journey. Suggestions of mountains, palace rooms, or gardens are created in these magic boxes of light and reflection, at once tangible and illusive.

The characters in *The Magic Flute*, both in design and performance concept, operate on a familiar, human level and a symbolic one: Pamina/water, Tamino/fire, Papageno and his birds/air, Monostatos and his lustful passions/earth, the Queen of the Night/moon, Sarastro/the sun. Stylized gesture approaching dance is constantly juxtaposed with simple, natural actions. These subtle shifts in interpretation magnify the emotional threads of the opera, highlight the humor, and capture the ethereal nature of the music.

Note from translator J.D. McClatchy

Ideally, a new 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 iPod for his magic flute, a very different verbal style would be called for. Fortunately, for this enchanting new 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 over 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.

The Cast & Creative Team



James Levine
CONDUCTOR

BIRTHPLACE Cincinnati, Ohio

MET HISTORY Since his 1971 company debut leading *Tosca*, Maestro Levine has conducted over 2,000 operatic performances at the Met—more than any other conductor in the company's history. Of the 81 operas he has led here, 14 were company premieres (including *Moses und Aron*, *La Cenerentola*, *Porgy and Bess*, *Oedipus Rex* and *Lulu*). He also led the world premieres of Corigliano's *The Ghosts of Versailles* and Harbison's *The Great Gatsby*.

THIS SEASON 43 performances at the Met, including the opening-night premiere of *Madama Butterfly*, new productions of *Il Trittico* and *Orfeo*, the new abridged English-language version of *The Magic Flute*, and revivals of *Idomeneo*, *Don Carlo*, *Die Zauberflöte*, and *Die Meistersinger von Nürnberg*. Also appears at Carnegie Hall with the MET Orchestra and Boston Symphony Orchestra, and at Carnegie's Zankel Hall with the MET Chamber Ensemble. Maestro Levine returns to the Boston Symphony Orchestra for his third season as music director, and following Tanglewood and Verbier Festival residencies next July and August, takes the BSO on tour to Europe for the first time for two weeks of concerts at the summer festivals.



Julie Taymor
DIRECTOR

BIRTHPLACE Newton, Massachusetts

THIS SEASON Director of new abridged *The Magic Flute* at the Met.

PREVIOUS MET APPEARANCES Director and costume, puppet, and mask co-designer for *Die Zauberflöte* (debut, 2004).

CAREER HIGHLIGHTS *Die Zauberflöte* for Florence's Maggio Musicale, *Oedipus Rex* for Japan's Saito Kinen Festival, *Salome* for the Kirov Opera, *Der Fliegende Holländer* for the Los Angeles Opera (in a co-production with the Houston Grand Opera), *Grendel* (which she developed in collaboration with composer Elliot Goldenthal) for the Los Angeles Opera and the Lincoln Center Festival. Feature film credits include *Across the Universe* (a movie-musical, 2007), *Titus*, *Fool's Fire*, and *Frida*. On Broadway she directed the Tony Award-winning *The Lion King*, *The Green Bird*, and *Juan Darién: A Carnival Mass*. She is the recipient of a MacArthur "genius" grant, a Guggenheim Fellowship, the Dorothy B. Chandler Award, two Tony Awards, an Emmy, and a Grammy.



J.D. McClatchy

TRANSLATOR

BIRTHPLACE Bryn Mawr, Pennsylvania

THIS SEASON English translation for new abridged *The Magic Flute* at the Met.

CAREER HIGHLIGHTS Author of five collections of poems, most recently *Hazmat* (2002), a finalist for the Pulitzer Prize. Books of prose include *American Writers at Home* (2004) and *Twenty Questions* (1998). In addition, he has edited dozens of other books. As a librettist, he has collaborated with several distinguished composers and his work has been seen at Covent Garden, the Los Angeles Opera, New York City Opera, the Lincoln Center Festival, and elsewhere. This past year saw the premieres of *Our Town* with music by Ned Rorem, *Miss Lonelyhearts* with music by Lowell Liebermann, and *Grendel* with music by Elliot Goldenthal and libretto co-written with Julie Taymor. He is a member of the American Academy of Arts and Letters and the recipient of many honors. He teaches at Yale, where he also runs the creative writing program and edits *The Yale Review*. Wrote Met Titles in 2004 for *Die Zauberflöte* and this season provides the English-language translation for, and helped shape the libretto of, *The Magic Flute*.



Ying Huang

SOPRANO

BIRTHPLACE Shanghai, China

THIS SEASON Pamina in *The Magic Flute* for her Met debut, Zerlina in *Don Giovanni* with the Santa Fe Opera, Susanna in *Le Nozze di Figaro* with Puerto Rico's Teatro de la Opera, the world premiere of Guo Wenjing's *Poet Li Bai* with Central City Opera, and *Carmina Burana* with the Pacific Symphony.

CAREER HIGHLIGHTS Pamina with Opera Theatre of St. Louis, Opera Colorado, Palm Beach Opera, Amsterdam Baroque Opera, and the Macau International Music Festival. Sang Du Liniang in the world premiere of Tan Dun's *Peony Pavilion* with the Vienna Festival and went on to perform the role in London, Paris, and California. Has also sung Gilda in *Rigoletto* with Michigan Opera Theater and Sophie in *Der Rosenkavalier* with Danish National Opera.



Erika Miklósa

SOPRANO

BIRTHPLACE Kiskunhalás, Hungary

THIS SEASON The Queen of the Night in *Die Zauberflöte* and *The Magic Flute* at the Met.

PREVIOUS MET APPEARANCES The Queen of the Night (debut, 2004).

CAREER HIGHLIGHTS The Queen of the Night at Covent Garden, Paris's Bastille Opera, Deutsche Oper Berlin, Vienna State Opera, the Baden-Baden Music Festival, and in Madrid. Other roles in her repertoire include Konstanze in *Die Entführung aus dem Serail*, Norina in *Don Pasquale*, Oscar in *Un Ballo in Maschera*, the Nightingale in *Le Rossignol*, Gilda in *Rigoletto*, and the title role of *Lucia di Lammermoor*. In concert she has performed works by Bach, Handel, Vivaldi, and Mozart.



Nathan Gunn

BARITONE

BIRTHPLACE South Bend, Indiana

THIS SEASON Papageno in *Die Zauberflöte* and *The Magic Flute* at the Met, Figaro in *Il Barbiere di Siviglia* with San Francisco Opera, Guglielmo in *Così fan tutte* with Lyric Opera of Chicago, and the title role of *Billy Budd* for his debut with Pittsburgh Opera.

PREVIOUS MET APPEARANCES Clyde Griffiths in the world premiere of *An American Tragedy*, Harlequin in *Ariadne auf Naxos*, Demetrius in *A Midsummer Night's Dream*, Schaunard in *La Bohème*, and in the Ensemble of *The Ghosts of Versailles* (debut, 1995).

CAREER HIGHLIGHTS Has appeared in many of the world's opera houses, including Seattle Opera, Houston Grand Opera, Dallas Opera, Covent Garden, Paris Opera, and Munich's Bavarian State Opera. Also performed with the New York Philharmonic and symphony orchestras of London, Chicago, Atlanta, San Francisco, Dresden, and Rotterdam. Graduate of the Met's Lindemann Young Artist Development Program and a winner of the 1994 Metropolitan Opera National Council Auditions.



René Pape

BASS

BIRTHPLACE Dresden, Germany

THIS SEASON King Philip in *Don Carlo* and Sarastro in *Die Zauberflöte* and *The Magic Flute* at the Met, Gurnemanz in *Parsifal* and King Philip at Munich's Bavarian State Opera, and Gurnemanz, King Philip, and Boris Godunov at the Berlin State Opera.

PREVIOUS MET APPEARANCES Sixteen roles, including the Speaker in *Die Zauberflöte* (debut, 1995), Méphistophélès in *Faust*, Pogner in *Die Meistersinger von Nürnberg*, Escamillo in *Carmen*, King Henry in *Lohengrin*, King Marke in *Tristan und Isolde*, Leporello in *Don Giovanni*, Orest in *Elektra*, Ramfis in *Aida*, Rocco in *Fidelio*, and Gurnemanz.

CAREER HIGHLIGHTS Frequent appearances at virtually all the world's leading opera houses, including the Berlin State Opera, Lyric Opera of Chicago, San Francisco Opera, and Munich's Bavarian State Opera, as well as the festivals of Glyndebourne, Bayreuth, Salzburg, and Verbier.



David Pittsinger

BASS-BARITONE

BIRTHPLACE Clinton, Connecticut

THIS SEASON The Speaker in *The Magic Flute* at the Met, Count Rodolfo in *La Sonnambula* in Miami, and Count des Grieux in *Manon* with Los Angeles Opera.

PREVIOUS MET APPEARANCES Trulove in *The Rake's Progress* (debut, 1997), the Friar in *Don Carlo*, and Colline in *La Bohème*.

CAREER HIGHLIGHTS Escamillo in *Carmen* with Santa Fe Opera, Count Almaviva in *Le Nozze di Figaro* with Los Angeles Opera, Zoroastro in Handel's *Orlando* at Glimmerglass Opera, Olin Blitch in *Susannah* with Opera Company of Philadelphia, title role of Massenet's *Don Quichote* in Buenos Aires, the title role of *Don Giovanni* with Portland Opera, and Nick Shadow in *The Rake's Progress* in Paris, Hamburg, Bordeaux, Lausanne, Cologne, Brussels, and Vienna.



Matthew Polenzani

TENOR

BIRTHPLACE Evanston, Illinois

THIS SEASON Debuts at Paris's Bastille Opera as Edgardo in *Lucia di Lammermoor*, the Vienna State Opera as Nemorino in *L'Elisir d'Amore* (where he also sings Don Ottavio in *Don Giovanni*), and Covent Garden as Ferrando in *Così fan tutte*. Also sings Tamino in *Die Zauberflöte* and *The Magic Flute* and David in *Die Meistersinger von Nürnberg* at the Met, Roméo in *Roméo et Juliette* at Lyric Opera of Chicago, and Achille in *Iphigénie en Aulide* in Florence.

PREVIOUS MET APPEARANCES More than 20 roles (since his debut as Boyar Kruschov in *Boris Godunov*, 1997) including Fenton in *Falstaff*, Count Almaviva in *Il Barbiere di Siviglia*, Narraboth in *Salome*, Iopas in *Les Troyens*, Chevalier de la Force in *Dialogues des Carmélites*, Lindoro in *L'Italiana in Algeri*, Ferrando, and Don Ottavio.

CAREER HIGHLIGHTS Ferrando with Seattle Opera, Alfredo in *La Traviata* in Florence, Nemorino at Teatro San Carlo and Rome Opera, and Count Almaviva at San Francisco Opera, New York City Opera, and Munich's Bavarian State Opera.