

WOLFGANG AMADEUS MOZART

THE MAGIC FLUTE

CONDUCTOR
Gareth Morrell

PRODUCTION
Julie Taymor

SET DESIGNER
George Tsypin

COSTUME DESIGNER
Julie Taymor

LIGHTING DESIGNER
Donald Holder

PUPPET DESIGNERS
Julie Taymor
Michael Curry

CHOREOGRAPHER
Mark Dendy

REVIVAL STAGE DIRECTOR
Sarah Ina Meyers

ENGLISH ADAPTATION
J. D. McClatchy

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Libretto by Emanuel Schikaneder
Friday, December 15, 2023
7:30–9:20PM

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

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

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

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

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

The Metropolitan Opera

2023-24 SEASON

The 490th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

THE MAGIC FLUTE

CONDUCTOR
Gareth Morrell

IN ORDER OF VOCAL APPEARANCE

TAMINO
Joshua Blue

THREE LADIES
Amanda Batista**
Edyta Kulczak
Lindsay Ammann

PAPAGENO
Alexander Birch Elliott

QUEEN OF THE NIGHT
Kathryn Lewek

ATTENDANTS
Stephen Paynter
Kurt Phinney
Craig Montgomery

MONOSTATOS
Thomas Capobianco

PAMINA
Liv Redpath

SPIRITS
Amory Julien Winkles
Luka Zylík
Henry Baker Schiff

SPEAKER
William Guanbo Su

SARASTRO
James Creswell

PRIESTS
Paul Corona
Dylan Morrongiello

PAPAGENA
Lindsay Ohse

GUARDS
Daniel O'Hearn**
Matthew Anchel

SOLO DANCER
Maxfield Haynes

FLUTE SOLO
Seth Morris

The Magic Flute is
presented without
intermission.

Friday, December 15, 2023, 7:30-9:20PM



KAREN ALMOND/MET OPERA

A scene from
Mozart's *The
Magic Flute*

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

Assistant Stage Director **Eric Sean Fogel**

Projection Designer **Caterina Bertolotto**

Makeup Designer **Reiko Kruk**

Associate Set Designer **Iosef Yusupov**

Associate Costume Designer **Mary Peterson**

Children's Chorus Director **Anthony Piccolo**

Prompter **Donna Racik**

English Diction Coach **Kathryn LaBouff**

Met Titles **Michael Panayos**

Scenery, properties, and electrical props constructed
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

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.

Visit metopera.org.

An Illustrated Synopsis of *The Magic Flute*



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



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



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



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



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



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

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



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



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

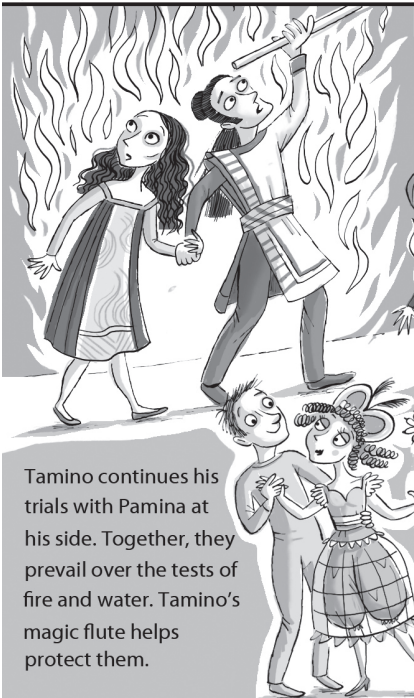
An Illustrated Synopsis of *The Magic Flute* CONTINUED



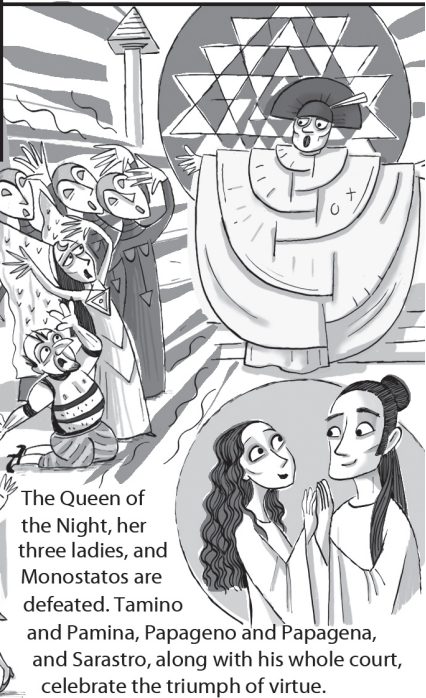
Tamino and Papageno begin their trials together, but Papageno soon becomes distracted. Tamino continues on with the help of the three spirits.



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



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



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

Wolfgang Amadeus Mozart

The Magic Flute

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

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

The Creators

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

The Setting

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

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

The Music

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

Met History

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

A Note from the Translator

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

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

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

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

—J. D. McClatchy

ALSO ON STAGE



MARLY SOHL/MET OPERA

RICHARD WAGNER

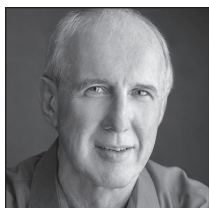
TANNHÄUSER

Following his triumphant Met debut in the *Ring* cycle in 2019, tenor Andreas Schager stars as the heroic title character of Wagner's medieval epic. Donald Runnicles conducts Otto Schenk's classic staging, which also features soprano Elza van den Heever as Elisabeth, mezzo-soprano Ekaterina Gubanova as Venus, baritone Christian Gerhaher as Wolfram, and bass Georg Zeppenfeld as Landgraf Hermann.

NOV 30 DEC 3 mat, 6, 9, 12, 16, 19, 23 mat

Tickets from \$25 | metopera.org

The Cast



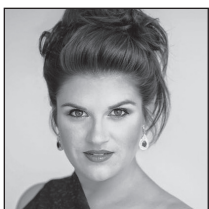
Gareth Morrell

CONDUCTOR (SOUTHPORT, ENGLAND)

THIS SEASON *The Magic Flute* at the Met.

MET APPEARANCES *Die Zauberflöte*, *Le Nozze di Figaro*, *Der Rosenkavalier*, *Lucia di Lammermoor* (debut, 1999), *Semiramide*, *Tosca*, *La Bohème*, *Aida*, *Don Giovanni*, and *Fidelio*.

CAREER HIGHLIGHTS He has been an assistant conductor on the Met's music staff since 1995. As director of choruses for the Cleveland Orchestra between 1989 and 1997, he conducted the orchestra in more than 90 performances and earned a Grammy nomination. In 2004, he conducted *Tristan und Isolde* with the Symphony Orchestra of Puerto Rico and has also led performances with the Aarhus Symphony Orchestra, Philharmonia Orchestra, Naples Philharmonic, and Florida Orchestra. He has served as répétiteur at Covent Garden (1982–88), director of the BBC Symphony Chorus (1984–88), music director of the Cleveland Orchestra Youth Orchestra (1993–98), and founding director of the Cleveland Orchestra Youth Chorus (1991–98). He has also held faculty positions at London's Royal Academy of Music (1988–89) and the Cleveland Institute of Music (1990–98). He began his career as a vocalist, appearing with the English Chamber Orchestra, City of London Sinfonia, Apollo's Fire, New York Collegium, and Taverner Consort and Players, among others.



Kathryn Lewek

SOPRANO (EAST LYME, CONNECTICUT)

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

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

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

ALSO ON STAGE



EVAN ZIMMERMAN / MET OPERA

GIACOMO PUCCINI

LA BOHÈME

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

JAN 4, 8, 13mat

Tickets from \$25 | [metopera.org](https://www.metopera.org)



Liv Redpath

SOPRANO (EDINA, MINNESOTA)

THIS SEASON Oscar in *Un Ballo in Maschera* for her debut and Pamina in *The Magic Flute* at the Met, Die Seele in Schoenberg's *Die Jakobsleiter* with the Berlin Philharmonic, Tytania in *A Midsummer Night's Dream* at the Atlanta Opera, Drusilla in *L'Incoronazione di Poppea* with the English Concert, Barber's *Knoxville: Summer of 1915* with the Orchestre Philharmonique de Radio France, the title role of *Lucia di Lammermoor* at Covent Garden, Zerlina in *Don Giovanni* and Sophie in *Der Rosenkavalier* at the Santa Fe Opera, Strauss's *Brentano Lieder* with the Harvard-Radcliffe Orchestra, and an appearance at the Sag Harbor Song Festival.

CAREER HIGHLIGHTS Recent performances include Tytania at the Glyndebourne Festival, Ophélie in *Hamlet* at the Komische Oper Berlin, Sophie in Brussels, Lucia at LA Opera and the Deutsche Oper Berlin, Michal in Handel's *Saul* with the English Concert, Zenobia in Handel's *Radamisto* with the Philharmonia Baroque Orchestra, Najade in *Ariadne auf Naxos* at the Edinburgh International Festival, Marguerite de Valois in Meyerbeer's *Les Huguenots* at the Deutsche Oper Berlin, Zerbinetta in *Ariadne auf Naxos* at Cincinnati Opera and the Santa Fe Opera, and Gretel in *Hänsel und Gretel* at LA Opera.



Joshua Blue

TENOR (MONEE, ILLINOIS)

THIS SEASON Tamino in *The Magic Flute* at the Met, Wilson in the world premiere of Jake Heggie's *Intelligence* at Houston Grand Opera, Dvořák's Requiem and Brahms's *Rinaldo* with the American Symphony Orchestra, a gala concert with the Oratorio Society of New York, Schumann's Requiem with Philharmonia Baroque Orchestra & Chorale, and Paul Moravec's *Sanctuary Road* with the Bach Festival Society of Winter Park and Princeton Pro Musica.

MET APPEARANCES The Royal Herald in *Don Carlo* and Peter in *Porgy and Bess* (debut, 2021).

CAREER HIGHLIGHTS Recent performances include Fenton in Vaughan Williams's *Sir John in Love* at Bard SummerScape, Rodolfo in *La Bohème* at the Glimmerglass Festival and Opera Philadelphia, Langston Rodriguez in the world premiere of Jeremy Howard Beck's *Another City* with Houston Grand Opera, Don Ottavio in *Don Giovanni* at Berkshire Opera Festival, Tamino in *Die Zauberflöte* at Opera Theatre of Saint Louis, the Duke of Mantua in *Rigoletto* at Opera Philadelphia, the Evangelist in Bach's *St. Matthew Passion* at LA Opera, and Loge in *Das Rheingold* with Virginia Opera. He has also appeared in concert with the Los Angeles Philharmonic, Musica Sacra, Philadelphia Orchestra, and National Symphony Orchestra, among others.

ARIA CODE

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

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



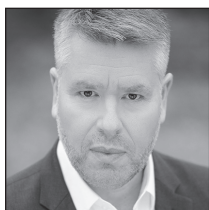
Thomas Capobianco

TENOR (SCRANTON, PENNSYLVANIA)

THIS SEASON Monostatos in *The Magic Flute*, the Judge in *Un Ballo in Maschera*, Benvolio in *Roméo et Juliette*, and Emperor Altoum in *Turandot* at the Met.

MET APPEARANCES A Waiter in *Der Rosenkavalier*, a Nobleman in *Lohengrin*, Monostatos, 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.



James Creswell

BASS (SEATTLE, WASHINGTON)

THIS SEASON Sarastro in *The Magic Flute* at the Met, the Marquis of Calatrava in *La Forza del Destino* at Covent Garden, and the Commander in Poul Ruders's *The Handmaid's Tale* at English National Opera.

MET APPEARANCES Trulove in *The Rake's Progress* and Ashby in *La Fanciulla del West* (debut, 2018).

CAREER HIGHLIGHTS Recent performances include Caronte in *L'Orfeo*, Vodník in *Rusalka*, Prince Gremin in *Eugene Onegin*, and Antonio in *Le Nozze di Figaro* at the Santa Fe Opera; Nourabad in *Les Pêcheurs des Perles* at Opera North; Fafner in *Das Rheingold* and Sarastro in *Die Zauberflöte* at English National Opera; Dr. Bartolo in *Le Nozze di Figaro* and the Marquis of Calatrava at the Paris Opera; Rocco in *Fidelio* at San Francisco Opera; and Sarastro in *Die Zauberflöte* in Basel. He has also sung Count Walter in *Luisa Miller* at English National Opera, Il Cieco in Mascagni's *Iris* and Sarastro in *Die Zauberflöte* at Scottish Opera, Frère Laurent in *Roméo et Juliette* and Dr. Bartolo at San Francisco Opera, Oroveso in *Norma* in Frankfurt, Publio in *La Clemenza di Tito* at LA Opera, and Phorbas in Enescu's *Œdipe* at Dutch National Opera.

The Cast CONTINUED



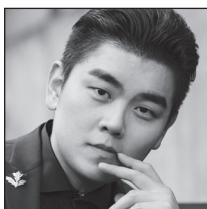
Alexander Birch Elliott

BARITONE (FLORENCE, SOUTH CAROLINA)

THIS SEASON Papageno in *The Magic Flute* at the Met, Figaro in *Il Barbiere di Siviglia* at Arizona Opera and Des Moines Metro Opera, Enrico in *Lucia di Lammermoor* at New Orleans Opera, and Captain Georg von Trapp in *The Sound of Music* at Houston Grand Opera.

MET APPEARANCES Schaunard in *La Bohème* and Zurga in *Les Pêcheurs de Perles* (debut, 2018).

CAREER HIGHLIGHTS Recent performances include Léandre in *The Love for Three Oranges*, Demetrius in *A Midsummer Night's Dream*, Momus in Rameau's *Platée*, and Prince Yeletsky in *The Queen of Spades* at Des Moines Metro Opera; Enrico at LA Opera; and the title role of *Eugene Onegin* at Opera Omaha. He has also sung Escamillo in *La Tragedie de Carmen* at Opera Santa Barbara, Marcello in *La Bohème* at San Diego Opera, Don Fernando in *Fidelio* and Brander in *La Damnation de Faust* in concert with the Pittsburgh Symphony Orchestra, Lucifer in the world premiere of Julian Wachner's *Rev. 23* with Prototype, Escamillo in *Carmen* at Tulsa Opera, Frank/Fritz in *Die Tote Stadt* at Bard SummerScape, Zurga at Houston Grand Opera, and Silvio in *Pagliacci* at Opera Omaha.



William Guanbo Su

BASS (BEIJING, CHINA)

THIS SEASON The Speaker in *The Magic Flute* at the Met, Colline in *La Bohème* at Utah Opera, Simon in Handel's *Judas Maccabeus* with the American Symphony Orchestra, the Bonze in *Madama Butterfly* at Houston Grand Opera, Don Basilio in *Il Barbiere di Siviglia* at Seattle Opera, and Masetto in *Don Giovanni* at the Santa Fe Opera.

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

CAREER HIGHLIGHTS Recent performances include Olin Blitch in Floyd's *Susannah* and Count Ceprano in *Rigoletto* at Opera Theatre of Saint Louis; Angelotti in *Tosca* and Don Basilio at Austin Opera; Colline at Boston Lyric Opera; Sarastro in *Die Zauberflöte*, Don Basilio, and Garibaldo in *Rodelinda* at the Aspen Music Festival; and the Commendatore in *Don Giovanni* and Pluton in Rameau's *Hippolyte et Aricie* at Juilliard Opera. He is a graduate of the Butler Studio at Houston Grand Opera, where his roles have included the First Nazarene in *Salome*, the Duke of Verona in *Roméo et Juliette*, the Mandarin in *Turandot*, the Second Armed Man in *Die Zauberflöte*, the Officer in *Dialogues des Carmélites*, Zuniga in *Carmen*, and the Guard in *Rigoletto*.