THE MAGIC FLUTE

WOLFGANG AMADEUS MOZART

CONDUCTOR
Harry Bicket

PRODUCTION
Julie Taymor

SET DESIGNER
George Tsypin

COSTUME DESIGNER
Julie Taymor

LIGHTING DESIGNER
Donald Holder

PUPPET DESIGNERS
Julie Taymor
Michael Curry

CHOREOGRAPHER
Mark Dendy

REVIVAL STAGE DIRECTOR
David Kneuss

ENGLISH ADAPTATION
J. D. McClatchy

Libretto by Emanuel Schikaneder
Saturday, December 22, 2018
8:00–9:45 pm

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 Zaubерflöte was made possible by a
gift from Mr. and Mrs. Henry R. Kravis

Additional funding 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

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin
The 444th Metropolitan Opera performance of

WOLFGANG AMADEUS MOZART’S

THE MAGIC FLUTE

**CONDUCTOR**
Harry Bicket

**IN ORDER OF VOCAL APPEARANCE**

<table>
<thead>
<tr>
<th>Role</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAMINO</td>
<td>Ben Bliss*</td>
</tr>
<tr>
<td>FIRST LADY</td>
<td>Gabriella Reyes**</td>
</tr>
<tr>
<td>SECOND LADY</td>
<td>Emily D’Angelo**</td>
</tr>
<tr>
<td>THIRD LADY</td>
<td>Maria Zifchak</td>
</tr>
<tr>
<td>PAPAGENO</td>
<td>Nathan Gunn*</td>
</tr>
<tr>
<td>QUEEN OF THE NIGHT</td>
<td>Kathryn Lewek</td>
</tr>
<tr>
<td>FIRST SLAVE</td>
<td>Stephen Paynter</td>
</tr>
<tr>
<td>SECOND SLAVE</td>
<td>Kurt Phinney</td>
</tr>
<tr>
<td>THIRD SLAVE</td>
<td>Craig Montgomery</td>
</tr>
<tr>
<td>MONOSTATOS</td>
<td>Brenton Ryan</td>
</tr>
<tr>
<td>PAMINA</td>
<td>Erin Morley*</td>
</tr>
<tr>
<td>FIRST SPIRIT</td>
<td>Julian Fertel</td>
</tr>
<tr>
<td>SECOND SPIRIT</td>
<td>Eliot Flowers</td>
</tr>
<tr>
<td>THIRD SPIRIT</td>
<td>N. Casey Schopflocher</td>
</tr>
<tr>
<td>SPEAKER</td>
<td>Alfred Walker*</td>
</tr>
<tr>
<td>SARASTRO</td>
<td>Morris Robinson*</td>
</tr>
<tr>
<td>FIRST PRIEST</td>
<td>Bradley Garvin</td>
</tr>
<tr>
<td>SECOND PRIEST</td>
<td>Brian Michael Moore**</td>
</tr>
<tr>
<td>PAPAGENA</td>
<td>Ashley Emerson*</td>
</tr>
<tr>
<td>FIRST GUARD</td>
<td>Ian Koziara**</td>
</tr>
<tr>
<td>SECOND GUARD</td>
<td>Richard Bernstein</td>
</tr>
<tr>
<td>SOLO DANCER</td>
<td>Maria Phegan</td>
</tr>
<tr>
<td>FLUTE SOLO</td>
<td>Chelsea Knox</td>
</tr>
</tbody>
</table>

Saturday, December 22, 2018, 8:00–9:45PM
Chorus Master  Donald Palumbo
Musical Preparation  Donna Racik, Dan Saunders, Steven White, and Bryan Wagorn*
Assistant Stage Directors  Sarah Ina Meyers and J. Knighten Smit
Prompter  Donna Racik
Met Titles  Michael Panayos
Children’s Chorus Director  Anthony Piccolo
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 and Makeup 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.

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.
The Metropolitan Opera is pleased to salute Yamaha in recognition of its generous support during the 2018–19 season.
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.

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.

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...

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.
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.
In Focus

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 is used throughout the work. The story, however, is as universal as any fairy tale.

The Creators

Wolfgang Amadeus Mozart (1756–1791) was the son of a Salzburg court musician and composer, Leopold, who was also his principal teacher and exhibited him as a musical prodigy throughout Europe. His achievements in opera, in terms of 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 fühls”), 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 Kathleen Battle, Francisco Araiza, Luciana Serra, Kurt Moll, Manfred Hemm, and Wolfgang Brendel in the lead roles. The present 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.
Internationally acclaimed folk musician Rhiannon Giddens has won a Grammy Award, performed for President Obama, and been awarded a MacArthur “genius” grant, among many other accolades. But before all that, she studied to be an opera singer. So it’s fitting that the North Carolina-born artist is now the host of a new ten-part podcast series, Aria Code, a collaboration of the Met and New York’s classical music station WQXR, in which she gets to revisit her original musical passion. Each of the podcast episodes features a star opera singer—starting with soprano Diana Damrau, followed by tenor Vittorio Grigolo and eight others, including the legendary Plácido Domingo—talking through the ins and outs of one specific aria, with special guests providing additional color.

“What we’re doing is really digging into each aria,” says Giddens. “We’re talking to singers, scientists, historians, and other kinds of specialists to unpack what’s going on in one particular aria. It’s really exciting to get to spend the time with one story within an opera. It’s a cool idea.”

Aria Code can be heard on Apple Podcasts, Spotify, and wherever else podcasts are available. Learn more at ariacode.org.
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 iPod 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 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.

—J. D. McClatchy

Visit metopera.org
Harry Bicket
CONDUCTOR (LIVERPOOL, ENGLAND)

THIS SEASON The Magic Flute at the Met, Ariodante at Lyric Opera of Chicago, Handel’s Semele on tour with the English Concert, Così fan tutte at the Santa Fe Opera, Beethoven’s Die Geschöpfe des Prometheus with Prague Philharmonia, and concerts with the English Concert and Music of the Baroque.

MET APPEARANCES Le Nozze di Figaro, Giulio Cesare, La Clemenza di Tito, and Rodelinda (debut, 2004).

CAREER HIGHLIGHTS In 2007, he became artistic director of the English Concert, and, in 2018, he became music director of the Santa Fe Opera, where he had served as chief conductor since 2013. In Santa Fe, he has led Candide, Alcina, Roméo et Juliette, Mozart’s La Finta Giardiniera, and Fidelio, among others. Other recent performances include Handel’s Rinaldo, Ariodante, Orlando, and Hercules with the English Concert; Orphée et Eurydice and Carmen at Lyric Opera of Chicago; Dido and Aeneas at Lausanne’s Bach Festival; Rossini’s Maometto II at the Canadian Opera Company; and Rusalka and Le Nozze di Figaro at Houston Grand Opera. He has also led the Los Angeles Philharmonic, Cincinnati Symphony Orchestra, Tokyo Symphony Orchestra, Ireland’s RTÉ National Symphony Orchestra, and Royal Liverpool Philharmonic Orchestra, among many others.

Kathryn Lewek
SOPRANO (EAST LYME, CONNECTICUT)

THIS SEASON The Queen of the Night in The Magic Flute at the Met and Staatsoper Berlin, Ginevra in Ariodante in Monte Carlo, Poppea in Agrippina in concert in Barcelona and Paris, and Eurydice in Offenbach’s Orphée aux Enfers at the Salzburg Festival.

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

CAREER HIGHLIGHTS She has sung the Queen of the Night at Spain’s Castell de Peralada Festival, Deutsche Oper Berlin, the Canadian Opera Company, Lyric Opera of Chicago, Welsh National Opera, Houston Grand Opera, the Vienna State Opera, Washington National Opera, the Bregenz Festival, English National Opera, with Pacific Symphony, and in Aix-en-Provence, Madrid, Copenhagen, Leipzig, Toulon, Nashville, and Kansas City. She has also sung Ginevra at the Salzburg Festival; Rosina in Il Barbiere di Siviglia in Charlotte, North Carolina; Konstanze in Die Entführung aus dem Serail at Deutsche Oper Berlin; the title role of Maria Stuarda in Edmonton, Canada; Teresa in Berlioz’s Benvenuto Cellini in Barcelona; and Cunegonde in Candide at the Glimmerglass Festival.
Erin Morley
SOPRANO (SALT LAKE CITY, UTAH)

**This Season** Pamina in *The Magic Flute*, the Forest Bird in *Siegfried*, and Sister Constance in *Dialogues des Carmélites* at the Met; Cunegonde in *Candide* with the Philadelphia Orchestra; and concert appearances with the Deutsches Symphonie-Orchester Berlin and Philadelphia Chamber Music Society.

**Met Appearances** Since her 2008 debut as the First Madrigal Singer in *Manon Lescaut*, she has sung nearly 100 performances of 12 roles, including Olympia in *Les Contes d’Hoffmann*, Sophie in *Der Rosenkavalier*, Sister Constance, Woglinde in *Das Rheingold* and *Götterdämmerung*, and the Forest Bird.

**Career Highlights** Recent performances include Zerbinetta in *Ariadne auf Naxos* at the Santa Fe Opera, Vienna State Opera, and Glyndebourne Festival; Cunegonde at LA Opera and in concert with Orchestra of St. Luke’s; and Sophie at the Vienna State Opera and in concert with the Boston Symphony Orchestra. She has also sung the title role of *Lucia di Lammermoor* in Nancy, France; Konstanze in *Die Entführung aus dem Serail* and Sophie at the Paris Opera; Angelica in *Orlando* with the English Concert; Fiakermilli in *Arabella* at the Bavarian State Opera; and Zerbinetta at Minnesota Opera. She is a graduate of the Met’s Lindemann Young Artist Development Program.

Ben Bliss
TENOR (PRAIRIE VILLAGE, KANSAS)

**This Season** Tamino in *The Magic Flute* at the Met, Peter Quint in Britten’s *The Turn of the Screw* at Seattle Opera, Ferrando in *Cosi fan tutte* at the Canadian Opera Company and Santa Fe Opera, Don Ottavio in *Don Giovanni* at Houston Grand Opera, and Mozart’s *Requiem* with the New York Philharmonic.


**Career Highlights** Recent performances include Robert Wilson in John Adams’s *Doctor Atomic* at the Santa Fe Opera, Ferrando at Seattle Opera and in Frankfurt, Tamino at Opera Philadelphia, Cassio in *Otello* in concert with the Atlanta Symphony Orchestra, Camille de Rosillon in *The Merry Widow* in Barcelona, and Belmonte at Atlanta Opera. He has also sung Flamand in *Capriccio* at the Santa Fe Opera, Tamino at LA Opera, Tom Rakewell in *The Rake’s Progress* at Boston Lyric Opera, and Belmonte with the Glyndebourne Festival. He is a graduate of the Met’s Lindemann Young Artist Development Program.
FROM THE BIG SCREEN TO YOUR SCREEN

Enjoy extraordinary opera anytime, anywhere with the Met Opera on Demand streaming service.

- More than 100 stunning HD videos from the award-winning Live in HD series
- Classic telecasts from 1977 to 2003
- More than 450 radio broadcasts dating back to 1935
- Subtitles for all videos
- Free apps on Apple TV, iPad, iPhone, Roku, Android, and Samsung Smart TV

START YOUR FREE 7-DAY TRIAL TODAY!
metoperaonemand.org

Above: Elīna Garanča and Renée Fleming in Der Rosenkavalier  Photo: Ken Howard / Met Opera
Apple, Apple TV, iPad, and iPhone are trademarks of Apple Inc., registered in the U.S. and other countries. Android is a trademark of Google Inc. ROKU is a registered trademark of Roku, Inc. in the U.S. and other countries.
The Cast CONTINUED

Nathan Gunn
BARITONE (SOUTH BEND, INDIANA)

This Season Papageno in The Magic Flute at the Met, Danilo in The Merry Widow at English National Opera, and recitals in London, Orange County, and Champaign, Illinois.

Met Appearances Since his 1995 debut in the Ensemble of John Corigliano’s The Ghosts of Versailles, he has sung nearly 150 performances of 15 roles, including Papageno in The Magic Flute and Die Zauberflöte, Danilo, Raimbaud in Le Comte Ory, the title role of Billy Budd, and Clyde Griffiths in the world premiere of Tobias Picker’s An American Tragedy.

Career Highlights He has appeared in a number of world premieres, including as Sid Taylor in Jake Heggie’s Great Scott at the Dallas Opera, Inman in Jennifer Higdon’s Cold Mountain at the Santa Fe Opera, James Dalton in Iain Bell’s A Harlot’s Progress in Vienna, Yeshua in Mark Adamo’s The Gospel of Mary Magdalene at San Francisco Opera, Alec Harvey in Previn’s Brief Encounter at Houston Grand Opera, and Father Delura in Peter Eötvös’s Love and Other Demons at the Glyndebourne Festival. He is a graduate of the Met’s Lindemann Young Artist Development Program and was the first recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

Morris Robinson
BASS (ATLANTA, GEORGIA)

This Season Sarastro in The Magic Flute at the Met, the Grand Inquisitor in Don Carlo and Parsi Rustomji in Philip Glass’s Satyagraha at LA Opera, Porgy in Porgy and Bess in Vienna and at Cincinnati Opera, and concert appearances with the Los Angeles Philharmonic, Atlanta Symphony Orchestra, and Madison Symphony Orchestra.

Met Appearances Since his 2002 debut as the Second Prisoner in Fidelio, he has sung more than 100 performances of nine roles, including the King in Aida, Sarastro in The Magic Flute and Die Zauberflöte, Ferrando in Il Trovatore, Reinmar in Tannhäuser, and the High Priest of Baal in Nabucco.

Career Highlights Recent appearances include Sparafucile in Rigoletto, Zaccaria in Nabucco, and Osmin in Die Entführung aus dem Serail at LA Opera; the Commendatore in Don Giovanni at the Dallas Opera; Ramfis in Aida at Washington National Opera; Fasolt in Das Rheingold in concert with the Boston Symphony Orchestra and New York Philharmonic; Porgy at La Scala; and Timur in Turandot at Philadelphia. He has also sung Sarastro at Houston Grand Opera, Opera Australia, and the Ravinia Festival. He is a graduate of the Met’s Lindemann Young Artist Development Program.
Brenton Ryan

**Tenor (Sedalia, Missouri)**

**This Season** Monostatos in *The Magic Flute* and Spoletta in *Tosca* at the Met, Lysander in *A Midsummer Night’s Dream* at Opera Philadelphia, Pedrillo in *Die Entführung aus dem Serail* in Monte Carlo, Nero in *L’Incoronazione di Poppea* at Opera Theatre of Saint Louis, and Beethoven’s *Choral Fantasy* with the Los Angeles Philharmonic.

**Met Appearances** Spoletta and Pedrillo (debut, 2016).

**Career Highlights** Recent performances include the Dancing Master in *Ariadne auf Naxos* at the Santa Fe Opera, John Wormley in Matthew Aucoin’s *Crossing* in concert and Pedrillo at LA Opera, Florian Döblinger in Korngold’s *Der Ring des Polykrates* and Gastone in *La Traviata* at the Dallas Opera, Monostatos at Opera Philadelphia, Titorelli in Philip Glass’s *The Trial* at Opera Theatre of Saint Louis, and Gastone at San Diego Opera. He has also sung the Male Chorus in Britten’s *The Rape of Lucretia* and Belfiore in Rossini’s *Il Viaggio a Reims* at Wolf Trap Opera, the Fool in *Wozzeck* at Lyric Opera of Chicago, Beppe in *Pagliacci* and Monostatos at LA Opera, Henrik in Stephen Sondheim’s *A Little Night Music* at Houston Grand Opera, and Count Almaviva in *Il Barbiere di Siviglia* at Wichita Grand Opera.

Alfred Walker

**Bass-Baritone (New Orleans, Louisiana)**

**This Season** The Speaker in *The Magic Flute* at the Met and Thoas in *Iphigénie en Tauride* in Stuttgart.

**Met Appearances** Since his 1998 debut as Grégorio in *Roméo et Juliette*, he has sung more than 150 performances of 20 roles, including Titurel in *Parsifal*, the Speaker, Parsi Rustomji in Philip Glass’s *Satyagraha*, Wagner in *Faust*, Count Ceprano in *Rigoletto*, and Zaretski in *Eugene Onegin*.

**Career Highlights** Recent performances include Porgy in *Porgy and Bess* and Amonasro in *Aida* at Seattle Opera, Orest in *Elektra* at San Francisco Opera, Méphistophélès in *La Damnation de Faust* at the National Opera of Chile, Méphistophélès in *Faust* at Portland Opera, Josh Gibson in the world premiere of Daniel Sonenberg’s *The Summer King* at Pittsburgh Opera, and Wotan in *Das Rheingold* in Raleigh. He has also sung Don Pizarro in *Fidelio* in concert at Caramoor, the title role of *Der Fliegende Holländer* at Seattle Opera and in concert in Cologne, Amonasro at Utah Opera, Fieramosca in Berlioz’s *Benvenuto Cellini* in Cologne, and the Four Villains in *Les Contes d’Hoffmann* in Berlin. He is a graduate of the Met’s Lindemann Young Artist Development Program.