WOLFGANG AMADEUS MOZART

THE MAGIC FLUTE

CONDUCTOR
Lothar Koenigs

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
Thursday, December 19, 2019
7:30–9:15 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

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

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Karen and Kevin Kennedy, Bill Rollnick and
Nancy Ellison Rollnick, Mr. and Mrs. William R.
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Mr. and Mrs. Ezra K. Zilkha

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin
The 452nd Metropolitan Opera performance of WOLFGANG AMADEUS MOZART’S THE MAGIC FLUTE

CONDUCTOR
Lothar Koenigs

IN ORDER OF VOCAL APPEARANCE

TAMINO
David Portillo

FIRST LADY
Gabriella Reyes**

SECOND LADY
Megan Esther Grey**

THIRD LADY
Renée Tatum*

PAPAGENO
Joshua Hopkins

QUEEN OF THE NIGHT
Kathryn Lewek

SLAVES
Stephen Paynter
Kurt Phinney
Craig Montgomery

MONOSTATOS
Rodell Rosel

PAMINA
Joélle Harvey

SPIRITS
David Katzman
Eliot Flowers
N. Casey Schopflocher

SPEAKER
Patrick Carfizzi

SARASTRO
Morris Robinson*

PRIESTS
Christopher Job
Scott Scully

PAPAGENA
Ashley Emerson*

GUARDS
Arseny Yakovlev**
Jeremy Galyon

SOLO DANCER
Maria Phegan

FLUTE SOLO
Chelsea Knox

This performance is being broadcast live on Metropolitan Opera Radio on SiriusXM channel 75 and streamed at metopera.org. The Magic Flute is presented without intermission.
A scene from Mozart’s The Magic Flute

Chorus Master  Donald Palumbo
Musical Preparation  Donna Racik, John Keenan, Lydia Brown*, and Liora Maurer
Assistant Stage Directors  Sarah Ina Meyers and Gina Lapinski
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.

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* Graduate of the Lindemann Young Artist Development Program
** Member of the Lindemann Young Artist Development Program
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Met Titles
To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions, please ask an usher at intermission.
The Metropolitan Opera is pleased to salute Bloomberg in recognition of its generous support during the 2019–20 season.

Bloomberg Philanthropies
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.

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.
**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 James Levine conducting 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, Lúbica Vargicová, Rodion Pogossov, and Kwangchul Youn. Levine again was on the podium. This abridged version for families first debuted in 2006.
“Aria Code,” the hit podcast from the Met and WQXR, is back for a second season—and this time, the theme is desire in all its forms.

When the Met and WQXR decided to collaborate last season on the creation of a new podcast, the idea was to explore some of opera’s greatest arias and allow people to hear them in a whole new way. In “Aria Code,” top opera stars would talk through the process of learning, rehearsing, and performing some of the best-known arias in the repertoire, from Tosca’s “Vissi d’arte” to Violetta’s “Sempre libera” to Rodolfo’s “Che gelida manina”—with noted actors, writers, psychologists, scientists, and other expert guests providing additional color commentary.

Little did the companies expect, however, that “Aria Code” would become a podcast sensation. “I didn’t know that I needed an opera podcast in my life until I heard the trailer for ‘Aria Code,’” declared The New Yorker. “An elegantly constructed, effortlessly listenable series.” The New York Times agreed, calling the podcast “luminous … A major event and a gift.”

This month, the series returns, once again hosted by the Grammy Award-winning (and opera-trained) folk singer Rhiannon Giddens. The first episode features superstar diva Anna Netrebko talking about Lady Macbeth’s sleepwalking scene from Verdi’s Macbeth, which the soprano performed memorably earlier this season. But it’s not just Netrebko who weighs in on the murderous queen; none other than Dame Judi Dench also shares her thoughts on the motivations and machinations of this timeless character.

The Macbeth episode is the first of ten new installments, which will also look at moments from Porgy and Bess, Turandot, Le Nozze di Figaro, and others, featuring such Met stars as Renée Fleming, Christine Goerke, and Eric Owens. The hope is that opera lovers will continue to find their favorite works illuminated, while newcomers will discover that opera is, indeed, for them. Or, as The New Yorker put it in their review of the series, “It encourages fandom through substance, by showing us the art itself.”

Listen to Seasons 1 and 2 on your desktop or phone 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

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Black Voices at the Met

All season long, the Met hosts a special exhibition that pays tribute to the extraordinary contributions of black artists on the company’s historic stage. Featuring nearly 170 archival photographs, newspaper clippings, costume designs, and more, Black Voices at the Met recounts a fascinating 120-year story showcasing the groundbreaking careers of such prominent singers as Marian Anderson, Robert McFerrin, Mattiwilda Dobbs, and Leontyne Price.

Black Voices at the Met is open now through the end of the 2019–20 season in Founders Hall, located on the Concourse level.
The Cast

Lothar Koenigs
CONDUCTOR (AACHEN, GERMANY)

This Season The Magic Flute and Kát’á Kabanova at the Met, Tristan und Isolde in concert at the Royal Danish Opera, Lohengrin at the Bavarian State Opera, and Eugene Onegin at Norwegian National Opera.

Met Appearances La Clemenza di Tito, Lulu, and Don Giovanni (debut, 2008).

Career Highlights Between 2009 and 2016, he was music director of Welsh National Opera, and he served as music director of Germany’s Theater Osnabrück from 1999 to 2003. His recent operatic engagements include Pelléas et Mélisande and a double bill of Dallapiccola’s Il Prigioniero and Act II of Fidelio at Welsh National Opera, Die Zauberflöte in Valencia, Capriccio in Frankfurt and Brussels, The Queen of Spades and Wozzeck at Norwegian National Opera, Ariadne auf Naxos at the Bavarian State Opera, and Zemlinsky’s Der Kreidekreis in Lyon. He has also led performances at the Vienna State Opera, La Scala, Covent Garden, and with the Hallé, BBC Symphony Orchestra, Orchestra dell’Accademia Nazionale di Santa Cecilia, Vienna Symphony, Boston Symphony Orchestra, Rotterdam Philharmonic Orchestra, Tokyo’s Yomiuri Nippon Symphony Orchestra, Orquestra Sinfônica do Estado de São Paulo, and Sydney Symphony Orchestra, among many others.

Joéllé Harvey
SOPRANO (BOLIVAR, NEW YORK)

This Season Pamina in The Magic Flute for her debut at the Met, Pamina in Die Zauberflöte at the Santa Fe Opera, and concert appearances with the Cleveland Orchestra, Boston’s Handel and Haydn Society, St. Louis Symphony Orchestra, New York Philharmonic, London’s Philharmonia Orchestra, San Francisco Symphony, Santa Barbara Symphony, Philadelphia Chamber Music Society, Chamber Music Society of Lincoln Center, and Cincinnati Symphony Orchestra.

Career Highlights Recent performances include Susanna in Le Nozze di Figaro at Covent Garden and Pittsburgh Opera, Cleopatra in Giulio Cesare at the Glyndebourne Festival, and Almirena in Handel’s Rinaldo in concert in Seville. She has also sung Servilia in La Clemenza di Tito at the Glyndebourne Festival, Dalinda in Handel’s Ariodante in concert in Paris, Pat Nixon in John Adams’s Nixon in China with the Los Angeles Philharmonic, Inés in Donizetti’s La Favorite at Washington Concert Opera, and Anne Trulove in The Rake’s Progress at Utah Opera. Her extensive concert work includes appearances with the London Symphony Orchestra, National Symphony, the English Concert, Toronto Symphony, Music of the Baroque, Utah Symphony, and Dallas Symphony, among many others.

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Kathryn Lewek
SOPRANO (EAST LYME, CONNECTICUT)

**This Season** The Queen of the Night in *The Magic Flute* at the Met, Washington National Opera, and the Bavarian State Opera; Konstanze in *Die Entführung aus dem Serail* at Lyric Opera of Chicago; Angelica in Handel’s *Orlando* in concert in Paris and Madrid; Gilda in *Rigoletto* at Nashville Opera and Central City Opera; the title role of *Lucia di Lammermoor* in Nice; and Ophelia in Brett Dean’s *Hamlet* with the Netherlands Radio Philharmonic Orchestra.

**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 Staatsoper Berlin, 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, the Bregenz Festival, English National Opera, with Pacific Symphony, and in Aix-en-Provence, Madrid, Copenhagen, Toulon, Nashville, and Kansas City. Other recent performances include Eurydice in Offenbach’s *Orphée aux Enfers* and Ginevra in Handel’s *Ariadante* at the Salzburg Festival, Ginevra in Monte Carlo, Poppea in *Agrippina* in concert in Barcelona and Paris, and Rosina in *Il Barbiere di Siviglia* at Opera Carolina.

Patrick Carfizzi
BASS-BARITONE (NEWBURGH, NEW YORK)

**This Season** The Speaker in *The Magic Flute*, Brander in *La Damnation de Faust*, the Sacristan in *Tosca*, and the New Year’s Eve Gala at the Met; Bartolo in *Il Barbiere di Siviglia* at Minnesota Opera and San Diego Opera; and Dulcamara in *L’Elisir d’Amore* in Wiesbaden.

**Met Appearances** Since his 1999 debut as Ceprano in *Rigoletto*, he has sung more than 375 performances of 34 roles, including Betto di Signa in *Gianni Schicchi*, the Sacristan, Dulcamara, Schaunard in *La Bohème*, Cecil in *Maria Stuarda*, Frank in *Die Fledermaus*, Peter Quince in *A Midsummer Night’s Dream*, and Paolo in *Simon Boccanegra*.

**Career Highlights** Recent performances include Polidoro in Rossini’s *Zelmira* at Washington Concert Opera, Don Alfonso in *Così fan tutte* at Lyric Opera of Kansas City, and Major-General Stanley in *The Pirates of Penzance* at San Diego Opera. He has also sung Figaro in *Le Nozze di Figaro* and Fra Melitone in *La Forza del Destino* Wiesbaden, Don Alfonso at Central City Opera, Bartolo in *Le Nozze di Figaro* at Opera Philadelphia, Henry Kissinger in John Adams’s *Nixon in China* and Dulcamara at Houston Grand Opera, and the Tutor in *Le Comte Ory* at Seattle Opera.
THIS SEASON  Papageno in The Magic Flute and Albert in Werther at the Met, Figaro in Il Barbiere di Siviglia in Rouen, Athanaël in Thaïs in concert with the Toronto Symphony Orchestra, Orpheus in the world premiere of Matthew Aucoin’s Eurydice at LA Opera, and Papageno in Die Zauberflöte at the Santa Fe Opera.

MET APPEARANCES  Mercutio in Roméo et Juliette, Schaunard in La Bohème, Cecil in Maria Stuarda, and Ping in Turandot (debut, 2009).

CAREER HIGHLIGHTS  Recent performances include the title role of Billy Budd at Central City Opera, Malatesta in Don Pasquale at Pittsburgh Opera, Valentin in Faust at Washington National Opera, Harry Bailey in Jake Heggie’s It’s a Wonderful Life at San Francisco Opera, Figaro at the Glimmerglass Festival and Norwegian National Opera, Guglielmo in Così fan tutte at Lyric Opera of Chicago, and Falke in Die Fledermaus at the Santa Fe Opera. He has also sung the title role of Don Giovanni at Utah Opera, Papageno in Die Zauberflöte at the Canadian Opera Company, Harry Bailey in the world premiere of It’s a Wonderful Life at the Dallas Opera, and the Count in Le Nozze di Figaro at Washington National Opera.

Joshua Hopkins
BARITONE (PENBROKE, CANADA)

Joshua Hopkins
BARITONE (PENBROKE, CANADA)

THIS SEASON  Tamino in The Magic Flute and the Steersman in Der Fliegende Holländer at the Met, Tamino in Die Zauberflöte at Washington National Opera, Mr. Rodriguez in the world premiere of Tobias Picker’s Awakenings at Opera Theatre of Saint Louis, and Pasquale in Haydn’s Orlando Paladino at the Bavarian State Opera.

MET APPEARANCES  Chevalier de la Force in Dialogues des Carmélites, Camille de Rosillon in The Merry Widow, Eduardo in Thomas Adès’s The Exterminating Angel, Jaquino in Fidelio, and Count Almaviva in The Barber of Seville (debut, 2015).

CAREER HIGHLIGHTS  Recent performances include Tamino in Die Zauberflöte at the Glyndebourne Festival and in Frankfurt, Idamante in Idomeneo in Madrid, Arbace in Idomeneo at Lyric Opera of Chicago, Alfredo in La Traviata at Opera San Antonio, the Count of Libenskof in Rossini’s Il Viaggio a Reims at Deutsche Oper Berlin, Don Ottavio in Don Giovanni at the Dallas Opera, and Count Almaviva in Il Barbiere di Siviglia at Houston Grand Opera. He has also sung Lurcanio in Handel’s Ariodante with the English Concert, Pedrillo in Die Entführung aus dem Serail at Dutch National Opera, and Don Ramiro in La Cenerentola at San Diego Opera.

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Morris Robinson  
BASS (ATLANTA, GEORGIA)

This Season  Sarastro in *The Magic Flute* at the Met, Sarastro in *Die Zauberflöte* at the Dallas Opera, Porgy in *Porgy and Bess* at Atlanta Opera, the Commendatore in *Don Giovanni* at Minnesota Opera, Ramfis in *Aida* at Cincinnati Opera, and Beethoven’s Ninth Symphony at Lucerne Festival.

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

Career Highlights  Recent performances include Porgy at Cincinnati Opera and in concert in Vienna; Parsi Rustomji in Philip Glass’s *Satyagraha*, the Grand Inquisitor in *Don Carlo*, Sparafucile in *Rigoletto*, and Zaccaria in *Nabucco* at LA Opera; the Commendatore at the Dallas Opera; and Ramfis at Washington National Opera. He has also sung Fasolt in *Das Rheingold* in concert with the Boston Symphony Orchestra and New York Philharmonic, Porgy at La Scala, and Sarastro in *Die Zauberflöte* at Houston Grand Opera, Opera Australia, and Ravinia Festival. He is a graduate of the Met’s Lindemann Young Artist Development Program.

Rodell Rosel  
TENOR (MANILA, PHILIPPINES)

This Season  Monostatos in *The Magic Flute* at the Met, Monostatos in *Die Zauberflöte* at Covent Garden, Goro in *Madama Butterfly* at Lyric Opera of Chicago, the Dancing Master and Scaramuccio in *Ariadne auf Naxos* at Arizona Opera, and Don Curzio in *Le Nozze di Figaro* at LA Opera.

Met Appearances  Valzacchi in *Der Rosenkavalier* (debut, 2009) and Nathanaël in *Les Contes d’Hoffmann*.

Career Highlights  Recent performances include Loge in *Das Rheingold* at Arizona Opera, Pang in *Turandot* at Lyric Opera of Chicago, the Dancing Master at Kentucky Opera, and Goro at Seattle Opera. He has also sung Monostatos in *Die Zauberflöte* at Seattle Opera, Spalanzani in *Les Contes d’Hoffmann* and the First Jew in *Salome* at LA Opera, Monostatos in *Die Zauberflöte* and Mime in *Das Rheingold* at Lyric Opera of Chicago, Mime in *Das Rheingold* and *Siegfried* at Houston Grand Opera, and Anthony Candelino in the world premiere of Jake Heggie’s *Great Scott* at the Dallas Opera. He has appeared at the Santa Fe Opera, Ravinia Festival, Pittsburgh Opera, Tulsa Opera, Wolf Trap Opera, Milwaukee’s Florentine Opera, and Taiwan’s National Theater.