WOLFGANG AMADEUS MOZART

THE MAGIC FLUTE

CONDUCTOR
Jane Glover

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

Libretto by Emanuel Schikaneder

Saturday, December 18, 2021
1:00–2:55 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 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.
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 Rolex

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The Metropolitan Opera
2021–22 Season

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There is no Toll Brothers–Metropolitan Opera Quiz in List Hall today.

This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 355.

The Magic Flute is presented without intermission.

The 462nd Metropolitan Opera performance of WOLFGANG AMADEUS MOZART’S

THE MAGIC FLUTE

CONDUCTOR
Jane Glover

IN ORDER OF VOCAL APPEARANCE

TAMINO
Matthew Polenzani

FIRST LADY
Felicia Moore

SECOND LADY
Sarah Larsen

THIRD LADY
Daryl Freedman

PAPAGENO
Rolando Villazón

QUEEN OF THE NIGHT
Kathryn Lewek

SLAVES
Stephen Paynter
Kurt Phinney
Craig Montgomery

MONOSTATOS
Rodell Rosel

PAMINA
Hera Hyesang Park*

SPIRITS
Julian Knopf
Julian Fertel
N. Casey Schopflocher

SPEAKER
Patrick Carfizzi

SARASTRO
Morris Robinson*

PRIESTS
Ashraf Sewailam
Mark Schowalter

PAPAGENA
Ashley Emerson*

GUARDS
Richard Trey Smagur
Adam Lau

SOLO DANCER
Maria Phegan

FLUTE SOLO
Chelsea Knox

Saturday, December 18, 2021, 1:00–2:55PM
A scene from Mozart’s The Magic Flute

Chorus Master Donald Palumbo
Musical Preparation Bradley Moore*, Patrick Furrer, Andrew Whitfield, and William Woodard**
Assistant Stage Director Eric Sean Fogel
Prompter Andrew Whitfield
English Coach Kathryn LaBouff
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 constructed and executed by Metropolitan Opera Wig and Makeup Department
Rehearsal space for the Children’s Chorus provided by The Church of St. Paul the Apostle, New York City

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 Rolex in recognition of its generous support during the 2021–22 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.

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.
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.

Visit metopera.org.
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 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, L’ubica Vargicová, Rodion Pogossov, and Kwangchul Youn. Levine again was on the podium. This abridged version for families first debuted in 2006.

Visit metopera.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 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
The Cast

Jane Glover
CONDUCTOR (LONDON, ENGLAND)

This Season  The Magic Flute at the Met, Die Zauberflöte at Houston Grand Opera, and concerts with Chicago’s Music of the Baroque, the Houston Symphony, the Orchestre Métropolitain, and the Chicago Symphony Orchestra.


Career Highlights  She has served as music director of Music of the Baroque since 2002 and from 2009 to 2016, was director of opera at London’s Royal Academy of Music. She has also held tenures as artistic director of the London Mozart Players from 1984 to 1991, music director of Glyndebourne Touring Opera from 1981 to 1985, and as principal conductor of the Huddersfield and London Choral Societies. She has conducted all the major symphony and chamber orchestras in Britain, as well as numerous ensembles in Europe, the U.S., Asia, and Australia. A Mozart specialist, she has regularly conducted all of the composer’s operas throughout the world since she first performed them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, and Britten. She has also led productions at Covent Garden, English National Opera, Staatsoper Berlin, the Royal Danish Opera, Opera Australia, and New York City Opera, among many 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 in Barcelona, the title role of Lucia di Lammermoor in Seoul, Handel’s Messiah with the New York Choral Society, Violetta in La Traviata at Toledo Opera, and concerts with the Dallas Opera and in Manchester, New Hampshire.

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 in Die Zauberflöte at the Bavarian State Opera, Washington National Opera, Palm Beach Opera, Staatsoper Berlin, Spain’s Castell de Peralada Festival, Deutsche Oper Berlin, Canadian Opera Company, Lyric Opera of Chicago, Welsh National Opera, Houston Grand Opera, Vienna State Opera, Bregenz Festival, and English National Opera; with Pacific Symphony; and in Aix-en-Provence, Madrid, Copenhagen, Leipzig, Toulon, Nashville, and Kansas City. Other recent performances include Angelica in Handel’s Orlando in concert in Madrid, Essen, Paris, and Verona; Konstanze in Die Entführung aus dem Serail at Lyric Opera of Kansas City; and Eurydice in Offenbach’s Orphée aux Enfers and Ginevra in Handel’s Ariodante at the Salzburg Festival.
In this new family-friendly production, the Met stage transforms into a larger-than-life storybook, with mezzo-soprano Isabel Leonard starring as the virtuous title heroine. Sung in English, the opera runs just 90 minutes, conducted by Emmanuel Villaume.

**DEC 17, 19 mat, 22, 24 mat, 28, 30 Jan 1 mat, 3**

Tickets from $25 | metopera.org
Hera Hyesang Park  
SOPRANO (SEOUL, SOUTH KOREA)

This season Pamina in The Magic Flute at the Met, Violetta in Marina Abramović’s 7 Deaths of Maria Callas at the Paris Opera, Lauretta in Gianni Schicchi at the Canadian Opera Company, Adina in L’Elisir d’Amore at Staatsoper Berlin, Susanna in Le Nozze di Figaro at the Glyndebourne Festival, and concerts in South Korea and the Czech Republic.

Met Appearances Amore in Orfeo ed Euridice, the Dew Fairy in Hansel and Gretel, Barbarina in Le Nozze di Figaro, and a Wood Sprite in Rusalka (debut, 2017).

Career Highlights She has sung Violetta in the world premiere of 7 Deaths of Maria Callas and Despina in Così fan tutte at the Bavarian State Opera; Gilda in Rigoletto, Lylo in Abraham’s Dschainah, das Mädchen aus dem Tanzhaus, and Musetta in La Bohème in Berlin; Rosina in Il Barbiere di Siviglia and Najade in Ariadne auf Naxos at the Glyndebourne Festival; Giannetta in L’Elisir d’Amore in Macau; Juliette in Roméo et Juliette and Violetta in La Traviata at the Korea National Opera; and Amina in La Sonnambula at the Juilliard School. She is a graduate of the Met’s Lindemann Young Artist Development Program.

Patrick Carfizzi  
BASS-BARITONE (NEWBURGH, NEW YORK)

This season The Speaker in The Magic Flute, the Sacristan in Tosca, and the Lackey in Ariadne auf Naxos at the Met and Leporello in Don Giovanni in Wiesbaden.

Met Appearances Since his 1999 debut as Ceprano in Rigoletto, he has sung nearly 400 performance of 35 roles, including Brander in La Damnation de Faust, the Speaker, the Sacristan, Dr. Dulcamara in L’Elisir d’Amore, 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 Dr. Bartolo in Le Nozze di Figaro and Starveling in A Midsummer Night’s Dream at the Santa Fe Opera, Dr. Bartolo in Il Barbiere di Siviglia at San Diego Opera and Minnesota Opera, Dr. Dulcamara with Seattle Opera, Polidoro in Rossini’s Zelmira at Washington Concert Opera, Don Alfonso in Così fan tutte at Lyric Opera of Kansas City and Central City Opera, Major-General Stanley in The Pirates of Penzance at San Diego Opera, Figaro in Le Nozze di Figaro and Fra Melitone in La Forza del Destino in Wiesbaden, and Dr. Bartolo in Le Nozze di Figaro at Opera Philadelphia.
GIUSEPPE VERDI

RIGOLETTO

NEW PRODUCTION

One of today’s most commanding Verdi baritones, Quinn Kelsey brings his searing portrayal of Rigoletto to the Met for the first time, headlining a powerful new production by Bartlett Sher, with an opulent Art Deco setting. Daniele Rustioni conducts an extraordinary cast, which also features soprano Rosa Feola and tenor Piotr Beczała.

DEC 31  JAN 4, 7, 11, 15, 19, 22, 25, 29 mat

Tickets from $25 | metopera.org
Matthew Polenzani
TENOR (EVANSTON, ILLINOIS)

THIS SEASON  Tamino in The Magic Flute, the title role of Don Carlos, and Verdi’s Requiem at the Met; Nemorino in L’Elisir d’Amore at the Paris Opera; Verdi’s Requiem in Monreale, Italy; Alfredo in La Traviata at the Canadian Opera Company; the title role of Don Carlo in Budapest; and Cavaradossi in Tosca at the Savonlinna Opera Festival.

MET APPEARANCES  Since his 1997 debut as Boyar Khrushchov in Boris Godunov, he has sung nearly 400 performances of 40 roles, including the Italian Singer in Der Rosenkavalier, Rodolfo in La Bohème, Macduff in Macbeth, the Duke of Mantua in Rigoletto, Tito in La Clemenza di Tito, Vaudémont in Iolanta, Nemorino, the title roles of Idomeneo and Roberto Devereux, and Don Ottavio in Don Giovanni.

CAREER HIGHLIGHTS  He has appeared at most of the world’s great opera houses, including the Bavarian State Opera, Vienna State Opera, La Scala, Covent Garden, San Francisco Opera, Lyric Opera of Chicago, Deutsche Oper Berlin, Salzburg Festival, and in Madrid, Palermo, Zurich, Frankfurt, Barcelona, Aix-en-Provence, Rome, and Florence, among many others. He was the 2008 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; Ferrando in Il Trovatore, Hermann in Tannhäuser, and Ramfis in Aida at LA Opera; Nourabad in Les Œeufs de Perles at the Dallas Opera; and Ramfis at Cincinnati Opera.

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, Reinmar in Tannhäuser, and the High Priest of Baal in Nabucco.

CAREER HIGHLIGHTS  Recent performances include Tiresias in Stravinsky’s Oedipus Rex at LA Opera; Hagen in Twilight: Gods with Lyric Opera of Chicago; Sparafucile in Rigoletto with Tulsa Opera; Sarastro in Die Zauberflöte at the Dallas Opera, Houston Grand Opera, Opera Australia, and Ravinia Festival; Porgy in Porgy and Bess at Atlanta Opera, Cincinnati Opera, La Scala, and in concert in Vienna; Parsi Rustomji in Philip Glass’s Satyagraha, the Grand Inquisitor in Don Carlo, Sparafucile, and Zaccaria in Nabucco at LA Opera; the Commendatore in Don Giovanni at the Dallas Opera; and Ramfis at Washington National Opera. 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 Pittsburgh Festival Opera, and Spoletta in *Tosca* at Lyric Opera of Chicago.  

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

**Career Highlights**  
Recent performances include Goro in *Madama Butterfly* and Pang in *Turandot* at Lyric Opera of Chicago, Monostatos in *Die Zauberflöte* at Covent Garden, Loge in *Das Rheingold* at Arizona Opera, the Dancing Master in *Ariadne auf Naxos* 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.

Rolando Villazón  
TENOR (MEXICO CITY, MEXICO)

**This Season**  
Papageno in *The Magic Flute* at the Met, Alessandro in Mozart’s *Il Re Pastore* in concert in Salzburg, and concerts and recitals throughout Europe. He also directs *Così fan tutte* in Salzburg.  

**Met Appearances**  

**Career Highlights**  
Recent performances include Pelléas in *Pelléas et Mélisande* in Hamburg and at Staatsoper Berlin; Don Ottavio in *Don Giovanni*, Papageno in *Die Zauberflöte*, and Tito in *La Clemenza di Tito* in Baden-Baden; Lurcanio in Handel’s *Ariodante* at the Salzburg Festival; Ulisse in Monteverdi’s *Il Ritorno d’Ulisse in Patria* in Dijon and at Paris’s Théâtre des Champs-Élysées; and Robert Falcon Scott in the world premiere of Miroslav Smka’s *South Pole* at the Bavarian State Opera. He has also appeared at the Vienna State Opera, La Scala, Salzburg Festival, Covent Garden, Paris Opera, and LA Opera, among others. He made his directorial debut in 2010 with a production of *Werther* in Lyon and has since created productions at Deutsche Oper Berlin, Deutsche Oper am Rhein, the Théâtre des Champs-Élysées, and in Baden-Baden, Leipzig, Salzburg, Graz, and Dresden.