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.

**WOLFGANG AMADEUS MOZART**

**THE MAGIC FLUTE**

**CONDUCTOR**
Patrick Furrer

**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 16, 2023
12:00–1:55 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.

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.
This performance is being broadcast live over The Robert K. Johnson Foundation–Metropolitan Opera International Radio Network, with generous long-term support from the Annenberg Foundation and Gregory Annenberg Weingarten, GRoW @ Annenberg, the Neubauer Family Foundation, the Vincent A. Stabile Endowment for Broadcast Media, and contributions from listeners worldwide.

There is no Robert K. Johnson Foundation–Metropolitan Opera Quiz in List Hall today.

This performance is also being broadcast live on the SiriusXM app.

The Magic Flute is presented without intermission.
Visit metopera.org.

* Graduate of the Lindemann Young Artist Development Program
** Member of the Lindemann Young Artist Development Program

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 Dyenamix, 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.

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.
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 hepunishes 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*

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 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
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
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 3mat, 6, 9, 12, 16, 19, 23mat

Tickets from $25 | metopera.org
The Cast

Patrick Furrer
CONDUCTOR (ZURICH, SWITZERLAND)

This Season  The Magic Flute at the Met.

Met Appearances  Lohengrin, Don Carlos, and The Magic Flute (debut, 2021).

Career Highlights  He has been a member of the Met’s music staff since 2011. He started his professional career at Switzerland’s Theater Basel as a répétiteur and conductor, and later, he served as First Kapellmeister at the Tyrolean State Theatre in Innsbruck, Austria. He has conducted productions of Hänsel und Gretel, Krenek’s Jonny Spielt Auf, Un Ballo in Maschera, Nicolai’s Die Lustigen Weiber von Windsor, Cosi fan tutte, Otello, Die Zauberflöte, and Werther in Innsbruck; L’Elisir d’Amore in Vienna; Don Giovanni in Lucerne; Die Fledermaus in Hong Kong; Rigoletto in St. Gallen; Un Ballo in Maschera and Die Zauberflöte in Mannheim; Hänsel und Gretel in Nuremberg; Schoeck’s Penthesilea, La Bohème, and Der Fliegende Holländer in Basel; Les Contes d’Hoffmann in Zurich; and Berlioz’s Béatrice et Bénédict at Northwestern University’s Bienen School of Music. He has also led concerts with the Tonhalle-Orchester Zürich, Munich Radio Orchestra, Tonkünstler Orchestra, Orchestre du Conservatoire National de Paris, and the symphony orchestras of Basel, Bern, St. Gallen, and Biel. In 2002, he conducted the opening ceremony of the Swiss National Exposition.

Janai Brugger
SOPRANO (DARIEN, ILLINOIS)

This Season  Pamina in The Magic Flute at the Met, Mary Jane Bowser in the world premiere of Jake Heggie’s Intelligencce at Houston Grand Opera, Poulenc’s Gloria with the Orchestre Métropolitain, Orff’s Carmina Burana with the Atlanta Symphony Orchestra, Glauce in Medea at the Canadian Opera Company, and Mahler’s Symphony No. 2 with the Polish National Radio Symphony Orchestra.


Career Highlights  Recent performances include the title role of Floyd’s Susannah at Opera Theatre of Saint Louis, Liù at Opera Colorado, Susanna in Le Nozze di Figaro at LA Opera, and Micaëla at Cincinnati Opera. She has also sung Susanna and Clara at Cincinnati Opera; Pamina in Die Zauberflöte, Susanna, Juliette in Roméo et Juliette, and Norina in Don Pasquale at Palm Beach Opera; Servilia in La Clemenza di Tito at LA Opera; Clara and Servilia at Dutch National Opera; Ilia in Idomeneo and Liù at Lyric Opera of Chicago; and Pamina in Die Zauberflöte at Covent Garden and LA 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 Mkhitaryan 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, 13 mat

Tickets from $25 | metopera.org
The Cast CONTINUED

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.

Piotr Buszewski

TENOR (WARSAW, POLAND)

THIS SEASON  Tamino in The Magic Flute at the Met, Alfredo in La Traviata at the Polish National Opera, the Duke of Mantua in Rigoletto and the Italian Singer in Der Rosenkavalier in Leipzig, and Cassio in Otello in Rome.

MET APPEARANCES  The Chevalier de la Force in Dialogues des Carmélites (debut, 2023).

CAREER HIGHLIGHTS  Recent performances include Fadinard in Rota’s Il Cappello di Paglia di Firenze in Graz; Rinuccio in Gianni Schicchi at San Diego Opera; Rodolfo in La Bohème, Nadir in Les Pêcheurs de Perles, and the Duke of Mantua at the Polish National Opera; the Prince in Rusalka in Toulouse; Cassio at Covent Garden; the Chevalier de la Force, Nemorino in L’Elisir d’Amore, the Duke of Mantua, and Ismaele in Nabucco in Hamburg; and the Italian Singer at Staatsoper Berlin. He has also sung Tamino in Die Zauberflöte in concert at the Polish National Opera, Slavoj in Dvořák’s Vanda in Krakow, Camille de Rosillon in The Merry Widow in Hong Kong, Nemorino in Leipzig, Tybalt in Roméo et Juliette at Cincinnati Opera, Léandre in Gounod’s Le Médecin Malgré Lui with Boston’s Odyssey Opera, and the Duke of Mantua at Wolf Trap Opera.
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.
Patrick Carfizzi
BASS-BARitone (NEWBURGH, NEW YORK)

**This Season** The Speaker in The Magic Flute and Fra Melitone in La Forza del Destino at the Met, Dr. Bartolo in Il Barbiere di Siviglia at LA Opera, Leporello in Don Giovanni in concert with Boston Baroque, and Don Basilio in Il Barbiere di Siviglia at Opera Theatre of Saint Louis.

**Met Appearances** Since his 1999 debut as Count Ceprano in Rigoletto, he has sung nearly 450 performances of 36 roles, including the Sacristan in Tosca, Swallow in Peter Grimes, the Speaker, Brander in La Damnation de Faust, Dr. Dulcamara in L’Elisir d’Amore, Schaunard in La Bohème, Cecil in Maria Stuarda, Peter Quince in A Midsummer Night’s Dream, and Paolo Albiani in Simon Boccanegra.

**Career Highlights** Recent performances include Don Alfonso in Così fan tutte in concert with the Boston Symphony Orchestra, Dr. Bartolo in Il Barbiere di Siviglia at Milwaukee’s Florentine Opera, the Bailiff in Werther and Dr. Bartolo in Le Nozze di Figaro at Houston Grand Opera, Dr. Bartolo in Le Nozze di Figaro at the Seiji Ozawa Matsumoto Festival and Santa Fe Opera, Major-General Stanley in The Pirates of Penzance at Cincinnati Opera, and Leporello in Wiesbaden.

Brenton Ryan
TENOR (Sedalia, Missouri)

**This Season** Monostatos in The Magic Flute at the Met, Mime in Das Rheingold at Covent Garden, Eros in John Adams’s Antony and Cleopatra in Barcelona, the Dancing Master in Ariadne auf Naxos on tour with the Bavarian State Opera in Hong Kong, Schoenberg’s Gurre-Lieder with the American Symphony Orchestra, the world premiere of Matthew Aucoin’s Music for New Bodies with Dacamera, Monostatos in Die Zauberflöte in Valencia, and CM in the world premiere of Gregory Spears’s The Righteous at the Santa Fe Opera.

**Met Appearances** Monostatos in Die Zauberflöte and The Magic Flute, Spolletta in Tosca, the Dancing Master, Missail in Boris Godunov, the Fool in Wozzeck, and Pedrillo in Die Entführung aus dem Serail (debut, 2016).

**Career Highlights** Recent performances include Missail, the Second Jew in Salome, and Pedrillo at the Bavarian State Opera; Loge in Das Rheingold at the Dallas Opera; Monostatos in Die Zauberflöte at Covent Garden and Lyric Opera of Chicago; the Chaplain in Dialogues des Carmélites, Triquet in Eugene Onegin, and Eros in the world premiere of Antony and Cleopatra at San Francisco Opera; and Flute in A Midsummer Night’s Dream and Don Basilio in Le Nozze di Figaro at the Santa Fe Opera.
**Brindley Sherratt**

*BASS (LANCASHIRE, ENGLAND)*

**This Season** Sarastro in *The Magic Flute* at the Met, Mussorgsky’s *Songs and Dances of Death* with the Orquesta Nacional de España, Hunding in Act I of *Die Walküre* in concert in Rome, Zebul in Handel’s *Jeptha* at Covent Garden, a recital at London’s Wigmore Hall, Rocco in *Fidelio* and Astradamors in Ligeti’s *Le Grand Macabre* at the Bavarian State Opera, and Hagen in *Götterdämmerung* in concert with the London Philharmonic Orchestra.


**Career Highlights** Recent performances include Sarastro in *Die Zauberflöte* at Covent Garden, the Paris Opera, and in concert at the Edinburgh International Festival; the Doctor in *Wozzeck* at the Festival d’Aix-en-Provence and Covent Garden; Gurnemanz in *Parsifal* with the Bergen Philharmonic Orchestra and at Opera North; Prince Gremin in *Eugene Onegin* with the Dallas Symphony Orchestra; Swallow in *Peter Grimes* at the Bayerische Staatsoper; and Hunding at English National Opera. He has also appeared at the Glyndebourne Festival, Welsh National Opera, Vienna State Opera, Dutch National Opera, Lyric Opera of Chicago, and in Zurich, Frankfurt, Lisbon, and Madrid, among others.

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**Rolando Villazón**

*Tenor (Mexico City, Mexico)*

**This Season** Papageno in *The Magic Flute* at the Met, the title role of *L’Orfeo* at Bayreuth Baroque and in Dresden, Loge in *Das Rheingold* at Staatsoper Berlin, Alessandro in Mozart’s *Il Re Pastore* in concert with L’Arpeggiata, and concerts and recitals in St. Gallen, Münster, Potsdam, Reutlingen, Monte Carlo, Cologne, and at the Deutsche Oper Berlin, Philharmonie de Paris, Royal Concertgebouw, Deutsche Oper am Rhein, and Vienna State Opera.


**Career Highlights** Recent performances include Orfeo at the Santa Fe Opera and in Dresden, Edgardo at the Deutsche Oper Berlin, Alessandro in concert in Salzburg, and Pelléas in *Pelléas et Mélisande* in Hamburg and at Staatsoper Berlin. He has also appeared at the Bavarian State Opera, La Scala, Salzburg Festival, Covent Garden, and Paris Opera, among others. He made his directorial debut in 2010 with *Werther* in Lyon and has also created productions at the Salzburg Festival, Deutsche Oper Berlin, Deutsche Oper am Rhein, Paris’s Théâtre des Champs-Élysées, and in Monte Carlo, Baden-Baden, Leipzig, Graz, and Dresden.