

WOLFGANG AMADEUS MOZART

DIE ZAUBERFLÖTE

CONDUCTOR
Evan Rogister

PRODUCTION AND
CHOREOGRAPHY
Simon McBurney

SET DESIGNER
Michael Levine

COSTUME DESIGNER
Nicky Gillibrand

LIGHTING DESIGNER
Jean Kalman

PROJECTION DESIGNER
Finn Ross

SOUND DESIGNER
Gareth Fry

REVIVAL STAGE DIRECTOR
Paula Williams

C. GRAHAM BERWIND, III
CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts

Libretto by Emanuel Schikaneder

Friday, April 4, 2025
7:30–10:45PM

The production of *Die Zauberflöte* was
made possible by a generous gift from the
Berry Charitable Foundation

Original co-production of Dutch National Opera,
Amsterdam; English National Opera, London; and
Festival d'Aix-en-Provence

In collaboration with Complicité

Throughout the 2024–25 season, the Met
continues to honor Ukraine and its brave
citizens as they fight to defend their country
and its cultural heritage.

The Metropolitan Opera

2024–25 SEASON

The 520th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

DIE ZAUBERFLÖTE

CONDUCTOR
Evan Rogister

IN ORDER OF VOCAL APPEARANCE

TAMINO
Ben Bliss*

THREE LADIES
Alexandria Shiner
Olivia Vote
Tamara Mumford*

PAPAGENO
Thomas Oliemans

QUEEN OF THE NIGHT
Kathryn Lewek

MONOSTATOS
Thomas Ebenstein

PAMINA
Golda Schultz

THREE BOYS
Nico Hwang
Marcus Agrippa
Ori Wosner

SPEAKER
Shenyang*

Friday, April 4, 2025, 7:30–10:45PM

SARASTRO
Stephen Milling

PRIESTS
Richard Bernstein
Errin Duane Brooks

PAPAGENA
Magdalena Kuźma*

ARMED MEN
Errin Duane Brooks
Richard Bernstein

FOLEY ARTIST
Ruth Sullivan

VISUAL ARTIST
Blake Habermann

FLUTE SOLO
Chelsea Knox

GLOCKENSPIEL SOLO
Katelan Trần Terrell*

ACTORS
Leo Abel
Antuan Byers
Julia Cavagna
Jay Dunn
Réka Echerer
Niara Hardister
Marty Keiser
Tina Mitchell
Dina Rose Rivera
Natalie Saibel
Stephan Varnier
Collin Ware

* Graduate of the
Lindemann Young Artist
Development Program

Friday, April 4, 2025, 7:30–10:45PM

Musical Preparation **Dan Saunders, Joshua Greene, Patrick Furrer, Israel Gursky, and Kseniia Polstiankina Barrad**

Assistant Stage Directors **Bruno Baker, Kimille Howard, and Paula Suozzi**

Movement **Josie Daxter**

Associate Lighting Designer **Mike Gunning**

Associate Sound Designer **Matthieu Maurice**

Children's Chorus Director **Anthony Piccolo**

Dramaturgy **Simon McBurney and Klaus Bertisch**

German Diction Coach **Nils Neubert**

Prompter **Joshua Greene**

Met Titles **Cori Ellison**

Scenery, properties, and electrical props constructed by **Metropolitan Opera Shops**

Costumes constructed by **Metropolitan Opera Costume Department; Heather Coiner, Delaware; Scafati, Inc., New York; and Nicola Killeen Textiles LTD, London**

Wigs and makeup constructed and executed by **Metropolitan Opera Wig and Makeup Department**

This production uses flash effects.

Die Zauberflöte is performed in an edition edited for the *New Mozart Edition* by Gernot Gruber and Alfred Orel and used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Bärenreiter Verlag, publisher and copyright owner.

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.

Visit metopera.org.

Synopsis

Act I

The opera takes place in a mythical, fairy-tale country as magical and transformative as the stage itself. A conflict is going on, the details of which are revealed moment by moment. Two factions are at war. The story is about how to resolve the conflict and what divides them.

The story begins with the arrival of Prince Tamino, who comes from another land over the mountains and is threatened by a huge snake. Three Ladies in service of the Queen of the Night appear and magically make the snake vanish. Having saved him, they fight among themselves as to who deserves him most before realizing that they must report back to their Queen. After they have left, the bird catcher Papageno appears. As he is chattering to Tamino, the Ladies reappear and separate the two men, but not before Papageno has explained that the Queen's Ladies give him food and drink in return for birds. Because Papageno has no birds to offer and is revealing too much to Tamino, the Ladies gag Papageno and tie him up. Turning to Tamino, they charm the prince with a portrait of the Queen's daughter, Pamina. Seeing the image makes him instantly fall in love with Pamina. The Queen of the Night appears. She tells Tamino not to be afraid because she is just a poor old woman grieving the loss of her daughter. She insists that he rescue Pamina, and Tamino determines to do as she says. The Ladies return and offer Tamino a magic flute whose music will protect him on his quest. Papageno, against his will, is enlisted to accompany Tamino. The Ladies also give Papageno a glockenspiel whose music will have magical powers. Finally, the Ladies explain that Three Spirits will lead the men on their journey.

Pamina tries to escape from Sarastro's palace, but she is caught by one of Sarastro's lieutenants, Monostatos. Left alone with her, Monostatos begins to assault Pamina. Papageno, having lost Tamino, appears. He frightens Monostatos away and tells Pamina that Tamino loves her and is on his way to save her. They both escape.

The Three Spirits lead Tamino before Sarastro's temple. Sarastro's most trusted advisor, the Speaker, appears and tells Tamino that actually it is the Queen who is evil, not Sarastro, and that Pamina is safe. Not knowing what to do next, Tamino plays his flute, hoping that its music will lead Pamina to him. Suddenly, he hears the sound of Papageno's pipes. He rushes off to follow it.

Papageno and Pamina appear, but they are ambushed by Monostatos and his henchmen. Papageno remembers his glockenspiel, and at the sound of it being played, Monostatos and his men can't help themselves from dancing and forgetting where they are. Papageno and Pamina are astonished at the power of this music but are interrupted in their wonder by the arrival of Sarastro. Pamina throws herself on his mercy. Monostatos appears and tells Sarastro that he has trapped the prince and

Synopsis CONTINUED

prevented him abducting Pamina. In response, Sarastro accuses Monostatos of lying and explains that he knows that Monostatos tried to assault Pamina, condemning him to be whipped on his feet. Pamina and Tamino are separated for the time being, and Tamino and Papageno are shut outside the temple, wondering what will happen next.

Intermission (AT APPROXIMATELY 8:40PM)

Act II

Sarastro assembles his community and tells them that the world is in crisis. He proposes that Tamino be allowed to undergo trials to see if he is worthy of being part of their community and of marrying Pamina. The assembly agree to this proposition. Pamina is brought in to bid farewell to Tamino before he embarks on his trials. She is convinced that he will die and is deeply saddened. She leaves, and Papageno, who is also offered a wife should he accompany Tamino, is persuaded to go with the prince. Papageno and Tamino are sworn to silence.

Darkness falls, and the Three Ladies and the retinue of the Queen of the Night attempt to seduce them both so that they will fail in their quest. Papageno almost succumbs, but Tamino remains firm, and the women are chased away by the voices of men in the temple.

Monostatos appears, his feet bleeding and in agony. He discovers Pamina sleeping and decides that he cannot resist her. The Queen of the Night arrives. She drives Monostatos away and explains to Pamina that she has been crushed by Sarastro and had her power taken away. Furious upon discovering not only that Tamino has gone over to Sarastro's side but also that her daughter is in love with him, she thrusts a dagger into her daughter's hand and orders her to murder Sarastro. Monostatos emerges from hiding, having seen everything. He threatens to kill Pamina if she will not give herself to him. But just before Monostatos enacts his threat, Sarastro arrives to drive him away. Sarastro consoles Pamina and explains that he does not seek vengeance against her mother.

Tamino appears with Papageno, hearing Pamina's voice. They are warned once more not to break their oaths of silence. They may see Pamina, but they must not speak to her. Papageno complains of being hungry, and the Spirits appear with their magic instruments and food. The sound of Tamino's flute draws Pamina to them. She calls for their help and tells of her assault. But faithful to their vows, neither can speak, and Pamina's heart is broken. She leaves with the knife her mother gave her. Tamino collapses in grief, but the men of the community appear and sing to him of his courage and strength and promise that soon this will all be over.

Left on his own, Papageno drinks and sings and pleads for a wife. He encounters an old woman who tells him that her name is Papagena. Horrified at first, he realizes that if he does not take this opportunity, he will be alone forever. When he promises to be faithful to her, she reveals herself as a young woman. The Speaker and his men appear and condemn Papageno for breaking his oath, and Papageno and Papagena are separated.

The Spirits appear in the sky, suggesting that the stars are in alignment. Pamina appears, and in despair over Tamino's apparent indifference and her mother's cruelty, she contemplates suicide. Before she can take her life, the Three Spirits intervene, and they persuade her to find Tamino.

Sarastro and his men prepare the final trials. Pamina runs in, and Tamino is granted permission to break his silence. She proposes that they face the trials together. She is also convinced that the music of the magic flute will protect them. The fire burns, the water rages, the flute plays, and both of the young people emerge unscathed to the jubilation of the community.

Papageno, thinking that love has been cruelly ripped from him, resolves to hang himself. The Spirits arrive just in time and remind him that if he can play the glockenspiel, the music will perform magic, and he will find true happiness. Papagena appears, and the two riotously sing of their joy and look forward to creating a family together.

Led underground by Monostatos, the Queen of the Night and her Ladies penetrate Sarastro's inner sanctum. Having foreseen these events, he descends on them all, scattering them in all directions, except for the Queen, who collapses before him powerless. As Sarastro sings of the healing power of the sun, he raises up the Queen of the Night and banishes the darkness. The whole community enter. Before their eyes, Tamino and Pamina pledge themselves to each other, ushering in a new era of harmony, cooperation, wisdom, and love.

—*Simon McBurney*

Wolfgang Amadeus Mozart

Die Zauberflöte

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

Mozart wrote *Die Zauberflöte*—a sublime fairy tale that moves freely between earthy comedy and noble mysticism—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 of the story and score. The composer and the librettist were both Freemasons, and Masonic imagery is used 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 melodic beauty, vocal challenge, and dramatic insight, remain unsurpassed, and his seven mature works in 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*, though 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, performed the role of Papageno in the opera’s premiere, and even recruited several of his own family members to join the cast. After Mozart’s death, Schikaneder opened the larger Theater an der Wien, a venue that has played a key role in Vienna’s musical life to the present day. The former main entrance to the theater is called the “Papageno Gate,” a tribute to both men.

The Setting

The libretto specifies Egypt as the location of the action. Some productions include Egyptian motifs as an exotic nod to this idea, but many others opt for a more generalized mythic ambience to convey the otherworldliness of the piece. In his staging, director Simon McBurney takes a more pared-down approach while still emphasizing the opera’s inherent theatricality and presenting it as both social commentary and flight of imagination.

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 “Der Vogelfänger bin ich ja” from Act I and “Ein Mädchen oder Weibchen” in Act II, 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, with whom he sings the playful, but rather tricky, duet “Pa-Pa-Pa.” The tenor Tamino, in his ravishing aria “Dies Bildnis ist bezaubernd schön,” and the soprano Pamina, in the understated yet profound “Ach, ich fühl’s,” display true love in its noblest forms. The bass Sarastro expresses the solemn and the transcendental in Act II’s noble “O Isis und Osiris” and “In diesen heil’gen Hallen.” The Three Ladies have much ensemble work of complex beauty, and even the short scene in Act II for the Three Spirits singing to the sunrise has a unique aura of hushed beauty well beyond the conventions of standard popular entertainment of the time. The use of the chorus is both spare and hauntingly beautiful, and in two showstopping arias—“O zittre nicht” and the more famous “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 was first given by the company 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 artist Marc Chagall, featured Josef Krips conducting Pilar Lorengar, Nicolai Gedda, Lucia Popp, Hermann Prey, and Jerome Hines. The Mozart anniversary year of 1991 saw the debut of a production designed by painter David Hockney and directed by John Cox and Guus Mostart, with James Levine conducting Kathleen Battle, Francisco Araiza, Luciana Serra, Kurt Moll, and Wolfgang Brendel. A new production by Julie Taymor opened in 2004 with Levine conducting a cast that included Dorothea Röschmann, Matthew Polenzani, L’ubica Vargicová, Rodion Pogosssov, and Kwangchul Youn. In 2007, Diana Damrau became the first artist in Met history to sing both Pamina and the Queen of the Night in a single season. During the 2022–23 season, director Simon McBurney made his company debut with a new staging featuring Erin Morley, Kathryn Lewek, Lawrence Brownlee, Thomas Oliemans, and Stephen Milling, conducted by Nathalie Stutzmann.

Program Note

Die Zauberflöte is a legendary opera perched on a pile of legends. In all dimensions, from the work itself to its various implications, it is one of the stage's most fascinating and beguiling experiences. That reputation essentially goes back to its first performances in 1791, weeks before death came for Mozart.

Die Zauberflöte is a singspiel, the populist Viennese genre that combines operatic arias and ensembles with spoken dialogue. Call it a fairy tale for adults, though children are equally at home in its singular world. After Mozart had written a series of brilliant operas for court theaters that amounted to sex comedies set in the contemporary world of masters and servants, upstairs and downstairs, his old friend Emanuel Schikaneder—one of the era's most popular actors, playwrights, and impresarios—came to him with an idea for a yarn about an imaginary country pervaded by magic.

The work was to be premiered in Schikaneder's suburban theater, the Freihaus, whose audiences, in contrast to the court theaters, ranged from working people to the nobility. To cater to this variegated audience, the impresario mounted everything from Shakespeare to schlock, but he was best known for fanciful stories decked out with dazzling stage effects. *Die Zauberflöte* was to be in that vein.

With this story, Mozart turned from contemporary realism to a world of fairy tale, myth, magic, and archetype, and that world led him to a new voice and a score as kaleidoscopic as the characters. The libretto is credited to Schikaneder and is marked by his trademark style, but he and Mozart consulted extensively on the story. Mozart always worked closely with his librettists, here perhaps more than ever. That the result stands as by far the best of Schikaneder's dozens of libretti and plays surely had something to do with Mozart's contribution to its creation.

On its face, the story of *Die Zauberflöte* is a classic tale of adventure replete with heroic deeds, supernatural enchantments, and the triumph of good over evil. The magical elements are not explained but simply happen, as they do in dream: Tamino falls in love with Pamina at the first sight of her portrait; bad and good characters switch places; Papageno's bells make villains erupt in dance; and three boyish Spirits, genii of the air, lecture Tamino on wisdom ("Be silent, patient, and steadfast!"). In many ways, the story adopts motifs commonly found throughout the fairy tale canon.

Meanwhile, beneath the childlike surface is a great depth of implication. The ancestry of *Die Zauberflöte* is Viennese popular comedy, which in the past had been entertainment for the masses, mostly improvised, in style rowdy, fanciful, often obscene. Papageno, with his agenda having mainly to do with wine and girls, serious only in his aversion to risking his neck, is an avatar of the old Viennese buffoon Hanswurst ("Jack Sausage"), who embodies a spirit of raffish anarchy wherever he appears. The name Sarastro recalls the legendary sage Zarathustra but also Shakespeare's magician Prospero, well known to Schikaneder and Mozart. Prospero, like Sarastro, has an untamed and dangerous servant and, also like Mozart's magus,

has a capacity for violence and vengeance. Sarastro represents the light of wisdom and enlightenment in opposition to the dark Queen; but he has a dark side too, and she a bright side—her love for her daughter, though even that gives way to her hunger for power and revenge.

To encompass this story and its enormous variety of characters, Mozart wrote in a polystylistic musical style, each person's voice in a distinctive mode. This is not completely new for the composer; in *Don Giovanni*, for example, there is a contrast between the high-flown music of the aristocratic characters and the folksier tone of the peasants. In *Die Zauberflöte*, however, that tendency is taken to a level new in Mozart, and perhaps new in opera.

A look at some of the numbers reveals how this works, as well as the wealth of influences that played into the music. The overture is appropriately jolly and bustling, but it is also fugal, complex in its counterpoint. That stands in radical contrast to the first appearance of the bird catcher Papageno, who enters singing a naïve little folk song in the strophic layout—the music repeats for each verse—of that style. Mozart said that he wanted his music to fit his singers like a well-tailored suit, and he wrote the part of Papageno for librettist Schikaneder, whose voice was strong but untrained, not up to virtuoso arias.

Likewise, the stratospheric singing of Mozart's sister-in-law Josepha Hofer, the original Queen of the Night, was the ideal vehicle to portray that character's otherworldly power. Her first aria has a tone of poignant dignity—just an act, we later discover, meant to convince Tamino that she is an innocent, wronged mother. Hofer's high register is only hinted at here. The Queen's legendary second-act aria, "Der Hölle Rache," in which she reveals her true nature, is frightening not only in its general musical ferocity but in the startling effect of the high notes—vocal virtuosity at the service of a hair-raising portrayal of malevolence. That, again, is in absolute contrast to the mystical song of the Armed Men and the music for Sarastro and the brotherhood, in a style of noble simplicity. Theirs are the voices of the new dawn envisioned by the Enlightenment—humanity rising above the dark superstitions and bloody tyrannies of the past.

Like other fairy tales, *Die Zauberflöte* deals in archetypes—heroes and villains, lovers and buffoons, fire and water, the primal opposition of light and dark. It meanwhile enfolds an allegory. The apparatus of the holy brotherhood, its rigmaroles and mystifications and initiations, seems on the surface an assortment of hokum created to carry the story. In fact, the mythical scaffolding of the opera rises from a secret society that reached its zenith in the Enlightenment: Freemasonry.

Mozart was a fervent Mason, and Schikaneder had been a lodge brother until he was tossed out for being a flagrant carouser. History doesn't know which of them came up with the idea of making *Die Zauberflöte* an allegory of the Masonic order, in its espousal of the most progressive ideas of the Enlightenment: questioning of aristocratic power, rejection of religious dogma and superstition (in theory, at least, the Masons

were open to men of all faiths), and the reign of science and reason under the guidance of wise leaders. The three solemn chords that start the overture echo the threefold knock of Masons entering a lodge, and the number three—a significant symbol for the order—pervades the opera, another example being the three temples Tamino tries to enter. Many other aspects of the opera, including the Egyptian motifs called for in the scenery and costuming and the elaborate rites of initiation, grow out of Masonic ritual as well. In effect, the Masonic ideal is the light that defeats the darkness of the Queen of the Night, who embodies the old order, the old tyrannies and superstitions. More specifically, she may also represent Austrian Empress Maria Theresa, who had tried to suppress the Freemasons.

The Masonic allegory is so pervasive in *Die Zauberflöte* that some critics believe that the opera's central message was to proclaim the importance of the Masonic order in a time when it was under increasing pressure from the throne. The recently deceased emperor was Joseph II, a reformer and "benevolent despot." But after the cataclysm of the French Revolution and its threat to the ruling order all over Europe, Joseph had increasingly clamped down on the Masons because of their secrecy and progressive doctrines.

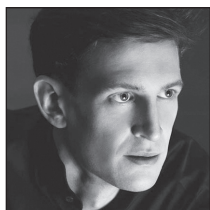
There is perhaps a deeper archetype here, which encompasses the Masonic undercurrent and makes it universal. *Die Zauberflöte* is an allegory of love in all its manifestations: the randy love of Papageno and Papagena, the exalted love of Tamino and Pamina, the divine love of Sarastro for all humanity. Mozart was all of those people—the buffoon, the lovers, the sorcerer. He was profoundly a man of the theater, which is to say a believer in masks and mystery and the lies that show us the truth. He entered into his characters like a virtuoso actor; at every moment in the story, he conveys intensely the reality of that moment, whether it is Monastatos's attempts to rape Pamina or Sarastro's noble repudiation of revenge, but also his fits of fury. For all of it, Mozart found a musical embodiment: the stirring choruses of the brotherhood, the simpler tunes of Papageno, the uncanny proclamation of the Armed Men, the radiance of the Three Spirits. All these voices exist together in a magical unity, centered on an unceasing flow of enchanted melody and harmony.

Perhaps the central allegory in this particular myth is the magic flute itself, which is an image of the Orphic power of music to enchant, exalt, and potentially redeem. It is the bells that save Papageno and the flute that saves the lovers, who at the end are acclaimed by the order as heralds of the new dawn: "Brave hearts have won the glorious crown! / May Beauty to Wisdom forever be bound!" With that, in his last great work, Mozart reminds us that on this earth, love can be the noblest power and the highest wisdom.

—Jan Swafford

Jan Swafford is a composer and writer whose books include biographies of Mozart, Beethoven, Brahms, and Ives, as well as The Vintage Guide to Classical Music.

The Cast

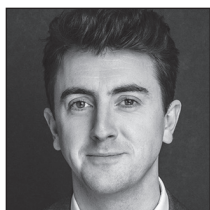


Evan Rogister

CONDUCTOR (RALEIGH, NORTH CAROLINA)

THIS SEASON *Die Zauberflöte* at the Met, *Macbeth* at Washington National Opera, *Cendrillon* at Opera Australia, and concerts with Philharmonia Zurich and the Mediterranean Youth Orchestra. **MET APPEARANCES** Terence Blanchard's *Fire Shut Up in My Bones* and *The Magic Flute* (debut, 2017).

CAREER HIGHLIGHTS He is principal conductor of Washington National Opera and the Kennedy Center Opera House Orchestra. Between 2009 and 2011, he served as Kapellmeister at the Deutsche Oper Berlin. In recent seasons, he has appeared at the Glyndebourne Festival, Moscow's Bolshoi Theatre, Royal Swedish Opera, San Diego Opera, Spoleto Festival USA, Dallas Opera, Santa Fe Opera, Opera Philadelphia, Lyric Opera of Chicago, Houston Grand Opera, and Seattle Opera. He has also led performances with the Badische Staatskapelle, Swedish Radio Symphony Orchestra, Bergen Philharmonic Orchestra, Orchestre National du Capitole de Toulouse, National Symphony Orchestra, Gothenburg Symphony Orchestra, Luxembourg Philharmonic, Essen Philharmoniker, and Malmö Symphony Orchestra, among others.



Ben Bliss

TENOR (PRAIRIE VILLAGE, KANSAS)

THIS SEASON Tamino in *Die Zauberflöte* and Eric in Jeanine Tesori's *Grounded* at the Met, a concert with the Met Orchestra Chamber Ensemble at Carnegie Hall, Mozart's Requiem with the St. Louis Symphony Orchestra, Tom Rakewell in *The Rake's Progress* at the Paris Opera, Jupiter in *Semele* at the Théâtre des Champs-Élysées and Covent Garden, and a concert with the Chamber Music Society of Lincoln Center.

MET APPEARANCES Don Ottavio in *Don Giovanni*, Tamino in *The Magic Flute*, Tom Rakewell, Ferrando in *Così fan tutte*, the Steersman in *Der Fliegende Holländer*, Belmonte in *Die Entführung aus dem Serail*, Arturo in *Lucia di Lammermoor*, and Kunz Vogelgesang in *Die Meistersinger von Nürnberg* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Pelléas in *Pelléas et Mélisande* and Tamino in *Die Zauberflöte* at the Bavarian State Opera; Ferrando at the Vienna State Opera; Don Ottavio at the Paris Opera, Canadian Opera Company, and Staatsoper Berlin; and Roméo in *Roméo et Juliette* at Lyric Opera of Kansas City. He is a graduate of the Met's Lindemann Young Artist Development Program and was a 2021 recipient of the Met's Beverly Sills Award, established by Agnes Varis and Karl Leichtman.



Thomas Ebenstein

TENOR (CARINTHIA, AUSTRIA)

THIS SEASON Monostatos in *Die Zauberflöte* at the Met; the Captain in *Wozzeck* in Lyon; Guillot de Morfontaine in *Manon*, the Four Servants in *Les Contes d'Hoffmann*, the Witch in *Hänsel und Gretel*, and the Dancing Master in *Ariadne auf Naxos* at the Vienna State Opera; and Mime in *Siegfried* in concert with the Dresdner Festspielorchester.

MET APPEARANCES Valzacchi in *Der Rosenkavalier* (debut, 2019).

CAREER HIGHLIGHTS Since 2012, he has been a member of the ensemble at the Vienna State Opera, where his most recent roles have included Monostatos, Aegisth in *Elektra*, the Hunchbacked Brother in *Die Frau ohne Schatten*, the Shabby Peasant in *Lady Macbeth of Mtsensk*, Alfred in *Die Fledermaus*, Valzacchi, Monsieur Taupe in *Capriccio*, Shuysky in *Boris Godunov*, Bob Boles in *Peter Grimes*, Arnalta in *L'Incoronazione di Poppea*, Vitek in *The Makropulos Case*, and Kudrjáš in *Káťa Kabanová*. Between 2003 and 2012, he was a member of the ensemble at the Komische Oper Berlin, where he sang Don Ottavio in *Don Giovanni*, Pedrillo in *Die Entführung aus dem Serail*, Jaquino in *Fidelio*, David in *Die Meistersinger von Nürnberg*, and Andres in *Wozzeck*, among many others.



Kathryn Lewek

SOPRANO (EAST LYME, CONNECTICUT)

THIS SEASON The Queen of the Night in *Die Zauberflöte* and *The Magic Flute* at the Met, Micaëla in *Carmen* at Nashville Opera, the Queen of the Night in *Die Zauberflöte* at Staatsoper Berlin, the title role of *Lakmé* in concert at the China National Opera House, Musetta in *La Bohème* at Opera Colorado, Gilda in *Rigoletto* at Cincinnati Opera, and concerts at the Cathedral of St. John the Divine and with the Danbury Concert Association and Fairfield County Chorale.

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 Vienna State Opera, Covent Garden, Ravinia Festival, Edinburgh International Festival, Bavarian State Opera, Palm Beach Opera, Festival d'Aix-en-Provence, Washington National Opera, 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 the Cleveland Orchestra and Pacific Symphony; and in Valencia, Dresden, Barcelona, Madrid, Leipzig, and Toulon.



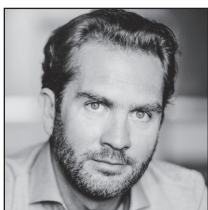
Stephen Milling

BASS (COPENHAGEN, DENMARK)

THIS SEASON Sarastro in *Die Zauberflöte* and Don Fernando in *Fidelio* at the Met, Filippo II in *Don Carlo* at Covent Garden, Hunding in *Die Walküre* and Hagen in *Götterdämmerung* in concert with the Dallas Symphony Orchestra, Daland in *Der Fliegende Holländer* in Wiesbaden, King Marke in Act II of *Tristan und Isolde* in concert with the Rotterdam Philharmonic Orchestra, and Gurnemanz in *Parsifal* in concert at Latvia's Cēsis Art Festival.

MET APPEARANCES Sarastro, the Voice of Neptune in *Idomeneo*, Hunding, and Sparafucile in *Rigoletto* (debut, 2004).

CAREER HIGHLIGHTS Recent performances include King Marke at the Royal Danish Opera, Hagen at Staatsoper Berlin, Gurnemanz at the Royal Swedish Opera, Daland at Covent Garden, Prince Gremin in *Eugene Onegin* at the Norwegian National Opera, and Fafner in *Siegfried* and Hagen in Dresden. He has also sung Sarastro in Bergen and Barcelona; King Marke in concert with the Helsinki Philharmonic Orchestra; Fasolt in *Das Rheingold* in concert with the Rotterdam Philharmonic Orchestra; Gurnemanz at the Deutsche Oper Berlin; Hagen in Madrid; Peneios in Strauss's *Daphne* in concert, Rocco in *Fidelio*, and Sarastro at the Royal Danish Opera; Hunding at Dutch National Opera; and Hermann in *Tannhäuser* at the Bayreuth Festival.



Thomas Oliemans

BARITONE (AMSTERDAM, NETHERLANDS)

THIS SEASON Papageno in *Die Zauberflöte* at the Met, Mahler's Symphony No. 8 with the Portuguese Symphony Orchestra, Bluebeard in *Bluebeard's Castle* with the Philharmonie Zuidnederland, Dr. Falke in *Die Fledermaus* at Dutch National Opera, Helmut in the world premiere of Mark-Anthony Turnage's *Festen* at Covent Garden, Fauré's Requiem with the Rotterdam Philharmonic Orchestra, concerts with the Amsterdam Sinfonietta and Royal Concertgebouw, and recitals throughout the Netherlands.

MET APPEARANCES Papageno (debut, 2023).

CAREER HIGHLIGHTS He has sung Papageno at Dutch National Opera, English National Opera, the Festival d'Aix-en-Provence, and in Bergen, Barcelona, Basel, Toulouse, and Nante. He regularly appears at Dutch National Opera, where his roles have included the Father-in-Law in the world premiere of Sarriaho's *Innocence*, Pluto in the world premiere of Manfred Trojahn's *Eurydice—Die Liebenden, Blind*, Don Alfonso in *Così fan tutte*, Lescaut in *Manon Lescaut*, Schaunard in *La Bohème*, and Peter in *Hänsel und Gretel*, among others. He has also appeared at Staatsoper Berlin and the Salzburg Festival; in Hamburg, Madrid, Gothenburg, Rome, Strasbourg, and Geneva; and with leading orchestras throughout Europe.



Golda Schultz

SOPRANO (BLOEMFONTEIN, SOUTH AFRICA)

THIS SEASON Pamina in *Die Zauberflöte* at the Met, Anne Trulove in *The Rake's Progress* at the Paris Opera, Countess Almaviva in *Le Nozze di Figaro* at the Bavarian State Opera, Agathe in *Der Freischütz* in Dresden and in concert with the Kammerakademie Potsdam, Donna Anna in *Don Giovanni* at the Festival d'Aix-en-Provence, and concerts with the BBC Symphony Orchestra, Tonhalle-Orchester Zürich, Orchestre de Paris, Royal Concertgebouw Orchestra, and at the Deutsche Oper Berlin and Gstaad New Year Music Festival.

MET APPEARANCES Adina in *L'Elisir d'Amore*, Anne Trulove, Countess Almaviva, Clara in *Porgy and Bess*, Sophie in *Der Rosenkavalier*, Nannetta in *Falstaff*, and Pamina (debut, 2017).

CAREER HIGHLIGHTS She was previously a member of the ensemble at the Bavarian State Opera, where her roles have included Agathe, Countess Almaviva, Micaëla, Liù in *Turandot*, Pamina, and Musetta in *La Bohème*, among others. Between 2013 and 2014, she was a member of the State Theater in Klagenfurt. She has also appeared at the Edinburgh International Festival, Covent Garden, Glyndebourne Festival, Dallas Opera, Staatsoper Berlin, Vienna State Opera, Salzburg Festival, Lucerne Festival, La Scala, San Francisco Opera, Cape Town Opera, and in Zurich, Bordeaux, Tokyo, and Hamburg.



Shenyang

BASS-BARITONE (TIANJIN, CHINA)

THIS SEASON The Speaker in *Die Zauberflöte* at the Met, the world premiere of Yao Chen's *Sentiments: Autumn* with the China National Center for the Performing Arts Orchestra, Aaron Zigman's *Émigré* with the Deutsches Symphonie-Orchester Berlin and China Philharmonic Orchestra, Varlaam in *Boris Godunov* at Dutch National Opera, and Dvorak's *Stabat Mater* with the Hong Kong Philharmonic Orchestra.

MET APPEARANCES The Speaker in *The Magic Flute*, Masetto in *Don Giovanni* (debut, 2009), Garibaldo in *Rodelinda*, and Colline in *La Bohème*.

CAREER HIGHLIGHTS Recent performances include Kurwenal in *Tristan und Isolde* at the Glyndebourne Festival, Don Pizarro in *Fidelio* in concert with the Los Angeles Philharmonic and the Tonhalle-Orchester Zürich, Tiresias in Stravinsky's *Oedipus Rex* in concert with the Munich Philharmonic Orchestra, and the Herald in *Lohengrin* at the Paris Opera. He has also appeared with the Shanghai Symphony Orchestra, London Philharmonic Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Berlin Philharmonic, Orchestre National de Lyon, Boston Symphony Orchestra, Philadelphia Orchestra, and New York Philharmonic Orchestra, among others. He is a graduate of the Met's Lindemann Young Artist Development Program.