

WOLFGANG AMADEUS MOZART

# THE MAGIC FLUTE

CONDUCTOR  
Antony Walker

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

GENERAL MANAGER  
Peter Gelb

MUSIC DIRECTOR EMERITUS  
James Levine

PRINCIPAL CONDUCTOR  
Fabio Luisi

Libretto by Emanuel Schikaneder

Monday, January 2, 2017  
7:00–8:45PM

This 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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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 Metropolitan Opera

2016-17 SEASON

The 431st Metropolitan Opera performance of  
WOLFGANG AMADEUS MOZART'S

## THE MAGIC FLUTE

CONDUCTOR  
Antony Walker

IN ORDER OF VOCAL APPEARANCE

TAMINO  
Ben Bliss\*

FIRST LADY  
Wendy Bryn Harmer\*

SECOND LADY  
Sarah Mesko

THIRD LADY  
Maria Zifchak

PAPAGENO  
Christopher Maltman

QUEEN OF THE NIGHT  
Kathryn Lewek

FIRST SLAVE  
Stephen Paynter

SECOND SLAVE  
Kurt Phinney

THIRD SLAVE  
Craig Montgomery

MONOSTATOS  
Robert Brubaker

PAMINA  
Janai Brugger

FIRST SPIRIT  
Daniel Katzman

SECOND SPIRIT  
Misha Grossman

THIRD SPIRIT  
Dylan Hansen Hamme

SPEAKER  
Shenyang\*

SARASTRO  
Morris Robinson\*

FIRST PRIEST  
Mark Schowalter

SECOND PRIEST  
Scott Scully

PAPAGENA  
Dísella Lárusdóttir

FIRST GUARD  
Noah Baetge

SECOND GUARD  
Rod Nelman

SOLO DANCER  
Maria Phegan

FLUTE SOLO  
Demarre McGill

Monday, January 2, 2017, 7:00-8:45PM



A scene  
from Mozart's  
*The Magic Flute*

Chorus Master **Donald Palumbo**  
 Musical Preparation **Linda Hall, Steven Eldredge,**  
**Caren Levine\***, and **Patrick Furrer**  
 Assistant Stage Director **Sarah Ina Meyers**  
 Prompter **Caren Levine\***  
 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**

\* Graduate of the  
Lindemann Young Artist  
Development Program

Yamaha is the  
Official Piano of the  
Metropolitan Opera.

Latecomers will not be  
admitted during the  
performance.

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usher at intermission.



The Met  
ropolitan  
Opera

2016-17 SEASON

A scene from *Nabucco*

The Metropolitan Opera is pleased to salute  
Bloomberg Philanthropies in recognition of its  
generous support during the 2016-17 season.

**Bloomberg  
Philanthropies**

PHOTO: MARTY SOHL / METROPOLITAN OPERA

## 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 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 Papagena 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 Papagena, Papageno and Papagena, and Sarastro, along with his whole court, celebrate the triumph of virtue.

*Wolfgang Amadeus Mozart*

# The Magic Flute

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*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 initial run. 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 door of the theater is called the "Papageno Gate," a tribute to both men. The English translation for the Met's abridged version of *The Magic Flute* is by American poet and librettist J. D. McClatchy.

### *The Setting*

The libretto specifies Egypt as the location of the action. That country was traditionally regarded as the legendary birthplace of the Masonic 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 that the score and overall tone of the work call for.



## *The Music*

*Die Zauberflöte* was written 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 comic and earthy is represented by the baritone Papageno 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 funny (but rather tricky) duet "Pa-Pa-Pa-Pa." True love in its noblest forms is conveyed by the tenor, Tamino, in his ravishing aria "This Portrait's Beauty" ("Dies Bildnis") and the soprano, Pamina, in the deceptively transparent "Now My Heart Is Filled with Sadness" ("Ach, ich fühl's"). 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 even the short scene 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 spare but hauntingly beautiful. The vocal fireworks are provided by the coloratura Queen of the Night with her first aria, "My Fate is Grief" ("O zittre nicht"), and the more familiar "Here in My Heart" ("Der Hölle Rache").

## *Met History*

The Met has a remarkable history of distinguished productions of *Die Zauberflöte* with extraordinary casts. The opera was first given here in 1900 in Italian and featured Emma Eames, Andreas Dippel, and Pol Plançon. In 1941 a new production in English featured Jarmila Novotná, Charles Kullman, Alexander Kipnis, Friedrich Schorr, and a young Eleanor Steber as the First Lady. It was conducted by Bruno Walter, directed by Herbert Graf, and designed by Richard Rychtarik. The legendary 1967 production, with designs by Marc Chagall, featured Josef Krips conducting Pilar Lorengar, Nicolai Gedda, Lucia Popp, Hermann Prey, Morley Meredith, Rosalind Elias, 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, and Manfred Hemm. The present production by Julie Taymor opened in 2004 with James Levine conducting a cast including Dorothea Röschmann, Matthew Polenzani, L'ubica Vargicová, Rodion Pogossof, and Kwangchul Youn. The abridged English-language version was first seen in 2006.

## A Note from the Translator

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

## A Cast of Characters



### **Ben Bliss** (TAMINO)

My favorite subject in school was **geography**. I loved learning about the world!

If I weren't a singer, I would be a **carpenter** or a **moviemaker**.

If I could pick one super power, it would be **to fly**. I mean what would be **better than that?!**

My favorite color is **green**.

The first song I learned was **"Help!"** by The Beatles.

If I had a magic flute, I would make it **teleport me home to Seattle after work!**

My favorite pizza topping is **fresh mozzarella cheese!**

I love to **go camping!**

I have a pet **cactus**, whose name is **Spike!**



### **Janai Brugger** (PAMINA)

My favorite subject in school was **history**.

If I weren't a singer, I **would probably be a kindergarten teacher**. I **love kids!**

If I could pick one super power it would be **to fly!**

My favorite color is **purple**.

The first song I learned was **"Goodnight, My Someone"** from the musical ***The Music Man***.

If I had a magic flute, I would make it **turn yucky food into candy!**

My favorite pizza topping is **banana peppers**.

I love to go to **the movies**, and **to read**.

I have a pet **dog**, and his name is **Gunner!**



## A Cast of Characters CONTINUED



### **Christopher Maltman** (PAPAGENO)

My favorite subject in school was **math**.

If I weren't a singer, I would be a **Formula One racing driver**.

If I could pick one super power, it would be **flight**.

My favorite color is **red**.

The first song I learned was "**Baa, Baa, Black Sheep.**"

If I had a magic flute, I would make it **stop people being mean**.

My favorite pizza topping is **pepperoni**.

I love to **ride motorcycles**.



### **Morris Robinson** (SARASTRO)

My favorite subjects in school were **math and science**.

If I weren't a singer, I would be a **businessman or football coach**.

If I could pick one super power, I would be **identical to Superman!**

My favorite color is **blue**.

The first song I learned was "**Jesus Loves Me.**"

If I had a magic flute, I would make it **build me a mansion on a beach**.

My favorite pizza topping is **ground beef—and all the meats!**

I love to **spend time with my 11-year-old son**.

I don't have a pet, **but I live on a lake, so I have lots of wild ducks and geese to feed!**



## The Cast



**Antony Walker**

CONDUCTOR (SYDNEY, AUSTRALIA)

**THIS SEASON** *The Magic Flute* at the Met, *Semiramide* in Florence, and *Salome*, *Turandot*, and Daniel Sonenberg's *The Summer King* at the Pittsburgh Opera.

**MET PRODUCTIONS** *The Barber of Seville*, *Les Pêcheurs de Perles*, and *Orfeo ed Euridice* (debut, 2011).

**CAREER HIGHLIGHTS** He is music director of the Pittsburgh Opera, artistic director of Washington Concert Opera, and co-artistic director and principal conductor of Sydney's Pinchgut Opera. Operatic credits include performances with the Canadian Opera Company, Santa Fe Opera, Welsh National Opera, Glimmerglass Opera, Opera Theatre of Saint Louis, Opera Australia, and Bologna's Teatro Comunale. He has conducted more than 200 operas and symphonic and chamber works with companies in Europe, the U.S., and Australia. A regular guest conductor with the Sydney Philharmonia, his recent work there includes Janáček's *Glagolitic Mass* and the world premiere of Nigel Butterley's *Spell of Creation*. He is the recipient of the Sir Charles Mackerras Conducting Award and was nominated for a Dora Award for best musical direction for *Maria Stuarda* with the Canadian Opera Company.



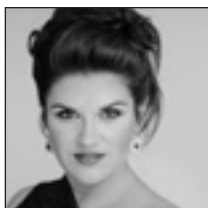
**Janai Brugger**

SOPRANO (DARIEN, ILLINOIS)

**THIS SEASON** Jemmy in *Guillaume Tell*, Pamina in *The Magic Flute*, and Micaëla in *Carmen* at the Met, and Amore in *Orfeo ed Euridice* with the Atlanta Symphony Orchestra.

**MET APPEARANCES** Helena in *The Enchanted Island* and Liù in *Turandot* (debut, 2012).

**CAREER HIGHLIGHTS** Pamina in *Die Zauberflöte* at Covent Garden; Musetta in *La Bohème* and Pamina with the LA Opera; Micaëla at Washington National Opera, Opera Colorado, and Lyric Opera of Kansas City; Liù with Hawaii Opera Theatre; the Priestess in a concert performance of *Aida* at the Hollywood Bowl with the Los Angeles Philharmonic; First Lady in *Die Zauberflöte* in concert with the Chicago Symphony Orchestra; and Juliette in *Roméo et Juliette* and Norina in *Don Pasquale* with the Palm Beach Opera. She was a member of LA Opera's Young Artist Program and San Francisco Opera's Merola Opera Program, and was a 2012 winner of the Met's National Council Auditions and Plácido Domingo's Operalia vocal competition.



## Kathryn Lewek

SOPRANO (EAST LYME, CONNECTICUT)

**THIS SEASON** The Queen of the Night in *The Magic Flute* at the Met, the Canadian Opera Company, and for her debut at Chicago Lyric Opera; Rosina in *Il Barbiere di Siviglia* in Charlotte and Toledo; and Ginevra in *Ariodante* in Salzburg.

**MET APPEARANCES** The Queen of the Night (debut, 2013).

**CAREER HIGHLIGHTS** The Queen of the Night at the Vienna State Opera, Royal Danish Opera, Houston Grand Opera, Welsh National Opera, Deutsche Oper Berlin, Washington National Opera, Bregenz Festival, Aix-en-Provence Festival, English National Opera, and in Madrid, Leipzig, Toulon, Nashville, and Kansas City; Teresa in *Benvenuto Cellini* in Barcelona; Konstanze in *Die Entführung aus dem Serail*, Frasquita in *Carmen*, the Sandman and Dew Fairy in *Hansel and Gretel*, Barbarina in *Le Nozze di Figaro*, and Pisana in *I Due Foscari* with Deutsche Oper Berlin; the title role of *Maria Stuarda* in Edmonton, and the title role of *Lucia di Lammermoor* in Charlotte and Toledo. She was a double prize winner of the 2013 Operalia World Opera Competition.



## Ben Bliss

TENOR (PRAIRIE VILLAGE, KANSAS)

**THIS SEASON** Tamino in *The Magic Flute* and Steersman in *Der Fliegende Holländer* at the Met, Belmonte in *Die Entführung aus dem Serail* at Atlanta Opera, Tom Rakewell in *The Rake's Progress* for his debut with Boston Lyric Opera, Camille in *Die Lustige Witwe* in Barcelona, and a US recital tour with pianist Lachlan Glen, including a performance at Carnegie Hall.

**MET PRODUCTIONS** Belmonte, Arturo in *Lucia di Lammermoor*, and Kunz Vogelgesang in *Die Meistersinger von Nürnberg* (debut, 2014).

**CAREER HIGHLIGHTS** Recent appearances include Belmonte with the Glyndebourne Festival Opera, Tamino in *Die Zauberflöte* at LA Opera, Flamand in *Capriccio* in Santa Fe, Cassio in *Otello* at the Cincinnati May Festival, Handel's *Israel in Egypt* at Carnegie Hall, and concerts with the New York Philharmonic and the Mormon Tabernacle Choir. He has also sung Ferrando in *Così fan tutte* with the Los Angeles Philharmonic, and Benvolio in *Roméo et Juliette*, Barbarigo in *I Due Foscari*, and the Male Chorus in Britten's *The Rape of Lucretia* with LA Opera's Domingo-Colburn-Stein Young Artist Program. He is a graduate of the Met's Lindemann Young Artist Development Program.





## Christopher Maltman

BARITONE (CLEETHORPES, ENGLAND)

**THIS SEASON** Lescaut in *Manon Lescaut* and Papageno in *Die Zauberflöte* at the Met, the title role of *Don Giovanni* at the Berlin Staatsoper, the title role of *Wozzeck* in Amsterdam, Don Alfonso in *Così fan tutte* at the Bavarian State Opera, the title role of *Eugene Onegin* at the Vienna State Opera, and Vitellozzo Tamare in Schreker's *Die Gezeichneten* at the Munich Opera Festival.

**MET APPEARANCES** Figaro in *Il Barbiere di Siviglia*, Eisenstein in *Die Fledermaus*, Papageno, Silvio in *Pagliacci*, and Harlequin in *Ariadne auf Naxos* (debut, 2005).

**CAREER HIGHLIGHTS** Don Giovanni at Covent Garden, the Salzburg Festival, Bavarian State Opera, and Berlin Staatsoper; Figaro in *Il Barbiere di Siviglia* at the Vienna State Opera; the title role of Harrison Birtwistle's *Gawain* at the Salzburg Festival; Count di Luna in *Il Trovatore*, Papageno, Guglielmo in *Così fan tutte*, Marcello in *La Bohème*, and Ramiro in *L'Heure Espagnole* at Covent Garden. He has also sung Shishkov in *From the House of the Dead* at the Vienna State Opera, the Count in *Le Nozze di Figaro* at the Paris Opera and Covent Garden, and the title role of *Billy Budd* at the Welsh National Opera and in Turin, Seattle, Frankfurt, and Munich.



## Morris Robinson

BASS (ATLANTA, GEORGIA)

**THIS SEASON** Sarastro in *The Magic Flute* and the King in *Aida* at the Met, Timur in *Turandot* in Philadelphia, Porgy in *Porgy and Bess* at La Scala, Osmin in *Die Entführung aus dem Serail* at LA Opera, and Fasolt in *Das Rheingold* with the New York Philharmonic.

**MET PRODUCTIONS** Ferrando in *Il Trovatore*, Sarastro in *Die Zauberflöte*, the King, Reinmar in *Tannhäuser*, the High Priest of Baal in *Nabucco*, Mercury in *Les Troyens*, First Nazarene in *Salome*, and the Second Prisoner in *Fidelio* (debut, 2002).

**CAREER HIGHLIGHTS** Recent appearances include Joe in *Show Boat* with Washington National Opera, Houston Grand Opera, San Francisco Opera, and Dallas Opera; Sarastro at Houston Grand Opera, Opera Australia, and the Ravinia Festival; Sparafucile in *Rigoletto* with Boston Lyric Opera and Atlanta Opera; Ramfis in *Aida* at the Ravinia Festival and Cincinnati Opera; Oroveso in *Norma* with LA Opera; and the Commendatore in *Don Giovanni* at Boston Lyric Opera, Houston Grand Opera, and Dallas Opera. He is a graduate of the Met's Lindemann Young Artist Development Program.



**Shenyang**

BASS-BARITONE (TIANJIN, CHINA)

**THIS SEASON** The Speaker in *The Magic Flute* at the Met, Leporello in *Don Giovanni* with the Shanghai Symphony Orchestra, Handel's *Messiah* in Ann Arbor, and a Chinese New Year concert with the Philharmonia Orchestra.

**MET PRODUCTIONS** Garibaldo in *Rodelinda*, Masetto in *Don Giovanni* (debut, 2009), and Colline in *La Bohème*.

**CAREER HIGHLIGHTS** The title role in *Le Nozze di Figaro* with Seattle Opera and in Beijing; Alidoro in *La Cenerentola* at the Zurich Opera, Washington National Opera, and Glyndebourne Festival; Osmin in a concert performance of Mozart's *Zaïde* at Carnegie Hall with Ensemble ACJW; Beethoven's *Missa Solemnis* with the San Francisco Symphony and Sydney Symphony; Beethoven's Symphony No. 9 in Beijing and Madrid; Mahler's Eighth Symphony in Tokyo; Schoenberg's *Gurre-Lieder* in Beijing; and a duo recital with soprano Susanna Phillips at the Metropolitan Museum of Art. He has also made concert appearances with the New York Philharmonic, Philadelphia Orchestra, Toronto Symphony Orchestra, and Boston Symphony Orchestra, among others. He was a winner of the 2007 BBC Cardiff Singer of the World Competition and is a graduate of the Met's Lindemann Young Artist Development Program.