

Lincoln Center's
MOSTLY MOZART FESTIVAL

July 10–August 10, 2019

Jane Moss
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Louis Langrée
Renée and Robert Belfer Music Director

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Wednesday–Saturday, July 17–20, 2019 at 7:00 pm

NEW YORK PRODUCTION PREMIERE

The Magic Flute

Music by Wolfgang Amadeus Mozart

Libretto by Emanuel Schikaneder

A production of the Komische Oper Berlin

Please make certain all your electronic devices are switched off.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

David H. Koch Theater

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Tuesday–Wednesday, July 23–24 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Andrew Manze, conductor

Vilde Frang, violin

ALL-BEETHOVEN PROGRAM

Violin Concerto in D major

Symphony No. 3 ("Eroica")

Pre-concert recitals by Drew Petersen, piano, at 6:30 pm

Friday–Saturday, July 26–27 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Andrew Manze, conductor

Pekka Kuusisto, violin

Knut Erik Sundquist, bass (New York debut)

BARTÓK: Romanian Folk Dances

VIVALDI: The Four Seasons

Traditional music from Finland, Norway, and Hungary

Pre-concert recitals by the Neave Trio at 6:30 pm

For tickets, call (212) 721-6500 or visit MostlyMozartFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

Visit MostlyMozartFestival.org for full festival listings.

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

NEW YORK PRODUCTION PREMIERE

The Magic Flute

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Maureen McKay* / Vera-Lotte Böckert† (*Pamina*)

Julien Behr* / Aaron Blake† (*Tamino*)

Christina Poulitsi* / Aleksandra Olczyk† (*Queen of the Night*)

Dimitry Ivashchenko* / Wenwei Zhang† (*Sarastro/Speaker*)

Rodion Pogossov* / Evan Hughes† (*Papageno*)

Talya Lieberman (*Papagena*)

Johannes Dunz (*Monostatos*)

Ashley Milanese (*First Lady*)

Karolina Gumos (*Second Lady*)

Ezgi Kutlu (*Third Lady*)

Timothy Oliver (*First Armed Man*)

Samuli Taskinen (*Second Armed Man*)

Choir soloists of the Komische Oper Berlin

Members of the Tölzer Boys Choir

Suzanne Andrade and Barrie Kosky, *Co-Directors*

Paul Barritt, *Animation*

1927 (Suzanne Andrade and Paul Barritt) and Barrie Kosky, *Concept*

Esther Bialas, *Stage and Costume Design*

Diego Leetz, *Lighting Design*

MOZART: ***Die Zauberflöte*** (1791)

This performance is approximately three hours long, including intermission.

* Performs July 17 and 19

† Performs July 18 and 20

Synopsis

Act One

In a dark forest, far away...

As he flees from a dangerous giant serpent, Tamino is rescued at the last second by the three ladies who serve the Queen of the Night. When he regains consciousness, the first thing Tamino sees is Papageno, and he believes him to be his rescuer.

Papageno, a bird catcher in search of love, does nothing to dispel the misunderstanding. The three ladies return and punish Papageno for his lies by rendering him mute. They show Tamino a picture of Pamina, the daughter of the Queen of the Night. Tamino instantly falls in love with Pamina.

Shortly thereafter, the Queen of the Night herself appears and tells Tamino of her daughter's kidnapping at the hands of Sarastro. Tamino responds with great enthusiasm to her command that he free Pamina. The three ladies give Papageno back his voice and instruct him to accompany Tamino. As a protection against danger, they give Tamino the gift of a magic flute, while Papageno receives magic bells. The three ladies declare that three boys will show Tamino and Papageno the way to Sarastro.

Pamina is being importuned by Sarastro's slave Monostatos. Papageno, who has become separated from Tamino on the way to Sarastro, is as scared by the strange appearance of Monostatos as the slave is by Papageno's. Alone with Pamina, Papageno announces that her rescuer Tamino will soon arrive. Papageno himself is sad that his search for love has thus far proved fruitless. Pamina comforts him.

The three boys have led Tamino to the gates of Sarastro's domain. Although he is initially refused entry, Tamino begins to doubt the statements made by the Queen of the Night regarding Sarastro. He begins to play on his magic flute and enchants nature with his music.

Papageno meanwhile flees with Pamina, but they are caught by Monostatos and his helpers. Papageno's magic bells put their pursuers out of action. Sarastro and his retinue then enter upon the scene. Monostatos leads in Tamino. The long yearned-for encounter between Tamino and Pamina is all too brief. Sarastro orders that they must first face a series of trials.

Act Two

The trial of silence

Tamino and Papageno must practice being silent. Because of the appearance of the ladies and their warnings, their ordeal is a truly testing one. Tamino remains resolute, while Papageno immediately begins to chatter. Meanwhile, Monostatos again tries to get close to the sleeping Pamina. The Queen of the Night appears and orders her daughter to kill Sarastro. Pamina remains behind, despairing. Sarastro seeks to console Pamina by forswearing any thoughts of revenge.

The trial of temptation

Tamino and Papageno must resist any temptation: no conversation, no women, no food! In addition to the magic flute and magic bells, the three boys also bring Tamino and Papageno food, which Tamino once again steadfastly resists. Even Pamina fails to draw a single word from Tamino's lips, which she interprets as a rejection. She laments the cooling of Tamino's love for her.

Before the last great trial, Pamina and Tamino are brought together one last time to say farewell to one another. Papageno is not permitted to take part in any further trials. He now wishes for only a glass of wine—and dreams of his great love.

For her part, Pamina believes that she has lost Tamino forever. In her despair, she seeks to end her own life, but is prevented from doing so by the three boys, who assure her that Tamino still loves her. Gladdened and relieved, Pamina accepts their invitation to see Tamino again. Reunited at last, Tamino and Pamina undergo the final trial together.

The trial of fire and water

The music of the magic flute and their love for one another allow Tamino and Pamina to conquer their own fear and overcome the dangers of fire and water. Meanwhile, Papageno remains unsuccessful in his search for his great love. Despairing, he also now seeks to end his life, but is also prevented from doing so by the three boys. Papageno's dream finally comes true: together with his Papagena, he dreams of being blessed with many children.

Meanwhile...

... the Queen of the Night, the three ladies, and the turncoat Monostatos arm themselves for an attack against Sarastro and his retinue. However, the attack is repelled.

Tamino and Pamina have reached the end of their trials, and they can finally be together.

A Magical Storybook

Barrie Kosky, Suzanne Andrade, and Paul Barritt on flying elephants, the world of silent film, and the eternal search for love

How did you come up with the idea of staging *The Magic Flute* with [British theater company] 1927?

Barrie Kosky (co-director; intendent of the Komische Oper Berlin):

The Magic Flute is the most frequently performed German-language opera, one of the top ten operas in the world. Everyone knows the story; everybody knows the music; everyone knows the characters. On top of that, it is an “ageless” opera, meaning that an eight-year-old can enjoy it as much as an octogenarian can. So you start out with some pressure when you undertake a staging of this opera. I think the challenge is to embrace the heterogeneous nature of this opera. Any attempt to interpret the piece in only one way is bound to fail. You almost have to celebrate the contradictions and inconsistencies of the plot and the characters, as well as the mix of fantasy, surrealism, magic, and deeply touching human emotions.

In 2008 I attended a performance of *Between the Devil and the Deep Blue Sea*, the first show created by 1927. From the moment the show started, there was this fascinating mix of live performance with animation, creating its own aesthetic world. Within minutes, this strange mixture of silent film and music hall had convinced me that these people had to do *The Magic Flute* with me in Berlin! It seemed to me quite an advantage that Paul and Suzanne would be venturing into opera for the first time, because they were completely free of any preconceptions about it, unlike me.

The result was a very unique *Magic Flute*. Although Suzanne and Paul were working in Berlin for the first time, they had a natural feel for the city’s artistic ambiance, especially the Berlin of the 1920s, when it was such an important creative center for painting, cabaret, silent film, and animated film. Suzanne, Paul, and I share a love for revue, vaudeville, music hall, and similar forms of theater, and, of course, for silent film. So our Papageno is suggestive of Buster Keaton, Monostatos is a bit Nosferatu, and Pamina perhaps a bit reminiscent of Louise Brooks. But it’s more than an homage to silent film—there are far too many influences from other areas. But the world of silent film gives us a certain vocabulary that we can then use in any way that we like.

Is your love of silent film the motivation behind the name “1927”?

Suzanne Andrade (co-director; co-creator of 1927): 1927 was the year of the first sound film, *The Jazz Singer* with Al Jolson, an absolute sensation at the time. Curiously, however, no one believed at that time that the talkies would prevail over silent films. We found this aspect especially

exciting. We work with a mixture of live performance and animation, which makes it a completely new art form in many ways. Many others have used film in theater, but 1927 integrates film in a very new way. We don't do a theater piece with added movies. Nor do we make a movie and then combine it with acting elements. Everything goes hand in hand. Our shows evoke the world of dreams and nightmares, with aesthetics that hearken back to the world of silent film.

Paul Barritt (filmmaker; co-creator of 1927): And yet it would be wrong to see in our work only the influence of the 1920s and silent film. We take our visual inspiration from many eras, from the copper engravings of the 18th century as well as in comics of today. There is no preconceived aesthetic setting in our mind when we work on a show. The important thing is that the image fits. A good example is Papageno's aria "Ein Mädchen oder Weibchen" [a girl or a little wife]. In the libretto, he is served a glass of wine in the dialogue before his aria. We let him have a drink, but it isn't wine. It's a pink cocktail from a giant cocktail glass, and Suzanne had the idea that he would start to see pink elephants flying around him. Of course, the most famous of all flying elephants was Dumbo—from the 1940s—but the actual year isn't important as long as everything comes together visually.

SA: Our *Magic Flute* is a journey through different worlds of fantasy. But as in all of our shows, there is a connecting style that ensures that the whole thing doesn't fall apart aesthetically.

BK: This is also helped by 1927's very special feeling for rhythm. The rhythm of the music and the text has an enormous influence on the animation. As we worked together on *The Magic Flute*, the timing always came from the music, even—especially—in the dialogues, which we condensed and transformed into silent film intertitles with piano accompaniment. However, we use an 18th-century fortepiano, and the accompanying music is by Mozart, from his two fantasias for piano, K.475 in C minor and K.397 in D minor. This not only gives the whole piece a consistent style, but also a consistent rhythm. It's a silent film by Wolfgang Amadeus Mozart, so to speak!

Does this piece work without the dialogues?

SA: I think that almost any story can be told without words. You can undress a story to the bone, to find out what you really need to convey the plot. We tried to do that in *The Magic Flute*. You can convey so much of a story through purely visual means. You don't always need two pages of dialogue to show the relationship between two people. You don't need a comic dialogue to show that Papageno is a funny character. A clever gimmick can sometimes offer more insight than dialogue.

PB: Going back to silent films, for a moment—they weren't just films without sound, with intertitles in place of the missing voices. Intertitles were actually used very sparingly. The makers of silent films instead told their stories through the visual elements. While talkies convey the stories primarily through dialogue, silent films told their story through gestures, movements and glances, and so on.

BK: This emphasis on the images makes it possible for every viewer to experience the show in his or her own way: as a magical, living storybook; as a curious, contemporary meditation on silent film as a singing silent film; or as paintings come to life. Basically, we have a hundred stage sets in which things happen that normally aren't possible onstage: flying elephants, flutes trailing notes, bells as showgirls... We can fly up to the stars and then ride an elevator to hell, all within a few minutes. In addition to all the animation in our production, there are also moments when the singers are in a simple white spotlight. And suddenly there's only the music, the text and the character. The very simplicity makes these perhaps the most touching moments of the evening.

During the performance, the technology doesn't play in the foreground. Although Paul spent hours and hours sitting in front of computer to create it, his animation never loses its deeply human component. You will always notice that a human hand has drawn everything. Video projections as part of theatrical productions aren't new. But they often become boring after a few minutes, because there isn't any interaction between the two-dimensional space of the screen and the three dimensions of the actors. Suzanne and Paul have solved this problem by combining all of these dimensions into a common theatrical language.

What is The Magic Flute really about?

PB: It's a love story, told as a fairy tale.

SA: The love story between Tamino and Pamina. Throughout the entire piece, the two try to find each other—but everyone else separates them and pulls them away from each other. Only at the very end do they come together.

BK: A strange, fairytale love story, one that has a lot of archetypal and mythological elements, such as the trials they must undergo to gain wisdom. They have to go through fire and water to mature. These are ancient rites of initiation. The Masonic trappings imposed on the story interested us very little, since they have, of course, much, much deeper roots.

Tamino falls in love with a portrait. How many myths and fairy tales include this plot point? The hero falls in love with a picture and goes in search of the subject. And on his way to her, he encounters all sorts of obstacles. And, at the same time, the object of his desire faces her own personal obstacles on her own journey.

You can experience our production as a journey through the dream worlds of Tamino and Pamina. These two dream worlds collide and combine to form one strange dream. The person who combines these dreams and these worlds is Papageno. We are very focused on these three characters. Interestingly, Papageno is in pursuit of an idealized image too: the perfect fantasy woman at his side, something he craves almost desperately. Despite all of the comedic

elements, there is a deep loneliness in *The Magic Flute*. Half of the piece is the fact that people are alone: Despite the joy in Papageno's bird catcher aria, it's ultimately about a man who feels lonely and longs for love. At the beginning of the opera, Tamino is running alone through the forest. The three ladies are alone, so they are immediately attracted to Tamino. The Queen of the Night is alone—her husband has died, and her daughter has been kidnapped. Even Sarastro, who has a large following, has no partner at his side. Not to mention Monostatos, whose unfulfilled longing for love degenerates into unbridled lust. *The Magic Flute* is about the search for love, and about the different forms that this search can take.

Finally, it is also an Orphic story—it is about the power of music, music that can move mountains and nature. After all, the opera is called *The Magic Flute*, not *Tamino and Pamina*! The magic flute isn't just an instrument, it is the quintessence of music, and music, in this case, is synonymous with love. I think that's the reason why so many people love this opera so much, because they see, hear and feel that it's a universal representation of those looking for love, a journey that we all take time and time again.

—Interview by Ulrich Lenz, dramaturg. Reprinted with kind permission from the Komische Oper Berlin.

By Peter A. Hoyt

***Die Zauberflöte* (1791)**

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Unlike Mozart's other mature operas, which were composed for the royal courts and national theaters of Munich, Prague, and Vienna, *Die Zauberflöte* ("The Magic Flute") was written for the working-class patrons of a suburban Viennese playhouse. This shift away from aristocratic audiences involved no compromise in Mozart's artistry: the overture introduces sophisticated fugal procedures, the armored men intone a solemn chorale prelude, and the malicious Queen of the Night sings arias recalling the rarified world of *opera seria*. The use of such refined musical resources reflects Mozart's distaste for what he called *hinschmiren* (literally "smearing out") music of an inferior sort.

Mozart's librettist managed this unpretentious theater and was too besieged by financial concerns to entertain lofty standards. Emanuel Schikaneder (1751-1812) was an actor, singer, and author who acknowledged that he wrote scripts with only the box office in mind. His audiences were attracted by low comedies, melodramas, and battle scenes featuring combatants on horseback—spectacles that raised the thrilling possibility (as happened in 1808) that a steed would gallop into the orchestra pit.

A shared involvement with Freemasonry was once used to explain the collaboration of these very different men. This interpretation supports an emphasis on the work's apparent references to Masonic practices and symbols, including—among other things—rituals of initiation, the Egyptian trappings of the original production, and its numerology, in which characters (ladies, boys, priests) appear in groups of three. Recent research, however, notes that Schikaneder's standing among the Freemasons was rather equivocal: the Regensburg chapter had suspended him in 1789 for profligacy and unseemly self-aggrandizement—behavior conflicting with the secret society's emphasis on discretion. Mozart's devotion to Masonry might therefore have led him to *avoid* collaborating with Schikaneder. Moreover, the two men had begun working together before either joined the society, and thus it seems irrelevant to their collaboration in 1791.

Mozart's turn to the popular theater was probably precipitated by the 1790 death of one of his most prominent supporters, Emperor Joseph II. The composer evidently feared he would receive no commissions from Joseph's successor. In fact, many of the seemingly Masonic aspects of *Zauberflöte* had long figured in 18th-century popular culture, and Schikaneder's theater had already produced a work featuring an Egyptian setting, quasi-religious rituals, and lovers undergoing trials. Like many authors of the time, Schikaneder recycled plots and adapted popular character types: Papageno (a role Schikaneder created for himself) was derived from a talkative, gluttonous

coward who frequently appeared on the Austrian stage. *Zauberflöte* varies this familiar figure by making him a man with feathers.

It may be that *The Magic Flute* was concerned less with representing Masonry than advancing the 18th-century ideal of the individual who works within society rather than defying it. This perspective demands characters quite different from the heroic outsiders often encountered in later literature. Thus Tamino and Pamina are initially unheroic—both faint when confronting danger—but gain strength and stature by accepting the guidance of Sarastro and his initiates. Assisted by their rational principles, the prince and princess free themselves from false assumptions (such as offered by the Queen of the Night) and avoid the evil designs of Monostatos (whose name suggests he stands alone and therefore opposes all forms of community). Even Papageno, despite failing all his Masonic trials, can be united with Papagena when he finally accepts benevolent guidance.

The opera was immediately popular, although Mozart did not enjoy its success for long. He took to his sickbed on November 20, 1791, less than two months after the work's premiere, and died on December 5. By 1792 the King of Prussia was seeking to have *Die Zauberflöte* staged in Berlin; by 1794 it had played throughout Germany and established itself permanently within the operatic repertoire.

Die Zauberflöte celebrates the ideal of a rational social order guiding and enlightening all individuals within its realm. The universal relevance of its message and music makes the opera highly adaptable, and in this staging by Barrie Kosky and the British theater company 1927, Schikaneder's spoken dialogue is transfigured into projected text evoking the placards used in silent films. As was traditional in the early cinema, these are accompanied by keyboard music (here taken from Mozart's fantasias, K.475 in C minor and K.397 in D minor).

The work's universality was perhaps first remarked by Antonio Salieri, who attended an early performance. After sitting among the seemingly unsophisticated patrons of Schikaneder's suburban theater, Salieri told Mozart that the opera was fit to be sung before the grandest monarch.

Peter A. Hoyt is a former president of the Mozart Society of America. He teaches at the University of South Carolina and is an adjunct curator at the Columbia Museum of Art.

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Meet the Artists



Louis Langrée

The French conductor Louis Langrée has been music director of the Mostly Mozart Festival since 2002 and was named Renée and Robert Belfer Music Director in 2006. He is also music director of the Cincinnati Symphony Orchestra (CSO), a position he has held since 2013. In recent seasons he has toured with the CSO to both Asia and Europe, with appearances including the Hong Kong Arts Festival, Edinburgh International Festival, BBC Proms, and La Seine Musicale. Recent conducting projects include Mr. Langrée's debuts with the Czech Philharmonic at the Prague Spring Festival, Orchestre National de France, and the Konzerthausorchester Berlin. Return engagements included the Wiener Symphoniker, and the Leipzig Gewandhaus and Philadelphia Orchestras. During the 2019–20 season, he will make his conducting debuts with the New York Philharmonic, National Symphony Orchestra at the Kennedy Center, and the Montreal Symphony Orchestra. In Europe, he returns to the Wiener Staatsoper and Opéra Comique, and conducts the Dresdner Philharmonie, as well as Orchestre des Champs-Élysées.

Mr. Langrée has conducted the Berlin and Vienna Philharmonics, and the London Philharmonic Orchestra. He has worked with many other orchestras around the world including the Orchestre de Paris, Orchestre de la Suisse Romande, National Academy of St. Cecilia Orchestra in Rome, Budapest Festival Orchestra, Sao Paulo and NHK Symphony Orchestras, Deutsche Kammerphilharmonie Bremen, Freiburg Baroque Orchestra, and the Orchestra of the Age of Enlightenment. Festival appearances have included Wiener Festwochen, Salzburg Mozartwoche, and Whitsun and Glyndebourne Festival Opera. He has also conducted at La Scala, Bavarian State Opera, the Royal Opera House, Covent Garden, Opéra-Bastille, Lyric Opera of Chicago, Dresden State Opera, and the Netherlands Opera.

Mr. Langrée has conducted several world premieres including works by Daniél Bjarason, Magnus Lindberg, and Caroline Shaw. He has served as music director of Opéra National de Lyon (1998–2000) and Glyndebourne

Touring Opera (1998–2003). Mr. Langrée’s recordings with the Cincinnati Symphony Orchestra feature Copland’s *A Lincoln Portrait* (narrated by Maya Angelou) and world premieres by Sebastian Currier, Thierry Escaich, David Lang, Nico Muhly, and Zhou Tian (nominated for a Grammy Award). His recordings have received several awards from Gramophone and Midem Classical. He is a Chevalier de la Légion d’Honneur and a Chevalier des Arts et des Lettres.

Maureen McKay

Soprano Maureen McKay (Pamina) is celebrated for her silvery voice and dynamic character portrayals. She recently made her debut with the Metropolitan Opera as Gretel in *Hansel and Gretel* and returned to the company as Suor Genovieffa in *Suor Angelica*. As a previous member of the Komische Oper Berlin ensemble, Ms. McKay sang leading roles in the premieres of several new productions and originated the role of Pamina in Barrie Kosky and 1927’s production of *Die Zauberflöte*. Other roles with Komische Oper have included Sophie in *Der Rosenkavalier*, Blanche in *Dialogues des carmélites*, Marzelline in *Fidelio*, Norina in *Don Pasquale*, Musetta in *La bohème*, Eliza in *Il re pastore*, Gretel in *Hänsel und Gretel*, and Susanna in *Le nozze di Figaro*. Ms. McKay has been featured as Leïla in *Les pêcheurs de perles* with Seattle Opera; Susanna and Pamina with Opera Colorado; Despina, Susanna, and Pamina with Lyric Opera of Kansas City; Gretel in *Hänsel und Gretel* with Bavarian State Opera; Mabel in *The Pirates of Penzance* and Nannetta in *Falstaff* with San Diego Opera; Pamina with the Washington National Opera, Gran Teatre del Liceu, Bolshoi Theatre, and Edinburgh International Festival; Anne Trulove in *The Rake’s Progress*, Gretel, and Pamina with Portland Opera; Rose Maurrant in *Street Scene* with Virginia Opera; Laurey in *Oklahoma!* with Central City Opera; Zémire in *Zémire et Azor* with Opera Saratoga; Lightfoot McLendon in *Cold Sassy Tree* and Mabel with Atlanta Opera; Eurydice in *Orphée et Eurydice* and Gretel with Philadelphia Opera; Zerlina in *Don Giovanni* with New Orleans Opera; and Nannetta with the Saito Kinen Festival. Concert engagements include collaborations with the Danish National Symphony, Cleveland Orchestra, Teatro Carlo Felice, Orchestra dell’Accademia Nazionale di Santa Cecilia, National Symphony Orchestra, Seattle Symphony, Washington Concert Opera, Utah Symphony, St. Louis Symphony Orchestra, and the Los Angeles Philharmonic.

Vera-Lotte Böcker

Soprano Vera-Lotte Böcker (Pamina) made her debut at the Salzburg Festival this past season with Henze’s *The Bassarids* as Autonoe and Proserpine, as well as in *The Prince of Homburg* as Prinzessin Natalie von Oranien at the Stuttgart State Opera. She played the title role in *Viktoria und Ihr Husar*, as well as Musette in *La bohème* (both directed by Barrie Kosky), and Sophie in *Der Rosenkavalier*. In 2017–18, Ms. Böcker’s roles included Pamina in *The Magic Flute* in South Korea, Paris, and Tokyo, Donna Anna in *Don Giovanni*, and Hermia in Offenbach’s *Blaubart* at Komische Oper Berlin. She has been a member of the Komische

Oper ensemble since 2017–18, and also played Rosina in Kirill Serebrennikov’s version of *Il barbiere di Siviglia* and Micaëla in *Carmen*. In addition, Ms. Böcker performed with the Dresden Philharmonic and MDR chorus in a recorded version of Beethoven’s Ninth Symphony under Michael Sanderling, and was engaged at the Nationaltheater Mannheim from 2014–17. In 2016, she made her stunning debut at the Bavarian State Opera as Princesse Eudoxie in *La Juive*. Ms. Böcker is a winner of the vocal competition Vokal Genial held by the Munich Concert Society and the Bavarian Radio (2015, First Prize, Audience Award, and Orchestra Prize), and a scholarship holder of the German Music Competition and the Richard Wagner Association Mannheim. In 2014, she was nominated for her interpretation of Agnès in George Benjamin’s opera *Written on Skin* as a young singer and received the Theater Prize of the city of Detmold. Ms. Böcker studied singing at the Academy of Music Hanns Eisler and at the University of the Arts in Berlin, where she graduated with honors. She completed her training at the Opera Studio of the Royal Danish Theater in Copenhagen.

Julien Behr

Born in Lyon, France, tenor Julien Behr (Tamino) was awarded the Singers Revelation of the Year in 2009 by the French musicians’ association Adami, and was among the three nominees in the category Singers Revelation of the Year at the musical awards Victoires de la Musique Classique in 2013. He made his international debut in 2009 at the Aix-en-Provence Festival in the title role of Offenbach’s *Orphée aux enfers*. He has since performed in venues including the Théâtre des Champs-Élysées, Opéra Comique, Opéra de Lyon, Opéra du Rhin, Opéra de Bordeaux, Theater an der Wien, Mozartwoche in Salzburg, Cologne Opera, Theater St. Gallen, Theater Bern, Barbican Centre, and the Minnesota Opera. An accomplished Mozart interpreter, Mr. Behr made his debut at the Paris National Opera in 2015 in the role of Tamino (*Die Zauberflöte*). He collaborates with prestigious orchestras and conductors such as Alain Altinoglu, Jean-Claude Casadesus, Charles Dutoit, Laurence Equilbey, Asher Fisch, René Jacobs, Marc Minkowski, Raphaël Pichon, Josep Pons, Jérémie Rhorer, François-Xavier Roth, Sébastien Rouland, Leonard Slatkin, Jean-Christophe Spinosi, and Nathalie Stutzmann. His first solo album, *Confidence*, recorded with the orchestra of the Opéra de Lyon, has just been released under the label Alpha Classics and has already been awarded a Diapason d’or and a Qobuzissime.

Aaron Blake

Tenor Aaron Blake (Tamino) earned international recognition for his portrayal of the role of Timothy Laughlin in the 2016 world premiere of *Fellow Travelers* at the Cincinnati Opera. He recently made a critically acclaimed debut with the New York City Opera in Peter Eötvös’s operatic adaptation of *Angels in America* as Louis. A winner of the 2017 George London Foundation Award, he has performed leading roles with Cincinnati Opera as Don Ottavio in *Don Giovanni*, Pan in *La Calisto*, and Tamino in *Die Zauberflöte*; Komische Oper Berlin and

Minnesota Opera as Tamino in *Die Zauberflöte*; Utah Opera, where he returns this season as Rinuccio in *Gianni Schicchi*; Tulsa Opera as Nadir in *Les pêcheurs de perles*; Dallas Opera as Romeo in *Romeo et Juliette*; Opera Orchestra of New York in *Parisina d'Este*; Washington National Opera in *Anna Bolena*; and the Metropolitan Opera, where he debuted opposite Plácido Domingo in *La traviata*. This past season, Mr. Blake returned to the Met for *The Dialogues of the Carmelites*, made his role debut as Count Almavia in *The Barber of Seville* with the Tulsa Opera, appeared as Tamino in Australia and New Zealand with the Komische Oper Berlin, returned to the Prototype Festival as Mila in the world premiere of *Mila, Great Sorcerer*, and sang the role of Michel in Martinu's *Juiletta* with the American Symphony Orchestra at Carnegie Hall. Coming debuts include Tamino at the Opera de Montréal in 2020, and the Liceu in Barcelona in *La traviata*. Mr. Blake was recently nominated for a Suzi Bass Award offered by the Atlanta Theater Guild for Outstanding Performance for his portrayal of Candide with the Atlanta Symphony, and was named by WQXR Operavore critic Fred Plotkin as one of the "40 Under 40: A New Generation of Superb Opera Singers."

Christina Poulitsi

Praised for her crystal clear voice, intonation, and warm lyric color, coloratura soprano Christina Poulitsi (Queen of the Night) has established herself in some of the most prestigious opera houses including the Royal Opera House, Bolshoi Theatre, Teatro dell'Opera di Roma, Deutsche Oper Berlin, Teatro de Liceu Barcelona, and Semperoper Dresden. She is acclaimed as one of the best interpreters of the role of the Queen of the Night, having performed it in 14 different productions. Other career highlights include her interpretation of Lucia di Lammermoor in the Royal Opera House's production by Katie Mitchell and as Queen of the Night in David McVicar's production of *Die Zauberflöte* in London. Ms. Poulitsi, who was originally singled out by Zubin Mehta, has performed numerous times under his baton with the Israel Philharmonic and Maggio Musicale Fiorentino (Gilda in *Rigoletto* with Ambrogio Maestri). She has also collaborated with Gianandrea Noseda in Tel Aviv, where she sang Konstanze, with Stravinsky's *Rossignol* at Stresa Festival, and in a tour across Spain and Portugal. Other performance highlights include collaborations with conductors Christian Thielemann, Michele Mariotti, and Alberto Zedda in roles such as Massenet's Manon, Contessa di Folleville at Rossini Opera Festival, Soeur Constance in *Dialogues des Carmelites*, and Isabella in *L'inganno felice*, among others. Engagements from this past season include her debut as Violetta in *La traviata* at Hamburg State Opera in March, Amina in *La sonnambula* at the National Opera of Greece, and her return to the Royal Opera House.

Aleksandra Olczyk

Coloratura soprano Aleksandra Olczyk (Queen of the Night) has played this role in numerous international productions of *The Magic Flute*, including at the Polish National Opera in Warsaw, Komische Oper Berlin, Deutsche Oper Berlin, Joburg Theatre Johannesburg, and the Finnish National Opera. She studied singing at the Feliks Nowowiejski-Music Academy in Bydgoszcz, Poland with Magdalena Krzyńska. Early in her career, she performed on stages across Poland as well as Italy, where she gave concerts for Pope John Paul II and Benedict XVI. Further concert engagements have brought her to Tokyo, Stockholm, Vienna, Salzburg, and Krakow. Ms. Olczyk has won accolades at many international operatic competitions, and her past roles include Donna Fiorilla in Rossini's *Il turco in Italia* helmed by Christopher Alden at the Aix-en-Provence Festival, Blonde in *Die Entführung aus dem Serail* in 2016, and Gilda in *Rigoletto* at the Polish National Opera. In the 2018–19 season, Ms. Olczyk played the Queen of the Night in productions of *The Magic Flute* at the Polish National Opera, Komische Oper Berlin, Karlsruhe State Theatre, and the Opéra de Lille. In 2019, she debuted as Sophie in *Der Rosenkavalier* at the State Theatre Wiesbaden, Germany, and will return to the role of the Queen of the Night in the summer of 2020 at the Glyndebourne Festival.

Dimitry Ivashchenko

A graduate of the Glinka Conservatory in Novosibirsk, Russia, bass Dimitry Ivashchenko (Sarastro/Speaker) completed his studies in Germany at the Hochschule für Musik Karlsruhe. Notable past highlights include the roles of Mephisto/Evil Spirit/Pater Profundus in *Szenen aus Goethes Faust* at La Scala; Janáček's *Glagolitic Mass* with the Vienna Philharmonic Orchestra under Pierre Boulez at the Musikverein; Frère Laurent in *Roméo et Juliette* at the Salzburg Festival; Sparafucile in *Rigoletto* at the Opéra de Paris/Bastille and Munich State Opera; *Boris Godunov* in Dortmund; Pogner in *Die Meistersinger von Nürnberg* at the Lyric Opera of Chicago; Rocco in *Fidelio*, with a CD recording at the Concertgebouw in Amsterdam and with the Dresden Philharmonic Orchestra; Mephistophéles in Gounod's *Faust* at Hong Kong Opera, Hunding in *Die Walküre* in Toronto; Sarastro in *Zauberflöte* and Vodnik in *Rusalka* at the Opéra de Paris/Bastille; and Lindorf/Coppelius/Miracle/Dapertutto in *Les contes d'Hoffmann* at Komische Oper Berlin. Further engagements include a world tour of Beethoven's Ninth Symphony with the Berlin Philharmonic under Simon Rattle; his Metropolitan Opera debut as Sparafucile in *Rigoletto*; Hunding in *Die Walküre* in Toulouse; Daland in *Der fliegende Holländer* at Teatro Real in Madrid; Osmin in a new production of *Entführung aus dem Serail* at the Dresden State Opera; Rocco in a series of concert performances of *Leonore* under René Jacobs in Vienna, Brussels, Amsterdam, Athens, Cologne, and Paris; Honegger's *Jeanne d'Arc* with the NDR Elbphilharmonie Orchester under Thomas Hengelbrock; Rachmaninoff's *The Bells* with the National Academy of St. Cecilia Orchestra; and Beethoven's Ninth Symphony with the Vienna Symphonic Orchestra under Philippe Jordan in Vienna. Future engagements include Kecal in *The Bartered*

Bride at the Dresden State Opera, a return to the Met as Sparafucile in *Rigoletto*, and Konchak in *Prince Igor* at the Opéra de Paris/Bastille.

Wenwei Zhang

Born in Dailan, China, bass Wenwei Zhang (Sarastro/Speaker) studied at the Liaoning Opera, Theatre and Dance Centre. In 2001, he joined Yan Yang's voice class and graduated with a bachelor's degree in voice studies. His honors include the 2004 Golden Prize in the Bel Canto category at the annual Chinese televised young singers competition, an honorable mention at the Neue Stimmen International Singing Competition in Germany, and third place at Plácido Domingo's Operalia competition in 2009. Mr. Zhang performed in the premiere of Battistelli's *Divorzio all'italiana* in Nancy, France, and garnered acclaim from audiences and critics alike at the Festival de Montpellier as Orosmano in Bellini's *Zaira*. He was a member of the Frankfurt Oper studio during the 2009–10 season and sang roles including Le Fauteuil and l'Arbre (*L'enfant et les sortilèges*) in Nancy, and Lord Rochefort in *Anna Bolena* in Munich. Other notable past roles include Larkens (*La fanciulla del West*) and Der Geharnischter (*Die Zauberflöte*) at the Paris National Opera and Frankfurt; Osmin (*Die Entführung aus dem Serail*), Colline (*La bohème*) and Oroveso (*Norma*) in Dortmund; Varlaam (*Boris Godunov*); Ferrando (*Il trovatore*), Filippo II (*Don Carlo*), and Sarastro in Bordeaux; and Le Comte des Grieux (*Manon*). In 2014, he joined the Opernhaus Zurich ensemble, where he sang as Oroveso (*Norma*), Raimundo (*Lucia di Lammermoor*), Ramfis (*Aida*), Osmin (*Die Entführung aus dem Serail*), Basilio (*Il barbiere di Siviglia*), Varlaam (*Boris Godunov*), Banquo (*Macbeth*), Klingsor (*Parsifal*), and Timur (*Turandot*), among others. He also sang the role of Sarastro in the Komische Oper Berlin tour to Paris and Seoul. Forthcoming projects include Klingsor (*Parsifal*) in Beijing, Raimundo (*Lucia di Lammermoor*), Pluton and Neptune (Rameau's *Hippolyte et Aricie*), and Il Marchese di Calatrava/Padre Guardiano (*La Forza del destino*) in Zurich.

Rodion Pogosso

Baritone Rodion Pogosso (Papageno) joined the Lindemann Young Artist Development Program early in his career and went on to make his Carnegie Hall debut with the Metropolitan Opera Chamber Ensemble under James Levine. His operatic roles include Guglielmo (*Così fan tutte*), Figaro (*Il barbiere di Siviglia*), Schaunard and Marcello (*La bohème*), Lescaut (*Manon Lescaut*), Silvio (*Pagliacci*), and Count di Luna (*Il Trovatore*). He regularly performs at the major houses across the world including the Royal Opera House, Covent Garden, the Michigan Opera Theatre, LA Opera, Oviedo Opera, Seattle Opera, Teatro Municipal de Santiago, the Metropolitan Opera, and Glyndebourne. A skilled recitalist, Mr. Pogosso's solo appearances have included performances at St. John's Smith Square, Suntory Hall, Vancouver Recital Society, and Wigmore Hall, with orchestras including the Orchestre National d'Île de France, Royal Liverpool Philharmonic, London Philharmonic Orchestra, and the Royal Philharmonic Orchestra. Engagements from the 2018–19

season include a return to Oper Graz as Enrico Ashton in *Lucia di Lammermoor*, and Escamillo in Paul Curran's production of *Carmen* with the Seattle Opera. This summer, Mr. Pogossoff will return to the Glyndebourne Festival. As a recording artist, his discography includes his solo recital disc for the prestigious EMI Debut Series, which received great acclaim and was followed by a disc of Rachmaninoff songs and Medtner songs with pianist Iain Burnside.

Evan Hughes

In his 2018–19 season, baritone Evan Hughes (Papageno) revisited his critically acclaimed interpretation of the Protector in George Benjamin's *Written on Skin* with the Mahler Chamber Orchestra at Berlin's Philharmonie and Hamburg's Elbphilharmonie. He also performed the German premiere of Benjamin's *Lessons in Love and Violence* in the role of King at Hamburg State Opera. He sang Theseus in Robert Carsen's classic production of Britten's *A Midsummer Night's Dream* in his Opera Philadelphia debut. In addition, Mr. Hughes sang Astolfo in Vivaldi's *Orlando Furioso* with the Moscow Chamber Orchestra at Moscow's Tchaikovsky Concert Hall, the title role in Mozart's *Le nozze di Figaro* in his San Diego Opera debut, and reprised Johannes Erath's production at the Semperoper Dresden. As a soloist with Semperoper Dresden for five seasons, Mr. Hughes has built a rich repertoire including Mozart's Figaro; Leporello and Masetto in *Don Giovanni*, and both Guglielmo and Don Alfonso in *Così fan tutte*. He sang Zoroastro in Händel's *Orlando*, Achilla in *Giulio Cesare*, Schaunard in Puccini's *La bohème*, and Angelotti in *Tosca*, Emma Becker in Ronnefeld's *Nachtausgabe*, Narbal in a production of Berlioz's *Les Troyens*, and others. Other notable performances include Don Basilio in *Il barbiere di Siviglia* and bass soloist in Beethoven's Ninth Symphony, both under Lorin Maazel, Starveling in *A Midsummer Night's Dream* at the Metropolitan Opera, Zuniga in *Carmen*, Don Fernando in *Fidelio* at the Santa Fe Opera, and Oroé in *Semiramide* with the Washington Concert Opera.

Talya Lieberman

Soprano Talya Lieberman (Papagena) is equally at home with operatic, art song, operetta, and musical theater repertoire. She was a recent member of the Opernstudio at Komische Oper Berlin, where she was seen in over 120 performances, including six premieres and performances on tour in Spain, Hungary, China, South Korea, and Japan. She continued at Komische Oper for the 2018–19 season, reprising her roles in *Fiddler on the Roof* (Anatevka), *Die Perlen der Cleopatra* (Charmain), *L'enfant et les sortilèges* (Le Feu, Princesse, and Rossignol), and *Die Zauberflöte* (as Papagena on tour in Australia, New Zealand, and New York City), as well as adding the role of Dorothy in a critically acclaimed production of Pierangelo Valtinoni's new operatic version of *The Wizard of Oz*. Among other highlights from last year's season are the lead role in a premiere of Paul Abraham's operetta *Märchen im Grand Hotel* and Zerlina in Herbert Fritsch's production of *Don Giovanni*. Ms. Lieberman received her Artist Diploma at the University of Cincinnati College–Conservatory of Music, and is an alumna

of the Merola Opera Program at San Francisco Opera and the Filene Young Artist Program at Wolf Trap Opera.

Johannes Dunz

Born in 1986, the young German tenor Johannes Dunz (Monostatos) received his first vocal lessons at age ten and studied classical singing at the Felix Mendelssohn-Bartholdy University of Music and Theater in Leipzig with KS Regina Werner-Dietrich. Early career highlights include guest engagements at Altenburg/Gera Theater in Marius Felix Lange's opera for children *Das Opersschiff oder Am Südpol, denkt man, ist es heiß* and Walter Braunfels's *Ulenspiegel*, as well as his role debuts as Gabriel von Eisenstein in Johann Strauss's *Die Fledermaus* and Leopold in Ralph Benatzky's *Im weißen Rössl* in university productions in Leipzig. In 2013, Mr. Dunz was selected as a member of the Young Singers Project at the Salzburg Festival, where he performed under Paolo Carignani as Delil in Giuseppe Verdi's *Giovanna d'Arco* alongside Placido Domingo and Anna Netrebko. Other projects included Count of Aleçon in Walter Braunfels's *Jeanne d'Arc* under the baton of Manfred Honeck, with Juliane Banse, Pavol Breslik, and Bryan Hymel. In 2013, Mr. Dunz made his debut at Zurich Opera House as Meister Augustin Moser in Richard Wagner's *Die Meistersinger von Nürnberg*. Since 2016–17, Mr. Dunz has been a member of Komische Oper Berlin, and can be heard, among other roles, as Freddy in Andreas Homoki's production of *My Fair Lady*, the title role in *Candide*, Tony in *West Side Story*, and Mottl in *Anatevka*.

Ashley Milanese

Soprano Ashley Milanese (First Lady) recently joined Komische Oper Berlin's touring production of Barrie Kosky's *The Magic Flute* and appeared this past season with Teatro Regio Torino. A native of New Orleans, she was named the 2018 winner of the Opera Foundation competition and received the Amber Capitol Scholarship. Ms. Milanese's most recent U.S. performances include Fresquita (*Carmen*), First Lady (*Die Zauberflöte*), and Barbarina (*Le nozze di Figaro*) with Opera Philadelphia, and she has also participated in summer festivals and programs including Wolf Trap Opera Studio (2017) and Opera Theatre of Saint Louis (2015). Previous roles include Dede (*A Quiet Place*), Susanna (*Le nozze di Figaro*), Manon (*Manon*), Zerbinetta (*Ariadne auf Naxos*), Giulia (*La scala di seta*), Nella (*Gianni Schicchi*), and Yvette (*La Rondine*) for her debut with the Opera Theatre of Saint Louis in 2015. Other credits include Constance (*Dialogues des Carmelites*), Sophie (*Werther*), Zerlina (*Don Giovanni*), Bubikopf (*Der Kaiser von Atlantis*), Lead Hen (*The Cunning Little Vixen*), and Gianetta (*L'elisir d'amore*), among others.

Karolina Gumos

The Polish mezzo-soprano Karolina Gumos (Second Lady) studied the violin before turning to singing at the Poznań Music College with Wojciech Maciejowski, and with Anneliese Fried at the Hanns Eisler Music College in Berlin. She attended master classes and took part in numerous radio and television broadcasts such as ARTE, Polish Radio 1, and Germany's ZDF. She has been invited to festivals such as Ruhrtriennale and Händel-Festspiele in Germany, Vratslavia Cantans in Poland, the Bergen Festival in Norway, Lutoslawski Festival, the Munich Opera Festival, and other festivals in Australia, New Zealand, Korea, China, and Scotland. She has sung in Teatro de la Maestranza in Seville, the Gran Teatre del Liceu in Barcelona, Semperoper Dresden, Hamburg State Opera, Deutsche Oper Berlin, Frankfurt Opera, and the BESETO Opera Seoul, and has given concerts and stage performances in Spain, Portugal, Poland, Italy, Switzerland, Latvia, Scotland, and Belgium. Ms. Gumos has sung acclaimed concert performances of Verdi's *Requiem* and Mahler's *Songs of a Wayfarer* and *The Song of the Earth*. She joined Theater Dortmund and later Staatstheater Braunschweig, singing the roles of Ottavia in *L'incoronazione di Poppea*, Sextus in *La Clemenza di Tito*, and the title role in German premiere of Philippe Boesmans's *Julie*. Since 2006, she has been a soloist at the Komische Oper Berlin. Her repertoire includes the title role in *Carmen*, Octavian in Strauss's *Der Rosenkavalier*, Rosina in *The Barber of Seville*, Donna Elvira in *Don Giovanni*, Dorabella in *Così fan tutte*, Idamante in *Idomeneo*, Nicklausse/La Muse in *Les contes d'Hoffmann*, Fenena in *Nabucco*, Sextus in *La Clemenza di Tito*, the Fox in *The Cunning Little Vixen*, Foreign Princess in *Rusalka*, and many others.

Ezgi Kutlu

The mezzo-soprano Ezgi Kutlu (Third Lady) recently made her debut as Santuzza in *Cavalleria Rusticana* at the Graz Opera in Austria, and also appeared for the first time at the Opéra national du Rhin in Strasbourg as Lucrecia in Ginastera's *Beatriz Cenci*. From 2008–10 she was engaged with the Nürnberg Opera, performing roles such as Dorabella in *Così fan tutte*, Cherubino in *Le nozze di Figaro*, and Composer in *Ariadne auf Naxos*. She has sung with major opera houses including Stuttgart State Opera, Komische Oper Berlin, Frankfurt Opera, and Deutsche Oper am Rhein. Other engagements have taken her to the Gran Teatre del Liceu in Barcelona, the Edinburgh International Festival, Casa da Musica in Porto, Vlaamse Opera in Antwerpen, and the Royal Festival Hall with the London Philharmonic Orchestra. Ms. Kutlu's repertoire includes roles such as Cornelia (*Giulio Cesare*), Amastris (*Xerxes*), Juno (*Semele*), Donna Elvira (*Don Giovanni*), Isabella (*L'Italiana in Algeri*), Angelina (*La Cenerentola*), Maddalena (*Rigoletto*), and the title role in *Carmen*. She has worked with stage directors including Sebastian Baumgarten, Stefan Herheim, Barrie Kosky, Christoph Waltz, and the team of Jossi Wieler and Sergio Morabito, and with such conductors as Maurizio Benini, Friedrich Haider, Riccardo Muti, Kristina Poska, and Sébastien Rouland. She received her vocal training at Bilkent University in Ankara and The Juilliard School, as well as at the Curtis Institute of Music in Philadelphia. Ms. Kutlu won several prizes in

competitions such as the Licia Albanese Competition, and won a Marian Anderson Award. Upcoming engagements include Tonami in Carl Orff's opera *Gisei* at the Carl Orff Festival in Germany and Juno in *Semele*, as well as Storgè in *Jephtha* at the Komische Oper Berlin.

Timothy Oliver

Tenor Timothy Oliver (First Armed Man) began his professional career as an ensemble member of the Ohio Light Opera while studying at the Cincinnati Conservatory of Music. Shortly after completing his conservatory degrees, he became an ensemble member at the Semperoper Dresden. From 2005–18, his repertoire encompassed over 60 roles including Tanzmeister and Brighella (*Ariadne auf Naxos*), Camille de Rosillon (*Die lustige Witwe*), the Steuermann (*Der fliegende Holländer*), Pedrillo (*Die Entführung aus dem Serail*), Arbace (*Idomeneo*), Jaquino (*Fidelio*), Remendado (*Carmen*), and Triquet (*Eugene Onegin*). Guest engagements have brought Mr. Oliver to such opera houses and festivals as the Komische Oper Berlin, Frankfurt Opera, Deutsche Oper Berlin, Santa Fe Opera, and the Bayreuth Festival. In addition, he has earned high praise for his more lyric repertoire, including a role debut as Faust in Berlioz's *La damnation de Faust* in 2010 under the baton of Fabio Luisi at the Musikverein in Vienna. He also made a successful debut as Tamino (*Die Zauberflöte*) in the opera houses in Mannheim, Darmstadt, and the Staatsoperette Dresden. In 2015, he took on the role of Cecil Cheshire in the world premiere of Gordon Getty's *The Canterville Ghost* at the Opera Leipzig. In concert he has appeared at the Alte Oper Frankfurt, Accademia Nazionale di Santa Cecilia, and Barbican Centre with the London Symphony Orchestra, and with the NHK Symphony Orchestra in Tokyo. During the 2015–16 season, he began his close relationship with the Oldenburg Staatstheater where he interpreted the role of M.K. Gandhi in Philip Glass's *Satyagraha* followed by Loge in Wagner's *Rheingold*. In 2018–19 he returned to Oldenburg to continue Wagner's *Ring* cycle, this time as Mime in *Siegfried*. In addition, he appeared in two productions as a guest for the Semperoper in Bruno Maderna's *Satyricon* and Bernstein's *Trouble in Tahiti*. His close relationship with Luisi prompted a house debut at the Maggio Musicale in Florence as the Steuermann in *Der fliegende Holländer*.

Samuli Taskinen

Finnish bass-baritone Samuli Taskinen (Second Armed Man) has been a studio artist for the past two seasons at Komische Oper Berlin, singing roles such as Colline in *La bohème*, Krishna in Philip Glass's *Satyagraha*, and Masetto in *Don Giovanni*. He has performed as a guest soloist at Finnish National Opera, as well as with several German and Finnish orchestras singing Handel's oratorios. Next season, he will be an ensemble member at Theater St. Gallen in Switzerland. He completed his voice studies at Sibelius Academy in Helsinki, Finland.

Suzanne Andrade

Suzanne Andrade (co-director) was educated at Bretton Hall in England, where she attained a first-class degree in theater performance, and she received a master's degree with distinctions in French theater from Manchester Metropolitan University. Upon graduating, she was commissioned by the BBC to write a full-length play for the West Yorkshire Playhouse. She entered and won several small-scale standup comedy competitions before moving to London and establishing herself as one of the most sought-after performance poets on the circuit, appearing on Radio 3 (*Mixing It, The Verb*). She began working with Paul Barritt to develop several small-scale shows involving her poetry and his projections, eventually performing as part of a literary cabaret in the 2006 Edinburgh Festival Fringe. She has also had her writing published as a part of the Comic Book Project in conjunction with the Collective Gallery in Edinburgh. Since forming the multiple award-winning theater company 1927, Ms. Andrade has been responsible for writing and directing the shows *Between the Devil and the Deep Blue Sea*, in which she also performed, and *The Animals and Children Took to the Streets*. She is currently developing new work for 1927.

Barrie Kosky

Barrie Kosky (co-director) is the general manager and artistic director of Komische Oper Berlin. As a director of theater and opera, he has worked in international houses such as the Bavarian State Opera, the Bayreuth Festival, Glyndebourne Festival Opera, Teatro Real Madrid, Frankfurt Opera, Royal Opera House, Covent Garden, the English National Opera, Zurich Opera House, and the Opernhaus Amsterdam, as well as at houses such as Deutsches Theater Berlin and Schauspiel Frankfurt. Since 2003, he has staged more than 24 productions for Komische Oper Berlin.

Mr. Kosky was the artistic director of the Adelaide Festival in 1996, artistic co-director of Schauspielhaus Wien from 2001–05, and has managed Komische Oper Berlin as general manager and artistic director since 2012. He has been awarded several prizes for his productions, such as the Theaterpreis Der Faust for his production of *Aus einem Totenhaus* in 2009, the Laurence Olivier Award for *Castor et Pollux* in 2011, and the International Opera Award for Director of the Year in 2014, while his ensemble at Komische Oper Berlin received the International Opera Award in the category Ensemble of the Year in 2015, and the house was awarded Opera House of the Year in 2012. In 2016, Mr. Kosky was named Director of the Year by the international magazine *Opernwelt*, and in 2018 his production of *Die Meistersinger von Nürnberg* with the Bayreuth Festival was announced as Production of the Year.

Paul Barritt

Paul Barritt (animation) was educated at Middlesex University in the U.K., where he studied philosophy and illustration. He went on to teach at Middlesex University, where he is an associate lecturer in animation. Before forming the theater company 1927 with Suzanne Andrade, he worked as a freelance illustrator and animator. He has been published in *Time Out* and won an award at the Darklight Film Festival for his short film *Shed*. He has exhibited his artwork in various galleries (Residence, Falmouth Arts Centre) and been published as part of the Comic Book Project in conjunction with the Collective Gallery in Edinburgh. He recently finished a commission for a four-screen film project shown at the ICA. Before setting up 1927, he and Andrade worked on various projects together, including a show that was taken to the 2006 Edinburgh Festival Fringe as a part of a literary cabaret. He has also made several stand-alone films based upon Andrade's writing, all of which are distributed internationally, appearing in film festivals throughout the U.K. and Europe. Since forming 1927, Mr. Barritt helped to create the shows *Between the Devil and the Deep Blue Sea* and *The Animals and Children Took to the Streets*, for which he made all the animations and films. He is also in charge of the design work for 1927, designing all their merchandising, posters, flyers, etc. He is currently developing new work for 1927.

Esther Bialas

Esther Bialas (stage and costume design) was born in Hamburg, where she studied costume design. Her longstanding collaboration with the director Nicolas Stemann includes the costume designs for his productions of *Hamlet* at Schauspiel Hannover, Jelinek's *Das Werk* at the Burgtheater in Vienna, and Schiller's *Die Räuber* at the Thalia Theater Hamburg. Ms. Bialas's credits as a set designer include Stefan Müller's production of *Werther* in Lucerne and *Biographien 36 37* for the women's collective LaborLavache, which she co-founded with the director Christiane Pohle. Her credits for LaborLavache also include productions at the Schauspielhaus Zürich and the Berliner Theatertreffen. She has also worked on productions at the Theater Basel and on Barrie Kosky's production of Strindberg's *A Dream Play* at the Deutsche Theater Berlin. Her credits for Komische Oper Berlin include the sets and costumes for *West Side Story*, Weill's *The Seven Deadly Sins*, Paul Abraham's *Ball im Savoy*, and Christian Jost's *Mikropolis*. Her opera credits elsewhere include the costumes for *Lucia di Lammermoor* in Hamburg and the sets and costumes for *Die schweigsame Frau* in Munich. Since 2004, Ms. Bialas has taught stage design at the Hochschule für Bildende Künste, Hamburg.

Diego Leetz

Diego Leetz (lighting design) began his career in 1988 as a lighting technician and later as a lighting inspector at the Berlin State Opera, where he worked on Paul Abraham's *Blume von Hawaii*, directed by Andrea Schwalbach; *Il mondo della luna*, directed by Karoline Gruber; *La forza del destino*, directed by Stefan Herheim; and *Maria Stuarda*, directed by Karsten Wiegand. Since the 2012–13 season, Mr. Leetz has been the artistic director and head of lighting at Komische Oper Berlin, for which his extensive lighting credits include *American Lulu*, Taner Akyol's *Ali Baba and the 40 Thieves*, *Die Zauberflöte*, *The Fiery Angel*, *A Midsummer Night's Dream*, Milos Vacek's *Des Kaisers neue Kleider*, *Così fan tutte*, Nico Dostal's *Clivia*, *La belle Hélène*, Marius Felix Lange's *Das Gespenst von Canterville*, and the ballet *Don Juan*. He has designed the lighting for productions by a wide range of notable directors including Günter Krämer, Barrie Kosky, Torsten Fischer, Stefan Herheim, and Kirill Serebrennikov. His notable credits include Krämer's production of *Der Ring des Nibelungen* for the Opéra National de Paris.

1927

Founded in 2005 by animator/illustrator Paul Barritt and writer/performer Suzanne Andrade, 1927 truly came together when they were joined by performer Esme Appleton, who suggested they merge animation and live performance, and the composer/pianist Lillian Henley. A decade on, 1927 is still experimenting with what happens when performance and live music with animation come together.

Having cut its teeth on the London cabaret scene, in 2007 the company premiered its debut show *Between the Devil and the Deep Blue Sea* at the Edinburgh Festival Fringe, winning five awards. Offers of international touring following, and with the help of producer Jo Crowley, the show had two sell-out London seasons, toured extensively, and was awarded the Peter Brook Empty Space Award for Best Ensemble. In 2010 the company premiered *The Animals and Children Took to the Streets* at the Sydney Opera House, followed by performances in 80 venues across 28 countries. It also won an Offie Award for Best Entertainment. Two years later, 1927 collaborated with Komische Opera Berlin on a reimagining of *The Magic Flute*, which has won two Opera World Awards.

In 2014 *Golem*, a 1927 co-production with Salzburg Festival, Théâtre de la Ville Paris, and Young Vic Theatre, had its world premiere at the Salzburg Festival and has since toured internationally, including to Lincoln Center. 1927 has also premiered a re-imagined double bill of Ravel's opera *L'Enfant et les Sortilèges* and Stravinsky's ballet *Petrushka* re-imagined as a heddy mix of circus, animation, and a live orchestra, at Komische Oper Berlin. Based in Margate, England and in London, 1927 is an Associate Company of the Roundhouse London and HOME Manchester.

Mostly Mozart Festival

Now in its 53rd season, Lincoln Center's Mostly Mozart Festival is a beloved summertime tradition and New York institution. Launched in 1966 as America's first indoor summer music festival, with an exclusive focus on its namesake composer, Mostly Mozart has since broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to performances by the Mostly Mozart Festival Orchestra, the festival now includes concerts by the world's outstanding chamber and period-instrument ensembles, acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential part of the festival, embodied in its annual artist residency that has included George Benjamin, Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the Mark Morris Dance Group.

Mostly Mozart Festival Orchestra

The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly Mozart Festival, and the only U.S. chamber orchestra dedicated to the music of the Classical period. Louis Langrée has been the orchestra's music director since 2002, and each summer the ensemble's home in David Geffen Hall is transformed into an appropriately intimate venue for its performances. Over the years, the orchestra has toured to such notable festivals and venues as Ravinia, Great Woods, Tanglewood, Bunkamura in Tokyo, and the Kennedy Center. Conductors who made their New York debuts leading the Mostly Mozart Festival Orchestra include Yannick Nézet-Séguin, Edward Gardner, Jérémie Rhorer, Lionel Bringuier, Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Mezzo-soprano Cecilia Bartoli, flutist James Galway, soprano Elly Ameling, and pianist Mitsuko Uchida all made their U.S. debuts with the Mostly Mozart Festival Orchestra.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

Cast



Julien Behr



Aaron Blake



ROSA FRANK

Vera-Lotte
Böcker



Johannes Dunz



Karolina Gumos



Evan Hughes



Dimitry
Ivashchenko



SIMON PAULY

Ezgi Kutlu



Talya Lieberman



Maureen McKay



Ashley Milanese



Aleksandra
Olczyk



Timothy Oliver



DANIEL RABOVSKY

Rodion
Pogossov



Christina Poulitsi



MIKA RUUSUNEN

Samuli Taskinen



Wenwei Zhang



Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin

Ruggero Alliffranchini,
Concertmaster
Laura Frautschi,
Principal Second
Martin Agee
Eva Burmeister
Robert Chausow
Michael Gillette
Suzanne Gilman
Amy Kauffman
Sophia Kessinger
Katherine Livolsi-
Landau
Lisa Matricardi
Kayla Moffett
Maureen Nelson
Ronald Oakland
Michael Roth
Deborah Wong
Mineko Yajima

Viola

Shmuel Katz, *Principal*
Chihiro Allen
Meena Bhasin
Danielle Farina
Jessica Troy
Elzbieta Weyman

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Andrew Trombley,
Principal
Lou Kosma
Jeffrey Turner

Flute

Jasmine Choi,
Principal
Tanya Dusevic Witek

Oboe

Alexandre Klein,
Principal
Nick Masterson

Clarinet

Jon Manasse,
Principal
Christopher Pell

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič

Horn

Lawrence DiBello,
Principal
Richard Hagen

Trumpet

Neil Balm, *Principal*
Raymond Riccomini

Trombone

Demarian Austin,
Principal
Paul Bellino
Filipe Pereira

Percussion

Kory Grossman,
Principal

Timpani

David Punto, *Principal*

Fortepiano

Frank Schulte

Librarian

Michael McCoy

Personnel Managers

Neil Balm
Jonathan Haas
Gemini Music
Productions, Ltd.

Mostly Mozart Festival

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Jordana Leigh, *Director, David Rubenstein Atrium*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Walker Beard, *Production Manager*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

Olivia Fortunato, *Associate Producer, Public Programming*

James Fry, *Technical Manager, Contemporary Programming*

Annie Guo, *Production Coordinator*

Shade Adeyemo, *Programming Coordinator, David Rubenstein Atrium*

Charmaine Marshall, *Assistant to the Artistic Director*

For the Mostly Mozart Festival

Matthew Swanson, *Assistant Conductor*

Amrita Vijayaraghavan, *Producer, A Little Night Music*

Cleo Aukland, *House Program Coordinator*

Paloma Estevez, *Company Manager, Contemporary Programming*

Roshni Lavelle, *House Seat Coordinator*

Townsend Olcott, *Production Manager*

Megan Young, *Supertitles*

For *The Magic Flute*

Tobias Ribitzki, *Associate Director*

Welcome to Lincoln Center



Inaki Vriaisa

The world's leading performing arts center hosts some five million visitors annually. Located on 16.3 acres, the recently transformed Lincoln Center campus is home to 11 resident organizations: The Chamber Music Society of Lincoln Center, The Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center for the Performing Arts, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, and The School of American Ballet. There is something going on 365 days a year at the 30 indoor and outdoor venues spread across Lincoln Center.

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**For information and tickets visit
LincolnCenter.org, or contact each
organization.**

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of Lincoln Center
chambermusicsociety.org 212.875.5775

The Film Society of Lincoln Center
filmlinc.com 212.875.5610

Jazz at Lincoln Center
jazz.org 212.258.9800

The Juilliard School
juilliard.edu 212.799.5000

Lincoln Center for the Performing Arts
AboutLincolnCenter.org 212.875.5000

Lincoln Center Theater
lct.org 212.362.7600

The Metropolitan Opera
MetOpera.org 212.362.6000

New York City Ballet
nycballet.com 212.870.5500

New York Philharmonic
nyphil.org 212.875.5709

The New York Public Library
for the Performing Arts
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The School of American Ballet
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Arts in the Middle



Jean Taylor

Students from South Bronx Academy for Applied Media

Several studies have examined how exposure to the arts in middle school strongly impact a student's social skills and development as well as likelihood to graduate from high school. In 2013, Lincoln Center Education launched a pilot program in partnership with the New York City Department of Education aimed at this specific issue. Called *Arts in the Middle*, it focuses on arts education as a potential catalyst for improved student engagement and success in and out of school, as well as parent engagement, teaching practices, and school and community culture.

Through *Arts in the Middle*, Lincoln Center Education is working with more than a dozen underserved New York City middle schools that have little to no arts programs. LCE is supporting schools with efforts to hire a part-time or full-time arts teacher, in addition to deploying its own roster of skilled teaching artists to help in the classroom and provide professional development for teachers and family engagement. Early results of these efforts to support educators and students are showing positive results. Metis Associates, hired by LCE to evaluate short- and long-

term effectiveness of the program, has documented increased parent engagement, which can have an impact on student success. Some schools have also noted that students are becoming vibrant and vocal participants when the arts are integrated into classrooms. If results continue in this direction, Lincoln Center Education hopes to develop an adaptable model of the program that can be disseminated nationally to bring arts education to underserved communities.

"As our partnership with the New York City Department of Education continues to grow, so, too, does our commitment to supporting whole communities by providing thoughtful programs for students and families around New York City's five boroughs," said Russell Granet. "*Arts in the Middle* is just one of many ways Lincoln Center Education is leveraging high-quality arts programs to improve the lives of all New Yorkers."

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Lincoln Center Education 

4 decades of thinking like an artist