

University of Washington Opera Theatre  
and the School of Music

present

● The Magic Flute

by Wolfgang Amadeus Mozart

2033A  
2033B  
2120  
2121  
2122  
2123

Tuesday, May 7  
Wednesday, May 8, 1957

8:00 p.m.  
Meany Hall

# The Magic Flute

(die Zauberflöte)

by Wolfgang Amadeus Mozart

## Libretto by:

Emanuel Schikaneder  
Carl Ludwig Giesecke

## English version by:

Edward J. Dent

## CAST, in order of appearance

TAMINO, *a young prince* . . . . . Tommy Goleeke, *tenor*  
THREE LADIES, *attendants of the Queen of Night* . . . . . Betty Matthias, *soprano*  
Caroline Clarke, *mezzo-soprano*  
Geraldine Nein, *mezzo-soprano*  
PAPAGENO, *a bird-catcher* . . . . . Alan Stanley, *baritone*  
THE QUEEN OF NIGHT . . . . . Iris Fribrock Ewing, *soprano*  
MONASTATOS, *a Moor in the service of Sarastro* . . . . . Mark Baer, *baritone*  
PAMINA, *daughter of the Queen of Night* . . . . . Virginia Hunter, *soprano*  
THREE GENII . . . . . Patricia Price, *soprano*  
Mary Alexander, *soprano*  
Joanne Forstrom, *contralto*  
THE ORATOR . . . . . Kurt Steinbrecher, *bass*  
SARASTRO, *High Priest of Isis and Osiris* . . . . . August Werner, *bass*  
TWO PRIESTS . . . . . Thomas Tavener, *tenor*  
Louis Smart, *bass*  
PAPAGENA . . . . . Emilie Runck, *soprano*  
TWO MEN IN ARMOR . . . . . Gerald Ferguson, *tenor*  
Howard Nelson, *bass*  
PRIESTS: John Iverson, William Sarchet, Jim Britt, Jack Shawger, Walter Hansen, Patrick Doyle, Nolan Behner, Dennis Behrens, Joe La Rocque, Duane Mills, Alan Lur, Richard Jensen  
SLAVES: Robert Daily, Dick Bradshaw, James Howell

## The School of Music Opera Staff

Conductor and Director . . . . . Stanley Chapple  
Stage Director . . . . . Ralph Rosinbum  
Choreographer . . . . . Martha Nishitani  
Repetiteurs . . . . . Warren Babb  
Desmond Kincaid  
Stage Manager . . . . . Hugh Hayes

## The School of Drama Production Staff

Courtesy of Glenn Hughes, Executive Director

Art Director and Technical Supervisor . . . . . John Ashby Conway  
Assistant Art Director . . . . . Alanson Davis  
Technical Director . . . . . Warren C. Lounsbury  
Costumiere . . . . . Marley Miner Hedges  
Properties . . . . . Jean Wing, Daniel Wing  
Electrician . . . . . Dale Palmer  
Technical Director for *The Magic Flute* . . . . . Norman Boulanger  
Technical Assistants . . . . . Nolan Dehner  
Rex Kleitz

## The Story . . .

*The scene is laid in Egypt in the vicinity of a temple of Isis and Osiris*

### Act II

#### Scene I

The prince, Tamino, faints from fatigue while being pursued by a monster, and is rescued by three attendants of the Queen of Night. Each falls in love with the prince and plans to possess him. Tamino recovers, and sees before him Papageno, the bird-catcher, who explains to Tamino that the Queen of Night is near and boasts that he himself has killed the serpent. Appearing suddenly, the three attendants punish Papageno for lying by placing a lock over his mouth. They show the prince a miniature of a young girl with whom the prince immediately falls in love. The Queen of Night now appears, demanding that Tamino shall free her daughter, the original of the picture, from the hands of Sarastro. The attendants give Tamino a magic flute, remove the padlock from Papageno and present him with a chime of bells. With three genii as guides, Tamino and Papageno set forth to rescue Pamina.

#### Scene II

In a room in Sarastro's palace, Pamina is being molested by the Moor, Monostatos. Papageno arrives, frightens the Moor away, and tells Pamina that Tamino has come to rescue her.

#### Scene III

The three genii lead Tamino to the entrance of the temples of Isis and Osiris. Tamino is denied entrance at two of the doors, but at the third a priest appears, who reveals to him the noble character of Sarastro. When Papageno appears with Pamina, all three are about to escape but are prevented by Monostatos. Sarastro enters. Pamina falls at his feet and confesses that she was trying to escape because the Moor had demanded her love. Sarastro receives her kindly but tells her that he cannot give her freedom. He punishes the Moor for his insolence and directs that Tamino and Papageno be led into the Temple of Ordeal.

## INTERMISSION

### Act II

#### Scene I

The council of priests determines that Tamino shall possess Pamina if he succeeds in passing through the ordeal. Tamino agrees. The first test is that Tamino and Papageno shall remain silent under temptation. The three attendants to the Queen of Night appear, and tempt them to speak but Tamino and Papageno remain firm.

#### Scene II

Monostatos, again pursuing Pamina, is frightened away by the Queen of Night. The Queen gives her daughter a dagger and bids her to kill Sarastro. Sarastro appears, comforts Pamina, assuring her that no evil thought can dwell within these sacred walls.

#### Scene III

In a hall in the Temple of Ordeal, Tamino and Papageno must again suffer the test of silence. Papageno can no longer hold his tongue, but Tamino remains firm, even when Pamina speaks to him. When he refuses to answer she believes he loves her no longer. Attempting to take her life, she is prevented by the three genii who convince her of Tamino's love. Papageno is permitted to see his beautiful Papagena but because of his chattering tongue he is denied her. Thinking that he has lost her forever, he prepares to hang himself. At the last moment, the three genii present Papagena to him and they are happily united forever.

#### Scene IV

Sarastro allows Tamino and Pamina to be united again as Tamino prepares for his final test. Instructed by the Men in Armor, Pamina and Tamino pass the test of fire and water and are accepted into the temple. Monostatos appears with the Queen of Night and her ladies to destroy the temple but they are banished to hell as Sarastro and the priests assemble to unite Tamino and Pamina.