



In Memoriam Donald Thulean
June 24, 1929 - April 9, 2015



The dedication of this production of *The Magic Flute* to the memory of Donald Thulean is much more than a recognition of his enormous positive influence on the field of classical music in Seattle in general: Don is very specifically responsible for the very existence of this co-operation between Pacific MusicWorks and the University of Washington. As a board member of Pacific MusicWorks and Chair of the UW School of Music Advisory Board, he was the first to see the potential mutual benefits that could arise, and took the step of introducing me to School of Music Director Richard Karpen. He was justly proud of the results, and we will always be dedicated to living up to his vision.

-Stephen Stubbs

NONCIRC DVDs #17,208-17,209

UW School of Music and Pacific MusicWorks
present

W.A. Mozart
The Magic Flute

libretto by Emanuel Schikaneder
premiered on 30 September 1791

Presenting a world premiere of a new text adaptation by Karen Hartman

Meany Theater, May 6, 2015, 7:30 pm

Stephen Stubbs, *Conductor*
Dan Wallace Miller, *Director*
Karen Hartman, *Text Adaptation*
Christopher Mumaw, *Scenic Design*

Marnie Cumings, *Lighting Design*
Candace Frank, *Costume Design*
Alex Ung, *Choreographer*
Tekla Cunningham, *Orchestra Director*

STUDENT CAST

TAMINO	Ross Hauck (<i>PMW cast</i>)
PAPAGENO	Geoffrey Penar (<i>PMW cast</i>)
PAMINA	Kat Deininger
THE QUEEN OF THE NIGHT	Alexandra Picard
PAPAGENA	Christine Oshiki
SARASTRO	Colin Ramsey (<i>PMW cast</i>)
FIRST LADY	Christina Kowalski-Holien
SECOND LADY	Emerald Lessley
THIRD LADY	Dakota Miller
MONOSTATOS	Josh Langager
SPEAKER OF THE TEMPLE	Matthew Scollin (<i>PMW cast</i>)
THREE SPIRITS	Denná Good-Mojab, Michelle Bretl, Margaret Boeckman
TENOR PRIEST	Nic Varela
BASS PRIEST	Chris Kouldukis

ACT I
DVD #
17,210

ACT II
DVD #
17,211

BIOGRAPHIES

Margaret Boeckman, *Spirit*

Margaret Boeckman received her Bachelor of Arts in Music from Drury University in Springfield, Missouri and is working toward a Masters in Vocal Performance at the University of Washington in Seattle, where she studies with Dr. Kari Ragan. She appeared as a chorus member in Pacific MusicWorks and University of Washington's joint production of Handel's *Semele*.

Patrick Borrer, *Second Priest*

Patrick Borrer is a first-year Master's student in Vocal Performance at the University of Washington. He most recently performed the title role of the UW Opera Theater and UW Symphony's performance of *Gianni Schicchi*.

Michelle Bretl, *Spirit*

Michelle Bretl is a UW undergraduate pursuing degrees in Speech and Hearing Sciences and Vocal Performance. A senior, she studies with Dr. Kari Ragan and plans to pursue opportunities in performance and voice science research after graduation.

Kat Deiniger, *Pamina*

Kat Deiniger is pursuing her Masters of Music in Vocal Performance at the UW School of Music, where she studies with Dr. Kari Ragan. She recently appeared as Lauretta in *Gianni Schicchi* with the UW Opera Theater, and sang the part of First Fairy in Mendelssohn's *Midsummer Night's Dream* with the UW Symphony.

Denná Good-Mojab, *Spirit*

Denná Good-Mojab is a first-year graduate student in Voice, studying with Thomas Harper. Denná debuted at age 10 with the Portland Opera as the Second Spirit in Mozart's *The Magic Flute* and has since performed in a range of university and regional opera productions. She is a 2014 and 2015 National YoungArts Winner in Voice and a Grand Prize Winner in the 2014 KING FM Young Artist Awards competition.

Chris Kouldukis, *Bass Priest*

Chris Kouldukis is a UW undergraduate pursuing studies in Vocal Performance. A senior, he studies with Thomas Harper. In 2014, he played the role of Cadmus in the UW-Pacific MusicWorks production of *Semele*. In summer 2015 he plans to attend the American Institute of Musical Studies summer program in Graz, Austria.

Christina Kowalski-Holien, *First Lady*

Soprano Christina Kowalski-Holien earned her master's degree in Music and Drama at the Hochschule für Musik und Kunst in Frankfurt am Main in Germany. She appeared in productions of the Frankfurt Opera Studio, toured with "Febi Armonici/ La Stagione" throughout Germany and appeared at the Stadttheater Eisenach and the Berlin Philharmonic. Since then she has performed with many regional orchestras and opera companies throughout Seattle and the Pacific Northwest. Ms. Kowalski-Holien is pursuing a DMA in Voice Performance at the University of Washington.

Josh Langager, *Monostatos*

Josh is an undergraduate working on his BM in Voice Performance, as well as BA's in Drama Performance and Musical Theatre. During the day he is currently touring Pacific Northwest schools with 5th Ave Theatre's AMT. *Baseball Saved Us*. He was recently seen in Civic Rep's *A Streetcar Named Desire* as the Young Collector, as well as the UW Musical Theatre's inaugural production of *Sweet Charity* as both Vittorio Vidal and Herman.

Emerald Lessley, *Second Lady*

Emerald Lessley, soprano, began studying music and performing at a young age in northern California, where she discovered her love of the stage. She has enjoyed roles such as Semele in Handel's *Semele*, Dido in Purcell's *Dido and Aeneas*, Geraldine in Barber's *A Hand of Bridge*, La Ciesca in Puccini's *Gianni Schicchi*, Pauline in Barab's *A Toy Shop*, Despina in Mozart's *Così fan tutte*, and Estrella in Offenbach's *La Perichole*.

Dakota Miller, *Third Lady*

Dakota Miller is a second year master's student studying with Tom Harper. An Indiana native, she received her Bachelor of Music from University of Indianapolis. At UW, she has participated in opera workshop and Orpheus Ensemble. Her most recent performances include Ino in *Semele* in collaboration with Pacific Musicworks and the role of Zita in the UW's concertized version of *Gianni Schicchi*.

Christine Oshiki, *Papagena*

Christine Oshiki is from Olympia, Washington, and came to Seattle for school. She is a junior at UW in the Vocal Performance program, studying with Thomas Harper.

Alexandra Picard, *Queen of the Night*

Alexandra earned a Bachelor of Arts from Harvard University and her Masters in Music from the San Francisco Conservatory. She is a doctoral candidate in Vocal Performance at the University of Washington. Upcoming projects include concerts with Northwest Symphony Orchestra, Seattle Wind Symphony, and Seattle Modern Orchestra.

Nic Varela, *Tenor Priest*

Nic Varela, a native of Tucson, Arizona, is a sophomore in the Voice program at the University of Washington, studying under Thomas Harper. He appeared in UW Opera Theater's production of *Gianni Schicchi* as Doctor Spinelloccio and Il Notaio, and as chorus member and Cadmus's understudy in Pacific MusicWorks's production of *Semele*.

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University of Washington School of Music
and
Pacific MusicWorks
present

W.A. Mozart
The Magic Flute

libretto by Emanuel Schikaneder
premiered on 30 September 1791

Sung in German with English supertitles.

Presenting the world premiere of new spoken dialogue in English by Karen Hartman

Stephen Stubbs, *Conductor*
Dan Wallace Miller, *Stage Director*
Karen Hartman, *Text Adaptation*
Laura Judson, *Production Stage Manager*
Christopher Mumaw, *Scenic Design*
Clare Strasser, *Properties Master*
Marnie Cumings, *Lighting Design*
Candace Frank, *Costume Design*
Jenn Hill, *Wig & Make-Up Artist*
Alex Ung, *Choreographer*
Tekla Cunningham, *Orchestra Director*

CAST

TAMINO	Ross Hauck
PAPAGENO	Geoffrey Penar
PAMINA	Mary Femeinar
THE QUEEN OF THE NIGHT	Cyndia Sieden
PAPAGENA	Emma Grimsley
SARASTRO	Colin Ramsey
FIRST LADY	Holly Boaz
SECOND LADY	Celeste Godin
THIRD LADY	Julia Benzinger
MONOSTATOS	Alasdair Elliott
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THREE SPIRITS	Denná Good-Mojab, Michelle Bretl, Margaret Boeckman
TENOR PRIEST	Pablo Piantino
BASS PRIEST	Patrick Borrer

CHORUS

Soprano

Denná Good-Mojab
Michelle Bretl
Katrina Denninger
Alison Johnson
Alexis Neumann
Amy Kueffler
Addie Francis

Alto

Margaret Boeckman
Alice Carl
Christine Oshiki
Jocelyn Beausire
Erica Wiseman

Bass

Patrick Borrer
Nick Reynolds
Kris Kouldukis
Paul Johns
Keegan McElligott

Tenor

Pablo Piantino
Nic Varela
David Boeckh
Blair Mothersbaugh

ORCHESTRA

First Violin

Tekla Cunningham (PMW)
Paul Luchkow (PMW)
Adam Lamotte (PMW)
Corentin Pokorny (UW)
Heather Borrer (UW)

Second Violin

Linda Melsted (PMW)
Lindsey Strand-Polyak (PMW)
Brandon Vance (PMW)
Yunjung Kim (UW)
Jonathan Kuehn (UW)

Viola

Elly Winer (PMW)
Laurie Wells (PMW)
Romaric Pokorny (UW)
Emmeran Pokorny (UW)

Cello

Joanna Blendulf (PMW)
Meg Brennand (PMW)
Julianna Soltis (PMW)
Hajung Yuk (UW)
Thomas Zadrozny (UW)

Bass

Moriah Neils (PMW)
Patrick Aubyrn (UW)

Flute

Janet See (PMW)
Courtney Westcott (PMW)

Oboe

Stephen Hammer (PMW)
Curtis Foster (PMW)

Clarinet

Ed Matthew (PMW)
Dianne Heffner (PMW)

Bassoon

Anna Marsh (PMW)
Nate Helgeson (PMW)

Horn

Yoni Kahn (PMW)
Elisabeth Axtell (PMW)

Trumpet

Kris Kwapis (PMW)
Lena Console (PMW)

Trombones

Catherine Motuz (PMW)
Peter Christensen (PMW)
Trevor Dix (PMW)

Glockenspiel

Jonathan Oddie (PMW)

Timpani

Mark Goodenberger (PMW)

PRODUCTION CREDITS

Richard Karpen	<i>Director, UW School of Music</i>
Maxine Eilander	<i>Managing Director, Pacific MusicWorks</i>
Christopher Mumaw	<i>Co-Production Manager</i>
Kristyne Hughes	<i>Co-Production Manager</i>
Peter Bracilano	<i>Production Coordinator, UW School of Music</i>
Renée Varnas	<i>Assistant Stage Manager</i>
Evelyn Rossow	<i>Assistant Stage Manager</i>
Ben Radin	<i>Production Technical Director</i>
Alex Ung	<i>Scenic Painter</i>
Gemma Cody-Anders	<i>Scenic Painter</i>
Kevin Silvernail	<i>Scenic Painter</i>
Michelle Mann	<i>Assistant Lighting Designer</i>
Camí Funk	<i>Assistant Costume Designer, Lead Dresser</i>
Lexi Baker	<i>Stitcher</i>
Rosetta Greek	<i>Conceptual Art Photographer</i>
Ryan Mullaney	<i>Assistant Conductor</i>
Sandra Bobman	<i>Supertitle Operator</i>
Jonathan Oddie	<i>Production Accompanist</i>
Passion Donais	<i>Spot Operator</i>
Dan Wallace Miller	<i>Titles Author</i>

MEANY THEATER CREW

Rita Calabro	<i>Managing Director</i>
Tom Burke	<i>Technical Director</i>
Brian Engel	<i>Head Electrician</i>
Juniper Schuey	<i>Head Carpenter</i>
Matt Stearns	<i>Sound Engineer</i>
Matt Starritt	<i>Flyman</i>
Doug Meier	<i>Studio Stage Technician</i>

SYNOPSIS - Dan Wallace Miller

ACT ONE

Tamino, a wealthy young prince in the bad part of town, is pursued by danger and rendered unconscious. Three Ladies, servants of Lady Starfire, the Queen of the Night, save him. They fawn over him, realizing he might be the solution to their Queen's troubles. They run off to inform their Lady as Tamino awakens in the presence of Papageno, an eccentric local who collects birds for Lady Starfire. Tamino assumes Papageno saved him from danger, and Papageno happily takes credit. The Ladies reappear and gag Papageno so he cannot talk. They show Tamino a picture of Pamina, the Queen's daughter, and he is immediately smitten. The Queen herself appears to Tamino and explains that her daughter has been kidnapped by the evil Sarastro, and that Tamino is her only hope of rescue. The Ladies give Papageno magic bells, allow him to speak again, and send him along with Tamino, to whom they give a magic flute.

Papageno becomes separated from Tamino and sees Pamina fleeing from the besotted Monostatos, a servant of Lord Sarastro. In the darkness, Monostatos mistakes Papageno for a hulking monster and flees. Papageno recognizes Pamina and tells her of Tamino's love and noble rescue effort. Thus befriended, they leave together in search of Tamino.

Tamino is led by three helpful Spirits to the entrance of Sarastro's domain. They tell him that in order to achieve victory in his task, he must become a man. Tamino attempts to gain entry into Sarastro's domain, but is repelled by unseen voices. He is greeted by Sarastro's Speaker, who questions his intentions. The Speaker informs him that he has been deceived and that the true evil is not Sarastro, but Lady Starfire. Tamino, dejected, plays his magic flute.

In the distance, Papageno and Pamina hear Tamino, who rushes off to find them. Papageno and Pamina are intercepted by Monostatos and his bevy of minions, who threaten to enslave the both of them. Papageno plays his magic bells. The charmed music drives off the villains, and they then find themselves in front of Sarastro. Pamina admits to Sarastro that she attempted escape, and Sarastro forgives her, saying that while she is not yet free, forcing Monostatos' love upon her was wrong. Monostatos enters with Tamino in tow, and Sarastro congratulates him for catching the intruder before sending him off to be lashed. Sarastro orders Tamino be purified.

ACT TWO

Sarastro explains to his Company of followers that Tamino and Papageno must undergo the Trials in order to be taken into the Company. Pamina says her goodbyes to Tamino, who embarks on a dangerous journey that could lead to death. Papageno and Tamino are led to a chamber. A Priest tells Papageno that if he succeeds in his trials, Sarastro has the perfect mate for him: Papagena. The Priests tell the men that they must undergo a vow of silence and not speak, even to their intended loves. The Queen's three ladies appear and try to talk sense into Papageno and Tamino, but are ignored.

Meanwhile, Monostatos lustfully sneaks into Pamina's sleeping chamber, enraged with envy and self-loathing. The Queen appears and drives Monostatos off. She presents her daughter with a knife and commands her to murder Sarastro. Monostatos overhears and threatens to tell Sarastro of Pamina's plans unless she submits to him. Sarastro enters and casts Monostatos out of his domain. Sarastro explains to Pamina that vengeance has no place in his kingdom.

The three Spirits come to Papageno and Tamino and give the men their magical instruments, which were taken by Sarastro. Pamina enters and is overjoyed to find Tamino, who, following the Priests' commands, ignores her. Dejected and unloved, Pamina runs off. Papageno, out of boredom, plays his magic bells and muses about how much he'd like

SYNOPSIS cont.

a girlfriend. A grotesque creature appears and tells Papageno that she is destined for him. He is incredulous, and she transforms into Papagena before disappearing.

Pamina, wracked with sorrow, attempts to kill herself with her mother's knife. The three Spirits stop her and bring her to Tamino, who is undergoing the Trials.

Papageno, having blown it with Papagena, attempts suicide. The three Spirits stop him and tell him to play his magic bells. The bells make Papagena appear and the two gleefully embrace, with plans on spawning many little Papagenos.

With her and the magic flute's help, Tamino and Pamina survive the trials. Monostatos leads the Queen of the Night and her three Ladies into Sarastro's domain, where Sarastro captures them. The Company rejoices.

BIOGRAPHIES

Julia Benzinger, *Third Lady, mezzo soprano*

Hailed by the International Herald Tribune for her "luscious mezzo" and Der Tagesspiel for "her impressive, metallic dramatic soprano", American mezzo-soprano Julia Benzinger is enjoying a career in both opera and concert throughout Europe and the United States.

The 2014-2015 season sees Ms. Benzinger return to the Deutsche Oper Berlin as Il Musico in Puccini's *Manon Lescaut*. In November, Julia will be seen with Music of Remembrance in *Songs and Satire from Terezin*. Later in the season she will make her role debut as the title character in Fauré's *Pénélope*. Recent engagements have seen her return to the USA for performances of Lucretia (*The Rape of Lucretia*), La Frugola (*Il tabarro*) and Zita (*Gianni Schicchi*).

More info at juliabenzinger.com.

Holly Boaz, *First Lady, soprano*

Soprano Holly Boaz (hollyboaz.com) enjoys a varied career in opera, concert, choral, and chamber music. Recent appearances include Vespertine Opera, Early Music Vancouver, Seattle Symphony, Aspen Music Festival, Hartford Symphony, Tacoma Opera, Vashon Opera, Music of Remembrance, The Russian Chamber Music Foundation, and the Aldeburgh Festival in England. She is a graduate of the Seattle Opera Young Artists Program, a winner of the LMC Seattle Competition, and the Northwest Region NATS Artist Award Competition. She has also won awards from the Metropolitan Opera National Council Auditions, The Richardson Awards, and Sun Valley Opera. She was a fellowship recipient at the Aspen Music Festival and Music Academy of the West and holds degrees from the University of Wisconsin and the Hartt School.

Alasdair Elliott, Monostatos, tenor

One of Europe's leading character tenors, Alasdair Elliott's acclaimed portrayals include such roles as Mime (*Der Ring*); Pong and The Emperor (*Turandot*), Monostatos (*Die Zauberflöte*); Red Whiskers (*Billy Budd*); Bardolpho and Ciaus (*Falstaff*); First and Fourth Jew (*Salome*) for opera houses worldwide including the Royal Opera, Covent Garden, The Netherlands Opera, La Monnaie, Glyndebourne Festival Opera, Israeli Opera and Staatstheater, Stuttgart. He most recently was heard as Spoletta (*Tosca*) for Seattle Opera. His recording of Falstaff (*Dr. Ciaus*) for LSO Live under Sir Colin Davis, part of an extensive discography for EMI, Virgin Classics, Chandos and Glyndebourne Live, won a Grammy in 2005. More info at alasdairelliott.com

Mary Feminear, Pamina, soprano

American soprano Mary Feminear has been hailed by critics as "a commandingly rich, almost mezzo-like soprano" (Opera News), and as showing "versatility... in her sorrowing and in her transcendent joy" (NYTimes). Most recently she performed in the title role of Seattle Opera's production of *Semele* and with Juilliard 415 as Maria Maddalena in Handel's *La resurrezione* under the baton of William Christie. In 2014, she performed with Gotham Chamber Opera in a production of Charpentier's *La descente d'Orphée aux enfers* and in Bach's St. Matthew Passion in Alice Tully Hall with Juilliard 415. In 2013, Mary was seen as Polissena in Juilliard's production of Handel's *Radamisto* and in Mahler's 4th Symphony with the Juilliard orchestra. Other credits include Susanna (*Le nozze di Figaro*), Sophie (*Der Rosenkavalier*), and Abigail Williams (*The Crucible*). In the fall of 2015, she will be joining the studio at Le Grand Théâtre de Genève. Ms. Feminear, an Auburn, Alabama native, holds degrees from Juilliard and Columbia University.

Candace Frank, Costume Designer

Candace is excited to design at UW for the first time since receiving her Masters of Fine Arts in Costume Design in 2010. She was named an Artist to Watch in 2013 by Seattle Met Magazine and received the Gypsy Lee Rose Award for Costume Design in 2014 for Sound Theatre Company's *The Wild Party*. Candace serves as Resident Costume Designer for Lucia Neare's *Theatrical Wonders* and Sound Theatre Company. Upcoming projects include *The Pirates of Penzance* (Seattle Gilbert & Sullivan Society); *Peter Pan* (Village Theatre KidStage); ... *And Jesus Moonwalks the Mississippi* (Sound Theatre); *Wizzer Pizzer* (Theatre 22); *Indian Ink* (Sound Theatre); *Penélope* (Vespertine Opera / UW). Favorite previous design credits include *Passing Strange* (Sidecountry Theatre / ACT Lab); *Tarzan* (Village Theatre KidStage); *Don Giovanni* (Seattle Opera); *Iolanthe* (Seattle G&S); *Twelfth Night*, *Blithe Spirit*, *Batboy*, *Wild Black-Eyed Susans* (UW).

Celeste Godin, Second Lady, soprano

Celeste Godin, is delighted to be making her debut with Pacific MusicWorks. She recently concluded her graduate studies in Vocal Pedagogy at New England Conservatory. There, she performed as Blanche de la Force in *Dialogues of the Carmelites*, First Lady in *Die Zauberflöte*, and performed the Beethoven concert aria (*A Perfido*) with orchestra. In 2013, she appeared in *La Bohème* Seattle Opera Guild Previews (Mimi), as a young artist with Tacoma Opera from 2011 to 2013, and as a soprano soloist for Bach's *Magnificat* with the Seattle Bach Choir. During her undergraduate work at Pacific Lutheran University, she appeared as Semele in Handel's *Semele*, and Lady Billows in Britten's *Albert Herring*. Ms. Godin studies with Jane Eaglen.

Emma Grimsley, *Papagena*, soprano

Emma Grimsley debuted professionally last year as Lucia in Vespertine Opera Theater's production of Britten's *The Rape of Lucretia*. She has recently been seen in Ash Lawn Opera's *Candide* as Cunegonde, as Guenevere in *Camelot* and Gretel in *Hansel and Gretel* at the Seagle Music Colony, and as Johanna in *Sweeney Todd* with Eugene Opera. In addition she has appeared over the last year as the Queen of the Night in *Die Zauberflöte* at Loyola University New Orleans and as Minette in the West Coast premiere of Hans Werner Henze's *The English Cat* at the University of Southern California. Upcoming engagements include Summer 2015 at the Aspen Music Festival.

Karen Hartman, *Playwright*

Ms. Hartman holds the Playwright Center's 2014-15 McKnight Residency and Commission for a nationally recognized playwright. Upcoming: *The Book of Joseph* at Chicago Shakespeare Theater, commissions at Yale Repertory Theater and People's Light & Theater. *Goldie, Max, and Milk* premiered at Florida Stage and the Phoenix Theater, nominated for the Steinberg and Carbonell Awards. Other works: *Goliath* (Dorothy Silver New Play Prize), *Gum, Leah's Train, Going Gone* (N.E.A New Play Grant); *Girl Under Grain* (Best Drama in NY Fringe); *Wild Kate, ALICE: Tales of a Curious Girl* (Music by Gina Leishman, AT&T Onstage Award); *Troy Women; Sea Change*, score by AnnMarie Milazzo; *MotherBone*, score by Graham Reynolds (Frederick Loewe Award). Some New York productions: Women's Project, NAATCO, P73, the New York Fringe (Best Drama). Regional: Center Stage, Cincinnati Playhouse, Dallas Theater Center, Magic Theater. Publications. Theater Communications Group, Dramatists Play Service, Playscripts, Backstage Books, NoPassport. Awards: Rockefeller Foundation at Bellagio, N.E.A., Helen Merrill Foundation, Daryl Roth "Creative Spirit" Award, Hodder Fellowship, Jerome Fellowship, Fulbright Scholarship. Prose: *New York Times* and *The Washington Post*. Alumna of New Dramatists and Yale (BA, MFA), longtime Brooklynite, now Senior Artist in Residence at the UW School of Drama.

Ross Hauck, *Tamino*, tenor

Lyric tenor Ross Hauck is a resident of Issaquah, Washington, where he lives with his wife, Laura, twin boys, Daniel and Benjamin, daughter Lillian Rose, and baby girl Charlotte Grace.

Hailed by the *Seattle Times* as "almost superhuman in musical effect", Mr. Hauck maintains a busy and eclectic career, often specializing in both early and new music. This past year Mr. Hauck made concert debuts with the Phoenix Symphony, the Oregon Symphony, Grand Rapids Symphony, Orchestra Kentucky, the Lincoln Symphony, and the Chautauqua festivals in Boulder, Co and upstate New York. As a concert artist, Mr. Hauck is a regular with the Seattle Symphony, and has also sung with the National Symphony, Chicago Symphony as a member of the Steans Institute, and the Tanglewood symphony.

Jenn Hill, *Wigs and Make-up*

Jenn is a Seattle native who graduated from the University of Washington in 2010 with a BA in Drama. Since then she left head first into working two seasons with The Santa Fe Opera and then spent 2014 at the Oregon Shakespeare Festival. Having returned to the Seattle area she is elated to be working for Seattle Opera, Seattle Repertory Theatre, and PNB primarily. Please feel free to browse more of her work at www.jennhillmakeup.webs.com

Dan Wallace Miller, Stage Director

A graduate of the University of Washington School of Music, Dan Wallace Miller is the Artistic Director of Vespertine Opera Theater, a Seattle-based company that presents operas in unique spaces. He has directed and produced a variety of productions with his company, including the U.S. premiere of Britten's English adaptation of Poulenc's *Les mamelles de Tirésias* at Seattle's oldest Vaudeville theater and bar, and Britten's *The Rape of Lucretia* in Seattle's biggest landmark cathedral. In addition to being the Resident Assistant Director at Seattle Opera for their 2015/16 season, he has worked on many of their productions, including Wagner's *Der Ring des Nibelungen* and *Tristan und Isolde*, Puccini's *Madama Butterfly* and *Tosca*, Mozart's *Don Giovanni*, and the Young Artists Program productions of Massenet's *Werther* and Donizetti's *Don Pasquale*. Upcoming productions with Vespertine Opera Theater include *Heart Mountain*, a newly commissioned work by Sarah Mattox, and Fauré's *Pénélope* for the University of Washington's International Fauré Conference.

Christopher Mumaw, Scenic Designer, Co-Production Manager

Credits include: *The Dog of the South* (Book-It), *SPRAWL with Pete Rush* (WET), *Judy's Scary Little Christmas* (ArtsWest), Gregory Award Winning production of *The Amazing Adventures of Kavalier and Clay* (Book-It), *The Rape of Lucretia* at St. Marks Cathedral (Vespertine Opera Theater), *Little Women* (ArtsWest), and *The Last Five Years* (Cornish). Upcoming Projects include *Grease: the Musical* (5th Ave Theater) and *Great Expectations* (Portland Center Stage). Christopher has a Masters of Fine Arts from the University of Washington and a Bachelors of Fine Arts from Wright State University in his home town of Dayton, Ohio. www.ChristopherMumaw.com

Geoffrey Penar, Papageno, baritone

Geoffrey Penar has appeared in productions ranging from musical theatre, to operetta, to grand opera. In the summer of 2014, Geoffrey was a young artist for the second time with the Green Mountain Opera Festival, previously playing "Alcindoro" and "Benoît" in their 2012 *La bohème*, this time singing the role of "Tarquinius" in Britten's dark chamber opera *The Rape of Lucretia*. Vermont Today called Geoffrey, "a sly, randy Tarquinius, with a rich dark and effective voice." Other credits include Count Almaviva (*Le nozze di Figaro*) at Hubbard Hall Opera Theatre; Lescaut (*Manon Lescaut*), Ben the Gardener (*The Secret Garden*), and Buff (*The Impresario*) with Eastman Opera Theater; Lancelot (*Camelot*) and General Bognaowitsch (*The Merry Widow*) with Ohio Light Opera Company. This summer, Geoffrey will be an Apprentice Artist at Des Moines Metro Opera.

Colin Ramsey, Sarastro, bass-baritone

Young American Bass-Baritone, Colin Ramsey is quickly being recognized for his "Deep, rich bass" (*Seattle Times*) and "touching" performances across the US. His engagements include performances at Seattle Opera, Austin Lyric Opera, Wolf Trap Opera, Opera Santa Barbara, Des Moines Metro Opera, The Green Mountain Opera Festival, Pacific Music Works, and Opera Naples. He has found success in a varied repertoire including Seneca in *L'Incoronazione di Poppea*, Collatinus in *The Rape of Lucretia*, Alidoro in *La Cenerentola*, Mozart's Don Giovanni, Somnus/Cadmus in Handel's *Semele*, Basilio in *Il barbeire di Siviglia*, and Il Frate in Verdi's *Don Carlo*. He has worked with the young artist programs at Des Moines Metro Opera, Seattle Opera, and Opera Santa Barbara.

Matthew Scollin, *Speaker of the Temple*, bass-baritone

A Michigan native, bass-baritone Matthew Scollin (matthewscollin.com) recently completed a residency with Virginia Opera, singing roles such as Zuniga (*Carmen*), Truffaldino (*Ariadne auf Naxos*), Dick Deadeye (*H.M.S. Pinafore*), and Marchese d'Obigny (*La traviata*). Last summer, he was the bass soloist in Verdi's *Requiem* with the Portland Symphonic Choir and made his Glimmerglass debut as Lackey in *Ariadne auf Naxos*. Returning to Glimmerglass in 2015, Scollin will sing James/Martin in *Candide*. An alum of Seattle Opera's 2012-13 Young Artists Program, Scollin performed La Rocca in Verdi's *Un giorno di regno* and appeared on the mainstage as 2nd Prisoner in *Fidelio*. Scollin has also participated in Santa Fe Opera's Apprentice Program and San Francisco Opera's Merola Opera Program.

Cyndia Sieden, *The Queen of the Night*, soprano

American soprano Cyndia Sieden moves easily among the Baroque, classical, romantic and contemporary repertoires to worldwide acclaim. In addition, her performances and recordings of his works affirm her status as one of the sovereign Mozart interpreters of the present day.

Sieden has starred at most of the world's great opera houses, including the Munich Bayerische Staatsoper, the Metropolitan Opera, Paris's Opéra Bastille, the Wiener Staatsoper, Barcelona's Gran Teatre de Liceu, Brussels's La Monnaie, and London's Covent Garden and English National, as well as in Beijing and Australia. Her highly-praised Metropolitan Opera debut was as Berg's Lulu, and her success quickly led to reengagement in 2008 for Die Zauberflöte's Queen of the Night, one of her signature roles.

Stephen Stubbs, *Conductor*

Stephen Stubbs, who won the GRAMMY Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists and in 2014 was awarded the Mayor's Arts Award for 'Raising the Bar' in Seattle.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle, reflecting his lifelong interest in both early music and contemporary performance.

Stephen is also the Boston Early Music Festival's permanent artistic co-director along with his long time colleague Paul O'Dette. Stephen and Paul are also the musical directors of all BEMF operas, recordings of which were nominated for three GRAMMY awards, and won the GRAMMY for Best Opera Recording 2015. In 2013, Stephen was appointed Senior Artist in Residence at the University of Washington School of Music tasked with creating professional opera productions at the University. His first major production there was Handel's *Semele* in May 2014 followed by Mozart's *Magic Flute* in 2015.

Alex Ung, *Choreographer*

Alex Ung has been teaching dance and choreography for over 11 years starting at Iowa State University's Dance Club and is currently the head hip hop and jazz instructor for Bainbridge Ballet. He's the artistic director for Olympic Performance Group and has choreographed, designed, staged, and performed in several of their shows, choreographed the fight scene and was the lead for the Snow Leopard Trust Fund's production of M.A.P. Of the Snow Leopard at the Woodland Park Zoo, and performed in musicals including Bainbridge Performing Arts' A Chorus Line, Seattle Musical Theater's Rocky Horror Picture, and other small stage venues. This is Alex's first time choreographing an opera and is ecstatic at the opportunity and to be able to work along side such inspiring talent.

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