

No. 37
Morton

UNIVERSITY OF WASHINGTON
FESTIVAL OPERA

and the Office of Lectures and Concerts

presents

THE MAGIC FLUTE

by

Wolfgang Amadeus Mozart

~~ACT I~~

- R# 1-6016
- R# 2-6017
- R# 3-6018
- R# 4-6019

Tuesday, March 9, 1971
Thursday, March 11, 1971

Jane Addams Auditorium
8:00 P.M.

THE MAGIC FLUTE
(die Zauberflöte)

by

Wolfgang Amadeus Mozart

Libretto: Emanuel Schikaneder & Carl Ludwig Fiesecke
English version by: Edward J. Dent

CAST: in order of appearance

Tamino, an Assyrian Prince Theodore Turner, *tenor*
Three Ladies, attendants of the Queen of Night
Karen Noble, *soprano*
Shirley Harned, *soprano*
Karla Hays, *mezzo-soprano*
Papageno, a bird-catcher Winston Cook*, *Clayne*
Robison**, *baritone*
The Queen of Night Letitia Garner, *soprano*
Monastatos, a servant to Sarastro. William Earl, *tenor*
Pamina, daughter of the Queen of Night Charlotte
Garretson, *soprano*
Three Genii Peggy Peterson, *soprano*
Linda Haslach, *soprano*
Roberta Cook, *mezzo-soprano*
The Orator Robert Lewis, *bass*
Sarastro, High Priest of Isis & Osiris Leon Lishner, *bass*
Papagena Kathy Holway*,
Susan Thomle**, *soprano*
Two Men in Armor Bruce Browne, Stanley Weiler
Slave Boys of Monastatos Jonathan Duckworth, Lewis
Lotorto, Billy Dawson,
Eric Wilcox, Sidney Wood
Attendants to the Queen of Night . Leonard Denham, John
Tibbs, Brian Bailey
Priests Dan Shelhamer, E. Harvey Jewell, Michael Kubat,
Fred Stockton, Monte Pearson, Joel Yelland,
Donald Williams, Harrison Sykes, Donald James,
Edward Wojtkowski
Priestesses Mary Washington, Margaret Russell, Carolyn
Kidder, Valerie Boddington, Gloria Root, Celeste
Simonsen, Rosanne Sharpe, Bonnie Blanchard

*March 9 performance

**March 11 performance

THE MAGIC FLUTE

Director's Note: The 4,000 year old pyramids of Kush, on the plains of the Upper Nile, bear silent testimony to an African civilization rivaling the greatness of Ancient Egypt. Though much of this ancient past is still shrouded in mystery, enough light has been shed to fire the imagination. Truth is indeed discovered to be far stranger than fiction when one learns that black civilization probably antedated that of the Egyptian, and, in the 7th century B.C., actually conquered and ruled the Egyptians for almost a hundred years.

The action of Mozart's THE MAGIC FLUTE is laid in Ancient Egypt and depicts the struggle for power between an Egyptian high priest of Isis and Osiris and a mysterious Queen of the Night. In this production the traditional fairy tale concept of the Queen of Night has been replaced by the more intriguing and certainly historically plausible interpretation designating her as a mysterious and powerful African queen. A procession of famous African queens from the Queen of Sheba to Mujaji, Queen of the present day African province of Lovedu who is believed by her neighbors and countrymen to possess great supernatural power have served as further inspiration for this concept of the Queen of the Night.

The highly dramatic and unique art of ancient and contemporary Africa has inspired many of the masks, costumes and scenic elements used in this production.

Story: The scene is laid in Egypt in the vicinity of a temple of Isis and Osiris.

ACT 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 birdcatcher, who explains to Tamino that the Queen of Night is near and boasts that he himself has killed the monster. 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.

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

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 from leaving. Sarastro enters. Pamina falls at his feet and confesses that she was trying to escape because Monostatos had demanded her love. Sarastro receives her kindly but tells her that he cannot give her freedom. He punishes Monostatos for his insolence and directs that Tamino and Papageno be led into the Temple of Ordeal.

INTERMISSION

ACT II

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 the Night appear and tempt them to speak, but Tamino and Papageno remain firm.

Monostatos, again pursuing Pamina, is frightened away by the Queen of the 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.

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 no longer loves her. She is prevented from taking her own life 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.

Sarastro allows Tamino and Pamina to be together, 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.

SCHOOL OF MUSIC STAFF

Conductor and Director	Stanley Chapple
Assistant Director	James Van Horn
Stage Director	Ralph Rosinbum
Assistant to the Stage Director	Doug Manning
Repetiteurs	Dan Shelhamer
	John Murphy
Stage Managers	Sherman Dearth
	Leonard Denham

PRODUCTION STAFF

Set Designer	John Ashby Conway
Costume Designer	James R. Crider
Technical Director	Don Klovstad
Lighting	Phil Shermer
Properties	Shelley Henze
Assistant to Mr. Crider	Julie James
Masks by	James R. Crider
Wigs by	Faith Adams

ORCHESTRA

Violin I

Sharon Wood
Sharyn Allsopp
Vicki White
Rebecca Gillette

Violin II

Peggy Bardeson
Allen Goss
Stephen Daniels
Ann McLaughlin

Viola

Carol Kapek
Dale Johnson
Patricia Duruz

Violoncello

Linda Hart
Philip Carlson
Lynn Nowels

Bass

Harold Johanson
Hugh Hendrickson

Flute

Cheryl Collier
Betsy Raleigh

Oboe

Lynn Dimond
Robyn Phillips

Clarinet

Irene Sheetz
Terry Allsop

Bassoon

Amy Bonham
Jeanette Grabos

Horn

James Weaver, Jr.
Dan Cole
Sheila Rust

Trumpet

Jeff Cole
Larry Stone

Trombone

Alan Dorsey
Barbara Presson
Frank Johnson

Tympani

Bill Wanser

Celeste

James Van Horn

Concert Coordinator

Richard Radford