

DAT # 13,079- 13,080
CAS # 13,081- 13,082

University of Washington

THE SCHOOLS OF MUSIC and DRAMA

present

Z99
1996
11-17

The Magic Flute

Wolfgang Amadeus Mozart

Text by Emanuel Schickel

English translation by Anthony Besch and Michael Geliot

Meany Theater
8:00 PM, November 13, 15 and 16, 1996
3:00 PM, November 17, 1996

The Magic Flute

is jointly produced by the

UNIVERSITY OF WASHINGTON

SCHOOL OF MUSIC
Robin McCabe, *Director*

and

SCHOOL OF DRAMA
Sarah Nash-Gates, *Director*

Music Director/Conductor.....Peter Eros
Stage Director.....Robert Dahlstrom
Production Coordinator, Chorusmaster.....Mark Ross Clark
Set Designer.....Jason Meininger
Costume Designer.....Anna-Lisa Snow
Lighting Designer.....Jay Venzke
Technical Director.....Alan Weldin
Assistant Conductor.....Robert Huw Morgan
(conducting November 12 preview performance)
Stage Manager.....Todd Field
Assistant Stage Manager.....Aimee M. Pellegrini
Assistant Production Coordinator.....Sydney Keegan
Assistant Choirmaster.....Camille Couture

Cast (in order of appearance)

TAMINO.....Mark Calvert (November 13, 16)
Harold Mortimer (November 15, 17)
THREE LADIES.....Virginia Voulgaris (*First Lady*)
Greta Birkby (*Second Lady*)
Julie Reynolds (*Third Lady*)
PAPAGENO.....Glenn Guhr
THE QUEEN OF THE NIGHT.....Jennifer Trimboli
Liisa Church, *understudy*
PAMINA.....Christine Graham (November 13, 16)
Amy Bills (November 15, 17)
MONOSTATOS.....Tom Freeman
THREE BOYS.....Tiina Ritalahti (*First Boy*)
April Fissel (*Second Boy*)
Tova Dodge (*Third Boy*)
SARASTRO.....Jay McManus
PAPAGENA.....Amy Cheifetz
SPEAKER, ARMED MAN.....Cliff Watson
SECOND PRIEST, ARMED MAN.....Kerry Jennings
FIRST PRIEST.....Jeff Adams
GUARDS.....Jesse Aasheim, Joachim Schneider,
Adam Gossett, Brad Klostreich
CHORUS PRIESTS.....Jesse Aasheim, Jeff Adams, Dave Cox,
David Feit, Danny Figgins, Tom Fruchterman,
Adam Gossett, Kerry Jennings,
Brad Klostreich, Matt McGehee,
Joachim Schneider, Cliff Watson, Brad Wu
CHORUS WOMEN.....Alice Bridgforth, Soon Cho,
Alice Collins-Thompson, Camille Couture,
Katy Greenleaf, Patricia Naylor, Tova Peterson,
Alina Rozanski, Kimberly (Sook) Yoon

The Magic Flute tells of a brave young man, Prince Tamino, who travels far from his home in search of wisdom and, perhaps, a bride...

DAT 13,079
CASS 13,081

ACT I (1 HR 12 MIN)

[Scene 1] In a Wild Place. Tamino faces a terrifying Monster and falls unconscious before it. Three Ladies, servants of the Queen of the Night, dispatch the Monster and wait in hiding as Tamino awakens to find it dead. He also discovers Papageno, an itinerant Birdcatcher native to these Wilds, who cannot quite deny that he is the Prince's deliverer. The Three Ladies punish Papageno for this falsehood, present Tamino with a portrait of the Princess Pamina, and tell him the sad tale of her abduction by the wicked Sorcerer Sarastro to his nearby Temple. The Prince, at once enchanted by Pamina's image, finds his mission—Pamina's Rescue. Heralded by thunder, the Queen of the Night appears, tells her sad tale, and makes a solemn promise: If Tamino can free her daughter, Pamina shall be his Bride. With a dubious Papageno as his companion-in-arms, with the Three Ladies' assurance that Three Spirits will guide them through the darkest moments of their Quest, and with two talismans of unknown power—a Magic Flute and Magic Bells—Tamino sets out.

[Scene 2] Within the Temple Grounds. Pamina flees the lascivious intent of Monostatos, a Mercenary who captains the Temple Guard. She swoons, defenseless against the Captain. Virtue has, however, an inadvertent champion: Papageno blunders in upon them driving a bewildered Monostatos away. Recognizing Pamina as the Original of the portrait he carries, Papageno promises her freedom: a Prince has fallen in love with her Image and sworn to rescue her. The vision of a Deliverer, and, even more, a Mate, delights the lonely Princess as it does the solitary Papageno.

[Scene 3] Outside the Temple Walls. At the same time, Tamino seeks a way into the Sorcerer's stronghold to wrest Pamina from his power. The Doors of Art, Labor, and Wisdom are closed against him. Their Guardian assures him that they will open only when he approaches them in friendship and trust. Tamino recalls the Ladies' promise that the Flute would aid him in need. He plays and the Flute shows him that Music has, indeed, power over beasts and birds. It also has the power to summon Papageno, whose panpipes he hears in the distance and follows. Papageno and Pamina, who have heard Tamino's flute, follow its sound in search of him but are met instead by Captain Monostatos. Their capture imminent, Papageno remembers the Magic Bells and tests their power. It suffices, but a new threat looms with the approach of Sarastro and all his Order.

[Scene 4] Within Sarastro's temple. Pamina explains to him her attempts to flee him, her guardian. Monostatos presents Tamino as a violator of the

temple. Sarastro, recognizing Monostatos as the real violator, however, frustrates his attempts. Sarastro welcomes Tamino as a seeker of justice and truth, and as Pamina's suitor. Many dangerous Trials await him and Pamina, but if they persist and prevail, theirs will be a great reward.

Intermission

DAT 13,080
CASS 13,082

ACT II (1 HR 23 MIN)

[Scene 1] begins as Sarastro and his colleagues meet to consider Tamino's newly expressed desire to join their Order. His merits and aspirations convince them that he may prove worthy of their high goals: Fortitude, Integrity, the pursuit of Truth and Equity, and the gaining of Wisdom. Sarastro prays that Tamino and Pamina will find the strength to withstand the ritual trials that face them.

[Scene 2] In a dark place. Tamino and Papageno, whose inclusion in Tamino's Quest continues to puzzle him, are instructed that their first trial is that of Silence. They must learn when to be still, to listen, to make no response. Perseverance will bring each of them the Bride he deserves. No sooner have the Two Left than Tamino and Papageno are put to the test. The Three Ladies appear berating their perfidy in seeking to join Sarastro's Order and abandoning their Quest for Pamina. Papageno wavers. Tamino stands firm in his resolve. Returning Priests drive the Ladies away. Tamino has passed his First Test decisively. Papageno's resolve remains a question.

[Scene 3] In the Temple Garden. Pamina lies asleep where we first saw her. Monostatos sees an opportunity, seizes it, and is foiled by the Queen of the Night who drives him away. Pamina is allowed only a moment of joy at seeing her Mother as the Queen berates her growing respect for Sarastro. Only if Pamina kills Sarastro may she regain her Mother's love. Should she fail, nothing but a Mother's Curse awaits her. The Queen rushes out leaving Pamina to her dreadful task, and to Monostatos who has overheard all. His renewed attempt to seduce her is foiled again, now by Sarastro who dismisses him for the last time. Sarastro attempts to assure Pamina that he seeks no vengeance upon her Mother; only the good of all.

[Scene 4] In the dark place. Tamino and Papageno are left alone after being reminded to keep their vow of silence, regardless of any temptation to speak. Papageno holds his tongue for several seconds until he is accosted by the shrouded figure of an Old Woman who regales him with an account of her passionate lover—one Papageno. As she is about to reveal her identity, Thunder drives her away. The Three Spirits enter bearing the Flute, the Bells, and a sumptuous dinner. Only Papageno succumbs to the temptations of food and conversation. Tamino plays his flute. The melody draws Pamina to them.

Already distraught at learning she is only a pawn to her mother, she is further shaken to find that Tamino cannot comfort her, cannot even acknowledge her presence. She leaves in despair. Tamino leaves, summoned to his next Ordeal. Papageno leaves in pursuit of his vanishing dinner.

[Scene 5] In the dark place. All the Priests await the outcome of Tamino's Ordeal. Sarastro returns with him, commends his success and warns of Two Final Trials that he must undergo. Brought in to bid him a final farewell, Pamina realizes that although he may now speak to her, some intangible barrier still divides them. The two are led away: Tamino to his Trials and Pamina to deepening despair.

Papageno wanders on, seeking Tamino. He is met by a Priest called the Speaker, who informs him that, although he will never attain enlightenment, he may be released from darkness. Left with that hope, but still alone, Papageno muses About the one thing he really desires—a Wife. The Old Woman reappears, persisting that she, and only she, will be that Wife. Reluctantly swearing fidelity to her, Papageno sees for just a moment who she really is: his true Papagena. He is not yet worthy of her, and she vanishes.

[Scene 6] In the temple garden. Pamina sees Death as her only relief. The knife her Mother intended as Sarastro's fate will be hers. Happily the Three Spirits stop her, persuade her of a reason to continue her search for the Tamino she first loved, and take her to join him in his Ultimate Trials.

[Scene 7] In the place of testing. Two Armed Men greet Tamino solemnly, join him with the newly hopeful Pamina, and conduct the couple to their Final Ordeals: Trial by Fire and Trial by Water. To the magic music of the Flute, they pass through these Trials with quiet fortitude.

Alone in the Place of Testing, Papageno despairs of ever finding a Papagena until, at the last possible moment, as is their habit, the Three Spirits intervene. Reminded of the Magic Bells' power, Papageno uses them to summon Papagena. The two go off into the sunrise, planning to populate the Wilderness.

[Scene 8] Outside the temple walls. A coup is planned: Monostatos, the Queen and her Three Ladies will destroy Sarastro and all his Order. Night will reign. Foiled by the Light they flee into Darkness. The joint reign of Tamino and Pamina begins: a reign of Light, Reason, and Equity.

Production Staff

Production Manager.....	Anne Stewart
Properties Master.....	Andrew Lieberman
Properties Construction.....	Chris Brown, Alex Danilchik (Shopmaster)
Vocal Coaches.....	Peter Erös, Robert Huw Morgan, Mark Ross Clark
Repetiteurs.....	Kevin Johnson, Jeffrey Hanlon, Chris Knien
Master Electrician.....	Amy Kues
Set Construction	Evan Alexander, Bob Boehler, Malcolm Brown, Tom Burke, Kyle Lemoi, Ross Yeh, Derek Baylor, Sanjeev Hass, Joel Peterson
Scenic Artist	Patty Makaturo-Kutzke, Valerie Green, Ruth Gilmore, Andrew Lieberman, Chris Brown, John McDermott
Costume Shop Manager.....	Josie Gardner
Tailor	Laurie Kurutz
Cutters.....	Meri Wada, Ginny McKeever
Stitchers.....	Ginny McKeever, Vicki Ostrom
Costume Construction.....	Gary Osborne, Christy Scoggins, Julie Gustafson, Susan Denning, John Kohan, Costume 211 and 291 classes
Running Crew.....	Talena Norris, Jason Mack, Leah Bredehoft, James Turner, Alisa Pisciotta, Melody Garceau, Cynthia Wheaton, Judy Connor, Heather Wood, Tanya Tyranny, Savannah Goodwin, Elizabeth Consalvi, Joel Peterson, Adrian Burton, Amy Waschke, Rebecca Vincent, Shannon Egger,
Publicity.....	Shantha Benegal
Poster Design.....	Ken Shafer Design
Tickets.....	UW Arts Ticket Office

University Symphony

Peter Erös, *conductor*
Robert Huw Morgan, *assistant conductor*

VIOLIN I

Lorenz Gamma
Kyung Sun Chee
Young Jae Lee
Coral Overman
Roger Countryman
Catherine Shipley
Liz Ryker
Marcus Talley

VIOLIN II

David Lawson
Nathan Medina
Kelly Jeppeson
Immanuel Hsu
Mary Theodore
Candice Chin
Yu-Ling Cheng
Jenny Cho
Emily Cherkin
Veronica Ho
Julie Chapman

VIOLA

Jeanne Drumm
Ryan Beise
Lisa Killinger
Timothy Prior
Hankil Park
Alexis Schultz

CELLO

Ching-Tzy Ko
Ching-Shin Ko
Loren Dempster
Erin Adams
Peter Williams
Ming-Wen Lee
Serena Tideman

BASS

Joseph Dyvig
Dan Ball
Grey Fulmer
Rebecca Keeney

FLUTE

Ashley Carter
Leslie Laibman
Amy Swanson

OBOE

Beth Antonopulos
Silvia Leveque

CLARINET

Conny Chen
Pamela Farmer

BASSOON

Ryan Hare
Louie Fielding

HORN

Anthony Miller
Ryan Stewart

TRUMPET

Darin Faul
Michael VanBebber

TROMBONE

Scott Higbee
Jeff Reeder
Jonathan Pasternack

TIMPANI

Matt Drumm

CELESTA

Robert Huw
Morgan

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