

Dragon Construction Crew

Sara Coty, Erika Jensen,
Michael Gullum, Johnathan Sterling,
Ryan Reynolds

Sound Board Operator

Steve Avila

Master Carpenter and Electrician

Curtis Norby

Shop Hand

Jacob Martinez

Painter

Tina Escudero

Supertitles

Marco Schindelmann

CRAFTON HILLS DANCE COMPANY

Marie Bahner
Alex Barrera
Pablo Dumrongruks
Agustin Equihua
Marisol Fernandez
Ana Grazhdansky
Kerynza Gonzales
Cassandra Jablonski
Katie Opitz
Tamara Stayer

SPECIAL THANKS

Jack and Laura Dangermond, Gloria Harrison, Franke von der Horst,
Michael Raco-Rands, Alisa Slaughter, Keith Osajima, Tom Bryant,
Erika Jensen, Sara Coty, Ava Johnson, Kai Weldon, Robyn & Tommy,
Amanda Oram, Debby & Walt Bradford, Brian Weed, Michael Bedoya,
Shane Veloni, Joe Rossi, Reuben Harrison, Enko Systems, Dan Cork,
Crafton Hills College Foundation

University of Redlands Voice Faculty
Dr. Melissa Tosh, Patricia Gee, Paul Sahuc, Cynthia Snyder

Dr. Andrew Glendening, Dean, University of Redlands School of Music

UNIVERSITY OF
Redlands
SCHOOL OF MUSIC

&



Present

Die Zauberflöte

by

Wolfgang Amadeus Mozart

Thursday, Friday & Saturday
April 8-10, 8:00 p.m.

Sunday, April 11, 2:00 p.m.

CRAFTON HILLS COLLEGE
FINKELSTEIN PERFORMING ARTS THEATER

DIRECTOR'S NOTES

In 18th century music practice, extreme expression was thought unrefined. By utilizing a sonic palate partial to polite pastels, extremes were controlled and neutralized. It was a control comparable to the expressive neutralization practiced today by politically correct politicians and academics. On the other hand, 18th century linguistic expression, while striving towards refinement of execution, in its content veered far from our brand of political correctness.

Die Zauberflöte's libretto opines in ways that are offensive to present-day sensibilities. Yet, as if lulled into a state of denial that enables Mozart's *Singspiel* to be interpreted as either children's entertainment or New Age opera, oblivious audiences hear its text — delivered by gulacentric vocalists who appear equally oblivious — without listening to it.

A fairy tale about gender, racial, social, ideological fear and intolerance, *Die Zauberflöte* expresses itself in a paralanguage whose frequency code drowns out or sweetens misogynist and racist statements. It is a musical language that fools us into accepting as both good guy and enlightened sage the character of Sarastro, a vindictive slave-owning male chauvinist. It is music that allows us to disregard a slave's self loathing while convincing us that the Queen of the Night functions as a death force, in spite of the fact that she provides instruments that affirm life (e.g. magic flute, magic bells, the three spirits).

As a result, this production strives to function as a symbolic action in which such contradictions are addressed, if not resolved. However by further saturating, with kitsch and levity, Mozart's passive-aggressive aesthetic and by providing translations more plain than literal, this show is guilty of fostering some denial, but hopefully to a lesser extent.

PRODUCTION AND DESIGN PERSONNEL

Set, Costume, and Multimedia Design	Snezana Petrovic
Light Design and Technical Director	Kevin Palkki
Choreographer	Marie Bahner
Opera Coach	Vivian Liu
Rehearsal Accompanist	Vivian Liu Edward Yarnelle
Stage Manager	Cynthia Snyder
Assistant Stage Manager	Ian Messersmith
Make-up and Hair Designer	Michael Stairs
Costume Design Assistant	Deborah Bradford
Assistant Make-up and Hair Artists	Jessi Murillo, Ana Grazhdansky, William Gillum
Flamingo & Chorus Mask Design	Erika Jensen
Old Women Mask Design	Kai Weldon
Dragon Design	Sara Coty
Scenic Artist	Sara Coty
Light Board Programmer	Ruben Harrison
Spotlight Operator	Tim Anderson, David Dashoff, Steve Avilla
Projectionist	Dani Hernandez, Curtis Norby
Light Crew	Alykhan Popat, David Dashoff
Digital Backgrounds	Brian Weed
Backstage Hand	Fernando Hernandez
Costume Construction Crew	Erika Jansen, Kai Weldon, Sara Coty, Johnathan Sterling, William Gullim
Head Seamstress	Brynn Hoffman
Seamstress	Amanda Parks, Erika Jansen, Ava Johnson
Dressers	Amanda Oram, Monique Castillo, Ava Johnson, Gracie Messersmith, Hillary Duniwan, Jessican Folkens
Puppeteers	Johnathan Sterling, Ryan Renolds, Alex Barreza
Prop Master	Steve Avila
Prop Construction	Ryan Reynolds, Kevin Palkki

UNIVERSITY OF REDLANDS ORCHESTRA

Co Nguyen, conductor

Violin I

Pavel Farkas, concertmaster*
Samuel Rios, assoc. concertmaster
Andrea Pendergrass
Karen Palmer
Andres Keymolent
Paul Perthus

Violin II

Sara Jones, principal
Steve Bryn, associate principal
Sivaji Vainayaki
Megan Peters
Travis Halachis
Alyssa Barnhart

Viola

Caitlin Olsen, principal
Matthew O'Rane

Cello

Esther Back, principal
Ryne Quiroz, associate principal
Kaylee Arnold
Seana Thompson

Bass

Susana Quinteros, principal
Spencer Baldwin, associate principal
Alyssa Adamson
Krystin Cowan
Simon Cornell
Barry Lawrence

Flute

Elizabeth Jolly, principal
Victoria Jones, piccolo

Oboe

Yinchi Chang, principal
Nancy Blairst

Clarinet

Eddie Rangel, principal
Emily Praetorius

Bassoon

Jason Davis, principal
Sam Burrell

Horn

David Hedgecock, principal
Olivier Huebscher

Trumpet

Miles McAllister, principal
John Tribelhorn

Trombone

Matt Shaver, principal
Elisabeth Mandel
Gavin Thrasher, bass trombone

Celesta

Brian Chan

Timpani

Christian Lopez, principal
Todd Montemayor

UNIVERSITY OF REDLANDS OPERA CHORUS

Paul Sahuc, chorusmaster

Soprano

Kaely-Marie Clapper
Elyssa Kellogg
Jessie Massoudi
Genevieve Tankersley

Tenor

Chris Caples
Scott Lydon
Alexander Warren

Alto

Sarah Jackson
Brittany Link
Sabina Lucke

Bass

Bradley Franklin
Sean Hughes
Nicholas Swegart

SYNOPSIS

ACT I. Tamino is pursued by a monstrous serpent and faints in fear. Three Ladies appear and kill the monster. They take stock of the handsome Prince and quarrel over which will guard him while the others tell the Queen. Spitefully, they leave together. The frolicsome birdcatcher Papageno who makes music with his pipes then arrives. In the first extended dialogue Tamino asks who he is. His answer hints at one of the work's themes: 'a man like you.' Papageno happily accepts responsibility for killing the serpent, whereupon the Ladies bring a padlock for his mouth. They give Tamino a portrait of Pamina, the Queen's daughter. He learns that she has been kidnapped by the tyrant Sarastro. Thunder signals the arrival of the Queen of the Night who pleads with Tamino to rescue Pamina. Tamino receives a magic flute, which protects him and can change sorrow to joy. Papageno receives silver bells for his protection. Finally, the Ladies tell of three wise and lovely boys who will guide them.

The cruel Monostatos has Pamina bound. As she faints, Papageno appears; he and Monostatos terrify each other and run away. Papageno recovers, identifies and frees Pamina, and tells her of the Prince who loves her. But he, alas, has no mate. Princess and birdcatcher reflect on the mutual dependence of wife and man: united by love, they approach the divine.

The Three Boys lead Tamino to the Temple, urging him to be steadfast, patient and silent. Tamino, in a recitative, assimilates his surroundings: surely a place of virtue. His purpose is honest; let the tyrant tremble! But his approaches to Reason and Nature are rebuffed by unseen voices. The Sprecher, an old priest, emerges from the temple of Wisdom. In an awe-inspiring dialogue he finds Tamino's sentiments worthy but his mind clouded by prejudice; he should not trust a woman's tears. Tamino learns eventually that Pamina is alive. In an outburst of gratitude he plays the magic flute: wild animals come to listen, but not Pamina. Then he hears Papageno's pipes, answers them, and runs after the sound. Pamina and Papageno are caught by Monostatos. As the slaves bring chains, Papageno sets them dancing with his bells. Trumpets announce Sarastro. Papageno trembles but Pamina tells the truth: her flight was not from him but from Monostatos. Sarastro reassures her, but her mother's pride is beyond forgiveness, and Pamina must stay to learn the ways of virtue from men. Monostatos brings in Tamino; he and Pamina embrace, to the chorus's surprise and Monostatos's fury. Sarastro rewards him with a beating and orders the strangers to be veiled and led to the temple for purification.

~INTERMISSION~

ACT II. Sarastro tells the Priests that Tamino awaits their consent to undergo the ordeals. Pamina is his destined bride and their union a defense against the malice of Night. The Sprecher inquires whether Tamino will endure the trial: he is, after all, a prince. More, replies Sarastro: he is a man.

The Sprecher tells Tamino he can still withdraw, but he is determined to seek the light. Papageno, terrified of the dark, is told he will find no wife without undergoing the trials. But he agrees to try when he learns that Papagena is his reward. They are warned by the two priests to mistrust women's arts, and meet

them with silence. The Three Ladies appear and ask why they are in this place of death; they are lost if they disobey the Queen, who is already within the sacred precinct. Papageno believes everything, but Tamino silences him. The Ladies try a softer approach, but admit defeat and vanish (thunder and offstage chorus), leaving Papageno fainting.

Monostatos attempts to rape the sleeping Pamina but is stopped by the arrival of the Queen. The Queen exposes her true motivation. She wants the power conferred by the sevenfold circle of the Sun, which is held by Sarastro. The Queen swears vengeance upon the couple's love unless Pamina kills Sarastro. Monostatos has overheard, and offers Pamina death or submission; but Sarastro intervenes. Pamina begs mercy for her mother who, he says, is punished by her own actions. He expresses his humanistic creed; in these sacred halls, they govern not by vengeance but by love, which alone can overcome tyranny.

The candidates are left alone, bound to an oath of silence. Papageno grumbles; his desire for a drink is answered by a very old hag. The old hag tells Papageno she is eighteen, which Papageno mistakenly hears as "eighty." She offers love to him but is interrupted by a thunderclap. The Three Boys bring real refreshments, the flute, and the bells. While Tamino plays the flute, leaving Papageno to eat, Pamina enters joyfully; Tamino turns away. His silence leaves her heartbroken.

The trumpets summon Tamino. Sarastro brings Pamina to him; they must say a last farewell. Tamino expresses confidence, but Pamina is full of fears, for him rather than herself. Papageno comes running but the Sprecher tells him he will never reach enlightenment; so he settles for a drink, and is given wine. Ringing the bells he sings his second song: all he wants is a little wife. The old hag dances in, still looking eighty, but when Papageno finally promises to be true she is revealed as the lovely Papagena and is whisked away.

The finale is preceded by an introduction by the Three Boys who evoke the sunrise, which banishes darkness and death. The boys watch the grief-stricken Pamina greet her mother's dagger as bridegroom. At the last moment they stop her and assure her of Tamino's true affection.

Tamino declares himself ready for the trials. Pamina calls; they respond with rapture; even death cannot separate them now. She takes Tamino's hand: he must play the flute, which her father carved in a magic hour of violent storm, deep in an ancient wood. Tamino plays them through fire and water; the chorus acclaims their triumph.

Papageno blows his pipe but cannot bring back Papagena. He is about to hang himself when the boys remind him of the bells; the magic brings Papagena in feathered youthfulness, and they praise their long-awaited union.

Monostatos leads the Queen and Ladies beneath the temple. The sun beams forth, and Sarastro appears on high with Tamino and Pamina. At this transfiguration the demons are exorcised, and all sing a final moral: 'Steadfastness conquers and grants the crown to beauty and wisdom'.

DIRECTOR
Marco Schindelmann

CAST

Tamino	Timothy León April 8 & 10 Mario Rios April 9 & 11
Erste Dame	Emily Pankau April 8 & 10 Melissa Ramirez April 9 & 11
Zweite Dame	Annalise Staudt April 8 & 10 Sheila Shahbazi April 9 & 11
Dritte Dame	Angela Smith April 8 & 10 Christina Esser April 9 & 11
Papageno	Joseph von Buhler April 9 & 10 Manuel Heredia April 8 & 11
Königin der Nacht	Soyoung Kim April 8 & 11 Laurel Hughes April 9 Atalia Malin April 10
Monostatos	Chris Caples
Pamina	Caitlin Carlos April 8 & 11 Tanya Maksood April 9 Marie Anello April 10
Erste Knabe	Nichole Lohre April 8 & 10 Samantha York April 9 & 11
Zweite Knabe	CJ Kemble 8 & 10 Lauren Coleman April 9 & 11
Dritte Knabe	Fallon Nunes April 8 & 10 Alexandra Laszlo April 9 & 11
Sprecher	Sean Hughes April 8 & 11 Bradley Franklin April 9 & 10
Sarastro	Keith Colclough
Zwei geharnischte Männer	Chris Caples, Bradley Franklin April 8 & 11 Chris Caples, Sean Hughes April 9 & 10
Papagena	Jasmine Tomita April 8 & 10 Alexa Dell April 9 Hannah McMeans April 11
2 nd Priest	Kyle Anderson
3 rd Priest	Alex Warren