

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

DIE ZAUBERFLÖTE

THE MAGIC FLUTE by Wolfgang Amadeus Mozart

APR. 4-8

DIRECTED BY
JOHN CARLO PIERCE

featuring the
CSU SINFONIA
Chamber Orchestra
Conducted by **WES KENNEY**

presented by the
RALPH OPERA Program



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

UNC

UNIVERSITY OF NORFOLK COLLEGE

School of Music

DER FREISCHÜTZ

(THE FREE-SHOOTER)

by Carl Maria von Weber
with the University Symphony Orchestra

April 13 & 15, 2018

Monfort Concert Hall at Union Colony Civic Center

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MADAMA BUTTERFLY



OPERA FORT COLLINS
presents Puccini's

MADAMA BUTTERFLY

May 31, 7:30

June 2, 2:00

CSU Griffin Hall

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Part of the 2018 Fort Collins Opera Festival

DIE ZAUBERFLÖTE

THE MAGIC FLUTE by Wolfgang Amadeus Mozart

DR. JOHN CARLO PIERCE, DIRECTOR
WES KENNEY, CONDUCTOR
CHRISTOPHER REED, VOCAL COACH
JEREMY D. CUEBAS, CONDUCTOR (4/8)

GREEN CAST 4/4, 4/6

GOLD CAST 4/5, 4/8

Sarastro	Dominic Aragon	
Tamino	Christian Gibbs	Luke Thatcher
Speaker	Andrew Wallace	
First Priest	Terry Luo	
Queen of the Night	Hayley Voss	
Pamina	Younwoo Seo	
First Lady	Madi Davis	Anyaleen Bradley
Second Lady	Angela Lamar	Anna Bonjour
Third Lady	Genevieve Sullivan	Kassidy King
First Spirit	Ivy Taylor	Maisie Phillips
Second Spirit	Natalie Simpson	Alexandra Young
Third Spirit	Jazmin Figueroa	Madeline Roaldson
Old Woman (Papagena)	Andrea Weidemann	
Papageno	Jonathan Wilson	
Monostatos	Eric Paricio	
First Slave/Priest	Brandon Michael	
Second Slave/Priest	Zachary Owens	

CHORUS

SOPRANO

Katie Beyer
Camryn Daidone

ALTO

Jada Johnson
Alyssa Baechle
Natalie Strickland

THIS PERFORMANCE RUNS APPROX. TWO HOURS WITH ONE 15-MINUTE INTERMISSION

PRODUCTION TEAM

Set Designer	Sawyer Kalmbach
Projection Designer	Cooper Adams
Costume Designer	Kate Mott
Hair and Make-Up Designer	Kaia Hier
Lighting Designer	Jorrey Calvo
Props Master	Rocky Eisentraut
Assistant Director	Emily Monaldi
Stage Manager	Adam OConnell
Producer	Price Johnston
Production Manager	Hally Albers
Technical Director	Steven Workman
Costume Shop Director	Maile Speetjens
Master Electrician	Joshua Legate
Properties Director	Tobias Harding
Charge Scenic Artist	Heidi Larson
Assistant Technical Director	David Ash
Assistant Projection Designer	Montanna Daniel
Assistant Costume Designers	James Arnold, Laura Myers
Assistant Lighting Designer	Tara Tolar-Payne
Master Electrician	Olivia Parker
Head Follow Spot Operator	Lachlan Fordyce, David Van Name
Shop Carpenter	Johnie Rankin
Draper	Kate Mott
Stitcher	Elise Kulovany
Head of Wardrobe	Kyle Phibbs
Assistant Stage Managers	Gia Pizzachini, Megan Ross

Electrics Shop – Jorrey Calvo, Shaye Evans, David Van Name, Yasmin Sethna, Kent Washington

Paint Shop – Heather Salyer, Tara Spencer, Annabel Wall, Jacob Richardson, Whitney Roy, Christine Burquest

Costume Shop – James Arnold, Isabella Huff, Abigail Jordan, Jessica Kroupa, Stephanie Olson, Michelle Schrader, Rodrigo Mazon, Holly Wedgeworth, Kalie Lanik

Scenic Shop – Shay Dite, Duncan Port, David Van Name, Ryan Volkert, Daniel Zumwalt, Jaye Cooney, Mason Muery, Ryan Stabler, Max Post

Prop Shop – Megan Ross, Laura Meyers, Jennifer Murray, Dylan Monti, Daniel Zumwalt

Wardrobe Crew – Mya Coca, Alexandra Ruth

Light Board Operator – Litzzy Duque

Projection Board Operator – Alana Corrigan

Follow Spot Operators – Anthony DeCosmo, Mason Muery

Deck Crew – Camilla Arraya, Alana Corrigan, Anthony DeCosmo, Mason Muery

CSU SINFONIA CHAMBER ORCHESTRA

VIOLIN 1

Ryan Foley, *Concertmaster*
José Aponte, *Asst. Concertmaster*
Dmitri Ascarrunz
Katie Gardner
Brandon Lin
Graeson Van Anne

VIOLIN 2

Josh Steinbecker, *Principal*
Casey Donohue, *Asst. Principal*
Corban Green
Tori Weingartner

VIOLA

Regan DeRossett, *Principal*
Kadi Horn, *Asst. Principal*
Garret Durie
Hailey Simmons

CELLO

Joshua Greiner, *Principal*
Abigail Nelson, *Asst. Principal*
Tavon Boaman

BASS

Michael Rinko, *Principal*
Zuri Kargbo, *Asst. Principal*
Stephen Morrison

FLUTE

Theresa Bunger, *Principal*
Katie Miswell

OBOE

Kyle Howe, *Principal*
Maggie Korbelik

CLARINET

Lara Neuss, *Principal*
Anthony Aguayo

BASSOON

Tony Federico, *Principal*
Noah Beck

HORN

Ayo Derbyshire, *Principal*
Andrew Meyers

TRUMPET

Karla Rogers
Kyle Tong

TROMBONE

Will Gamache, *Principal*
Holly Morris

BASS TROMBONE

Dan Morris

TIMPANI

Andrew Quinlan, *Principal*

GLOCKENSPIEL

Chris Nadeau

CELESTE

Alaina De Bellevue

CSU DANCE

CHOREOGRAPHY: Shannon Gerney

DANCERS:

Katelyn Doyle, Julianna Williams, Madison Martinek, Jenny Trenchard, Avery Jones

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PROGRAM NOTES

***Die Zauberflöte* (1791)**

W.A. Mozart (1756–1791)

Mozart completed *Die Zauberflöte* in 1791. It was written just two months before his death. The singspiel premiered on September 30, the same year, at the Freihaustheater auf der Wieden in Vienna, which was occupied by Emanuel Schikaneder (1751–1812) the opera's librettist. Why did *Die Zauberflöte* draw the global attention that still continues to this day? One of the most notable reasons is the relationships between each character in the drama. At its core, there is an aristocratic couple, the Prince of Egypt Tamino and Pamina, who are serious characters. They try to be happy and overcome their trials together. By their sides are Papageno and Papagena, who assume roles of comedy. This couple is quite busy in prominent supporting roles. Tamino and Papageno are inseparably bound together by the tie of brotherhood, as their journey to rescue Pamina takes them from the beginning of Act I to the end of the opera. Mozart also added a villain, *Königin der Nacht* ("The Queen of Night"), who is Pamina's mother. Perhaps most significantly, *Die Zauberflöte* features tough but cool Sarastro, a guardian of Pamina, in a battle of good versus evil. A confrontation between *Königin der Nacht* and Sarastro builds steadily toward a climax of the drama. Perhaps the kind of didacticism of good triumphing over evil has captured the hearts of the public since it premiered in Vienna.

Many people, especially musicians, count *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan Tutte* among the best of Mozart's works. All are *opera buffa*, Italian comic operas that base their plots on ordinary people for a middle-class audience. *Die Zauberflöte* does not belong to either *opera buffa* or *opera seria* categories. The dramatic work falls within the genre of German opera called *singspiel* ("singing play"). *Singspiel* contains spoken dialogue and musical numbers and its plots are mainly comedic and include magical elements, marvelous creation, and characters of diverse natures. In *Zauberflöte*, Mozart carefully intermingled spectacle and literary elements together.

When Mozart composed *Die Zauberflöte*, things had not been going well. Joseph II, the Holy Roman Emperor who was Mozart's some times sponsor, had recently died. Lorenzo Da Ponte, the librettist of Mozart's three well-known works named above, left Austria due to issues involving women. In the meantime, Emanuel Schikaneder suggested to Mozart that he would write a libretto for the young composer to set. When *Die Zauberflöte* premiered, Schikaneder played Papageno, while Mozart conducted. *Die Zauberflöte* attracted its audience not only with spectacular stage effects, but also with its clear stage directions and set designs. Outwardly, this opera is an ordinary couple's love story after they survive an ordeal, when they live happily ever after. The drama is much more complex, however. It balances Masonic, humanitarian, enlightenment, and literary qualities in its libretto. In a pivotal moment of the *singspiel*, Pamina tells Tamino a story about origin of the magic flute and leads him with the sound of it. Why a flute? The magic flute, made by Pamina's father, has a kind of occult force. It is rich in philosophical symbolism, for music guides humans to a world of harmony.

-isms of *Die Zauberflöte*

Written by Eric Paricio (Monostatos)

Mozart's *Die Zauberflöte* (*The Magic Flute*) is, to this day, one of the most performed operas around the world. There is love, deception, magical instruments, and plot twists. However, there is also a fair amount of sexism, racism, and religious discrimination. In the Act I finale, Sarastro tells Pamina that she needs a man in her life. Although the Pamina/Tamino love story is classic, Tamino falls in love with the mere image of Pamina on a scroll. There is also inherent sexism in the portrayal of the Queen of the Night (evil) as a woman and Sarastro, God of the Sun (good), as a man. To understand this sexism in the libretto, we must look back historically to the late 1700s, when this opera was written. In an already male-dominated time period and Germanic society, Mozart was a Freemason, a secretive, men-only organization which undoubtedly contributed to his sexism. Monostatos, Sarastro's head-slave-turned-evil, also demonstrates male dominance in his aria, telling the moon to turn away its face if it does not want to witness the horrific deeds he is about to perform on Pamina. Two other important issues in the opera are racism and religious discrimination. Monostatos is described in the libretto to be a black Moor. Some interpretations of this portrayal say that Monostatos is intended to look 'other,' as his character is; his name, when separated into the Greek roots, translates to "standing alone." Mozart and the librettist, Emmanuel Schikaneder, decided to represent this through his race and religion because, at the time, there was a lot of racism and Christian pride throughout Europe. Often, and even in modern shows, the actor is in black-face (makeup to make his skin look black). There is a spoken line in the text that literally translates to, "Why do you tremble? Is it because I am black?" This shows the extent of the racism and hatred for black members of society. Factoring into the Christian pride for Mozart was again, the Freemasons. One of the leading theories about the origin of Free masonry is that it came from the Moorish people in northern Africa, then spread to Europe. This was very likely an attempt by Mozart to put down the Moors and assert Christian dominance.

At Colorado State University, we strive to celebrate diversity and honor people who individually identify in any way. Earlier this year, President Dr. Tony Frank sent an email to the CSU community saying "Colorado State University denounces [all] racist...sexist, rape-supportive" actions, some of which can be witnessed in this classic opera. Director Dr. John Pierce has worked diligently to change costumes, makeup, staging, design, and translations to make this show more accessible and less offensive to the modern audience. For instance, Pamina has been staged as a strong and independent woman, and Monostatos has been given tattoos and purple hair to highlight his 'otherness' instead of a black face. We as a cast, crew, and management team urge you recognize these issues and take steps to celebrate diversity. Thank you for your patronage, and we hope you enjoy the show!

U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

<i>Virtuoso</i> Series Concert / Faculty Chamber Music	April 9, 7:30 p.m.	ORH
Music in the Museum Concert Series / FREE	April 10, noon and 6 p.m.	GAMA
Student Chamber Music Showcase / FREE	April 10, 7:30 p.m.	ORH
Jazz Ensembles Concert	April 10, 7:30 p.m.	GCH
University Chorus Concert / Mainstreet Acapella and Mountain Horns	April 12, 7:30 p.m.	GCH
Jazz Combos Concert	April 13, 7:30 p.m.	GCH
Percussion Ensemble Festival Concert / FREE	April 14, 6 p.m.	IRH
Oboe Studio Recital / FREE	April 15, 7:30 p.m.	ORH
Wind Symphony Concert	April 16, 7:30 p.m.	GCH

RALPH OPERA PROGRAM PERFORMANCES

<i>Die Zauberflöte</i> by Wolfgang Amadeus Mozart	April 4, 6, 7:30 p.m.	GCH
<i>Die Zauberflöte</i> by Wolfgang Amadeus Mozart / FREE	April 5, 10 a.m.	GCH
<i>Die Zauberflöte</i> by Wolfgang Amadeus Mozart	April 8, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 20, 21, 7:30 p.m.	UDT
Spring Dance Concert	April 21, 2 p.m.	UDT
Spring Dance Capstone Concert	May 4, 5, 7:30 p.m.	UDT
Spring Dance Capstone Concert	May 5, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Urinetown, The Musical</i> by Greg Kotis	April 27, 28, May 3, 4, 5, 7:30 p.m.	UT
<i>Urinetown, The Musical</i> by Greg Kotis	April 29, May 6, 2 p.m.	UT
Rockband Project Concert / FREE	May 10, 6:30 p.m.	UT

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