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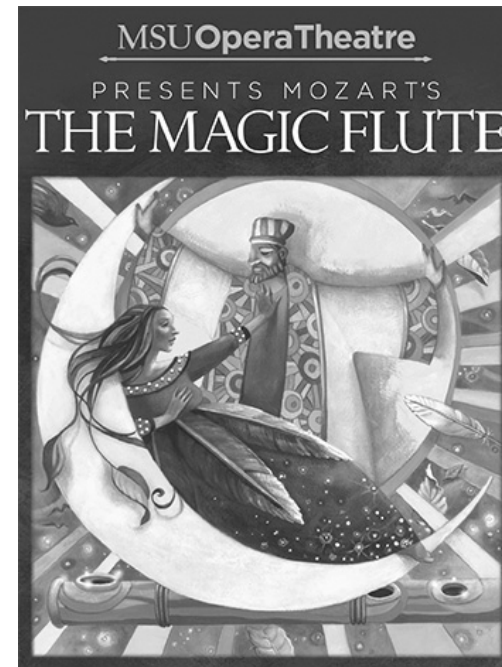
Your contribution is tax deductible and will be used to assist with high production costs involving set design and construction, lighting design, and costumes.

Please consider how much you enjoy the Opera Theatre productions and send your check or money order made payable to Michigan State University with "MSU Opera Society – AE0605" written on the memo line. Mail your contributions to:

MSU Opera Theatre
College of Music Advancement Office
333 West Circle Drive, Room 105
Michigan State University
East Lansing, MI 48824-1043

MICHIGAN STATE
UNIVERSITY

Presents



8:00 pm, Friday, November 22, 2013
8:00 pm, Saturday, November 23, 2013
3:00 pm, Sunday, November 24, 2013
Fairchild Theatre, MSU Auditorium

The 2013-2014 MSU Opera Theatre season
is generously supported by
The Worthington Family Foundation.

A Note from the Director

Look around you! Look at the proscenium (the beautiful paneling around the stage). Look up at the new technical catwalk structures. Here we are, finally presenting opera the way it should be, in the intimate, acoustically superior, newly renovated Fairchild Theatre! We welcome you.

We felt it appropriate to open our new space with probably the most popular opera ever around the world, Wolfgang Amadeus Mozart's *The Magic Flute*. People have been humming these tunes since the premiere in Vienna in September of 1791. Tragically, Mozart lived only a few months after the immensely successful premiere, robbing future audiences of a lifetime of astonishing music. What's fascinating to me is that had Mozart lived until his 80s (which his wife Constanze did), he could conceivably have heard the music of Wagner. What a thought!

The Magic Flute has often been considered by historians as full of Masonic symbols, as both Mozart and the librettist Emanuel Schikaneder were Masons. However, more recent research indicates that to the authors, it was more a fairy tale told in a way to enthrall an audience made up of the Viennese public, not the nobility. The troupe at Theatre an der Wien was much more of a "Saturday Night Live" style theatre, with topical humor set to music. You can hear that in the music of both Papageno and Monostatos, whose music tends towards more folk-style melodies and easy ranges. Compare that

with the music of the Queen of the Night or Sarastro. The original Queen was Josepha Weber, who was Mozart's

sister-in-law and a famous singer in her own right. Her music rises seven times to an F above high C, making it only singable by very specific singers. However, we should keep in mind that in Mozart's time orchestras were tuned considerably lower, so that F may have sounded more like a modern Eb or E. Check out Joan Sutherland singing it in E on YouTube – it has a distinctly different sound. Sarastro's music is on the other end of the spectrum, requiring true bass notes to sound sonorously.

I've sung all four of the soprano roles in the piece (Pamina, Queen, 1st Lady, and Papagena) but have always been troubled by the lack of continuity in the story and libretto. As a director, I've tried to streamline the story line and remove some of its inherent racism and misogyny. Set Designer Renee Suprenant and I began with images of Angkor Wat in Cambodia, which led me to images from Japanese anime and video games for the costumes. There is no distinct time setting – it could be medieval or far in the future.

We are so thrilled to be in this space that is so perfect for young singers. We thank President Lou Anna K. Simon, Acting Provost June Youatt, and former Provost Kim Wilcox for their tremendous support of this renovation, which we all believe will be transformative for the College of Music.

Cast of Characters
(In order of appearance)

| | |
|-----------------------------|---------------------------------------------------------|
| Tamino | Isaac Frishman David Moul* |
| First Lady | Ann Marie Theis |
| Second Lady | Elizabeth James |
| Third Lady | Heather Benson |
| Papageno | Adrian Sanchez Harry Greenleaf* |
| Queen of the Night | Jocelyn Ascheryl Jenna Buck* |
| 1 st Slave | Katharine Nunn |
| 2 nd Slave | Alina Tamborini |
| 3 rd Slave | Vanessa Caswell |
| Monostatos | Joshua Gronlund Marcus McGuire* |
| Pamina | Elizabeth Hoard Schyler Sheltroun* |
| 1 st Spirit | Leah Bryszki |
| 2 nd Spirit | Sarah Bryszki |
| 3 rd Spirit | Mary Garner |
| Speaker | Aaron Petrovich |
| Sarastro | Tyler Frisbie Dan Ewart* |
| 2 nd Priest | Tyler Martin |
| 1 st Armored Man | Jon Oakley |
| 2 nd Armored Man | Nick Kreider |
| Papagena | Bakara Nkenge-Hinds Sydney Rostar* |
| Ensemble: | |
| | Kalli Allen, David Anderson, Lindsay Snyder, Cody Davis |

Saturday, November 23 *

Staff for MSU Opera Theatre

| | |
|-------------------------------------|---------------------------------------------------|
| Conductor | Kevin Noe♦ |
| Producer/Stage Director | Melanie Helton♦ |
| Scenic Design | Renee Suprenant♦ |
| Technical Director/Set Construction | Mark Willoughby♦ |
| Lighting Design | Brent Wrobel |
| Costume Design | Melanie Helton♦ |
| Production Stage Manager | Kate deYoung |
| Technical Director | Mark Willoughby |
| Musical Preparation | Alan Nathan, Irina Nedelcu* |
| Chorus Master | Brandon Williams |
| Martial Arts Coordinator | Dan Ewart |
| First Assistant Stage Manager | Darius Gillard |
| Fairchild Theatre Stage Manager | Ron Fenger |
| Head Electrician | James Peters |
| Head Carpenter | Dave Barnum |
| Head Flyman | Tom Rivera |
| Flyman | Jimmy Combs |
| Carpenter | Jeff Kreiter |
| Recording Services | Jennifer Shangraw♦, Jon Whiting♦, Steve Boughton♦ |
| Publicity, MSU College of Music | Michael Sundermann♦, Kathleen Adams♦ |
| Budget Officer | Debra Galehouse |
| Rehearsal Accompanists | Neill Campbell, Natalia Tokar |
| Poster Illustration | Barbara Hranilovich |

*Guest artist
♦MSU Faculty/Staff

Grateful Acknowledgments

MSU Vocal Arts Area Faculty: Richard Fracker (chair),
Molly Fillmore, Melanie Helton, Harlan Jennings, Peter Lightfoot,
Anne Nispel, David Rayl, Jonathan Reed, Sandra Snow
James Forger, Dean, College of Music
Kevin Noe, Director of Orchestral Activities, College of Music
Deborah Moriarty, Chair, Piano Area
Alan Nathan, Collaborative Piano
MSU Department of Theatre, Kirk Domer (Chair), Alison Dobbins
Wharton Center, Sandy Thomley, Production Manager
Rebecca Surian, Director of Development, College of Music
Amy Rivard, Shawn Mahorney, Christine Babiak-Smith, College of Music
Baryames Tuxedo Shop, Grand River Avenue in Okemos
Domino's Pizza, East Lansing Harrison Avenue Store

The Story

Act 1: A distant, faraway jungle filled with magic and mystery. Tamino, the son of a King, is saved from a serpent monster by Three Ladies who are in service to the Queen of the Night. Soon after they leave to inform the Queen, a birdcatcher, Papageno, arrives energetically. Lying to Tamino, he explains that with his giant strength he alone killed the monster. The Ladies return to Tamino and give him a portrait of Pamina, the daughter of the Queen and he immediately falls in love with her. Suddenly, the Queen appears on stage with a crack of thunder. She informs Tamino that her daughter Pamina has been stolen away from her by the evil Sarastro. Tamino vows to save her, and Papageno and Tamino are given a Magic Flute and Silver Bells to keep them safe on their quest.

Deep in the jungle, Monostatos, a snake-like creature who is one of Sarastro's servants, chases after Pamina but is scared off by Papageno when they unexpectedly cross paths. Papageno tells Pamina of Tamino, of his noble quest to save her, and that he loves her. Three spirits lead Tamino to the temple of Sarastro where the Priests inform him that the Queen, not Sarastro, is evil. Discovering that Pamina is safe, Tamino heads out towards the sound of Papageno's pipes. Soon after, Monostatos catches up to Papageno and Pamina, emboldened with his slaves, but is entranced by the magic of Papageno's silver bells and with them Pamina and Papageno escape. But their freedom is cut short by the entrance of Sarastro with great pomp and circumstance. Sarastro learns of Monostatos' intentions to

sully Pamina and orders his punishment of 100 lashes upon his feet. Sarastro then promises to eventually let Pamina go free, but only under the protection of Tamino and only after he has successfully survived his trials in the temple.

Act 2: Sarastro prays to the Gods with the accompanying Warrior-Priests for the safety of Tamino, either in this life or in death to live with the Gods. Once again Monostatos tries to force himself upon Pamina but is stopped abruptly by the entrance of the Queen of the Night. Pamina awakens to find that her mother wishes for Pamina to assassinate Sarastro with a dagger. Monostatos, after the departure of the Queen, tries to kill Pamina after her refusal to be with him but she is then saved by Sarastro who was hiding in the distance. He tells her that he knows of her mother's plotting against him but that there is no malice in his temple or in his ways. In another part of the temple, Tamino and Papageno are ordered to remain silent during their trials but Papageno fails when he speaks to an old woman who gives him some water to drink. Tamino, steadfast in his faith, remains silent. Pamina finds them both in the temple, but both remain silent and tell her nothing. She takes this silence as a sign that Tamino no longer loves her and falls heartbroken.

After the Priests inform Papageno that he has failed his trials, he laments at not having a beautiful young wife and eventually settles for the old lady. He promises to always be faithful to her and then magically she

transforms into a beautiful young creature just like him – a Papagena. Then she immediately disappears.

Tamino leads Pamina through the last trials of water and fire, protected by his Magic Flute. Papageno, unable to find Papagena, decides it would be better to hang himself on a tree. The Three Spirits come to save him and urge him to use the magic bells that will bring him true happiness. As soon as he starts playing the bells, Papagena appears and they sing of their future children. The Queen of the Night and her forces lay siege to the temple but immediately lose to the power of the circle of the sun. Sarastro discovers Pamina and Tamino to be successful in their trials and everyone joins in praising them for their victory and new-found love, as they are found fit to rule.

Upcoming Events

Mark your calendars now for our spring production of Giacomo Puccini's *La Bohème*. The opera will be sung in Italian and presented in the Fairchild Theatre April 4-6, 2014. We welcome back Maestro Daniel Beckwith of the Metropolitan Opera to guest conduct.

Also mark your calendars for February 2, 2014, for *That's Amore*, an evening of Italian opera and song presented by the MSU Vocal Arts Area featuring faculty soloists and choral ensembles.

TICKETS available from College of Music Box Office, (517) 353-5340, online at music.msu.edu, or at the door.

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generously supported by
the Worthington Family Foundation.

We thank the Foundation for the third year of
support.

MSU Chamber Orchestra
Kevin Noe, Director of Orchestras, Conductor

Violin 1

*Kyle Venlet
SinYoung Kim
Liz Loayza
I-Hsuan Tsai

Violin 2:

*Yen-Jung Chen
Allison Holden
Ying-Li Pan
Lena Seeger

Viola

*Chi-Jui Lee
Dilek Engin
James Miller
Nicholas Mowry

Cello

*Igor Cetkovic
Michelle Cho
Elena Korableva
Dooeun Lee

Bass

*Adam Bernstein
Robert Johnson
Maddison Moll
Billy Poulos

Flute

Emily Bedard
Chelsea Koziatek

Oboe

Heather Baker
Alana Rosen

Clarinet

Jay Gummert
Sarah Manasreh

Bassoon

Hannah Reilly
Walter VanGieson

Horn

Jessie Boyd
Megan Fritz

Trumpet

Nathan Bean
Jacob Bender

Trombone

Adam Graham
Steven Kandow
Michael Ross

Timpani

Zac Brunell

MSU Opera Society Donors
2013 – 2014 Season

MSU Opera Society is the community support organization of the MSU Opera Theatre. We are grateful to our members for their generous contributions.

The 2013-14 MSU Opera Theatre season is generously supported by the Worthington Family Foundation

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