

vcuarts | music
VCU Opera & Symphony
present

Mozart's

The Magic Flute

Friday
April 28 7:00 PM

Sunday
April 30 4:00 PM
2023

Co-Directed by
Melanie Kohn Day &
Kenneth Wood

Conducted by
Daniel Myssyk

Scenic Design by
Mercedes Schaum

Lighting Design by
Curt Blankenship

W.E. Singleton Center for the Performing Arts
922 Park Avenue – Richmond, VA 23284

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VCU OPERA and VCU SYMPHONY
present

THE MAGIC FLUTE
by Wolfgang Amadeus Mozart

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This production has been generously underwritten by Emerson and Kathy Hughes and also with assistance from Dr. Sonia Vlahcevic, Dr. Velimir Luketic and Professor Cynthia Donnell. We are so grateful for their support!

THE MAGIC FLUTE

(Sung in English with English Supertitles)
German Libretto by Emmanuel Schikaneder
Setting: “ ‘Tis the time of fairy tales” in Egypt

DRAMATIS PERSONAE (in order of appearance)

Tamino, an Egyptian prince	Erik DeMario
The Three Ladies, attendants of The Queen of the Night:	
First Lady	Maya Collins
Second Lady	Lauren Maho
Third Lady	Catherine Pelletier**
Papageno, a bird-catcher	Nathaniel Roper
The Queen of the Night	Allison Yablonski
Monostatos, chief of the temple servants	Alan Chavez**
Pamina, daughter of The Queen of the Night	Libby Mullins
The Three Spirits, genii of the temple:	
First Spirit	Bella Cox
Second Spirit	Liliana Dunn
Third Spirit	Caroline Villagomez
The Orator/First Priest	Jonathan Carr**(class of '21)
First Servant	Chance Szabo-Bordé
Second Servant	Adagio Simon
Sarastro, High Priest of the temple of Isis & Osiris	James Lynn*
Second Priest	Chance Szabo-Bordé
Third Priest	Adagio Simon
Man in Armor I	Alan Chavez**
Man in Armor II	Jonathan Carr**
Old Woman/later Papagena	Emily Hettervig (Friday) Olivia Carlton (Sunday)

There will be one 15-minute intermission between Act I and Act II.

CHORUS

Olivia Carlton (Friday)
Avé Clyburn
Lily Gray
Emily Hettervig (Sunday)
Anna Osborne
Angel Thompson
Victoria Jackson** (class of '17)
Cvana Clarkson** (class of '21)
Kristen Melzer** (class of '20)
Nya Powell** (class of '22)
Julia Salassi
Claire Sutliff
Daniel Douglas*
Jerry Grimes** (class of '22)
Connor Loftis
Fredrick Newhouse**
Chance Szabo-Bordé
Tyler Warren (Friday)
Norborne Alley*
Jonathan Carr** (class of '21)
Edwin Dogan
Adagio Simon
Cannon West** (class of '21)

ANIMAL DANCERS

Choreographer (for animal & servant dances) Emily Hettervig
Olivia Carlton (unicorn)
Lily Gray (zebra)
Emily Hettervig (elephant)
Caroline Villagomez (lion)

* Guest Artist

** Guest Artist/VCU alumni

VCU Symphony Opera 2023

Daniel Myssyk, Conductor and Director of Orchestral Studies

Flute

Emily Speight
Rhett Tomlin
Erin Clark

Oboe

Daniel Edwards*
David James*

Clarinet

Raatib Rahman
David Monserrate

Bassoon

Amelia Rose Sheppard
Lillian West

Horn

Joseph Rutherford
Anna Bon-Harper

Trumpet

Ninon Kirchmann
Alexander Wilkerson

Trombone

Grant Cunningham
Stephan McCants
Isaac Murrell

Timpani

John McCormick

Glockenspiel

Sasha Wang

Violin 1

Arianna Greggs, concertmaster
Luz Recinos
Naim Gmati
Sydney Bales
Maia Timm
Sabrina Almond

Violin 2

Rachel Dale, principal
Tyler Miranda
Sara Jade Kelly
Amya Ester
Heidi Marle
Ileana Mattison

Viola

Erik Dearhart
Anna Mitchell
Ethan Crane
Grace Fisherpoff

Cello

Group 1
Zach Williams, principal
Arowyn Almeida
Adam Jones
Kevin Nguyen
Nathaniel Wood

Group A

Chris Kim, principal
Kofi Mframa
Cameron Toler
Tobias Washington
Dylan Reid

Bass

Kairu Mitchell, principal

Production Staff

General Director/Music Director/Chorusmaster

Melanie Kohn Day

Co-Director & Stage

Director

Kenneth Wood

Conductor, VCU Symphony

Daniel Myssyk

Scenic Designer

Mercedes Schaum

Lighting Designer

Curt Blankenship

Assistant Stage Director

Catherine Pelletier

Dialogue Coach

Melanie Kohn Day

Costume Coordinator

Melanie Kohn Day

(featuring costumes from VCU
Opera's Operafestival di Roma
collection)

Technical Director

Roland Karnatz

Technical Coordinators

Curt Blankenship

Roland Karnatz

Supervising Stage Manager

Catherine Pelletier

Stage Manager

Jesse Roberts

Assistant Stage Manager

Avé Clyburn

Scenic Construction

Roland Karnatz

Scenic Decoration

Mercedes Schaum

Prop Coordinators

Roland Karnatz

Melanie Kohn Day

Assistant Lighting Designer

Gabriel Beard

Publicity Designer

Madeline Walter

(Senior-VCU ARTS major)

Costume Alterations

The Costume Shop/Ivy Austin

Leslie Winn

Costume Assistant

Jesse Roberts

Wig/Hair Mistress

Melanie Kohn Day

Running Crew

Stage Managers

Members of the Cast/Chorus

Supertitles Creator

Kenneth Wood

Supertitles Operator

Sam Robinson

(VCU music major)

BACKGROUND TO *THE MAGIC FLUTE*

THE MAGIC FLUTE was commissioned by Mozart's friend Emanuel Schikaneder (an actor/singer/writer/impresario) during the last year of the composer's life. Interestingly, it was Schikaneder himself who played the first Papageno, a role Mozart tailored to Schikaneder's specific abilities. The opera is known as a *Singspiel* (a "sing-play") because it involves spoken dialogue. This form became the predecessor for operetta and eventually for Broadway/musical comedy.

Although the story begins as a romantic fairy tale, it later takes on serious religious significance. The symbolism of the number '3' (and multiples thereof) is integral to the story and to the structure of the music: three chords (appearing in the overture and in various brass fanfares and other solemn moments of the opera); the 3 Ladies; the 3 Spirits; and the 3 Temples of Virtues. The use of this symbolism has generally been regarded as espousing the ideals of Freemasonry or The Masonic Order to which both Mozart and Schikaneder belonged.

The opera was also a product of the 18th century philosophy of *Enlightenment* and serves as an allegory advocating enlightened absolutism. The Queen of the Night represents "obscurantism" or perhaps the anti-Masonic Empress Maria Theresa. Sarastro, her antagonist, symbolizes the enlightened sovereign who utilizes the Masonic principles of reason, wisdom, and human goodness to rule his people. The themes of brotherhood, tolerance, the importance of silence, and the sun are generally believed to be at the heart of Masonic belief. The education of mankind is the overriding concern of the plot progressing from the chaos of religious superstition to rationalistic enlightenment by means of trial (Tamino) and error (Papageno). Ultimately, the ideal is for "earth to become a heavenly kingdom and mortals like the gods." ("Dann ist die Erd' ein Himmelreich, und Sterbliche den Göttern gleich.") This phrase is sung in both of the *finales* of the opera.

Despite the inconsistencies and convolutions of the plot, THE MAGIC FLUTE has always had the dreamlike fascination of a fairy tale and was a huge success from the beginning. Unfortunately, this success was never to be enjoyed by Mozart, who died thirty-seven days after its premiere at the tender age of 35.

Based in part on Henry W. Simon's *101 Great Operas & Their Stories*.

THE STORY

The first act is concerned with the quest of Prince Tamino and the bird-catcher Papageno for Pamina, the lovely daughter of the evil Queen of the Night. Pamina has been stolen by the beneficent Sarastro, high priest of Isis and Osiris. Tamino finally discovers that Sarastro has abducted Pamina for her own good, to keep her away from the wicked influence of her mother. By the aid of a magic flute and a set of magic bells, Tamino, Pamina, and Papageno are momentarily brought together.

The second act is concerned with the initiation of Tamino and Papageno into the mysteries of the ancient gods Isis and Osiris, Tamino being activated by a love of wisdom, Papageno merely by the desire for food, wine and a wife---for his long-wished-for Papagena. The Priests tell the two young men that during their probation they must not talk to any women. Pamina misunderstands Tamino's silence and is broken-hearted. Papageno repeatedly talks when he is not supposed to and thereby almost loses his Papagena. But the magic flute and bells resolve all difficulties, and the two happy pairs are at last united.

Based on the frontispiece of the G. Schirmer score of *The Magic Flute*.
Synopsis by Ruth & Thomas Martin

A farewell message from Director Melanie Kohn Day:

What an incredible life-journey I have experienced at VCU Music! And what a gift to be able to close my career with this extraordinary classic tale of THE MAGIC FLUTE by my favorite composer, Mozart. I have taught at VCU for 41 years, and this academic year represents my 40th as Director of VCU Opera. Throughout these decades, I have been blessed by countless hardworking, gifted, and wonderful students; by previous Co-Director Michelle Harman-Gulick and current Co-Director Kenneth Wood; by our fabulous conductor Daniel Myssyk (and various earlier conductors) and all of VCU Music's incredibly gifted and dedicated faculty colleagues; by the phenomenal scenic and technical contributions, love, and patience of my husband, Roland Karnatz; by the extraordinary Linda Johnston, Curt Blankenship, Mercedes Schaum and by all of the technical participants; by our dedicated and amazing costumers Leslie Winn and Ivy Austin; by all of the wonderful stage managers (especially Catherine Pelletier!) and most especially by our supportive and appreciative audiences. In addition, for decades, VCU Opera has been so

generously supported and uplifted by two amazing benefactors **Emerson and Kathy Hughes/Holiday Barn Pet Resorts**— so much of our success has been directly attributable to them and also to Dr. Sonia Vlahcevic, Cynthia Donnell, and Dr. Velimir Luketic. I have been showered with blessings and with rewarding experiences of all sorts, and I am profoundly grateful to VCU for providing such a rich environment in which I could learn, grow and share with students my accumulated knowledge. I could not have asked for a better place to complete my life's work than VCU Music. I am eternally grateful to all of you and to my incredible faculty colleagues!!!!

Special Thanks To

VCU Opera's staff: Roland Karnatz, Curt Blankenship, and Mercedes Schaum, Leslie Winn and Ivy Austin and Catherine Pelletier, who have dreamt, planned, organized, built, and created the magic for us---for so many years!!! We could not exist without their talent, expertise, and dedication!!!

Dr. James Wiznerowicz, Chair of VCU Music; Linda Johnston; Marilyn Scott for donating student tickets to Virginia Opera productions throughout many years; Le Lew-Grace Street Theatre; Emily Hettervig, choreographer; Jesse Roberts; Avé Clyburn; Ally Yablonski; Jessica Casey; Sugar Shack Donuts on Lombardy Street; BJ Wilkinson.

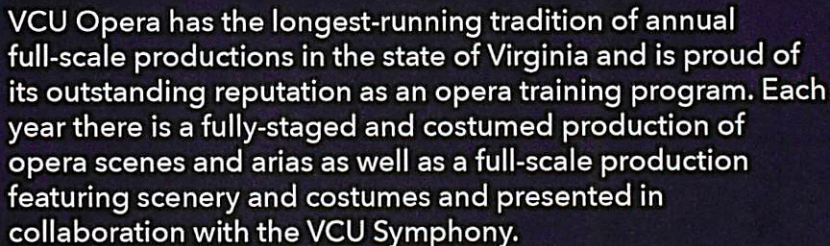
PROUD SPONSOR OF VCU OPERA





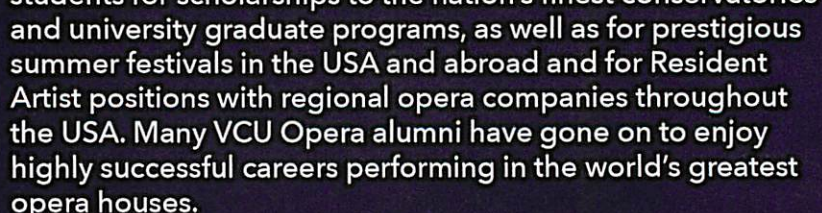
ABOUT VCU OPERA

Founded in 1950 by L. Wayne Batty, VCU Opera has been directed by Melanie Kohn Day since 1983. This production represents her 41st year at VCU and her 40th as Director of Opera. The Magic Flute is her final production as she will be retiring in May. In 2008, Dr. Kenneth Wood joined the VCU Voice faculty and additionally assumed the position of Stage Director for VCU Opera. Between November 2011 and November 2015, VCU Opera was the recipient of four national awards from the NOA-National Opera Association: 2nd Place for Humperdinck's HANSEL & GRETEL, 1st Place for Menotti's THE OLD MAID & THE THIEF, 3rd place for the opera scenes competition for Bizet's CARMEN quintet and 1st Place for Gilbert & Sullivan's THE GONDOLIERS.



VCU Opera has the longest-running tradition of annual full-scale productions in the state of Virginia and is proud of its outstanding reputation as an opera training program. Each year there is a fully-staged and costumed production of opera scenes and arias as well as a full-scale production featuring scenery and costumes and presented in collaboration with the VCU Symphony.

VCU Opera's mission is to cast undergraduate students in appropriate roles from the mainstream repertoire. We specialize in traditionally styled productions utilizing where possible our extensive collection of costumes, wigs and props.



With a significant emphasis on the holistic training of the complete "singer-actor," VCU Opera has prepared numerous students for scholarships to the nation's finest conservatories and university graduate programs, as well as for prestigious summer festivals in the USA and abroad and for Resident Artist positions with regional opera companies throughout the USA. Many VCU Opera alumni have gone on to enjoy highly successful careers performing in the world's greatest opera houses.



VCU