

The UC Santa Cruz Music Department and
the UC Santa Cruz Arts Division present

THE Magic Flute

by Wolfgang Amadeus Mozart



UC Santa Cruz Opera presents

Mozart's
Die Zauberflöte

THE Magic
Flute

Sung in German
with dialogues and supertitles in English

Libretto by Emanuel Schikaneder
Premiered in Vienna
at the Freihaustheater auf der Wieden
September 30, 1791

May 31-June 3, 2018
Music Center Recital Hall
University of California, Santa Cruz

Sheila Willey, Director
Bruce Kiesling, Conductor

UCSC Singers and Orchestra



cover photo: Steve DiBartolomeo, Westside Studio Images

With Additional Thanks to:

Betsy Brugler, Sabrina Eastwood, Miriam Ellis,
Susan Gauteri, Collin Hannon, Kai Hannon,
Maureen Harrison, Kathleen Lyons, Mickey McGushin,
Dave Morrison, Dard Neuman, Candy Robinson,
Julie Rogge, Emily Sinclair, Arts Dean Susan Solt,
Brian Staufenbiel, Diane Syrcle, Lincoln Taiz,
Helen Wallis, Christina Waters



WELCOME FROM THE DEAN OF THE ARTS

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Maecenas vulputate, quam non fermentum pharetra, leo ex bibendum tellus, in cursus diam neque sed ex. Integer ante libero, volutpat non molestie nec, dapibus id massa. Quisque consectetur feugiat felis ac aliquam. Nulla metus mi, volutpat ut diam auctor, luctus ultrices risus. Pellentesque porta dictum eros in venenatis. In iaculis nisl vitae ante pulvinar imperdiet. Sed at metus ac dui consequat rhoncus. Aenean ornare euismod vulputate. Curabitur et molestie risus, eget lacinia justo. Duis efficitur nisl in scelerisque iaculis. Maecenas dapibus ante massa, a condimentum metus pharetra cursus.

Duis ut porta ipsum, in porta neque. Nullam placerat tincidunt auctor. Donec sodales ultrices ex, luctus elementum libero. Fusce ac dolor porttitor, cursus est id, sodales elit. Nam porttitor volutpat libero at consectetur.

Quisque consectetur feugiat felis ac aliquam. Nulla metus mi, volutpat ut diam auctor, luctus ultrices risus. Pellentesque porta dictum eros in venenatis. In iaculis nisl vitae ante pulvinar imperdiet. Sed at metus ac dui consequat rhoncus. Aenean ornare euismod vulputate. Curabitur et molestie risus, eget lacinia justo.

–Susan Solt, Dean of the Arts
Distinguished Professor of Theater Arts



STATEMENT FROM THE CHAIR OF THE MUSIC DEPARTMENT

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Quisque consectetur feugiat felis ac aliquam. Nulla metus mi, volutpat ut diam auctor, luctus ultrices risus. Pellentesque porta dictum eros in venenatis. In iaculis nisl vitae ante pulvinar imperdiet. Sed at metus ac dui consequat rhoncus. Aenean ornare euismod vulputate. Curabitur et molestie risus, eget lacinia justo.

–Dard Neuman, Chair



WELCOME FROM DIRECTOR

It is with much excitement that I welcome you to UCSC Opera's spring 2018 production of *Die Zauberflöte*.

Composed in 1791 to a German libretto by his friend, Emanuel Schikaneder, Mozart wrote the score to this Singspiel in the last year of his short life. It is a fairytale—complete with larger-than-life characters from the evil Queen and the handsome prince to the bird-man, Papageno, and the noble princess. This piece famously runs the gamut in range (Sarastro's rumbling low tones to The Queen of the Night's stratospheric high notes) even as it oscillates back and forth between drama and comedy.

The music is remarkably accessible to young voices, and it has been thrilling to watch how our opera students respond to this glorious score in which we are constantly finding messages from the composer about characterization and stage direction, not to mention expression for some of humanity's most base and elevated emotions.

Over the course of a full calendar year, well over one hundred people have worked to bring this production of *Flute* to life: playing in the pit, singing on stage, creating complicated costumes, running the lighting board, coaching the German, designing posters, promoting our performances, and countless other essential tasks. Opera is truly a collaborative art form. Generous donors to UCSC Opera make up an essential element of that collaboration as our sets, lights, costumes, and nascent outreach program are made possible entirely through donations.

Thank you for coming today to support this wonderful group of students! Join us in December as we present Gian Carlo Menotti's beloved *Amahl and the Night Visitors*!

—Sheila Willey

THE Magic
Flute



Production/Design Team

Director Sheila Willey
Conductor Bruce Kiesling
Assistant Conductor Michael Blackburn
Assistant Director Ben Chau-Chiu
Scenic and Lighting Design Dave Dunning
Hair and Makeup Design Jessica Carter
Choreographer Makenna Pearlman Bantillo
Costume Design Miya Chuang
Properties Designer Alyssa Ponce
Dramaturg Magda Travis
Rehearsal Stage Manager Kylie Smith
Performance Stage Manager Saskia Lee
Assistant Stage Manager Robert Jeffrey
Costume Director Alina Bokovikova
Games Director Christy Conway
Costume Supervisor Brooke Jennings
Assistant Costume Designer Fengdan Xu
Wardrobe Supervisor Ge Jia
Head Tailor Wei Lin
Head Draper Yinqi Xie
Rehearsal Costumes Supervisor Kathleen Qiu
Cutter/Draper Kathleen Qiu
Shopper Marisely Cortes
Costume Assistant Chia Yu Liao
Head Craft Artisan June Clayton
Costume Assistant/stitcher Huizi Li
Voice Faculty Emily Sinclair, Sheila Willey
Diction/Musical Coach Michael McGushin
Rehearsal Pianists Colin Hannon
..... Michael McGushin
Orchestra Teaching Assistant Sanguk Kim
Orchestra Manager June Leung
Production Photographer Steve DiBartolomeo
Production Videographer Elliot Holland

Administrative Staff, Division of the Arts

Graphic Design Julie Rogge
Ticketing & House Management Jessica Abramson
..... Tracye Lawson
Promotion & Marketing Sabrina Eastwood
..... Maureen Harrison
Fund Development Diane Syrcle, Kathleen Lyons
Dean's Office Alison Trybom Lucas, Matt Mullin

Cast
(in order of appearance)

**THE Magic
Flute**

Thursday & Saturday

Tamino: Brett Crockett
First Lady: Christy Conway
Second Lady: Kylie Smith
Third Lady: Magda Travis
Papageno: Josiah Bartel
The Queen of the Night: Ann Moss
First Spirit: Aiko Vapor
Second Spirit: Olivia Adolph
Third Spirit: Justine Murao
Pamina: Hannah Flora
Monostatos: David Kronenberg
Speaker/Second Armored Man:
Spencer Greene
Sarastro: Michael Aoun
First Priest: Robert Jeffrey
Second Priest/Armored Man:
Jake DiFebo
Third Priest: Jackson Brivic
Papagena: Cassandra Escamilla

Friday & Sunday

Tamino: Mario Felix
First Lady: Rubina Hovhannisyan
Second Lady: Kylie Smith
Third Lady: Magda Travis
Papageno: Zade Dardari
The Queen of the Night: Ann Moss
First Spirit: Nungrutai Mullennix
Second Spirit: Caroline Hines
Third Spirit: Justine Murao
Pamina: Lauren Bumgarner
Monostatos: Christian Bernal
Speaker/Second Armored Man:
Spencer Greene
Sarastro: Ben Chau-Chiu
First Priest: Robert Jeffrey
Second Priest/Armored Man:
Jake DiFebo
Third Priest: Jackson Brivic
Papagena: Haowen (Boa) Qu

Chorus of Priests

Enzo Fu
Thaddeus Martin
Kelly Rasmussen
Randy Smith
Lydia Werthen

Dancers: Snake/Woodland Creatures

Robert Jeffrey
Danielle Kolker
Kelly Rasmussen
Elizabeth Schwartz
Lydia Werthen

UCSC Opera Orchestra

1st Violin

Cameron Kuo
Ray Chen
Sajhal Bautista
Veronica Staneck
Jonathan Trinh
Emma Davis
Kartik Krishnan

2nd Violin

Rachel Brown
Nitay Ben-Shahar
Lydia Paredes
Shota Shibahashi
Emmaline Fronczak

Viola

Crystal Ho
Matthew Villahermosa
Ashley Tai
Tara Marashi

Cello

Julian Sommer
Thomas Dewey
David Gibbard
Michaela Martin
Lotte Off
Savanna Randi

Bass

Michelle Jin
Philip Zajic

Flute

Bella Rosales Castillo
Asako Kinase-Leggett
Todd Issacson

Oboe

Rhein Matlack
Bennett Kai Imai

Clarinet

June Leung
Zachary Mohr

Bassoon

Zev Cooper
Bryce Gilbert

Horn

Nick Uhlig
Max Monson

Trumpet

Ryan Odou

Trombone

Chris Plakos

Percussion

Roselynn Hall, timpani
Ian Carlton, glockenspiel



Notes from the Dramaturg

The Magic Flute presents us with one of those rare cases where calling something “one of the most significant works of the 18th century” feels like an understatement. It was borne out of a collaboration between two prolific artists: Emanuel Schikaneder, an actor, librettist, singer, dancer, and composer who staged Shakespearean dramas and popular German operas with spoken dialogue (or *singspiel*); and Wolfgang Amadeus Mozart, court composer and musical genius who wrote some of the most beautiful and influential music of the Classical Period. Both men were avid Freemasons, a point which is useful to make when considering the thematic and symbolic meaning of the opera. In fact, most music historians agree that *The Magic Flute* was written as a sort of pitch for Freemasonry and the ideas of the Enlightenment (though it would be remiss to say that one needs any understanding of Masonry in order to appreciate the opera). Today, *The Magic Flute* remains one of the most accessible and beloved stories of all time.

That is not to say that the libretto does not contain problems. In the original story, the priest Sarastro, whom we are meant to look up to and revere, kidnaps the young Pamina, putting her into a situation where she is sexually harassed and almost assaulted (twice). When she tries to escape her aggressor, Sarastro tells her that she cannot leave until Tamino has proven himself, as women need men to guide them. Tamino, our male protagonist, occasionally comments on the inferiority of a woman’s mind and complacently undergoes a trial where he is not even allowed to speak to women because of their hypocritical and manipulative tendencies. In the first act, Papageno and Pamina sing one of the most innocent duets about heteronormative relationships ever written, which features the charming refrain: “man and wife and wife and man.” But the most problematic issue in staging this opera is not a kidnapping, a trial, or a duet, but the original conception for the character Monostatos, Sarastro’s slave, who is traditionally portrayed in blackface, and who sings about the beauty of the color white and the ugliness of black.

Thankfully, these elements are not all that integral to the central message of the libretto. At its core, *The Magic Flute* is about enlightenment, and the effect that knowledge has on how we view the world around us. When, like Tamino and Pamina, we are confronted with the opportunity to grow, do we take that step? Or do we forget what we have seen and return to what we were raised to believe?

Paradoxically, the problematic themes in the opera had us asking the same questions of ourselves. As time passes and we become more aware of the effect that racism, sexism, heteronormativity, etc. have had on the world, we are forced to take responsibility for our actions and to avoid perpetuating these destructive stereotypes as best we can.

To address the issues of sexism in the opera, as well as of Sarastro’s outdated moral center, we have made a handful of minor changes to the libretto where the material is too objectionable to stage. This is also true of the aforementioned duet between Papageno and Pamina. In our production, the character of Monostatos has been the most significantly altered. Instead of an actor in blackface, you will see a character who uses the power he has over others to entrap and assault his victim. We have done this mostly because of the traumatic history of blackface, particularly in America, which was used to reinforce stereotypes of black inferiority; but also because of recent stories that have come out in connection with the #MeToo movement in an effort to explore and further validate those narratives. Of course, this route is also not without its problems. To not use blackface is to pretend that Mozart and Schikaneder did not write a racist character; to lie not only about the moral circumstances of the opera, but about how far we have come.

Even long after we determined that these changes were necessary, they leave us with a bitter taste in our mouths; after all, altering any great work, especially one as influential and masterful as *The Magic Flute*, feels like sacrilege. Moreover, by removing the most problematic elements we run the risk of hiding Mozart and Schikaneder’s harmful biases.

Ultimately we are put into a similar situation to Pamina and Tamino, stuck between a naive understanding of the world, and the newer knowledge of what is right and wrong. Do we have the strength required to take that next step? The tolerance needed to do what’s best for the majority? The discretion rightfully demanded by our UCSC community?

Our team strives to approach this production of *The Magic Flute* with the wisdom of Sarastro, the passion of the Queen of the Night, and the open heart of Papageno.

– Magda Travis

Synopsis: The Magic Flute

Act I— Prince Tamino has wandered into a mystical land where he finds himself pursued by a mysterious serpent. He tries to fight, calls for help, but loses consciousness. Three ladies appear and dispatch of the beast but are so taken with this handsome youth that none of them wants to leave to tell the Queen of the Night of his appearance in her kingdom. When Tamino awakens, he is surprised to find himself alive and the serpent dead. As the prince puzzles over this, the birdcatcher Papageno approaches the scene. Tamino wonders at this strange man who claims to have defeated the serpent with his bare hands, but the three ladies soon return to set the record straight. They also place a lock on Papageno's mouth to punish him for his lie and give Tamino a portrait of the Queen's daughter, Pamina. Tamino falls instantly in love with the princess whereupon the Queen appears and charges him with her rescue from the temple of Sarastro. Tamino prepares to depart on his quest when Papageno interrupts him, trying to get the prince



to remove the lock on his mouth. The ladies, however, remove the charm and tell Papageno he is to accompany Tamino on his journey to free Pamina. They give each a magical instrument to protect them on the way: for Tamino, a flute, for Papageno, a music box. The ladies also instruct them to follow three spirits who will guide them to the temple.

Pamina has been kidnapped from the temple by an amorous Priest, Monostatos, when Papageno comes upon her. Frightened of Papageno (who, himself, is equally frightened) and at war with his own dark impulses, Monostatos flees. Pamina soon discovers that a foreign prince has fallen in love with her and she and Papageno agree that love is the greatest thing in the world. The two rush off to find Tamino.

The three spirits have lead Tamino to the entrance of the temple and, though they can't tell him whether he'll be able to rescue Pamina, they tell him to be steadfast, tolerant, and discreet in his quest. Tamino almost despairs of ever finding Pamina when he remembers the magical flute he has been given. He begins to play and hears Papageno's panpipes respond, but cannot find where the sound is coming from. Pamina and Papageno, meanwhile, have been ambushed by Monostatos and

his band of rogue priests, but the priests dance off in a trance when Papageno plays his magic bells. Relieved, Pamina and Papageno plan to continue their search when Sarastro and all of his chief priests arrive in order to escort Pamina back to the temple. Monostatos returns, this time having captured Tamino. Sarastro orders Monostatos punished and brings Pamina, Papageno, and Tamino to the temple where they may choose to undergo the trials necessary to be made worthy of Love.

Act II— Sarastro prays to the gods Isis and Osiris to guide the young prince as he begins his trial period. The Speaker and Second Priest explain to Papageno and Tamino that during their trials, they must not speak to anyone who should address them. The three ladies appear, trying to draw out Papageno and Tamino, and to get them to remember their allegiance to the Queen. Elsewhere in the temple, Monostatos comes upon a slumbering Pamina and is tormented by his own desires. Before he can approach Pamina, however, the Queen appears, furious that Pamina is still in the temple and tells her daughter she must murder Sarastro or never again call her mother. Monostatos then prepares to blackmail Pamina, but Sarastro appears, admonishing Monostatos for his evil plans. Pamina asks Sarastro not to punish her mother, but Sarastro tells her that the temple is a place for forgiveness.

Papageno, not at all sure he wants to undergo these trials, plays his bells and asks for a drink of water. His request is answered by a cloaked old woman who claims to be his wife. When she leaves, Pamina arrives. Tamino, determined to uphold his vow of silence, does not speak to her and she is heartbroken. Pamina leaves in a state of despair.

Finally, the time has arrived for Tamino to undergo the trials of fire and water. Just as he is about to begin, Pamina comes to him, having been convinced by the three spirits that Tamino truly does love her. Together, they proceed through fire and water and are now worthy to become initiates.

Papageno, despairing of ever finding his own true love, is almost ready to end his life when the three spirits appear again, reminding him of the magic bells. He plays them and the cloaked woman, who has transformed into a beautiful Papagena, appears. She is his perfect mate and they sing of their love and plans for their future family.

Monostatos, still trying to undermine the tenants of the temple, has now led the Queen and the Three Ladies to the entrance of the temple, but, with a crack of thunder, they are banished from the earth forever. Pamina and Tamino are then initiated into the Temple of Light.

Costumes by Academy of Art University

The collaboration between Academy of Art University's Costume Design Program and UC Santa Cruz's Opera program began last year when I was asked to design UCSC's 2017 production, *Orpheus in The Underworld*. Having recently been appointed to the position of Costume Design Coordinator at Academy of Art University, I decided to extend this incredible design opportunity to our students for resume credit. Costume Design Production class for graduate students was created as a model of how professional costume shops operate, with roles and builds assigned based on students' interests and the needs of the production. This experiment created a stunning work of art last spring, with exquisite production value and performances. Sheila Willey, Opera Director, invited our students to return to design *The Magic Flute*.

Miya Chuang, Assistant Costume Designer for *Orpheus in The Underworld*, is now our Head Costume Designer. Her experience and keen eye is well suited for the trials and tribulations that come with designing Opera. Her research and conceptual work began back in the fall of 2017, with many conversations with Sheila and the production team about the concept, brainstorming essential research inclinations. The process of sketching and finalizing design ideas took about four months and it is fascinating to see now how much is actually changed, developed, and brought in a completely different direction.

There are many things to consider when developing schedules for such collaboration following the different semester/quarter systems in our schools. During the winter, all AAU design students came to UC Santa Cruz to see its facilities and performance stage, take measurements of singers, and participate in a production meeting.

At this point, our full-time staff costume supervisor, Brooke Jennings, assisted in every class. Throughout the process I try to give students opportunities to try as many roles as possible, although they had their major assignments based on USITT costume design job descriptions. All ten of our students have contributed to the costumes you see on stage. Thank you!!!

– Alina Bokovikova

Costume design renderings
for "The Magic Flute"
(Miya Chuang)



The Production Team

Makenna Pearlman Bantillo (Choreographer) is a fourth-year psychology student, graduating this June. She has worked on various productions in the UC Santa Cruz Theater Arts Department as a choreographer, director, and dancer, but *Die Zauberflöte* is her first crossover with the Opera Program. Her recent credits include *Honey: A dance performance on love and queerness* (Director/Sound Designer/Performer), *Random With A Purpose XXIII-XXVI* (Choreographer/Dancer), and *SPECTRA* (Co-Director/Dancer). You can currently see Makenna performing in Cid Pearlman's *The Name of This Dance Changes Everyday* at UCSC's Mainstage Theater.

Michael Blackburn (Assistant Conductor) — Born and raised in Monterey, California, Michael holds a bachelor's degree from Saint Mary's College in Moraga, California, where he studied conducting with Dr. Julie Ford and vocal performance with Donna Olson. He is currently finishing the first year of his master's studies in conducting at UC Santa Cruz. As a singer, Michael has performed across the country and around the world at such venues as Carnegie Hall in NYC, the World Choir Games in Riga, Latvia, and the Laurea Mundi Competition in Budapest, Hungary. He has also held the positions of music director, accompanist, and cantor at various churches around the San Francisco Bay Area. While at UCSC, Michael has developed a passion for opera, and was thrilled to serve as assistant conductor for the Fall 2017 production of Chris Pratorius Gómez's *Xochitl and the Flowers*.

Alina Bokovikova (Costume Director) has an M.F.A. in Costume Design from UC San Diego and is currently a Costume Design Coordinator at Academy of Art University, San Francisco. As a freelance designer she has designed about 70 professional productions. Bay Area audience could see her season 2017-18 works at Opera San Jose *La Boheme*, TheatreWorks Calligraphy, Opera Parallele Flight, Cutting Ball Theatre *Hedda Gabler*, *Timon of Athens*, Shotgun Theatre's *Iron Shoes*. Her other credits include productions for California Shakespeare Company, The Old Globe Theatre, North Coast Repertory Theatre, La Jolla Playhouse, Opera Neo. Her works were presented on "Costume Design at the Turn of Century" exhibition in Moscow 2015, USITT 2017, Prague Quadrennial 2012, she was also featured in Role Call People to Watch in "American Theatre Magazine" 2016.

Jessica Carter (Hair and Makeup Designer) has been practicing in the theatrical vanities since 1996. She received education both at Cabrillo College and San Francisco State University. She began a professional career as a costume technician at her home theatre, Shakespeare Santa Cruz, in 2000. After foraying into hair and makeup primarily, she has worked at several different companies on an array of productions. These theatres include Oregon Shakespeare Festival, Marin Theatre Company, Jewel Theatre Company, Alley Theatre, San Francisco Opera, California Shakespeare Theater (Cal Shakes), and Santa Cruz Shakespeare. At the latter two, she remains as the primary hair and makeup designer. Jessica is very pleased and excited to be a part of UCSC Opera for the first time!

Benjamin Chau-Chiu (Assistant Director) is a fourth-year student at UC Santa Cruz, graduating with a B.A. in theater arts in June. This is his sixth time performing with the Opera Program, and the second time as an Assistant Director. With a focus in acting, Ben also directs and designs for various productions in the Theater Arts Department. Some of his credits include performing in *Orpheus in the Underworld*, *Hansel and Gretel*, *Golden Child*, *A Dream Play*, two productions with Shakespeare to Go, and directing *Autobahn* and three productions of musical theater scenes in the Barn Theater. Upon graduating, Ben will be enrolling in the M.A. program in UCSC's Theater Arts Department for the 2018-19 academic year.

Miya Chuang (Costume Designer) is currently in her 2nd year in the Academy of Art University master's program in costume design in San Francisco. As a costume designer, she has collaborated with other students across different majors such as photography, motion picture, television, and acting by taking part in photoshoots, short films, and music videos. Last year she had her first experience in opera by joining the costume design team as an assistant in *Orpheus in the Underworld* for UC Santa Cruz. Besides costume design, she is also a makeup artist. After she graduated from university, she joined a movie team as a makeup assistant in Taiwan. The movie *Midnight Diner* directed by Tsai Yueh Hsun was released in 2017.

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Dave Dunning (Set and Lighting Designer) comes to us from Legend Theatrical, a premier national staging, audio, and lighting company, which played an integral role in the lighting of the Bay Bridge. He specializes in scenic design and lighting design. His credits include scenic design for Opera Parallèle's *Young Caesar*, *Orphée*, *Les Mamelles de Tirésias/Mahagonny Songspiel*, and *Anya17*, and lighting for *Trouble in Tahiti*. He is a scenic and lighting designer for theater, opera, dance, concert, corporate, and architectural projects throughout much of the Bay Area.

Bruce Kiesling (Music Director) is Assistant Professor of Music at UC Santa Cruz where he conducts the orchestra and opera program, previously leading both *Orpheus in the Underworld* and *Dido and Aeneas*. Other current appointments include Music Director of the Adrian Symphony in Michigan, the Sequoia Symphony Orchestra here in California, and Artistic Director of the New York State Summer School of the Arts in Saratoga Springs, New York. Previous appointments include conducting positions with the Los Angeles Philharmonic's YOLA Program (Youth Orchestra Los Angeles), the Pasadena Symphony, and the Greensboro Symphony. Recent guest conducting include appearances with the Long Beach Symphony, the Pacific Symphony, the Fresno Philharmonic, the Owensboro Symphony, the San Bernardino Symphony, and the San Luis Obispo Symphony. This summer, Bruce will conduct the Lakeside Symphony in Ohio and returns for a second year leading the Young Artist Orchestra at the Tanglewood Festival in Massachusetts.

Saskia Lee (Stage Manager) received her M.A. from UC Santa Cruz, where she studied Operatic Stage Management. As a freelance stage manager, she works in opera, theatre, and dance throughout the Bay Area. Ms. Lee also holds a B.A. in voice from UC Santa Cruz.

Alyssa Ponce (Properties Designer) is a third-year theater arts major and history of art and visual culture minor at UCSC. Ponce enjoys most all aspects of theater, including and not limited to: acting and performance, directing, and design. She has been the Prop Shop Manager for the UCSC Theater Arts Department for two years. She has designed props for UCSC Mainstage productions *Zoot Suit* and *The Odyssey*, as well as several productions for Barnstorm. Working as Props Designer for *Die Zauberflöte* is her first artistic collaboration with the wonderful UCSC Music Department. She hopes it is the first of many.

Kylie Smith (Rehearsal Stage Manager) is a second-year student at UCSC currently pursuing a bachelor of arts in music with an emphasis on classical voice. Working under Emily Sinclair, Kylie was introduced to UCSC's Opera program by the middle of her first year. Since then, Kylie has been cast in *Orpheus in the Underworld* and Chris Pratorius' *Xochitl and the Flowers*. This is her first experience stage managing a production. Kylie looks forward to continue her involvement with the Opera Program at UCSC as she continues to pursue her passions.

Magda Travis (Dramaturg) is a UCSC undergraduate student studying theater and music. Growing up overseas, Magda developed an intense love of performance and the way it brings people from many cultures together. She has performed at the Festival d'Avignon in France, at the National Theater in Kampala, Uganda, and in several local Bay Area schools as part of UCSC's Shakespeare to Go program. This is her fifth full-length performance with the UCSC Opera Program, and her twelfth time working on a production at UCSC. Magda has worked as a consultant on radio dramas and theater productions in Nairobi, Kenya, but this is her first time acting as a Dramaturg on a production team.

Sheila Willey (Director) is familiar to Santa Cruz audiences as a soprano, appearing frequently with New Music Works, Santa Cruz Chamber Players, and the Santa Cruz Baroque Festival. In opera, she has sung diverse roles throughout the San Francisco Bay Area with companies such as Cinnabar Theater, West Edge Opera, Opera Parallèle, and Cabrillo Stage. Sheila is a lecturer in voice at UC Santa Cruz. As artistic director of the UCSC Opera Program, she has directed productions of Menotti's *Amahl and the Night Visitors* (2015), two new works by Chris Pratorius Gómez (*My Head is Full of Colors* (2014) and *Xochitl and the Flowers* (2017)), and Offenbach's *Orpheus in the Underworld* (2017). Sheila provided musical direction for the UCSC Theater Arts Department productions of *HAIR* (2010), *Orestes, Terrorist* (2011), and *RENT* (2014). Hailing from Iowa, Sheila holds degrees from the Peabody Conservatory in Baltimore and the University of California, Santa Cruz. She is mother to Kai, nearly five, and Lia, one.

THE Magic
Flute

MEET THE CAST



Olivia Adolph (Second Spirit, Chorus) is a second-year music major in Emily Sinclair's voice studio. This is her first opera and she is very excited to be a part of the voice program. In her spare time Olivia enjoys playing video games and writing.



Christian Bernal (Monostatos) is a fourth year double major in music and in economics, studying in the voice studio of Dr. Emily Sinclair. Some previous roles include Papi in Chris Pratorius' *Xochitl and the Flowers*, Orpheus in Offenbach's *Orpheus in the Underworld*, Sandman in Humperdinck's *Hänsel and Gretel* and The Page in Menotti's *Amahl and the Night Visitors*. Christian has completed two summers working as a Public Representative for the Boston Symphony Orchestra, at Tanglewood in Lenox, Massachusetts. Christian is so thankful to receive so much support from his family, colleagues, and instructors at the university.



Michael Aoun (Sarastro) is a third-year music major and bass in Emily Sinclair's voice studio. His first experiences in opera were in the Sacramento Children's Chorus with the Sacramento Opera Company. On campus, he has performed as The Spirit in Henry Purcell's *Dido and Aeneas*, chorus in Humperdinck's *Hänsel and Gretel*, Mars in Offenbach's *Orpheus in the Underworld*, and Abuelo in Chris Pratorius's *Xochitl and the Flowers*. Michael is also an enthusiastic member of the UCSC Chamber Singers and UCSC's original a cappella group Cloud 9 A Cappella.



Jackson Brivic (Third Priest) is a first-year film and digital media/theater arts major, studying voice under the tutelage of Sheila Willey. In the last two quarters previous ensembles such as concert choir. He looks forward to a long and opera-filled career with the UCSC Music Department.



Josiah Bartel (Papageno) is a fifth-year transfer student and literature major, and he is a baritone studying in Emily Sinclair's studio. This is his fifth UCSC opera production, and his previous roles include Bacchus and Mars in Offenbach's *Orpheus in the Underworld*, and Don Roberto in *Xochitl and the Flowers* by Chris Pratorius. Josiah is proud to be a part of this production and grateful to everyone who has worked so hard to bring it alive onstage.



Lauren Bumgarner (Pamina) is a fourth-year music major and a soprano in the voice studio of Emily Sinclair. Previous roles include Mother in Humperdinck's *Hänsel und Gretel*, Diana in Offenbach's *Orpheus in the Underworld*, and Xochitl in Chris Pratorius' *Xochitl and the Flowers*. She so appreciates the wealth of growth and experience this program has blessed her with these past two years and will miss it dearly.

MEET THE CAST



Benjamin Chau-Chiu (Sarastro) is a fourth-year Theater arts major, and is a bass-baritone in Sheila Willey's voice studio. Recent roles include Jupiter from Offenbach's *Orpheus in the Underworld*, Father in Humperdinck's *Hansel and Gretel*, Eng Tieng-Bin in *Golden Child*, and Proteus in *The Two Gentlemen of Verona*. Upon graduating, Ben will be joining the M.A. program in theater arts for the 2018-19 academic year. He is grateful to have been involved with the Music Department, and would like to thank all who have supported him in the past few years.



Christy Conway (First Lady/Chorus) is a fifth-year transfer majoring in film production and minoring in astrophysics; she is a soprano in Sheila Willey's voice studio. This is her second opera in the UCSC Opera Department. Her previous role was Minerva and a Water Nymph in Offenbach's *Orpheus in the Underworld*. Christy is extremely thankful to be a part of and learn so much from this program, and she will miss her music family.



Brett Crockett (Tamino) is a first-year Master of Arts student in music performance practice who recently graduated from the UCSC voice program in 2017. Studying as a tenor with Emily Sinclair since 2014, he was most recently seen as Don Roberto in Chris Pratorius Gómez's *Xochitl and the Flowers*. Previous roles include: Pluto in Offenbach's *Orpheus in the Underworld* and 1st Sailor in Purcell's *Dido and Aeneas*. He would like to give special thanks to his wonderful family and to Emily Sinclair for her endless support.



Zade Dardari (Papageno) is a second-year music and theater arts double major. He is studying as a baritone in Sheila Willey's voice studio. Previous roles include Jupiter in Offenbach's *Orpheus in the Underworld*, Abuelo in Chris Pratorius' *Xochitl and the Flowers*, Giuseppe Givola in *The Resistible Rise of Arturo Ui*. Zade is very excited to be taking on the role of Papageno and cannot wait to sing all the German consonants and vowels perfectly; without any mistakes! Enjoy the show!



Jake DiFebo (Second Priest, Armored Man) is a senior music major studying as a tenor under Dr. Emily Sinclair. His opera debut was last year in *Orpheus in the Underworld* as the lovable John Styx, after which he continued as a chorus member in *Xochitl and the Flowers*. Jake is an avid composer and would like to be a professional composer. He looks forward to taking a year off to write music before applying to graduate school in Composition.



Kassandra Escamilla (Papagena) is a fourth-year theater arts major and a soprano in the Music Department in Sheila Willey's voice studio. Previous roles include Humperdinck's *Hansel and Gretel* chorus, Minerva in Offenbach's *Orpheus in the Underworld*, chorus in Chris Pratorius's *Xochitl and the Flowers*, and Betty Dullfet in Brecht's *The Resistible Rise of Arturo Ui*. She appreciates the opportunities for artistic work and expression she has within both departments at UCSC.



Mario Felix (Tamino) está en su segundo año universitario estudiando historia y música. Mario está estudiando como tenor bajo la dirección de Sheila Willey. Papeles actualizados incluyen John Styx en la ópera *Orpheus in the Underworld*, compuesta por Jacques Offenbach, y Papi en la ópera *Xochitl and the Flowers* compuesta por Chris Pratorius. Mario Felix is a second-year history and music double major, studying under Sheila Willey as a tenor. Past roles include John Styx in *Orpheus in the Underworld* by Jacques Offenbach and Papi in *Xochitl and the Flowers* by Chris Pratorius.



Spencer Greene (Speaker) is a first-year music/biology major in Emily Sinclair's studio.



Caroline Hines (Second Spirit) is a second-year music major, studying voice with Sheila Willey.



Hannah Flora (Pamina) is a fourth-year music major and soprano in Emily Sinclair's voice studio. Her previous UCSC opera roles include The First Witch in Purcell's *Dido and Aeneas*, and Juno in Offenbach's *Orpheus in the Underworld*. She is excited to finish out her senior year with such an exciting production, and appreciates the skills she has gained both from her role as Pamina, and from the UCSC opera experience as a whole.



Rubina Hovhannisyan (First Lady) is a first-year music major studying in Emily Sinclair's voice studio. This is Rubina's first staged opera production, and she is grateful for the experience the UCSC Opera Program is offering her.



Enzo Fu (Chorus) is a second-year political science/music double major, and economics minor. He has been singing as a tenor in the Concert Choir for past two quarters. This is his first role with UCSC Opera.



Robert Jeffrey (First Priest) is a first-year theater arts and music major, studying voice with Emily Sinclair. Previous UCSC credits include *The Resistible Rise of Arturo Ui* from the Theater Arts Department. He looks forward to growing as an artist while at UCSC!



Danielle Kolker (dancer) is a third-year feminist studies and sociology double major (with a potential minor in dance if time permits). She has danced in *Random with A Purpose* in 2017 and 2018 as well as many other dance and theatre productions in high school. She is looking forward to working with new artists and talents for the opera!

MEET THE CAST



David Kronenberg (Monostatos) is a second-year music and computer science double major as well as electronic music minor. He is studying as a tenor under the tutelage of Emily Sinclair. Previous opera roles include Chorus in Chris Pratorius' *Xochitl and the Flowers*. He is thankful for all of the support from his friends, family, and instructors for encouraging him through this process, and hopes you enjoy this wacky show!



Thaddeus Martin (Chorus) is a third-year transfer student majoring in music. He is currently studying as a tenor under the tutelage of Sheila Willey. This is his first time performing in an opera.



Soprano **Ann Moss** (The Queen of the Night) is an acclaimed recording artist and champion of contemporary vocal music whose voice has been singled out for “beautifully pure floated high notes” (Opera News), “powerful expression” and “luminous tone” (San Francisco Classical Voice). Her albums *Love Life* and *Currents*, produced by multi-GRAMMY® Award winner Leslie Ann Jones at Skywalker Sound, feature premiere recordings of works by composers including Jake Heggie, John Thow, Liam Wade and Vartan Aghababian. She can also be heard on releases from PARMA,

vocal works. She made her solo debut with the San Francisco Symphony earlier this season, singing the music of Gershwin. A native of Boston, Moss currently lives and teaches in Richmond, California, with her husband, violist Justin Ouellet. www.annmossoprano.com



Nungrutai Mullennix (First Spirit) is a first-year music major and is studying as a soprano in Sheila Willey's voice studio. This is her first role with UCSC's opera program other than being a chorus member in Chris Pratorius's *Xochitl and the Flowers*.



Justine Murao (Third Spirit) is a fourth-year music major and a mezzo-soprano in the voice studio of Emily Sinclair. Previous opera roles include chorus in Humperdinck's *Hansel and Gretel*, Offenbach's *Orpheus in the Underworld*, and Chris Pratorius' *Xochitl and the Flowers*. She is very appreciative and thankful for the UCSC Music Department in helping her grow as a singer, artist, and musician. She will truly miss it.



Haowen (Boa) Qu (Papagena) is a fourth-year theater arts major and a soprano in the Music Department in Emily Sinclair's studio. Previous roles include Humperdinck's *Hansel and Gretel* Chorus, Cupid in Offenbach's *Orpheus in the Underworld*, chorus in Chris Pratorius *Xochitl and the Flowers*, and Sheet in Brecht's *The Resistible Rise of Arturo Ui*. She is grateful to her family and all those involved in her college journey for their love and support.



Kelly Rasmussen (Chorus) is a third-year transfer student and currently double-majoring in sociology and music. She is a soprano in the voice studio of Emily Sinclair. This is her second quarter at UCSC and her first role with UCSC's opera program.



Magda Travis (Third Lady) is a third-year mezzo-soprano in Emily Sinclair's studio at UCSC. She has sung several roles with the UCSC opera program, including Hansel in Humperdinck's *Hansel and Gretel*, Public Opinion in Offenbach's *Orpheus in the Underworld*, and Mami in Chris Pratorius' *Xochitl and the Flowers*.



Elizabeth Schwartz (Dancer) is a second-year environmental studies major, minoring in dance. On campus she has performed in *Random with a Purpose* and *Honey*, and lead dance workshops for Queery. This is her first time participating in the production of an opera; she is very excited for this new experience.



Aiko Vapor (First Spirit) is a third-year psychology major and music minor at UCSC. She is a soprano in Sheila Willey's voice studio, and she is one of the musical directors of UCSC's all-female a cappella group, The Hightones. Her role as the 1st Spirit will be her second role in the Opera Program, her first being a chorus member in Chris Pratorius' *Xochitl and the Flowers*.



Kylie Smith (Second Lady) is a second-year music major who studies classical voice at UCSC. She is a member of Emily Sinclair's studio, and she looks forward to her next couple of years here with the UCSC opera program. She has been involved with the opera program since her first year, and was cast in *Orpheus in the Underworld* and Chris Pratorius' *Xochitl and the Flowers*.



Lydia Werthen (Chorus) is a graduate student in linguistics, currently finishing her last year at UCSC. Before joining the chorus in *The Magic Flute*, she made periodic appearances in the Music Department as a second soprano in Chamber Singers and Concert Choir and as an oboist in Wind Ensemble. She is grateful to have been a part of the lovely performing arts community here and wishes everyone the best of luck with their IPA transcriptions!



Randy Smith (Chorus) recently transferred from the University of Redlands School of Music, where he understudied the role of Hoffman in *Les Contes d'Hoffmann* and was first tenor in the highly regarded University of Redlands Chapel Singers. He currently is under the tutelage of Dr. Emily Sinclair at the UC Santa Cruz, where he is majoring in vocal performance and philosophy.

THE Magic Flute

Bravi tutti!

The Opera Program at UC Santa Cruz provides unique opportunities for undergraduate students to participate in full opera productions. The program relies on the generosity of the UC Santa Cruz Opera Circle to underwrite the annual family opera and spring production.

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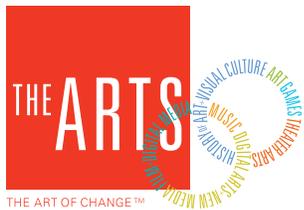
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- Please do not eat in the hall. Food and drinks may be enjoyed outside only.
- Please unwrap cough drops and throat lozenges before the performance starts.
- Please turn off all electronic devices and put them away for the duration of the performance. The use of electronic devices is distracting to audience members and performers alike.
- Everyone in attendance will be grateful if your watch alarm is turned off.
- The use of cameras and recording devices is strictly prohibited unless approved in advance by the theater manager.
- If you arrive later than 15 minutes before curtain, we cannot guarantee that you will see the first portion of the program. Please allow adequate time to park, pick up your tickets, and be seated before the scheduled performance time.
- Latecomers will be admitted to the hall at the discretion of the house manager at an appropriate break in the performance—typically between musical works.
- Children and their adult guests may wish to be seated on an aisle near the door if a quick exit is needed.
- Children (and adults) should be able to sit quietly during the length of the performance.

Music Department Staff

- Lisa Beebe**, Graduate Programs Coordinator
- William Coulter**, Recording Technician
- Alice Szeto Gallup**, Department Manager
- Susan Gautieri**, Facilities Manager
- Cory Graves-Montalbano**, Undergraduate Adviser & Department Assistant
- Colin Hannon**, Staff Accompanist
- Scott Makson**, Electronic Technician
- Michael McGushin**, Staff Accompanist
- David Morrison**, Technical Director
- Jeff Potter**, Keyboard Technician





*UCSC Opera Theater—
Production History*



Orpheus in the Underworld –
Offenbach (2017)

Dido and Aeneas – Purcell (2016)

The Little Prince – Portman (2015)

Tartuffe – Mechem (2014)

Così fan tutte – Mozart (2013)

Little Women – Mark Adamo (2012)*

Albert Herring – Britten (2011)

L'elisir d'amore – Donizetti (2010)

Le nozze di Figaro – Mozart (2009)

The Consul – Menotti (2008)

Die Zauberflöte – Mozart (2007)

A Midsummer Night's Dream –
Britten (2006)*

Don Giovanni – Mozart (2005)

Street Scene – Kurt Weill (2004)

Le nozze di Figaro – Mozart (2003)

The Medium – Menotti (2002)

Gianni Schicchi – Puccini (2002)

L'elisir d'amore – Donizetti (2001)

Carmen – Bizet (2000)

The Magic Flute – Mozart (1999)

Berlin to Broadway – Kurt Weill (1998)

*Winner of the National Opera Association
"Opera Production Award"



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Orpheus in the Underworld
(UC Santa Cruz, 2017)

Photos: Steve DiBartolomeo

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