3-30-2001

Opera Chapman

Chapman University Chamber Orchestra
Chapman University Choir

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CHAPMAN UNIVERSITY
School of Music

presents the

Opera Chapman

Robin Buck, Artistic Director

7:30P.M. • March 30, 2001
4:00P.M. • April 1, 2001
Memorial Auditorium
A Note From The Director

Since its premiere in 1791, The Magic Flute (Mozart’s final opera) has entertained, inspired and puzzled audiences: is it a “simple” fairy tale (a-la brothers Grimm); a political diatribe, or a profound exploration of the human psyche and spirit. I believe that it is all of the above, and my aim with this production is to shed some light on some of these underlying themes, while following the journey of Tamino and Pamina as they seek wholeness and enlightenment.

Robin Buck
Director, Opera Chapman

SETTING: AN UNDISCLOSED MENTAL INSTITUTION

ACT ONE

1. Patients are enjoying music therapy, entertained by the “in-house” orchestra. A patient named Tamino is among them. The overture is followed by a film entertainment, which is interrupted when Tamino believes the monster in the film to be real. As he loses consciousness, he is “saved” by three nurses (the “3 Ladies”) who tend to him. As he awakes, he has delusions of being a “Prince”, and encounters Papageno, another patient who works as a handyman and catches “birds” for the Ladies and their boss, the head nurse known as the “Queen of the Night”. The Ladies punish Papageno for lying, and encourage Tamino to rescue the Queen’s daughter Pamina, who is being held against her will in a restricted area of the clinic by Sarastro, the chief physician of the clinic.

Tamino falls in love with the portrait of Pamina, and he and Papageno are dispatched by the “Queen” to find her, aided by 3 nurses aides, known as “the Spirits”, and a “Magic Flute” and “Magic Bells”.

Doctors, Nurses, Patients:

Ernesto Alvarez
Teri Newville
Scott Melvin
Steven Pence
Zoe Lamb
Jasen Coole
Marja Kay
Spencer Washburn
Elizabeth Robinson
Andrea Nite
Celeste Barber
Courtney Taylor
Jenny Hock
Elana Cowen
Robert Dornaus
Aaron Valdizon
Robert Dornaus, Ken Kasovac
Jeremy Bolin, Eric Underwood
Francisco Calvo, Shane Dahl, Brian Dehn
Ricky Lyddon III, Ray Medina, Brian Sanders-Park, Z. Duke Rausavljevick
Chapman University Choir
2. Pamina is being pursued by Monostatos, an orderly who works in the clinic. He calls on patients ("Slaves") to help him control Pamina while he prepares to abuse her. Papageno enters and interrupts Monostatos, who flees the scene. Pamina and Papageno then attempt to escape the clinic.

3. Tamino encounters Sarastro's second-in-command, a doctor known as "the Speaker". When Tamino accuses the Speaker and Sarastro of holding Pamina against her will, the doctor calmly explains that it is for her own good and that the real danger to her is the influence of her mother the "Queen", a power-hungry woman driven by bitterness, greed and rage. Tamino is confused, but takes heart in the fact that Pamina is at least alive. He plays his "flute" and encounters some interesting patients as he continues his quest to find Pamina.

4. Papageno and Pamina just miss Tamino as they run through the maze of corridors of the clinic, and are tormented once again by Monostatos and his "Slaves". This time, however, Papageno remembers his "magic bells" and uses them to good effect. The chorus of doctors announces the arrival of Sarastro, who tells Pamina that she must stay longer in his care, and that her mother is not to be trusted. Monostatos enters with Tamino, and boasts to Sarastro that he has prevented Tamino, Pamina and Papageno from escaping. Sarastro thanks him by promising him punishment, and Monostatos is taken away. Sarastro tells the trio that they must undergo further treatment should they wish to become well enough to leave the clinic. The doctors sing of Sarastro's wisdom, as Tamino, Pamina and Papageno are led off to begin their "trial" therapies.
ACT TWO

1. Patients are receiving art therapy, painting Egyptian Hieroglyphs and Masonic symbols, supervised by attending interns.

2. Sarastro informs the interns and doctors about the patient Tamino, and later presents a lecture. The interns take notes and repeat what the great Doctor has told them.

3. Tamino and Papageno find themselves in the morgue, surrounded by corpses, and are told by the two attending physicians (“Priests”) that they must remain quiet or be punished should they break their silence. After the two doctors leave, the 3 Ladies appear, trying to tempt Tamino and Papageno to give up their vows. The Ladies are not successful, and are driven out of the morgue by the interns. The doctors return and lead the two patients on to their next “trial” therapy.

4. Monostatos finds Pamina alone in her room, and attempts to rape her. He is interrupted by the “Queen” who has gained access with the help of the nurses working for her. The Queen demands that Pamina kill Sarastro, and gives her a scalpel in order to carry out the murder. It becomes clear that the “Queen” is out of control, and Pamina agonizes over the situation she is in. Monostatos once again terrorizes her, but is stopped by Sarastro, who banishes him from the facility. Sarastro tries to comfort Pamina, and as she sleeps peacefully he ponders his belief in the inherent goodness of human nature.

5. Once more Tamino and Papageno are left alone somewhere on the grounds of the clinic and told to remain quiet. As Papageno struggles with this concept, he encounters an old woman who offers some hospitality. The “Spirits” reappear and bring food, drink, and the “magic flute and bells”. Papageno eats while Tamino plays his “flute”.

6. The weather turns gloomy and Pamina enters, in search of Tamino. When he does not respond to her, she misunderstands his coldness. It is too much for her to bear, and she then considers taking her own life. As she wanders off, Tamino is heart-broken and frustrated at what the direction this “therapy” has taken.