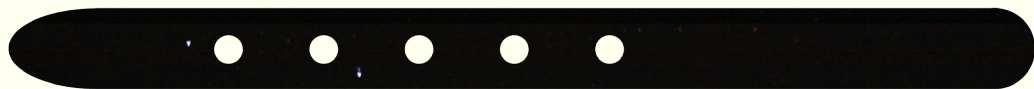


The Magic Flute



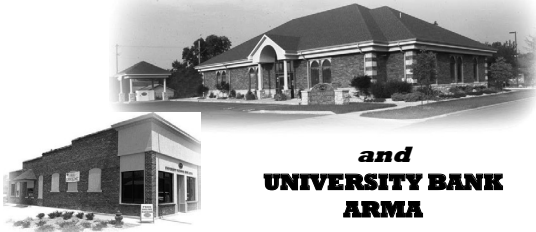
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TODAY'S PROGRAM



The Pittsburg State University Opera and The Southeast Kansas Symphony
present

The Magic Flute

An opera in two acts, by Wolfgang Amadeus Mozart (1756–1791), K. 620.

First performance: Vienna at *Theater auf der Wieden*, on September 30, 1791. Original Libretto by Emanuel Schikaneder and Carl Ludwig Giesecke, English Version by Ruth and Thomas Martin.

Overture

Act I

Introduction

Song: Papageno

Aria: Tamino

Recitative and Aria: Queen of the Night

Quintet: Tamino, Papageno, and three Ladies

Trio: Monostatos, Pamina, and Papageno

Duet: Pamina and Papageno

Act I Finale

INTERMISSION

Act II

March of the Priests

Aria and Chorus of the Priests

Quintet: Three Ladies, Tamino, and Papageno

Aria: Monostatos

Aria: The Queen of the Night

Aria: Sarastro

Trio: Three Spirits

Aria: Pamina

Aria: Papageno

Act II Finale

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That you for attending our performance of “The Magic Flute”. Your donations are greatly appreciated and can be made directly to the PSU Opera Fund, PSU Department of Music, 1701 S Broadway, Pittsburg, KS 66762. We hope you enjoy the performance!

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Synopsis

Three ladies in the service of the Queen of the Night save the fainting Prince Tamino from a serpent. When they leave to tell the queen, the bird catcher Papageno bounces in and boasts to Tamino that it was he who killed the creature. The ladies return to give Tamino a portrait of the queen's daughter, Pamina, who they say is enslaved by the evil Sarastro, and they padlock Papageno's mouth for lying. Tamino falls in love with Pamina's face in the portrait. The queen, appearing in a burst of thunder, is grieving over the loss of her daughter; she charges Tamino with Pamina's rescue. The ladies give a magic flute to Tamino and silver bells to Papageno to ensure their safety, appointing three spirits to guide them.

Sarastro's slave Monostatos pursues Pamina but is frightened away by the feather-covered Papageno, who tells Pamina that Tamino loves her and intends to save her. Led by the three spirits to the Temple of Sarastro, Tamino is advised by a high priest that it is the queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino charms the animals with his flute, then rushes to follow the sound of Papageno's pipes. Monostatos and his cohorts chase Papageno and Pamina but are left helpless by Papageno's magic bells. Sarastro, entering in great ceremony, promises Pamina eventual freedom and punishes Monostatos. Pamina is enchanted by a glimpse of Tamino, who is led into the temple with Papageno.

Sarastro tells his priests that Tamino will undergo initiation rites. Monostatos tries to kiss the sleeping Pamina. He is discovered by the Queen of the Night, who dismisses him. She gives her daughter a dagger with which to murder Sarastro.

The weeping Pamina is confronted and consoled by Sarastro. Tamino and Papageno are told by a priest that they must remain silent and refrain from eating, a vow that Papageno immediately breaks when he takes a glass of water from a flirtatious old lady. The old lady vanishes when he asks her name. The three spirits appear to guide Tamino through the rest of his journey and to tell Papageno to be quiet. Tamino remains silent even when Pamina appears, which breaks her heart since she cannot understand his reticence.

The priests inform Tamino that he has only two more trials to complete his initiation. Papageno longs for a cuddly wife but settles for the old lady. When he promises to be faithful she turns into a young Papagena but soon disappears.

After many dangers, Pamina and Tamino are reunited and face the ordeals of water and fire protected by the magic flute.

Papageno is saved from attempted suicide by the spirits who remind him that if he uses his magic bells he will find true happiness. When he does,



Papagena appears and the two plan for the future and move into a bird's nest. The Queen of the Night, her three ladies, and Monostatos attack the temple but are defeated and banished. Sarastro joins Pamina and Tamino as the people hail Isis, Osiris, and the triumph of courage, virtue, and wisdom.

Cast

Tamino	Jayson Canton
1st Lady	Grace Wallace
2nd Lady	Kimberly Arzoian
3rd Lady	Lisa Gerstenkorn
Papageno	Andrew Hayse
Queen	Sarah Elizabeth Williams
Monostatos	Aaron Hayse
Pamina	Madison Youngberg
1st Spirit	Ariele Foltz
2nd Spirit	Peyton Simpson
3rd Spirit	Whitney Kraft
Sarastro	Aaron Powell
Priest/Speaker	Joshua Crown
Papagena	Alyssa Marsh
Slaves	Brandon Blackburn, Charles Breedlove, Airon Weatherbie
1st Man in Armor	Airon Weatherbie
2nd Man in Armor	Charles Breedlove

Chorus

Brittany Beedle	Samantha Lassiter
Brandon Blackburn	Alyssa Marsh
Joshua Crown	Cullen Messer
Ariele Foltz	Kristina Parsons
Mary Jo Harper	Peyton Simpson
Stella Hastings	Sylvia Singmaster
Samuel Haynie	Airon Weatherbie
Whitney Kraft	Tiffany Wehmeyer

ABOUT OUR PERFORMERS



A versatile artist, Patrick Howle has made successful appearances in opera, operetta, musical theater as well as in solo recital performances. Most recently he was seen as Joe Gillis in *Sunset Boulevard* with Mobile Opera and as Eisenstein in *Die Fledermaus* with Greenville Light Opera Works in Greenville, SC.

For the past six years, Mr. Howle has served as director of the opera workshop program at Pittsburg State University. During his time at PSU, in addition to numerous opera scenes programs, Mr. Howle has directed productions of Mozart's *Bastien and Bastienne*, Offenbach's *The Pirates of Penzance* and Menotti's *The Telephone* and *Amahl and the Night Visitors*.

Mr. Howle spent three summer season with Light Opera of Oklahoma where he performed numerous leading roles, including Freddy in *My Fair Lady*, Tony in *The Boyfriend* and Giuseppe in *The Gondoliers*. In addition to performing with Light Opera OK, Mr. Howle was the co-director of the company's cabaret series for the 2008 and 2009 seasons.

Mr. Howle has performed in over thirty productions with The Ohio Light Opera where he created the roles of "Marat" in the world premiere of Robert Ward's *A Friend of Napoleon* and "Wickham" in a new musical adaptation of Jane Austen's *Pride and Prejudice*. Other favorite roles while he was at Ohio Light Opera included: Florian in *Princess Ida*, Captain Corcoran in *H.M.S. Pinafore*, Alexander in *The New Moon*, and Captain Tarnitz in *The Student Prince*.

Mr. Howle was a finalist in the Jessie Kneisel lieder competition, a winner of the Orpheus National Vocal Competition, and has sung for renowned soprano Reneé Fleming in master class. His many recordings with the Ohio Light Opera can be heard on both the Albany and Operetta Archives labels.

A native of Oklahoma, soprano Sarah Elizabeth Williams, recently completed her master's degree in vocal performance at the University of Missouri-Kansas City. Recent roles include Donna Elvira in *Don Giovanni*, Giannetta in *L'Elisir d'Amore* and Gretel in *Hänsel und Gretel* with the UMKC Opera Theater, Zweite Dame in *Die Zauberflöte* with Midwest Institute of Opera, and Mary in Purcell's *The Fairy Queen* with Civic Opera Theater of Kansas City. Miss Williams also appeared as a chorister in the Lyric Opera of Kansas City's productions of *Carmen* and *Norma*. She currently resides in Tulsa where she studies voice with Peter Strummer and Linda Roark-Strummer and has appeared as an apprentice with Light Opera Oklahoma and a soloist and chorus member of Tulsa Oratorio Chorus. This spring, Miss Williams will sing as a chorister with Tulsa Opera in their productions of *Dead Man Walking* and *Madame Butterfly*.



Selim Giray serves as Music Director and Conductor of Southeast Kansas Symphony Orchestra, and PSU Chamber Orchestra; and Associate Professor of violin and viola at Pittsburg State University. As a violinist, Giray has performed extensively on four continents, and has appeared on radio and television. Selim Giray also serves as Concertmaster and Assistant Conductor of The Ohio Light Opera, and in 2010 was appointed Field Editor for the Mellen Press. Selim Giray has performed with the Southern Symphony Orchestra, Southeast Kansas Symphony Orchestra, and Hays Symphony Orchestra. During 2008, he visited Asunci n, Paraguay, and performed the violin concerto of Emre Araci with the Camerata Orchestra. In 2004, he received the Rotary Foundation International's Ambassadorial grant, which sponsored him to teach throughout the summers of 2006–7 at Istanbul Technical University in Turkey.

In addition to his teaching, he performed at the 34th International Istanbul Music Festival as a member of the Istanbul Chamber Orchestra. Additionally, he edited Adnan Saygun's violin concerto for the Peermusic Classical Europe.

Recently, he recorded a CD, Turkish Music for Violin & Piano, for **ERMMedia** with pianist June Chun-Young. In 2003 the Edwin Mellen Press published his treatise, A Biography of the Turkish Composer Ahmed Adnan Saygun and a Discussion of his Violin Works.

As a doctoral candidate at the Florida State University, Selim Giray studied with Eliot Chapo, former Concertmaster of the New York Philharmonic Orchestra. In 1992 he was awarded a joint fellowship from the North Carolina Symphony Orchestra and East Carolina University, where he studied with Fritz Gearhart. A native of Istanbul, he graduated from Istanbul State Conservatory and Mimar Sinan University State Conservatory.

For more information, visit www.selimgiray.com.



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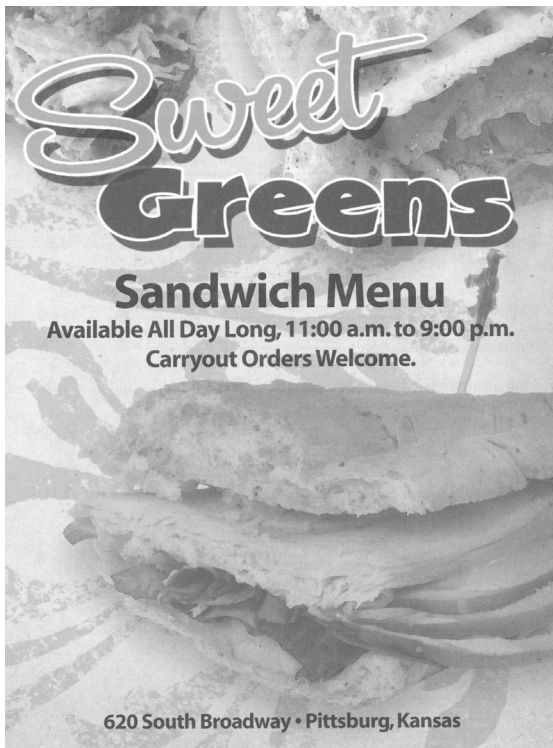
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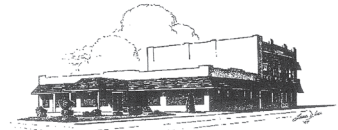
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