

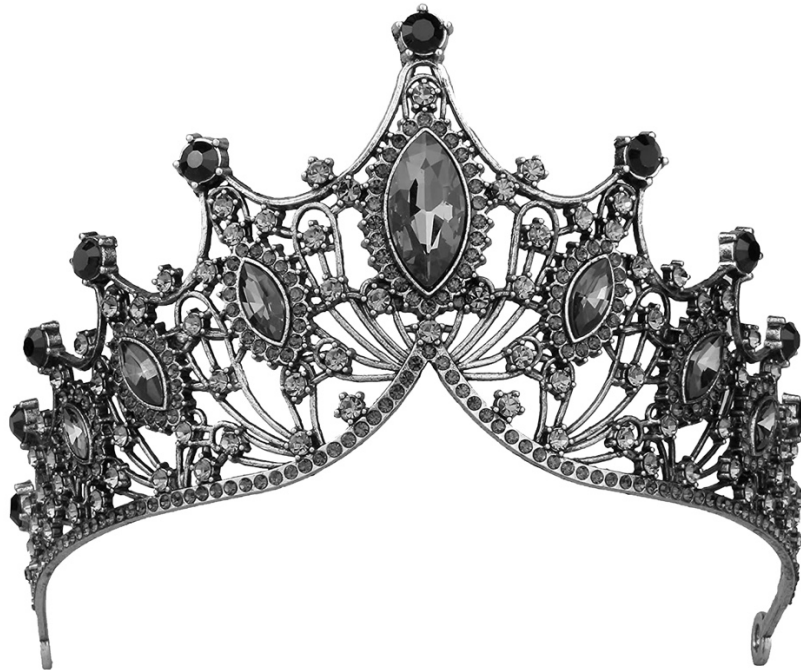
Duke Opera Theater

The Queen's Perspective

Based on *The Magic Flute* by W. A. Mozart

**Conceived and directed by David Heid
with pianist Daniel Seyfried**

**Guest appearances by Ivy Zhou as The Queen of the Night
and Members of the Duke Choral**



**April 16, 2022
3:00 pm
Baldwin Auditorium
Duke University**

The Queen's Perspective

Oh help me, protect me....

Tamino: Robert Miron

Serpent: Tenley Seidel

Three Ladies

1 Heather Berman

2 Melissanthi Guthold

3 Sophia Leeman

I am a man of widespread fame....

Papageno: Charlie Bonetti

Tamino: Robert Miron

Oh have no fear...

Queen of the Night: Ivy Zhou

My little dove, you're mine again

Monostatos: Madeleine Collier

Pamina: Francesca Herrera

Papageno: Grant Bryden

O Isis and Osiris

Sarastro: Matthew Bao

Priest: Tenley Seidel

Ye, Ye, Ye? in this place of night and gloom?

Three Ladies

1 Heather Berman

2 Lauren Tse

3 Sophia Leeman

Tamino: Robert Miron

Papageno: Devon Carter

All the world is full of lovers

Monostatos: Madeleine Collier

Within these holy portals

Monostatos: Madeleine Collier

Pamina: Francesca Herrera

Sarastro: Matthew Bao

Ah, I feel, to grief and sadness

Papageno: Yi Chen

Pamina: Francesca Herrera

Tamino: Robert Miron

Chorus of Priests

Members of the Duke Chorale

I'd give my finest feather

Papageno: Yi Chen

Soon speeds the morning light

Three Spirits

1 Alexa Burnston

2 Rebecca Williamson

3 Xuanyu Zhou

Pamina: Francesca Herrera

Papagena, Papagena, Papagena

Papageno: Oliver Hess

Three Spirits

1 Alexa Burnston

2 Rebecca Williamson

3 Xuanyu Zhou

Papagena: Julia Leeman

Hail to thee, great Isis

Full Cast of Duke Opera Theater

Sarastro: Matthew Bao

Pamina: Francesca Herrera

Tamino: Robert Miron

The Magic Flute is an epic fantasy tale filled with all the archetypes we see in this genre of storytelling. There are mortals, noblemen, supernatural beings, magic powers, magic powers bestowed on mortals, lovers, evil, danger.... Mozart indeed packs quite a bit into this *singspiel* (a form of German light opera, typically with spoken dialogue, popular especially in the late 18th century).

Our production features extended scenes from *The Magic Flute*, but all presented and narrated from the point of view of the Star Flaming Queen of the Night. Some characters are cast across the performance with multiple singers for educational purposes. Hopefully through the magic of technology, we can retain a sense of the mystical and wonder that was at the heart of Mozart's original creation.

* * *

The opera opens with Tamino on the run from a wild serpent. Three ladies in the service of the Queen of the Night save Prince Tamino with the magic in their spears. When they leave to tell the queen, the birdcatcher Papageno appears, boasting that it was he who killed the creature. The ladies return to punish Papageno for his lying and present Tamino a picture of the queen's daughter, Pamina, who they say has been enslaved by the evil Sarastro. Tamino immediately falls in love with the girl. The queen appears to tell Tamino about the loss of her daughter and commands him to rescue her. The ladies give magical aid in the form of a flute to Tamino and silver bells to Papageno to ensure safety on the journey and appoint three spirits to guide them.

Sarastro's brutal chief of security, Monostatos, pursues Pamina. He has caught her attempting to escape and drags her back into the Temple but is frightened away by Papageno's arrival. The birdcatcher tells Pamina that Tamino loves her and is on his way to save her. Led by the three spirits to the temple of Sarastro, Tamino learns from a high priest that it is the Queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino charms the wild animals with his flute, then rushes off to follow the sound of Papageno's pipes. Monostatos and his men chase Papageno and Pamina but are left helpless when Papageno plays his magic bells. Sarastro enters in great ceremony. He punishes Monostatos and promises Pamina that he will eventually set her free. Pamina catches a glimpse of Tamino, who is led into the temple with Papageno.

Sarastro tells the priests that Tamino must endure initiation rites as well as swearing Tamino and Papageno to silence. Almost immediately, the Three Ladies appear to try and tempt Papageno into talking while Tamino works to hold his chattering at bay. Monostatos tries to furtively kiss the sleeping Pamina but is surprised by the appearance of the Queen of the Night. The Queen gives her daughter a dagger and orders her to murder Sarastro.

Sarastro finds the desperate Pamina and consoles her, explaining that he is not interested in vengeance. Tamino and Papageno are told by a priest that they must remain silent and are not allowed to eat, a vow that Papageno immediately breaks when he takes a glass of

water from a flirtatious old lady. When he asks her name, the old lady vanishes. 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. Misunderstanding his vow of silence for indifference, she is devastated.

The priests inform Tamino that he has only two more trials to complete his initiation. Papageno, who has given up on entering the brotherhood, longs for a wife instead. He eventually settles for the old lady. When he promises to be faithful, she turns into a beautiful young Papagena but immediately disappears.

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

Meanwhile the three spirits are enjoying the gorgeous arrival of a new day – both literally and figuratively. They encounter Pamina, who is desperate because Tamino will not speak to her any longer. Armed with the dagger from her mother, she contemplates a horrible end. Instead, the spirits reassure her of Tamino's love and usher her off knowing that the Gods will protect both her and Tamino.

Papageno tries to leap to his death from atop a not-so-high hill but is saved by the three spirits, who remind him that if he uses his magic bells he will find true happiness. When he plays the bells, Papagena appears and the two start making family plans. The Queen of the Night, her three ladies, and Monostatos attack the temple but are defeated and banished. Sarastro blesses Pamina and Tamino as all join in hailing the triumph of courage, virtue, and wisdom.

– David Heid

The Queens Perspective

Conceived and Directed by David Heid, director of Duke Opera Theater

Pianist: Daniel Seyfried

Flute: Priscilla La

Concert Manager: Rick Nelson

Livestream producer, video mix: Rick Nelson

Livestream sound mix: Colin Booy

Lighting: Riley Palmgren

Stagehands: Kevin Alvarenga & David Sarda

Costume Coordinator: Erin M. West

Wardrobe Assistant: Suomo Ammah

Setting photographs: Alex Kintzer

Duke Chapel photograph: James Todd

A very special thanks to the Dean of Humanities, William A Johnson,
for supporting Ivy Zhou's time on campus.

Also, thanks for the generous support of the Duke University Department of Music,
the John Hanks Fund, and the Mary Duke Biddle Foundation.

Acknowledgements

Rick Nelson is officially titled Concert Manager for Duke Music, but he has been so much more than that for this production. I tried to come up with an all-encompassing title for his work but that was an impossible task given the breadth of what he's done on this production. He did all the audio and video recording work that you see on the screen. He was a consultant on projections and video, helped form the ideas for the set and at times pushed me to think bigger than I thought was possible for this performance. His good nature and encouragement when working with the students make them all better.

Without Erin West's visual sense, joyful spirit and enthusiasm for this project and our students, we probably wouldn't have costumes at all— let alone such gorgeous and evocative ones. May this be the first of many collaborations.

Thanks to the Rubenstein Arts Center at Duke University staff for making us so welcome and providing rehearsal space most of this spring.

Finally, this wouldn't be possible without the support and participation of my friends and colleagues on the Duke Music Voice Faculty. They all spend so much time helping their students prepare and make this program better by their assistance.

Gratitude to the Duke Chorale for their participation in this production:

Allan Friedman, interim director

Hye-Bin Song, pianist

Tenor

Em Adler

Babu Chatterjee

Daph Dotson

Aruna Menon

Derya Oktay

Michelle Qiu

Joy Tong

Bass

Charlie Bonetti

Grant Bryden

Yi Chen

Felipe Ferraz

Ricardo Adrian Mendez

Ethan Mills

Horacio Rios

Paul Sabharwal

Harris Tak On Tong

Henry Williams

Meet the Artists

Praised for her effortless high notes, warm tone and charming stage presence, soprano **Ivy Zhou** performs with opera companies across the country and is also active in the Seattle area as a church singer and private voice instructor. In spring of 2022, she made her debut with Nashville Opera singing Countess Ceprano and the Page and covering Gilda. In 2021, she made a tour-de-force role debut as Queen of the Night at Pacific Lutheran University and a company debut with Opera Columbus as Musetta in *La Bohème*. Despite the pandemic, Ms. Zhou remained active during the 2020 season, which saw her as Kenzie in Seattle Opera's filmed production of *Earth to Kenzie*, the Voice in Ricky Ian Gordon's chamber piece *Orpheus and Euridice* with Dacha Theater, and featured in various virtual recitals with organizations such as Wear Yellow Proudly and Capitol Arts Workshop. Summer of 2022 she will return to Seattle Opera to reprise her role of Kenzie in *Earth to Kenzie*. Aside from singing, Ms. Zhou enjoys flowers, art museums, cats, and good food.

Daniel Seyfried is a Staff Accompanist in the Duke University Department of Music. He is a flexible performer with broad interests including Debussy and early twentieth-century composers, jazz-influenced classical composers, and performance on the fortepiano and historical instruments. Daniel earned his D.M.A. in Piano Performance and a Cognate in Pedagogy from the University of North Carolina at Greensboro (UNCG) in 2017. He has had many professional engagements including a lecture recital at The University of California at Berkeley, guest performances at The Manhattan School of Music, a Steinway Spotlight Performance in North Carolina, a recital in Taipei, Taiwan, and many rewarding regional performances. Daniel has the distinct privilege of working in a dynamic music department at Duke University as a staff accompanist in the voice area, for Duke Opera Theater, and is in demand as a collaborator in the Triangle.

