





# The Magic Flute for Families SYNOPSIS

In a faraway land divided into Day and Night, the Night is ruled by a starry **Queen** and the Day is ruled by a man named **Sarastro**. Sarastro has kidnapped the Queen's beautiful young daughter **Pamina**—but why? Was it for good, or for evil?

## ACT I

The Queen of the Night wants a handsome prince named **Tamino** to save her daughter. She orders her cheerful bird catcher **Papageno** to find Tamino and give him a picture of Pamina. When Tamino sees the picture of Pamina, he falls in love with her at once. He decides to save her—and the Queen orders Papageno to go with him on his quest. Papageno is too scared to go until the Queen gives them two magical instruments: Tamino gets a flute, and Papageno gets bells. When they play these instruments, all hatred magically changes to happiness. The Queen also sends three wise boys who fly through the air to guide them on their journey.

On the way through the magical forest, Tamino and Papageno lose each other, but Papageno finds Pamina. She is being held by Sarastro's hot-headed servant, **Monostatos**. Papageno first scares Monostatos away, and then escapes with Pamina to find Tamino. In the forest, Tamino uses the magic flute to charm a bunch of strange animals. Papageno and Pamina are almost caught by a group of Monostatos's henchmen, but in the nick of time Papageno remembers to play his magic bells, and they all joyfully dance away. Suddenly, Sarastro and all of his followers appear! Tamino and Pamina see each other for the first time, but Sarastro keeps them apart: Before they can be together, they will have to pass a series of tests.

## ACT II

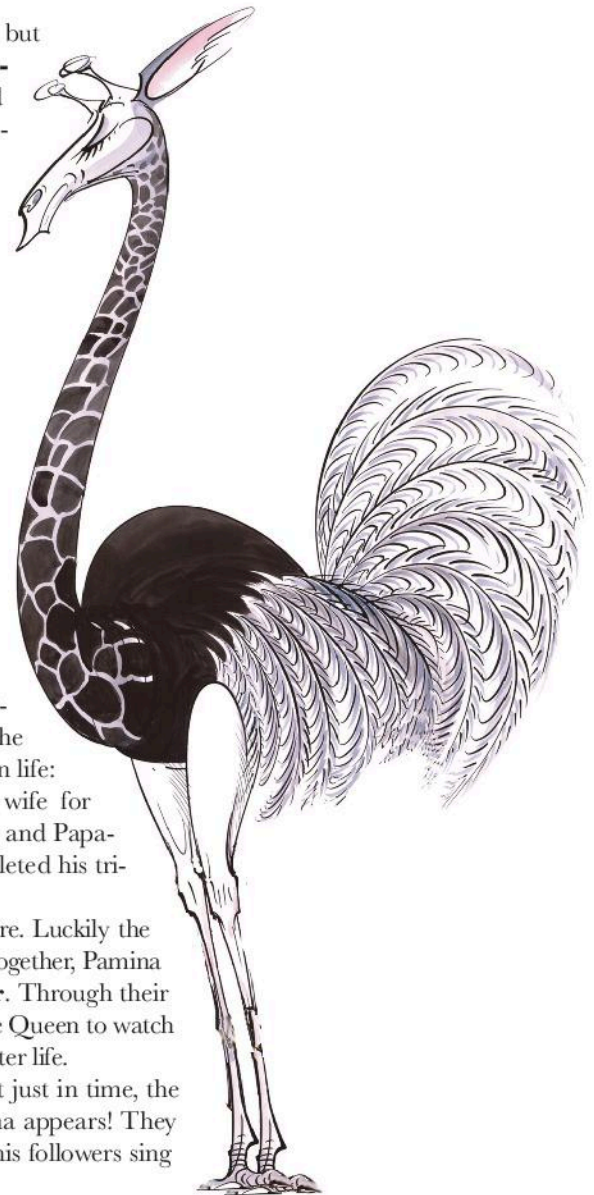
In Sarastro's temple, the priests pray that Tamino and Pamina may survive the deadly tests. When Papageno hears that he might die undergoing the trials, he wants to go back to his ordinary life—until Sarastro promises him a beautiful wife if he survives. Tamino and Pamina go through the first test: the **Trial of Parting**.

Meanwhile, the Queen finds Pamina. She is very angry that Tamino hasn't rescued her daughter and she orders Pamina to kill Sarastro! Pamina doesn't want to do it, but she doesn't want to disappoint her mother either. Just then Sarastro comes in and tells her that in the realm of Day, hatred always transforms to friendship and love.

The three wise boys tell Tamino and Papageno that they are about to face their second test: the **Trial of Silence**. (This is especially hard for Papageno, who is a real chatterbox.) Pamina finds Tamino during this test, and when Tamino doesn't speak to her, she leaves in despair. Papageno feels bad for both of them and sings about what he wants in life: a wife. Just then an old lady appears, but she is really **Papagena**—the perfect wife for Papageno!—under a spell. Papageno gets up his courage to give the old woman a kiss and Papagena is turned back into her younger self. But since Papageno hasn't successfully completed his trials, Sarastro takes her away.

Pamina is still broken-hearted about Tamino—she thinks he doesn't love her anymore. Luckily the three wise boys tell her that he is going through difficult trials just so he can be with her. Together, Pamina and Tamino undergo the final, deadliest tests together: the **Trials of Fire and Water**. Through their love and trust in each other, they survive the trials. Sarastro has forced Monostatos and the Queen to watch the trials, and inspired by the example of Tamino and Pamina, they promise to lead a better life.

Poor Papageno is still looking for his Papagena. He is so lonely he wants to die, but just in time, the three wise boys remind him about his magic bells: Papageno plays them, and Papagena appears! They run away together with dreams of a happy home full of many children. Sarastro and his followers sing to the happy couples and they all live happily ever after.



Corporate Support for this production is provided  
by the American Express® Company.



Opera in two acts by **Wolfgang Amadeus Mozart**  
Text by **Emanuel Schikaneder**  
Abridged Version by **Kip Cranna**  
Dialogue Script by **Kip Cranna** and **Yuval Sharon**

English translation by Andrew Porter. By arrangement with Boosey & Hawkes, Inc.,  
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# The Magic Flute for Families

(Sung in English with English supertitles)

*Conductor*

**Donald Runnicles**

*Director*

**Yuval Sharon\***

*Production Designer*

**Gerald Scarfe**

*Original Lighting Designer*

**Richard Pilbrow**

*Revival Lighting Designer*

**Christopher Maravich**

*Chorus Director*

**Ian Robertson**

*Musical Preparation*

**Matthew Piatt†**

**Carol Isaac**

*Assistant Stage Director*

**Morgan Robinson\***

*Stage Manager*

**Katie Preissner\***

*Costume Supervisor*

**Kathleen Lussier-West**

*Wig and Makeup Designer*

**Gerd Mairandres**

*Production Super Captain*

**Katie Heibein**

Los Angeles Opera production

SATURDAY, OCTOBER 27 AT 1:00 PM  
SATURDAY, NOVEMBER 3 AT 1:00 PM

## CAST

(in order of appearance)

*Sarastro* **Jeremy Galyon†**

*Tamino* **Chad Freeburg\***

*Pamina* **Ji Young Yang†**

*Monostatos* **Matthew O'Neill†**

*Papageno* **Daniel Belcher**

*The Queen of the Night* **Svetlana Nikitenko**

*The Three Boys* **Jack Lundquist\***

**Henry Nelson\***

**Peter Kenton\***

*Papagena* **Rhoslyn Jones†**

*Members of the community, animals, priests, lions*

\*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: Imaginary Egypt

ACT I

—INTERMISSION—

ACT II

*Latecomers will not be seated during the performance after the lights have dimmed.*

*The use of **cameras, cellular phones, and any kind of recording equipment is strictly forbidden.***

*The performance will last approximately two hours.*



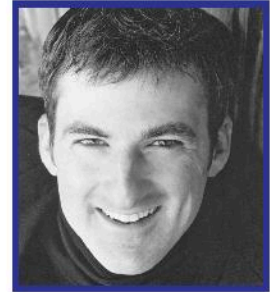
# Biographies



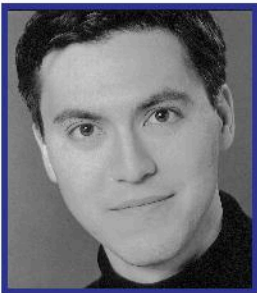
JI YOUNG YANG

**JI YOUNG YANG** (*Pamina*) is a soprano, and she plays a princess who has been kidnapped. Sometimes Ji Young has to act lost and scared, or extremely sad, all the while showing those different emotions with her voice. When Pamina is rescued and falls in love, Ji Young changes the tone of her voice once again!

**CHAD FREEBURG** (*Tamino*) is a tenor, the voice type that is often used for a young hero who has adventures and falls in love. It is a warm, lyrical sound that is perfect for the melodies that Mozart uses to express the character's feelings.



MATTHEW O'NEILL



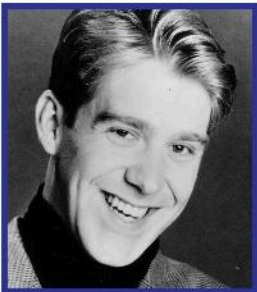
CHAD FREEBURG

**DANIEL BELCHER** (*Papageno*) is a baritone who plays a bird catcher. His character spends a lot of time out in nature, and he has to look like a bird in order to catch them! He can act like a bird and sound like one too.

**SVETLANA NIKITENKO** (*The Queen of the Night*) is a coloratura soprano, which means she sings high notes really, really fast—especially when her character gets upset! In this role she sings some of the highest notes in all of opera. Although her character sometimes gets angry, the Queen of the Night is really a mother who is worried about her young daughter, Pamina.



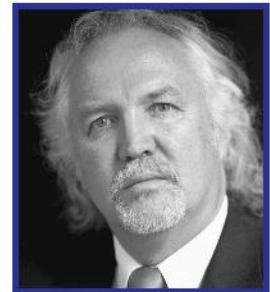
WOLFGANG AMADEUS MOZART



DANIEL BELCHER

**JEREMY GALYON** (*Sarastro*) is a bass. He sings incredibly low notes, which makes his character Sarastro seem important. Sarastro is wise and kind, but he also forces Pamina and Tamino to pass some tests that make them ready for marriage.

**MATTHEW O'NEILL** (*Monostatos*) is a tenor and he works for Sarastro. He plays the bad guy in this opera, but deep inside he longs for love too.



DONALD RUNNICLES



SVETLANA NIKITENKO

**JACK LUNDQUIST, HENRY NELSON, and PETER KENTON** (*The Three Boys*) help guide Tamino and Papageno through their adventures. They also remind Pamina that she should not give up hope.

**WOLFGANG AMADEUS MOZART** would have turned 250 on January 27 last year. Lots of people around the world celebrated his birthday. *The Magic Flute* was one of Mozart's most famous operas. He wrote lots of symphonies and music for all kinds of instruments too. He wrote his first opera when he was 11!



YUVAL SHARON



JEREMY GALYON

**DONALD RUNNICLES** (*Conductor*) makes sure that the orchestra and the singers are all making music together.

**YUVAL SHARON** (*Director*) is an opera director, which means that he gives the singers the ideas they need to act out the emotions of their characters and make their complicated movements around the stage. Like Papageno, he can be a bit of a chatterbox, but like Tamino, he believes music can make this world a better place.