Welcome to
NEW ENGLAND
CONSERVATORY
New England Conservatory
Opera Studies Department

presents

The Magic Flute
by
Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder

Conductor
Robert Tweten
Stage Director
Joshua Major
Music Preparation
Joel Ayau
Musical Preparation
Timothy Steele

There will be a 15 minute intermission between Act One and Act Two.

Wednesday & Thursday, February 8 & 9, 2023
7:30 p.m.
NEC’s Jordan Hall
CAST

February 8

Jin Yu  TAMINO
Callandra Damouras  FIRST LADY
Wooyoung Kim  SECOND LADY
Xiao Xiao  THIRD LADY
Libang Wang  PAPAGENO
Mary Letellier  QUEEN OF THE NIGHT
Benjamin Maines  MONOSTATOS
Elizabeth Camele  FIRST SPIRIT
Emma Ujifusa  SECOND SPIRIT
Sara Mitnik  THIRD SPIRIT
Chenxi Fu  SARASTRO
Dong Eun Yoon  FIRST PRIEST
Carlos Arcos  SECOND PRIEST
Lila Dunn  PAPAGENA
Jimin Park  PAMINA
Wanchun Liang  SPEAKER
Mark Tempesta  FIRST ARMORED MAN
Hyungjin Son  SECOND ARMORED MAN

February 9

Ilhee Lee  TAMINO
Allyson Bennett  FIRST LADY
Shuqi Yang  SECOND LADY
Chihiro Asano  THIRD LADY
Yihe Wang  PAPAGENO
YeonJae Cho  QUEEN OF THE NIGHT
Thai Johnson  MONOSTATOS
Lila Dunn  FIRST SPIRIT
Justine Boonstra  SECOND SPIRIT
Margot Wegman  THIRD SPIRIT
Chenxi Fu  SARASTRO
Dong Eun Yoon  FIRST PRIEST
Carlos Arcos  SECOND PRIEST
Elizabeth Camele  PAPAGENA
Shannon Johnson  PAMINA
Wenxin Sha  SPEAKER
Minsun Im  FIRST ARMORED MAN
Ja Woon Koo  SECOND ARMORED MAN

Chorus

Carlos Arcos, Maklyn Baley, Brittany Bryant, Alesandra Collins, Sara Cox, Chenxi Fu, Lucas Hernandez, Megan Hull, Minsun Im, Thai Johnson, Ja Woon Koo, Wanchun Liang, Benjamin Maines, Wenxin Sha, Olivia Sheehy, Hyungjin Son, Margaret Stone, Mark Tempesta, Alexandra Wiebe, Dong Yun Yoon

NEC Philharmonia

Robert Tweten, conductor

Violin 1  Felicitas Schiffner, Evelyn Song, Xiaqing Yu, Rachel Yi,
Thompson Wang, Stella Ju, Isabella Gorman, Natalie Boberg

Violin 2  Yulia Watanabe-Price, Kristy Chen, Theresa Katz, Yebin Yoo,
Caroline Jesalva, Anatol Toth

Viola  Jacqueline Armbruster. Sophia Tseng, Elton Tai, Kwong Man To

Cello  Nicholas Tseng, Sarah Tindall, Bennet Huang, Aixin Vicky Cheng

Bass  Alyssa Peterson, Christopher Laven

Flute  Yechan Min, Mara Riley

Piccolo  Mara Riley

Oboe  Samuel Rockwood, Sojeong Kim
Clarinet  Thomas Acey, Hugo Hyeokwoo Kweon
Bassoon  Matthew Heldt, Andrew Flurer
French horn  Hannah Messenger, Sophie Steger
Trumpet  David O’Neill, Dimitri Raimonde
Trombone  Noah Korenfeld, Puyuan Chen
Bass Trombone  Roger Dahlin
Timpani  Zesen Wei
Piano  Sepehr Davallokhoungar

SYNOPSIS

ACT I

Three Ladies in the service of the Queen of the Night save Tamino from a serpent. Papageno, a bird catcher who sells his birds to the Queen, appears. He boasts to Tamino that it was he who killed the creature. The ladies return to punish Papageno for lying and to give Tamino a portrait of the Queen’s daughter, Pamina, who they say has been enslaved by “evil” Sarastro. Tamino vows to rescue her. The Queen appears to tell Tamino about the tragic loss of her daughter and encourages him to save her. The Ladies give a magic flute to Tamino, magic silver bells to Papageno and appoint three young spirits to guide them on the journey.

Monostatos, Sarastro’s henchman, enters dragging in Pamina, whom he lusts after. He is frightened away by Papageno who tells Pamina that Tamino loves her and on his way to save her. Meanwhile, led by the Three Spirits to the Temple Palace of Sarastro, Tamino learns from the Speaker that it is the Queen who is evil, not Sarastro. Confused, he tries to figure out the truth. Tamino plays the flute in order to find Pamina and rushes off to follow the sound of Papageno’s pipes. Monostatos and his men recapture Papageno and Pamina but are left helpless when Papageno plays his magic bells. Sarastro punishes Monostatos for his designs on Pamina and promises Pamina that he will eventually set her free. She catches a glimpse of Tamino, who is led into the Temple with Papageno.

-INTERMISSION-

ACT II

Sarastro tells his fellows that Tamino must be initiated and join their brotherhood in order to become their new leader with Pamina. Tamino and Papageno are brought in, as well as Pamina who is told to wish Tamino a final farewell. Tamino and Papageno begin their initiation trials. Monostatos finds the sleeping Pamina and complains that everyone but he is allowed love. He goes to kiss her, but runs off to hide as the Queen of the Night appears. The Queen gives Pamina a dagger and on threat of losing her as
a mother, and orders her to murder Sarastro. Monostatos overhears and tries to blackmail Pamina into loving him. Sarastro stops him and sends him away. He consoles her, explaining that he is not interested in vengeance. Tamino and Papageno are told to remain silent, a vow that Papageno struggles to maintain. A flirtatious old lady appears and gives him a glass of water. When he asks her name, she vanishes.

The Three Spirits 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 coldness, she is heartbroken. The priests appear to lead Tamino to his last trial. Papageno gives up on joining the brotherhood, preferring to drink wine. The old lady appears again and when he promises to be faithful she reveals herself as the beautiful young Papagena. Immediately she is sent away by the Speaker. Pamina thinking Tamino no longer loves her, is distraught and suicidal. Just as she is about to end her life, the Three Spirits arrive to stop her and tell her that Tamino still loves her. Pamina and Tamino are reunited and face the trials of water and fire together. Papageno looks in vain for Papagena and threatens to hang himself. The Three Spirits 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 plan an attack on the temple but are defeated and banished. Sarastro blesses Pamina and Tamino as all join in hailing the triumph of courage, virtue and above all, wisdom.

ARTISTIC TEAM

ROBERT TWETEN – Conductor

Described by Opera News as conducting “brilliantly” with an “unerring sense of balance, blend, and drama,” conductor Robert Tweten has worked extensively throughout North America and is currently the Head of Music Staff with The Santa Fe Opera, and the Music Director of Graduate Opera Studies for New England Conservatory. Recent performances have included Turandot with Lyric Opera of Chicago, Rigoletto with Calgary Opera, Faust with San Antonio Opera, and Silent Night with Utah Opera.

An active operatic conductor, Tweten has enjoyed a long relationship with Utah Opera/Symphony where he returned in January 2021 to conduct Light on the Horizon, a concert filmed for the USUO On Demand streaming series. Robert has conducted extensively in his native Canada, with companies including: Vancouver Opera, Edmonton Opera, Canadian Opera Company, and Calgary Opera. Top American collaborations include Kentucky Opera, Dayton Opera, Austin Lyric Opera, Tulsa Opera, Opera Birmingham, Madison Opera, El Paso Opera, Sarasota Opera, and the Lyric Opera of Chicago, where he served as an Assistant Conductor.

Equally at home as a recitalist and chamber musician, Tweten has performed with many of this generation’s most prominent singers throughout many of the world’s most prestigious concert halls and festivals, including Wigmore Hall, Alice
Tully Hall, Chicago’s Orchestra Hall, Carnegie Hall, Vienna’s Konzerthaus, and the Salzburg Festival. This year marked Tweten’s thirty-first season with the Santa Fe Opera where he serves as Head of Music Staff. Operas conducted during his tenure with SFO include Erminone, Katya Kabanova, Don Giovanni, Le nozze di Figaro, The Pirates of Penzance, and performances of the Grammy winning The (R)evolution of Steve Jobs.

Robert is currently in his fifth season on the NEC opera faculty as Music Director where he has conducted productions of Later the Same Evening, Le nozze di Figaro and Postcard From Morocco.

JOSHUA MAJOR – Stage Director
Toronto-born Joshua Major began his opera stage directing career at the age of 23 with La Cenerentola for Opera Omaha. Soon after, Mr. Major worked as an assistant at the Welsh National Opera, to Rhoda Levine at Juilliard, and to Cynthia Auerbach at both Chautauqua Opera and the New York City Opera. Mr. Major has worked as a stage director for over 30 years throughout the United States and Canada developing an impressive and diverse repertoire of productions. Recent productions include L’assedio de Calais (Donizetti), Cendrillon (Massenet), Ezio (Gluck), Sir John in Love (Vaughan Williams), Romeo & Juliet (Gounod), La Bohème (Leoncavallo), Gianni Schicchi and Suor Angelica (Puccini), The Medium (Menotti), Un giorno di Regno (Verdi), Die Fledermaus (Strauss) the North American premiere of Rossini’s La Gazzetta, The Consul (Menotti), The Cunning Little Vixen (Janácek), Lucia di Lammermoor (Donizetti), The Turn of the Screw (Britten) Les mamelles de Tirésias (Poulenc), Impressions de Pelléas (Brook/Debussy), L’enfant et les sortilèges (Ravel), and La tragédie de Carmen (Brook/Bizet).

Mr. Major has worked for numerous companies including, Opera Theatre of St. Louis, Wolf Trap Opera, Central City Opera, Michigan Opera Theatre, Cape Town Opera, Opera Omaha, and Odyssey Opera. In August 2012 Mr. Major began as Chair of Opera Studies at New England Conservatory in Boston after completing 20 years on the faculty of the University of Michigan where he oversaw the Opera Program, both teaching and directing. Productions at the University of Michigan include Falstaff, Armide, A Midsummer Night’s Dream, and Eugene Onegin. From 2003-2014 Joshua Major was the Artistic Director of the Pine Mountain Music Festival, located in the Upper Peninsula of Michigan on the shores of Lake Superior where he produced over 300 concerts of opera, symphony, and chamber music. He continues to be a stage director and faculty member with the International Vocal Arts Institute (Tel Aviv, Montreal, New York) where he has directed annually since 1993.

JOEL AYAU – Musical Preparation
Senior Vocal Coach Joel Ayau is a graduate of the Cafritz Young Artist Program of Washington National Opera, and has also worked on the music staffs of North Carolina Opera, Portland Opera, Opera Omaha, Wolf Trap Opera, and Aspen Opera Theatre and VocalARTS. During his three seasons on the music staff of the Castleton
Festival, he also prepared the chorus for Roméo et Juliette under Rafael Payarre, and Lorin Maazel's productions of Don Giovanni and Madama Butterfly. This summer, Ayau joins the music staff of Opera in the Ozarks. Ayau’s concert appearances include recitals at Stern Auditorium in Carnegie Hall, the Bolshoi Theatre in Moscow, and National Concert Hall in Taipei, accompanying partners including Renée Fleming, David Portillo, Kathryn Lewek, and Zach Borichevsky.

TIMOTHY STEELE – Musical Preparation
Timothy Steele is an active vocal coach, collaborative pianist, and conductor, and has taught for twenty-nine years on the opera faculty at New England Conservatory. He has conducted for outreach tours with the Boston Lyric Opera and is a former music director for Opera Providence. He has served as assistant conductor/pianist for over 190 productions with twenty-five opera companies, including Opera Theatre of Saint Louis, Boston Lyric Opera, Boston Symphony Orchestra, Boston Youth Symphony Orchestra, Wolf Trap Opera, Central City Opera, and Opera Maine. He assisted with the Pulitzer Prize winning opera Madame White Snake for productions in Boston and Taiwan and the Ouroboros Trilogy in 2016, and for three years collaborated with WaterFire-Providence on a unique and popular series of opera evenings. In Boston he has performed with Emmanuel Music, the Handel and Haydn Society, and the Commonwealth Shakespeare Company, among others.

NEC OPERA STUDIES
Chair of Opera Studies Joshua Major
Music Director Robert Tweten
Acting Instructor Steven Goldstein
Movement Instructor Kristin Wagner, DeAnna Pellecchia
Stage Combat Sarah Flanagan
Administrative Director for Opera & Voice Rich Frost

Vocal Coaching & Musical Preparation Joel Ayau, Brett Hodgdon, Ji Yung Lee, JJ Penna, Timothy Steele

CREW
Technical Director Crispin Trubiano
Costumes Christina Beam
Stage Assistants Maggi Chauby, Juliette Kaoudji, Josie Larsen, Lily Lee, Olivia Sheehy, Alexandra Wiebe
VOICE FACULTY

Jane Eaglen
Karen Holvik
Michael Meraw
Bradley Williams—Chair
Carole Haber
MaryAnn McCormick
Lisa Saffer

ORCHESTRA DEPARTMENT

Stanford and Norma Jean Calderwood
Hugh Wolff
Director of Orchestras
Director of Large Ensemble Admin.
Associate Director of Orchestras
Artistic Director of Chamber Orchestra
Performance Librarian
Student Librarian
Student Manager
Stage Crew
Marjorie Apfelbaum
David Loebel
Donald Palma
Andrés Almirall
Sophie Steger
Iverson Eliopoulos
Rachel Yi, Dimitri Raimonde

Upcoming Opera Performances

PERKIN OPERA SCENES II
Performances by graduate students in the NEC Opera Department

Thursday & Friday, March 8 & 9, 2023 at 7:30 p.m.,
Plimpton Shattuck Black Box Theatre

MOZART: Così fan tutte (Act 1)
performed by NEC Undergraduate Opera Studio, Michael Meraw, artistic director

Friday & Saturday, March 31 & April 1, 2023 at 7:30 p.m.,
Plimpton Shattuck Black Box Theatre

VINCENTE MARTIN Y SOLER: L’arbore di Diana
performed by NEC Opera students and members of NEC Philharmonia;
Robert Tweten conducts
Thursday–Sunday, April 13-16, 2023, Plimpton Shattuck Black Box Theatre,
times vary
Support the musical journeys of NEC students!
Contributions to The NEC Fund directly support the musical journeys of our extraordinarily talented NEC students and help keep our concerts free. From student scholarships and faculty support to exceptional student resources and learning opportunities, your gift makes the unparalleled NEC experience possible. Learn more at necmusic.edu/give.

Food and drink are not allowed in the concert hall, and photography and audio or video recording are prohibited. Assistive listening devices are available for all Jordan Hall concerts; contact the head usher or house manager on duty or inquire at the Coat Room. Latecomers will be seated at the discretion of management.

necmusic.edu/tonight