

MONTCLAIR STATE UNIVERSITY OPERA
PRESENTS

SATURDAY, JANUARY 31ST @ 8PM
SUNDAY, FEBRUARY 1ST @ 3PM
ALEXANDER KASSER THEATER

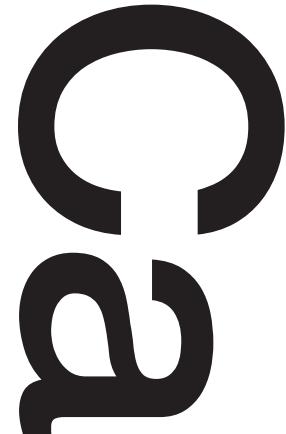
DIE ZAUBERFLÖTE

By W.A. Mozart

Libretto by Emanuel Schikaneder

Premiere: Freihaus-Theater auf der Wieden in Vienna,
Austria, 30 September 1791

Sung in German with English dialogue and supertitles



CALI SCHOOL OF MUSIC

MONTCLAIR STATE UNIVERSITY OPERA

Janine Morita Colletti, Stage Director

MONTCLAIR STATE UNIVERSITY SYMPHONY ORCHESTRA

Kyle Ritenauer, Conductor

**MONTCLAIR STATE UNIVERSITY
DEPARTMENT OF THEATRE & DANCE**

Maxine Steinman, Choreographer

Daniel Gurskis

Dean, College of the Arts

Shea Scruggs

Director

John J. Cali School of Music

**John J. Cali
School of Music**

MONTCLAIR
STATE UNIVERSITY

PRODUCTION TEAM

Production Concept and Director: Janine Morita Colletti

Head of Artistic Operations/Opera: Karen Driscoll

Production Manager: Andrew Dickerson

Scenic & Costume Design, Props Mistress: Valentina Cannao

Technical Director: Roy Chambers

Projections Design: Lili Federico

Lighting Design: David Orlando

Choreographer: Maxine Steinman

Assistant Costume Designer: Sofia Dietze

Wardrobe Supervisor: Sean Hoffman

Production Stage Manager: Ansel Brasel

Assistant Director: Lilly Grady

Assistant Stage Manager: Samara Lee

Super Title Operator: LeAnn Overton

Super Title Writer: Janine Morita Colletti

Livestream Production: Paige Elise Buchanan Stewart

Opera Department Graduate Assistant: Kailey Diggs

Poster Art: Patrick Flood

MUSICAL PREPARATION

William Hobbs, Assistant Conductor, Opera Music Coordinator and Répétiteur

Victoria Schwartzman, Répétiteur

ROLE COACHES

Michael Caldwell

Peiwen Chen

William Hobbs

Mory Ortman

LeAnn Overton

Mary Pinto

Victoria Schwartzman

Grant Wenaus

Special thanks to the amazing Cali Production Team – Andy Dickerson, Production Manager

PROGRAM

OPERA IN 2 ACTS

Total running time: 2 hours 40 minutes, with one intermission

CHARACTER	SATURDAY CAST	SUNDAY CAST
Tamino	SeongBeom Choi	Peiyuan Xie
First Lady	Kailey Diggs	Victoria Mango
Second Lady	Seul Lee	Sarah Sweeney
Third Lady	Maria Jo Phelps	Grace Renée Pfleger
Papageno	Dean Tarriff	Clinton Garrison
Queen of the Night	Claudia Cespedes	Hanbyeol Min
Monostatos	Drazen Balarin	Isaac Rodriguez
Pamina	Clara Luz Iranzo	Hailey Ji
First Spirit	Vera Grossman	Jenna Ferrera
Second Spirit	Hailey Morin	Kathryn Radcliffe
Third Spirit	Seonyu Han	Xinyi Ma
Sarastro	Marcello Fois	Marcello Fois
Speaker	Grant Anderson	Alan Pinzon
Priests of Sarastro's Order	Tyler Kriney	Yadiel Rivera Colon
Papagena	Jenna Ferrera	Vasilisa Pjeovic
First Armored Man	Isaac Rodriguez	Drazen Balarin
Second Armored Man	Yadiel Rivera Colon	Tyler Kriney
Initiates of Sarastro's Order	Julio Santiago	Julio Santiago
	Elvin Santana Roa	Elvin Santana Roa

CHORUS

SATURDAY

SUNDAY

SOPRANOS	TENORS	SOPRANOS	TENORS
Sarah Sweeney	Carlee Carpenter	Hailey Morin	Carlee Carpenter
Victoria Mango	Tyler Kriney	Vera Grossman	Tyler Kriney
Jacklynn Wick	Yadiel Rivera Colon	Seul Lee	Maria Jo Phelps
ALTOS	BASSES	ALTOS	BASSES
Gabrielle Guida	Michael Alworth	Gabrielle Guida	Michael Alworth
Grace Pfleger	Alan Pinzon	Alan Pinzon	Julio Santiago
Xinyi Ma	Julio Santiago	Seonyu Han	Grant Anderson
Kathryn Radcliffe	Grant Anderson		Elvin Santana Roa
	Elvin Santana Roa		

MONTCLAIR STATE UNIVERSITY SYMPHONY ORCHESTRA

Kyle Ritenauer, Conductor

Violin I

Kiley Foxhall
Oliver Castello
Carlos Santamaria
Rachel O'Connor
Jade Hattori-Hamilton

Violin II

Marisol Zapata
Haydn Ng
Brianna Almonte
Anthony Holc

Viola

Armando Atanda
Sam Omalyev
Emma Musial
Noah Stevens

Cello

John Sample
Yubin Choi
Nailah Harris

Bass

Niles Scott
JP Bernabe

Flute

Sofia Scamurra
Julie Taveras

Oboe

David Reinstein
Bailey Coon

Clarinet

Erin Smith
Emily O'Brien

Bassoon

Jonathan Hart
Darren Butler

Horn

Jeison Campoverde
Faith Santana

Trumpet

Clifton Little
Kevin Jacobsen

Trombone

Aidan Andrioli
David Laird
Dan Harkins

Timpani

Hannah D'Elia

MONTCLAIR STATE UNIVERSITY DEPARTMENT OF THEATRE & DANCE

Maxine Steinman, Choreographer

DANCERS

Lauren Barbieri
Jordyn Cash

Lauren Cott
William Galt

Sarah Philback
Keely Testerman

Content Advisory: This production contains theatrical haze, and mild depictions of sexual harassment/assault

SYNOPSIS

In a mythical realm — somewhere between your childhood imagination and your heart — a young prince from our world named Tamino is thrust into a kingdom of night, gravely wounded and pursued by a monstrous serpent. He collapses, and three mysterious Ladies in the service of the Queen of the Night save him, then hurry to inform their mistress of this stranger who seems marked by destiny.

Tamino awakens to the chatter of Papageno, a cheerful bird-catcher who claims he can catch anything — except love. Mistaking Papageno for his rescuer, Tamino showers him with praise, which Papageno enthusiastically accepts until the Ladies return and punish his lies with a padlock on his mouth.

The Ladies then show Tamino a portrait of Pamina, the Queen's daughter. At once, he falls helplessly in love. The Queen of the Night herself arrives in a blaze of moon and thunder, claiming that Pamina has been stolen by Sarastro, a tyrannical sorcerer of the Sun. She begs Tamino to rescue her daughter and promises Pamina's heart as his reward.

The Ladies compel Papageno to join Tamino on his journey, and to aid the quest they present magical gifts: a flute whose music can transform sadness into joy, and silver bells that turn danger into harmless delight. Just as they are about to depart, a miraculous mark of Fate appears, beginning to guide the travelers. The Ladies explain that these marks mean the Three Spirits of Fate will guide and protect them along their journey.

Meanwhile, in Sarastro's domain, Pamina flees the unwanted advances of Monostatos, a duplicitous and power-hungry follower of the order. Papageno stumbles in and, quite by accident, scares him away. The two escape together, searching for Tamino.

The Three Spirits, having found Tamino, lead him to the Temple of Wisdom, where a venerable Speaker informs him that the Queen's story is not the whole truth: Sarastro is not an evil sorcerer, but a noble and wise priest. As doubt and hope wrestle in Tamino's heart, he plays the flute and wild creatures gather to comfort him. Hearing Papageno's pipes from within the temple walls, he rushes inward, and Papageno's bells repel Monostatos once more.

Sarastro arrives in bright ceremony. Tamino and Pamina see one another for the first time — and instantly, their destinies entwine. Sarastro forgives Pamina and punishes Monostatos, but decrees that Tamino must first gain wisdom before they may be united. And so, their trials begin.

ACT TWO

Sarastro convenes his brotherhood. The gods have shown him that Tamino and Pamina together will restore balance between Sun and Moon. Tamino bravely accepts the Trials of Initiation; Papageno, far less interested in enlightenment, follows only out of friendship. Their first trial is silence, which the Queen's Ladies — having stolen into the temple — attempt to thwart with warnings of danger.

Pamina, meanwhile, is shaken when her mother appears and demands that she murder Sarastro or be cast out forever. Despair takes root, but Sarastro comforts her, promising that this temple stands for love and forgiveness, not vengeance.

Papageno falters through the Trials — he is not looking for enlightenment, only a wife. He eventually accepts the company of an old crone who offers him sustenance and advice. When he promises to be faithful, she transforms into a beautiful young woman, Papagena, but immediately disappears.

The Three Spirits appear once again to restore the flute and bells to Tamino and Papageno, and remind the pair to take courage and continue on this path. Pamina steals into the temple where Tamino and Papageno are being held, and, mistaking his silence for coldness, is shattered.

At her lowest moment, Pamina nearly succumbs to despair — but the Spirits intervene, reminding her that she is destined to walk beside Tamino.

Together, the lovers face the ultimate Trials of Water and Fire. With the power of the flute and the strength of their bond, they triumph and are welcomed into the Temple as equals.

Papageno, despairing at the loss of his love, attempts to hang himself from a tree. The Three Spirits appear, reminding him to use his magic bells, and joyfully reunite him with Papagena.

The Queen, her Ladies, and Monostatos attempt one final assault, but are struck down and defeated by the rising Sun. Sarastro blesses Pamina and Tamino in a hymn of praise, but upon seeing Pamina's grief for her mother, realizes that the old ways must also end with him, and the new generation takes up the mantles — light and dark, sun and moon entwining. A new era dawns: love and wisdom restoring the world to balance.

DIRECTOR'S NOTE

by Janine Morita Colletti

The tired question: Why *The Magic Flute* now? Bigger still — why opera, now?

We live in an increasingly divided world, one that can feel adversarial and dangerous. Fairytales have always helped children and adults alike navigate life's dilemmas, offering warnings and space to examine questions of right and wrong. Mozart and Schikaneder's *Die Zauberflöte* walks that line beautifully: playful and profound, whimsical and wise.

It also, very simply, has been my favorite opera since childhood. I first saw it at age seven — my earliest memory as a theatergoer. Whether it was the collision of the sacred and the silly that imprinted itself on me, or pure coincidence, this opera has always felt like home. So when asked which piece I wanted to explore with these students, it was one of those fits-like-a-glove answers.

What I couldn't articulate then, but felt deeply, was Mozart's uncanny ability to express what words cannot. The music turns our gaze inward — toward our moral compass, our blind spots, our longing to be worthy. It reminds us that virtue cannot be claimed — only practiced. In *The*

Magic Flute, the soul's evolution is the real adventure. The music feels cinematic, transporting us into a mythic world where transformation is possible. My hope is that this production lets audiences forget they're watching opera at all — to dissolve into the story and leave vibrating with a renewed longing for balance and compassion in our world.

We often talk in rehearsals about the extraordinary ritual we inherit: telling a story this old, with the same notes, the same jokes, vibrating through time from theatermakers in 1791. Its resonance remains powerful. This is a story about growing up — about imagination giving way to wisdom without losing its wonder.

What has been most rewarding is watching these young artists claim this story as their own, discovering humor where I hadn't noticed it, revealing courage I didn't expect, and building a world together that is brimming with their imagination and heart. They are the reason this production feels alive.

Tamino and Pamina begin as children searching for validation: a young prince craving purpose, a young princess who believes her worth derives solely from her mother. Papageno, seemingly comic relief, becomes essential to their enlightenment. Through him, Tamino softens toward a simpler, human truth, and Pamina begins to see herself as someone wise and brave — a protector. Even Sarastro learns that power must evolve — that letting go can invite a better future.

Of course, staging a 235-year-old work for contemporary audiences comes with complexities: misogyny in the text and Monostatos originally conceived through racist caricature. Our task is to acknowledge the world that created this opera while reshaping its emotional truths into something resonant and responsible today. In our production, the women in Sarastro's order quietly and cleverly advance change. Monostatos becomes a self-serving opportunist whose hatred transforms him visibly into a beast — fairytale justice for a man who refuses to grow.

We tell this story now because we still dream of a world where wisdom, compassion, and love can transform us into our truest selves.

My deepest gratitude to our music staff — William Hobbs, Victoria Schwartzman, and Kyle Rittenauer — and to our incredible design and creative collaborators: Valentina Cannao, Lili Federico, David Orlando, Maxine Steinman; to Ansel Brasel, Samara Lee, and Lilly Grady; and to Karen Driscoll, whose belief in these students and this work has made it all possible. To our remarkable cast, orchestra, and production team — thank you for your artistry and spirit.

And finally — to you, our audience. Thank you for choosing live performance, and for stepping into this temple of imagination with us.

BIOGRAPHIES

If you look closely, you might just see the walls shimmering with understanding.



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The Cali School of Music
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to higher education
and careers in music

Cali seat project

goal

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or more of the 180
permanent seats** in the
Leshowitz Recital Hall.



help fund
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