



Pamina **Sarah Zhai Strauss**
Tamino **Carlos Enrique Ortiz**
Papageno **Joan G. Gomà**
Papagena **Romina Krieger**
Sarastro **Daniil Sayfullin**
Queen of the Night **Larisa Stefan**
Monostatos **Àngel Baile**
Ladie 1 **Alba Martínez Nieto**
Ladie 2 **Gisela Villamayor**
Ladie 3 **Maria Jurado**
Angel 1 **Laura Gibert**
Angel 2 **Carme Gutiérrez**
Angel 3 **Grissel Ruiz**
Armored man 1 **Jose Cabrero**
Armored man 2 **Rodrigo Aguilar**
Slave 1 **José Luis González**
Slave 2 **German Casetti**

Novaria choir:
Sopranos:
Ingrid Ustrell, Susana Mendoza, Ayelén Seras, Laura Gibert, Carme Gutiérrezzibas

Mezzosopranos:
Marta Mateu, Maria Melninchin, Marta Finestres, Jubee Naam, Grissel Ruiz

Tenors:
Jose Cabrero, Albert Valero, Emili Gispert, Victor Galiano, Jose Luis Gonzalez

Basses:
Rodrigo Aguilar, Carles Salmons, German Casetti, Ferran Jimenez, Ariel Seras

Los chicos de Marterrima
Guillem Calderón, Sofía Lasheras, Daniela Martin

The four samurai
Pau Aymerich, Genis Garcia, Jan López, Ekaitz Villar

Nove piccoli papageni e papagene
Queralt Balsera, Berta Garcia, Amneris Belmonte, Ayra Belmonte, Arlette Fernández, Nicolas Manzano, Leonardo Manzano, Laia Mendoza, Lluç Mendoza, Mar Pallarès, Pau Tejedor

Orquestra NovAria Filharmonia
VIOLINS 1rs
Edurne Vila, concertmaster
Stanislav Stepanek
Oleg Lachugin
Vladimir Chilaru

VIOLINS 2ns
Aloma Ruiz, Soloist
Maria Ruano
Elisenda Prats
Laia Ferrer

VIOLS
Joan Ignasi Ferrer, Soloist
Jordi Nabona
Aldons Casas

CELLOS
Esther Vila, Solist
Aleix Sala

DOUBLE BASS
Joan Palet

WIND AND PERCUSSION
Flute + Piccolo
Oboe
Clarinete
Bassoon
Trumpet
Trunk 1
Trunk 2
Trombone 1
Trombone 2
Timpanti

Joan Pons
Ivan Alcazo
Nuria Querol
Laura Quastevi
Momoko Furukawa
Sebastia Rio
Guillem Serra
Miquel Berenguer
Oscar Gas
Xandri Montasell

With the collaboration of the students of the Professional Dance Conservatory of the Theatre Institute

Thanks to
Laura Planas, honorary president

Figuration program and poster
Gregor Eistert

ARTISTIC TEAM



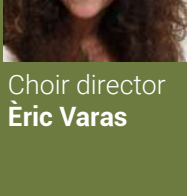
Conductor
Adolf Gassol



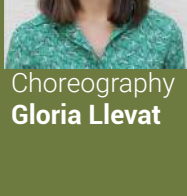
Stage director
Jaume Villanueva



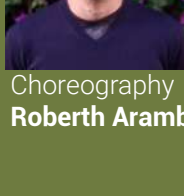
Artistic director
Sergi Giménez



Choir director
Eric Varas



Choreography
Gloria Llevat

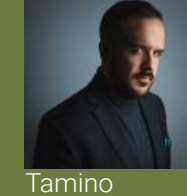


Choreography
Roberth Aramburo

CAST



Pamina
Sarah Zhai Strauss



Tamino
Carlos Enrique Ortiz



Papageno
Joan G. Gomà



Papagena
Romina Krieger



Sarastro
Daniil Sayfullin



Queen of the Night
Larisa Stefan



Monostatos
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Ladie 1
Alba Martínez Nieto



Ladie 2
Gisela Villamayor



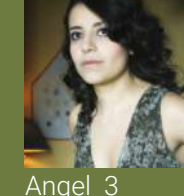
Ladie 3
Maria Jurado



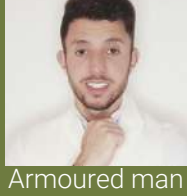
Angel 1
Laura Gibert



Angel 2
Carme Gutiérrez



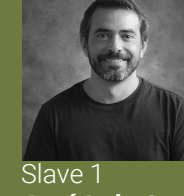
Angel 3
Grissel Ruiz



Armoured man 1
Jose Cabrero



Armoured man 2
Rodrigo Aguilar



Slave 1
José Luis González



Slave 2
German Casetti

Mozart, a praise of kindness

Mozart, like true art, does not need to be understood to touch our souls. Sublime by the beauty of kindness -ineffable matter of dreams, even in the tiniest note- Mozart's humble greatness manifests itself evoking in us absolute abstraction, oblivion. Schopenhauer's embellishment, the implicit transcendental foundation of beauty.

Transcendence is a virtue. Virtue is the disposition of a being to act perfectly in life. And no human being has enjoyed this prerogative enough in the long, ponderous and tortuous way of history -history is human prerogative, after all- like W. A. Mozart.

Explaining Mozart is a risky venture. Mozart is a sensation like love, like the tenderness of that best friend we have dreamed of and that many lucky ones have. I would not understand humanity without him. To describe the ineffable feeling of plenitude he causes in my heart, I would have to resort to the refuge of the Sonata in C major (KV330/1), where Mozart was a child like me, a beautiful and playful friend who came happily out of the score, took my hand and led me, dancing, to his side. Perhaps one of the purposes of music is to make us feel, when words are not enough.

When drawing Mozart closer to the people, to the understanding of his needs, of his work's contribution to the wide spreading of culture, enlightenment, social criticism and freedom, the clichéd and false characterizations that impute to him a frivolous, inconsequential and trivial image become completely spoiled. Mozart's work and life contribute, magically, to the progress of humanity. Magic is a constant in Mozart and in his life, as it is a fundamental part of good and virtue. In the confrontation between good and evil that gives life to The Magic Flute, it is discerned that good does not exist, that evil is the natural state, that good is just the absolute absence of evil.

Having understood this reality, we invite you to share a purpose with us, a purpose undertaken with the humility that kindness demands. We have placed in it all the dedication we are capable of. Behind every move, every note, even the most imperceptible movement, there are hours upon hours of constancy, rigour, demand, solitude, sacrifice, work. There are also days of great joy and kindness, we are not mercenaries, music made us brothers. Nothing is easy here, nothing has been just given to us. We are here because kindness has been able to overcome the meanness and ambitions of some poor human beings. The magic of this Flute is the product of a very serious effort in which all of us have put our hearts, because our lives depend on it. And, because we are proud to have dedicated so much of our lives to achieve this moment, we want to share, humbly, all the life with you. Thank you, wonderful people, company, musicians, artists, technicians and singers, for so much happiness, for granting me the great fortune of experiencing the magic of Mozart, the essential value of his kindness.

Jaume Villanueva

PROLOGUE:

Our version aspires to be a tribute to the theater and lyrical companies that traveled the country from city to city and from town to town like a big family, an artist troupe made up of people who lived their work intensely and close to their personal lives.

It all starts with the rehearsal preparations for this Flute that you have come to see, but the tenor that plays Tamino is missing, no one knows where he is. He was coming to the Palau de la Música on his own, but his train may be late. There's a need for a quick fix, so the son of a businessman from the company volunteers to play the role of Tamino. No one is very happy with that, neither his colleagues, who know him well enough to know that he won't be able to succeed, nor his mother, who's certain about the fact that her child cannot assume a role of such responsibility, but time passes, the tenor is not yet here, and maybe there's no way around it.

Act I

Scene 1: A rough, rocky landscape

Tamino, a handsome prince lost in a distant land, is pursued by a serpent and asks the gods to save him. He faints, and three ladies, attendants of the Queen of the Night, appear and kill the serpent. They help him to recover and they leave, until appears Papageno. He wears his pipes and carries his magic bells, both instruments are essential to the plot. Papageno describes his life as a bird-catcher, complaining he has no wife. Tamino introduces himself to Papageno, thinking Papageno killed the serpent. Papageno happily takes the credit. The three ladies suddenly reappear and instead of giving him wine, they give him water, a stone and place a padlock over his mouth as a warning not to lie. They give Tamino a portrait of the Queen of the Night's daughter Pamina, with whom Tamino falls instantly in love. The ladies return and tell Tamino that Pamina has been captured by Sarastro, a supposedly evil sorcerer. Tamino vows to rescue Pamina. The Queen of the Night appears and promises Tamino that Pamina will be his if he rescues her from Sarastro. The Queen leaves and the ladies remove the padlock from Papageno's mouth with a warning not to lie any more. They give Tamino a magic flute which has the power to change sorrow into joy. They tell Papageno to go with Tamino, and give him (Papageno) magic bells for protection. The ladies introduce three child-spirits, who will guide Tamino and Papageno to Sarastro's temple.

Scene 2: A room in Sarastro's palace

Pamina, Sarastro's slaves, Monostatos, a blackamoor and chief of the slaves, orders the slaves to chain her and leave him alone with her. Papageno, sent ahead by Tamino to help find Pamina, enters. Monostatos and Papageno are each terrified by the other's strange appearance and both flee. Papageno returns and announces to Pamina that her mother has sent Tamino to save her. Pamina rejoices to hear that Tamino is in love with her. She offers sympathy and hope to Papageno, who longs for a wife. Together they reflect on the joys and sacred duties of marital love.

Scene 3: A grove in front of a temple

Sarastro arrives to the temple. Pamina appears at left, Papageno at right. The three child-spirits lead Tamino to Sarastro's temple, promising that if he remains patient, wise and steadfast, he will succeed in rescuing Pamina. Tamino approaches the entrance and is denied access by voices from within. But an old priest appears and lets Tamino in. He tells Tamino that Sarastro is benevolent, not evil, and that he should not trust the Queen of the Night. Tamino plays his magic flute. Animals appear and dance, enraptured, to his music. Tamino hears Papageno's pipes sounding offstage, and hurries off to find him. Papageno and Pamina enter, searching for Tamino. They are recaptured by Monostatos and his slaves. Papageno plays his magic bells, and Monostatos and his slaves begin to dance, and exit the stage, still dancing, mesmerised by the beauty of the music. Papageno and Pamina hear the sound of Sarastro's retinue approaching. Papageno is frightened and asks Pamina what they should say. She answers that they must tell the truth. Sarastro enters, with a crowd of followers. Pamina falls at Sarastro's feet and confesses that she tried to escape because Monostatos had forced his attentions on her. Sarastro receives her kindly and assures her that he wishes only for her happiness. But he refuses to return her to her mother, whom he describes as a bad influence on those around her. Pamina, he says, must be guided by a man. Monostatos brings in Tamino. The two lovers see one another for the first time and embrace. Monostatos tells Sarastro that he caught Papageno and Pamina trying to escape, and demands a reward. Sarastro punishes Monostatos for his lustful behaviour toward Pamina, and sends him away. He announces that Tamino must undergo trials of wisdom in order to become worthy as Pamina's husband. The priests declare that virtue and righteousness will sanctify life and make mortals like gods.

Act II

Scene 1: A grove of palms

The council of priests of Isis and Osiris. Sarastro tells the priests that Tamino is ready to undergo the ordeals that will lead to enlightenment. He invokes the gods Isis and Osiris, asking them to protect Tamino and Pamina.

Scene 2: The courtyard of the Temple of Ordeal

Tamino and Papageno are led in by two priests for the first trial. The two priests advise of the dangers ahead of them, warn them of women's wiles and swear them to silence. The three ladies appear and try to frighten Tamino and Papageno into speaking. Papageno cannot resist answering the ladies, but Tamino remains aloof, angrily instructing Papageno not to listen to the ladies' threats and to keep quiet. Seeing that Tamino will not speak to them, the ladies withdraw in confusion.

Scene 3: A garden

A garden Pamina is asleep. Monostatos is about to kiss her, when the Queen of the Night appears. Monostatos hides. In response to the Queen's questioning, Pamina explains that he is joining Sarastro's brotherhood and she is thinking of accompanying him too. The Queen is not pleased. She explains that her husband was the previous owner of the temple and on his deathbed, he gives the ownership to Sarastro instead of her, rendering the Queen powerless. She gives Pamina a dagger, ordering her to kill Sarastro with it and threatening to disown her if she does not. She leaves. Monostatos returns and tries to force Pamina's love by threatening to reveal the Queen's plot, but Sarastro enters and drives him off. Pamina begs Sarastro to forgive her mother and he reassures her that revenge and cruelty have no place in his domain.

Scene 4: A hall in the Temple of Ordeal

Tamino and Papageno are led in by priests, who remind them that they must remain silent. An old woman enters and offers Papageno a cup of water. He drinks and teasingly asks whether she has a boyfriend. She replies that she does and that his name is Papageno. She disappears as Papageno asks for her name, and the three child-spirits bring in food, the magic flute, and the bells, sent from Sarastro. Tamino begins to play the flute, which summons Pamina. She tries to speak with him, but Tamino, bound by his vow of silence, cannot answer her, and Pamina begins to believe that he no longer loves her.

Scene 5: The pyramid

The priests celebrate Tamino's successes so far, and pray that he will succeed and become worthy of their order. Pamina is brought in and Sarastro instructs Pamina and Tamino to bid each other farewell before the greater trials ahead. They exit and Papageno enters. The priests grant his request for a glass of wine and he expresses his desire for a wife. The elderly woman reappears and warns him that unless he immediately promises to marry her, he will be imprisoned forever. When Papageno promises to love her faithfully, she is transformed into the young and pretty Papagena. Papageno rushes to embrace her, but the priests drive him back, telling him that he is not yet worthy of her.

Scene 6: A garden

Tamino and Pamina undergo their final trial. The three child-spirits hail the dawn. They observe Pamina, who is contemplating suicide because she believes Tamino has abandoned her. The child-spirits restrain her and reassure her of Tamino's love.

Scene 7: Outside the Temple of Ordeal

Two men in armor lead in Tamino. They recite one of the formal creeds of Isis and Osiris, promising enlightenment to the lovers. Tamino declares that he is ready to be tested. Pamina calls to him from offstage. The men in armour assure him that the trial by silence is over and he is ready to speak with her. Pamina enters and declares her intention to undergo the remaining trials with him. She hands him the magic flute to help them through the trials. Protected by the music of the magic flute, they pass unscathed through chambers of fire and water. Offstage, the priests hail their triumph and invite the couple to enter the temple.

Scene 8: A garden

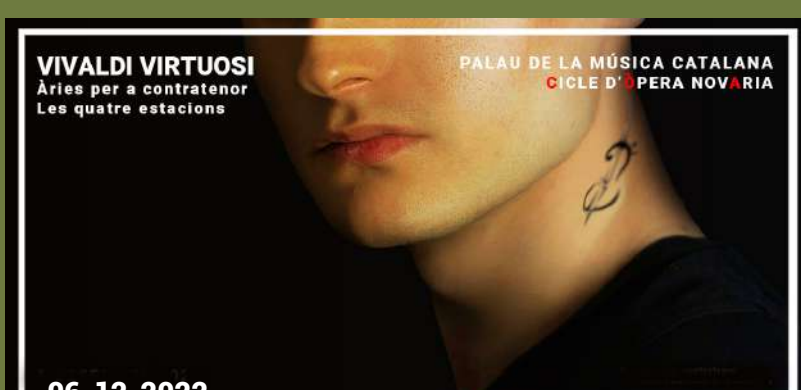
Papageno despairs at having lost Papagena and decides to hang himself. The three child-spirits appear and stop him. They advise him to play his magic bells to summon Papagena. She appears and, united, the happy couple stutter in astonishment and make bird-like courting sounds at each other. They plan their future and dream of the many children they will have together.

Scene 9: A rocky landscape outside the temple; night

The traitorous Monostatos appears with the Queen of the Night and her three ladies. They plot to destroy the temple and the Queen confirms that she has promised her daughter Pamina to Monostatos. But before the conspirators can enter the temple, they are magically cast out into eternal night.

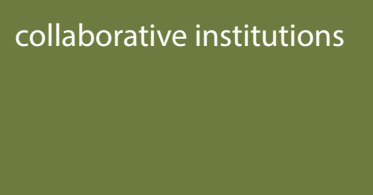
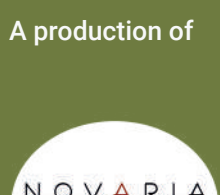
Scene 10: The Temple of the Sun

Sarastro announces all the people the sun's triumph over the night, and hails the dawn of a new era of wisdom and brotherhood.



Other Novaria Artists productions

Carmen de G. Bizet
La traviata de G. Verdi
La bohème de G. Puccini
Tosca de G. Puccini
Réquiem de W.A. Mozart
Les 4 estaciones de A. Vivaldi
Bolero de M. Ravel
Vivaldi Virtuosi
Els Genis de Mannheim
Orquestra de Guitares de Barcelona
Madama Butterfly (temporada 2022/23)



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