

SEATTLE OPERA.

FOR IMMEDIATE RELEASE: January 8, 2025

Contact: Kristina Murti, 206.676.5558, kristina.murti@seattleopera.org

Press images: seattleopera.smugmug.com/2425/The-Magic-Flute

Password: "press" (case sensitive)

New-to-Seattle production of Mozart's *The Magic Flute* offers one-of-a-kind theatrical experience

Conductor Christine Brandes returns to lead international cast

**February 22–March 9, 2025
McCaw Hall**

SEATTLE—Wolfgang Amadeus Mozart's enchanting opera [*The Magic Flute*](#) returns to Seattle this spring in a stunning new-to-Seattle production from visionary director **Barrie Kosky** and mixed-media theater group **1927**. After its premiere at the Komische Oper Berlin in 2012, this production has played for sold-out audiences in dozens of opera houses across six continents, impressing operagoers with its bold combination of projection and live performance. The unique visual style, which mixes hand-drawn animation with silent-film aesthetics, draws out *The Magic Flute's* humor, fairytale elements, and dreamlike qualities.

"This production is a celebration of the magic of the theater," said Revival Stage Director **Erik Friedman**, who has overseen re-mountings around the world. "You have this interesting blend of styles that aim to recreate the experience of seeing *The Magic Flute* for the first time. So, you have the silent-film aesthetics—Louise Brooks as the inspiration for Pamina, Buster Keaton for Papageno, and Nosferatu for Monostatos—but you also have these unique hand-drawn animations that evoke the humor sensibilities of Monty Python. The cumulative effect is something quite human, despite the technologies used to create it."

The integration of projected animations with live performers requires an intricate backstage ballet, with precise placements for the singers synced to more than 800 individual projection cues. To match the silent-film aesthetic, the spoken dialogue typically featured in Mozart's opera is replaced with title cards, accompanied by excerpts from two of Mozart's fantasias for solo piano: K. 397 in D minor and K. 475 in C minor.

The international cast includes **Duke Kim** (Count Almaviva, *The Barber of Seville* '24) and **Victor Robertson** (in his Seattle Opera debut) as Tamino alongside **Brandie Sutton** (Musetta, *La bohème* '21) and 2023 Resident Artist **Camille Ortiz** (in her first mainstage role at Seattle Opera) alternating as Pamina. **Sharleen Joynt** (Morgana, *Alcina* '23) returns to Seattle Opera as The Queen of the Night, **Insung Sim** makes his Seattle Opera debut as Sarastro, and **Rodion Pogosso** (Sgt. Belcore, *The*

Elixir of Love '22) returns as Papageno. Other cast members are **Ariana Wehr** (Nurse/Girlfriend, *Blue* '22), **Ibidunni Ojikutu** (Mabel Lewis, *Jubilee* '24), and **Laurel Semerdjian** as the First Lady, Second Lady, and Third Lady, respectively. Six youth singers—**Ethan Ibsen**, **Sanne Smith**, **Autumn Helene Chociej**, **Grace Franck-Smith**, **Caleb Petrini**, and **Anthony E. Kim**—alternate to portray the three genii. And rounding out the cast are **Chad Demaris** (Cop/Reporter 2, *X: The Life and Times of Malcolm X* '24), **Edwin Davis** (Ensemble, *X: The Life and Times of Malcolm X* '24), **Tess Altiveros** (Ascagne, *Les Troyens* '25), and 2024/25 Resident Artist **Michael J. Hawk** (Silvio, *Pagliacci* '24).

“For those of you who are new to *The Magic Flute* or have seen and heard it a dozen times, this production is a must see” says General and Artistic Director James Robinson. “I am so thrilled to bring this interpretation to Seattle Opera audiences. I’ve had the pleasure of experiencing it a couple of times and it truly lingers wonderfully in the memory.”

Christine Brandes, praised for “[leading] the orchestra to extreme heights of performance” (*Bachtrack*) in last year’s *Alcina*, returns to conduct.

1927, the production company behind this production, is based in England. Their work meets at the intersection of animation and performance—the live and the digital. The firm creates larger than life operas as well as small shows performed in schools and church halls. Founded in 2005 by Suzanne Andrade and animator Paul Barritt, 1927’s productions have been experienced by more than two million people in 50 countries across six continents.

Events for *The Magic Flute*

- **An Immersive Seminar: *The Magic Flute***
5 sessions: Tuesdays, Jan. 28–Feb. 11, Feb. 25, & Mar. 11, 6:30–8:00 PM,
The Opera Center
\$150 Sliding Scale Fee or 1 Flex Pass Credit | Instructor: Jonathan Dean, Dramaturg
The Magic Flute is so many different things: a delightful kids’ show; a dated bundle of offensive clichés; a profound statement of humanitarian values; an advertisement for the Freemasons; a new myth for the Age of Enlightenment; an inspiration to all artists and dreamers; and some of the most sublime music ever written. Discover this beloved opera with others who want to consider it in detail. We’ll look carefully at libretto, score, and cultural context, and consider uses and abuses of *The Magic Flute* since 1791.
Info and registration at seattleopera.org/fluteseminar.
- **The Magic Flute Artists in Recital**
Friday, Feb. 7, 2025, 7:30 PM
The Opera Center
\$35 Subscribers; \$39 General Public; 1 Flex Pass Credit
Join cast members of *The Magic Flute*, **Brandie Sutton** (*La bohème* '21) who is singing the role of Pamina and **Victor Robertson** (Seattle Opera Debut) who is singing the role of Tamino, for an evening of songs, arias, and more.
Info and tickets at seattleopera.org/fluterecital.

Performance Information

- In German with English subtitles
- Run time: 2 hours and 40 minutes including one intermission
- Tickets start at \$35

McCaw Hall (321 Mercer Street, Seattle, WA 98109)

Saturday, February 22, at 7:30 PM
Sunday, February 23, at 2:00 PM
Wednesday, February 26, at 7:30 PM
Saturday, March 1, at 7:30 PM
Sunday, March 2, at 2:00 PM
Friday, March 7, at 7:30 PM
Saturday, March 8, at 7:30 PM
Sunday, March 9, at 2:00 PM

A Production of the Komische Oper Berlin.
Co-Produced by Los Angeles Opera and Minnesota Opera.

Conductor: Christine Brandes
Revival Stage Director: Erik Friedman†
Production: Barrie Kosky† and Suzanne Andradet
Animation: Paul Barritt†
Conception: 1927 & Barrie Kosky†
Stage Design & Costumes: Esther Bialast†
Sound Designer: Robertson Witmer
Wigs, Hair, & Makeup Designer: Ashlee Naegle
Chorus Master: Michaella Calzaretta

Tamino: Duke Kim (Feb. 22 & 26, Mar. 2 & 8)
Victor Robertson† (Feb. 23, Mar. 1, 7, & 9)
Pamina: Brandie Sutton (Feb. 22 & 26, Mar. 2 & 8)
Camille Ortiz† (Feb. 23, Mar. 1, 7, & 9)
Queen of the Night: Sharleen Joynt
Sarastro: Insung Sim†
Papageno: Rodion Pogossoff
First Lady: Ariana Wehr
Second Lady: Ibidunni Ojikutu
Third Lady: Laurel Semerdjian†
Monostatos: Rodell Rosel
Papagena: Tess Altiveros
The Speaker (The Old Priest): Michael J. Hawk
First Armored Man: Chad DeMaris
Second Armored Man: Edwin Davis
First Genii: Ethan Ibsen† (Feb. 22 & 26, Mar. 2 & 8)
Sanne Smith† (Feb. 23, Mar. 1, 7, & 9)
Second Genii: Autumn Helene Chociejj† (Feb. 22 & 26, Mar. 2 & 8)
Grace Franck-Smith (Feb. 23, Mar. 1, 7, & 9)
Third Genii: Caleb Petrini† (Feb. 22 & 26, Mar. 2 & 8)
Anthony Kim† (Feb. 23, Mar. 1, 7, & 9)

†=Seattle Opera debut

Tickets and information at www.seattleopera.org/flute.

About Seattle Opera

Established in 1963, Seattle Opera is committed to serving the people of the Pacific Northwest through music, storytelling, and programs for people of all ages. Each year, more than 50,000 people attend the company's performances, and more than 100,000 people are served through school performances, radio

broadcasts, and more. The organization brings opera to life in a number of different ways, offering artistic excellence through national and international collaborations. Seattle Opera strives to create an environment where artists, staff, behind-the-scenes workers, and members of the community feel a strong connection to the company, and to the art of opera. Follow Seattle Opera on Facebook, Twitter, SoundCloud, and on Classical KING.

###