

THE MAGIC FLUTE

by WOLFGANG AMADEUS MOZART
2014-15 TEACHER GUIDEBOOK



A Letter to the Teachers



Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Mozart's *The Magic Flute*. In the spirit of exploration, we have included various lessons that connect *The Magic Flute* with different subjects of learning. The lessons reference the Colorado Department of Education's Academic Standards. While we would be very pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their student's needs best. We would appreciate your feedback on our teacher evaluation form found at the end of this guide, and we hope that you enjoy all that Opera Colorado has to offer!

Ciao!

- Cherity Koepke -

Director of Education & Community Engagement
ckoepke@operacolorado.org 303.778.0371

- Alexandra Kotis -

Education & Community Engagement Intern
intern@operacolorado.org 303.778.0389



Contact us to learn more!

Opera Colorado's Education & Community Engagement department offers many more programs to assist your students as they continue to discover the world of opera. We have programs that take place at the Ellie Caulkins Opera House as well as programs that we can bring directly to your classroom. We even have opera education specialists that can teach lessons directly to your students.

- Cherity Koepke -

Director of Education & Community Engagement

ckoepke@operacolorado.org 303.778.0371

Opera Colorado
695 S. Colorado Blvd., Suite 20
Denver, CO 80246

Opera Colorado makes every effort to ensure that the information provided in this guidebook is as accurate as possible. With the exception of materials used for educational purposes, none of the contents of this guidebook may be reprinted without the permission of Opera Colorado's Education & Community Engagement department. Dictionary definitions were taken from www.Merriam-Webster.com, and unless marked otherwise, educational information was gathered from www.Wikipedia.com. Unless otherwise cited, all images in this guidebook are public domain. Unless otherwise noted, the materials in *The Magic Flute* guidebook were developed and compiled by Cherity Koepke, Director of Education & Community Engagement and Opera Colorado Interns, Alexandra Kotis and Elena Kalahar.



TABLE OF CONTENTS

Cast of Characters.....	5
Synopsis	6
The Creators.....	12
Meet the Composer.....	13
Meet the Librettist.....	15
The Masons.....	17
The Story Behind the Opera.....	18
Behind the Story.....	20
Character Creation.....	21
Singspiel.....	23
Freemasonry, the Founding Fathers, & The Magic Flute.....	24
The Art of Storytelling.....	28
Questions for Discussion.....	29
The Magic Quiz.....	30
Listening Examples.....	32



THE MAGIC FLUTE

Die Zauberflöte

Music - Wolfgang Amadeus Mozart

Libretto - Emanuel Schikaneder

Premiere - 30 September 1791 at the suburban Freihaus-Theater auf der Wieden, Vienna

Cast of Characters

Tamino.....an Egyptian Prince.....Tenor
Papageno.....a birdcatcher.....Baritone
Sarastro.....High Priest of Isis and Osiris.....Bass
The Queen of the Night.....Soprano
Pamina.....her daughter.....Soprano
Monostatos.....chief of the temple slaves.....Tenor
Papagena.....Soprano
Three ladies.....Soprano/Mezzo-Soprano
Three genii of the temple.....Soprano/Mezzo-Soprano
The Orator.....Bass
Two Priests.....Tenor/Bass
Two Men in armor.....Tenor/Bass





SYNOPSIS

The Magic Flute is an opera in two acts composed in 1791 by Wolfgang Amadeus Mozart to a libretto by Emanuel Schikaneder. The work is in the form of a Singspiel, a popular form of opera that included both singing and spoken dialogue. *In Opera Colorado's production, *The Magic Flute* will be sung in German but the dialogue will be in English.

Egypt, around the reign of the Pharaoh Ramses I

Act 1

Scene 1: A rough, rocky landscape



Nicholas Hytner's *Magic Flute*
Independent.co.uk

Tamino, a handsome prince who is lost in a distant land, is being pursued by a serpent and asks the gods to save him (quartet: "Zu Hilfe! Zu Hilfe!"). He faints, and three ladies, attendants of the Queen of the Night, appear and kill the serpent. They admire Tamino for his handsomeness and youth. Each of the ladies tries to convince the other two to leave to tell their mistress about the young prince. After arguing, they reluctantly decide to leave together.

Tamino wakes, hears someone approaching and hides. Papageno enters, arrayed entirely in the plumage of birds. He describes his happy life as a bird-catcher, but also complains of his longing for a wife, or at least a girlfriend (aria: "Der Vogelfänger bin ich ja"). Tamino emerges and introduces himself to Papageno, whom he initially thinks may have killed the serpent. Papageno is only too happy to take the credit - he claims that he strangled the monster with his bare hands. The three ladies suddenly reappear and instead of his daily meal of wine, sweet figs and cakes, they bring Papageno water, a stone and a padlock which they place over his mouth as a warning not to lie. They tell Tamino that it was they who saved him from the serpent and give him a portrait of the Queen of the Night's daughter Pamina. The ladies leave and Tamino gazes on the portrait, falling instantly in love with Pamina (aria: "Dies Bildnis ist bezaubernd schön" / "This image is enchantingly lovely").

The ladies return and tell Tamino that Pamina has been captured by an evil

sorcerer, Sarastro, and that her mother longs to see her again. Tamino swears that he will rescue Pamina. The Queen of the Night herself appears and tells Tamino that Pamina will be his wife if he can rescue her from Sarastro (Recitative and aria: "O zittre nicht, mein lieber Sohn" / "Oh, tremble not, my dear son! You are innocent, wise, pious"). After the Queen leaves, the ladies remove the padlock from Papageno's mouth, warning him not to tell any more lies. They give Tamino a magic flute, which will protect him on his journey and has the power to change sorrow into joy. They tell Papageno to accompany Tamino on his rescue-mission and present him with some magic bells for protection - the bells will bring great happiness to anyone who hears them. The ladies introduce three child-spirits, who will guide Tamino and Papageno to Sarastro's temple. Together Tamino and Papageno set forth (Quintet: "Hm! Hm! Hm! Hm!").

Scene 2: A room in Sarastro's palace

Pamina, her hands bound, is brought in by Sarastro's slaves. Monostatos gloats that she is in his power. He orders the slaves to untie her and leave them together. Papageno, sent ahead by Tamino to help find Pamina, enters. (Trio: "Du feines Täubchen, nur herein!".) Monostatos and Papageno are each terrified by the other's strange appearance and Monostatos flees. Papageno



LA Opera, Magic Flute
mvdaily.com

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 (duet: "Bei Männern welche Liebe fühlen").

Scene 3: A grove

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 left-hand entrance and is denied access by priests from within. The same happens when he goes to the entrance on the right. But from the entrance in the middle, a speaker appears and lets Tamino in. The speaker tells Tamino that Sarastro is benevolent, not evil, and that he should not trust the Queen of the Night. He leaves, instructing Tamino to trust in wisdom. Outside the temple, Tamino longs for the night to end and to find Pamina. Voices from within the temple reassure Tamino that Pamina is alive. Tamino plays his magic flute. Animals appear and dance, enraptured, to his

music. Tamino hears Papageno's pipes and hurries off to find him.

Papageno and Pamina are trying to find Tamino when they are captured by Monostatos and his slaves. Papageno plays his magic bells, and Monostatos and his slaves begin to dance, mesmerised by the beauty of the music ("Das klingen so herrlich"). Papageno and Pamina hear the sound of Sarastro's retinue. 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 who hail his wisdom and justice.

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 proud, headstrong woman, and a bad influence on those around her.

Monostatos brings in Tamino. The two lovers see one another for the first time and embrace, causing indignation among Sarastro's followers. Monostatos tells Sarastro that he caught Papageno and Pamina trying to escape and demands a reward. Sarastro, however, 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 forgiveness will sanctify life ("Wenn Tugend und Gerechtigkeit").

Act 2

Scene 1: A grove of palms

The council of priests of Isis and Osiris, headed by Sarastro, enters to the sound of a solemn march. Sarastro tells the priests that Tamino is ready to undergo the ordeals that will lead to enlightenment. He explains that he seized Pamina from her mother so that she could be united with Tamino - he plans for the couple to eventually take over from him as rulers of the temple. He praises the gods Isis and Osiris, asking them to protect Tamino and Pamina (Aria: "O Isis und Osiris").

Scene 2: The courtyard of the Temple of Ordeal



Tamino and a frightened Papageno are led in by two priests. The priests ask Tamino what he seeks; he says that they are searching for enlightenment, wisdom and love, for which they will risk their lives and undergo every trial. Papageno declines the trials at first, saying that he doesn't care much about wisdom or enlightenment, and only

wants sleep, food and wine, and a pretty woman. One of the priests tells Papageno that Sarastro may have a woman for him if he undergoes the trials: she is called Papagena and is a perfect wife for Papageno.

The priests advise Tamino and Papageno of the dangers ahead of them, warn them of women's wiles and swear them to silence (Duet: "Bewahret euch von Weibertücken"). The three ladies appear. They are shocked that Tamino is now an ally of Sarastro and tempt Tamino and Papageno to speak. (Quintet: "Wie, wie, wie") 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.

The priests congratulate Tamino for successfully passing the first test, while warning him that there are many challenges still to come.

Scene 3: A garden, Pamina asleep

Pamina is asleep. Monostatos approaches and gazes upon her with rapture. (Aria: "Alles fühlt der Liebe Freuden") He is about to kiss the sleeping Pamina, when the Queen of the Night appears. Pamina wakes and tells her mother that Tamino is aspiring to join Sarastro's brotherhood and to gain enlightenment. The Queen is furious and reveals her true plan: she gives Pamina a dagger, ordering her to kill Sarastro with it and threatening to disown her if she does not. (Aria: "Der Hölle Rache kocht in meinem Herzen" / "Hell's vengeance boils in my heart"). She leaves, and Pamina declares that she will not do as her mother asked. Monostatos returns and tries to force Pamina's love by



The Royal Opera House, Magic Flute
cswomen.cn

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 (Aria: "In diesen heil'gen Hallen").

Scene 4: A hall in the Temple of Ordeal

Tamino and Papageno are led in by priests. They are reminded that they must remain silent. Papageno complains of thirst. An old woman enters and offers Papageno a cup of water. He drinks and, although it is forbidden, he engages the woman in conversation and asks how old she is. She replies that she is eighteen years and two minutes old. Papageno 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. They instruct Papageno to keep quiet. Tamino begins to play the flute, which summons Pamina. She tries to speak with him. Tamino, bound to a vow of silence as part of the trials, cannot talk to her, and Pamina begins to believe that he no longer loves her. (Aria: "Ach, ich fühl's, es ist verschwunden") She leaves in despair.

Scene 5: The pyramids

The priests celebrate Tamino's successes so far, and pray that he will succeed and become worthy of their order (Chorus: "O Isis und Osiris"). Pamina is brought in and Sarastro instructs Pamina and Tamino to bid each other farewell before the greater trials ahead. (Trio: Sarastro, Pamina, Tamino - "Soll ich dich, Teurer, nicht mehr sehn?") They exit and Papageno enters, in search of Tamino and complaining about the trials. The priests grant his request for a glass of wine and he expresses his desire for a wife. (Aria, Papageno: "Ein Mädchen oder Weibchen"). The elderly woman reappears and tells him that unless he marries her, he will be imprisoned forever. When Papageno promises to love her faithfully (muttering that he will only do this until something better comes along), she immediately transforms 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.



San Francisco Opera, Magic Flute
operawarhorses.com

Scene 6: A garden

Tamino and Pamina undergo their final trial; watercolor by Max Slevogt (1868-1932)

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. She

allows them to lead her to Tamino. (Quartet: "Bald prangt, den Morgen zu verkünden").

Scene 7: Outside the Temple of Ordeal

Two men in armour lead in Tamino. They recite one of the formal creeds of Isis and Osiris, promising enlightenment to those who successfully overcome the fear of death ("Der, welcher wandert diese Strasse voll Beschwerden"). This recitation takes the musical form of a Baroque chorale prelude, to the tune of Martin Luther's hymn *Ach Gott, vom Himmel sieh darein* (Oh God, look down from heaven).[19] Tamino declares that he is ready to be tested. Pamina's voice is heard. The men in armour assure Tamino that the trial by silence is over and he is free to speak with her. Pamina enters and declares her intention to undergo the remaining trials with Tamino. The pair are delighted to be together again. Pamina hands Tamino the magic flute to help them through the trials. ("Tamino mein, o welch ein Glück!"). Protected by the music of the magic flute, which Tamino plays, they pass unscathed through trials of fire and water. 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 (Aria/Quartet: "Papagena! Papagena! Papagena!") 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. They plan their future and dream of the many children they will

have together (Duet: "Pa ... pa ... pa ...").



Papageno Suicide, Magic Flute
operanews.com

The traitorous Monostatos appears with the Queen of the Night and her three ladies. They plot to destroy the temple ("Nur stille, stille") 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 9: The Temple of the Sun

Sarastro announces the sun's triumph over the night. Everyone praises the courage of Tamino and Pamina in enduring their trials, gives thanks to Isis and Osiris and hails the dawn of a new era of wisdom and brotherhood.

Courtesy of Wikipedia

THE CREATORS



Opera is created by a composer who writes the music, and a librettist who writes the words. Most operas are composed in European languages—mainly Italian, German, French, Russian, and English.

The Composer

The composer has a historically important role in Western culture. Both the nobility and the Church respected musicians, and thus provided for the care and livelihood of artists throughout the latter part of the 18th century. Although artists benefited from the personal security of the patronage system, most did not have the freedom to choose the subject or style of their compositions. It was not until the end of the 1700s that the patronage system declined. The rise of the consumer class allowed composers to write music that could be published and sold to the public. The result was an explosion of creativity, in both style and subject, throughout Europe.

The Librettist

The librettist creates or adapts a story so that it can be sung. The stories adapted for opera were usually taken from historical events, myths, poems or plays. Composers often had favorite librettists with whom they worked regularly. Perhaps the most well-known librettist is Lorenzo da Ponte (1749-1838) who collaborated with Mozart on three of his most popular operas: *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*.



MEET THE COMPOSER!

Wolfgang Amadeus Mozart

The composer we know as *Wolfgang Amadeus Mozart* was born in Salzburg, as *Johann Chrysostomus Wolfgangus Theophilus Amadeus Gottlieb Mozart*. His parents were Anna Maria and Leopold, a musician and Leopold realized that he could make money by showing off his son in the courts of Europe. Mozart soon became known as a musical prodigy (someone who is extremely talented at something at a very young age,) and was known for being



Mozart Portrait
lincolncenter.tumblr.com

able to do cool tricks like playing blindfolded or with his hands behind his back. He could also make up music on the spot (known as improvising,) and even improve other people's music. His older sister, Maria Anna, nicknamed "Nannerl", was also a pianist and often accompanied her brother on tours. Mozart wrote many piano pieces to play with her.

As a child, Mozart made several journeys throughout

Europe, beginning in 1762 in Munich, Germany. A long concert tour followed (three and a half years!), which took him and his father to the courts of Munich, Mannheim, Paris, London, The Hague, again to Paris, Zürich, Donaueschingen, and back home. They went to Vienna again in late 1767 and remained there until December 1768. In September of 1777, Mozart began another tour of Europe with his mother that included Munich, Mannheim, and Paris, where his mother died.

Mozart chose Vienna's most popular man of the theatre, Emanuel Schikaneder, as a collaborator. Schikaneder had a small wooden theatre on the outskirts of the city, in which he was producer, director, comedian, tragedian, scriptwriter, and publicist all rolled into one. On alternating nights he might

regale his audience with his comic turns, only to pack them in the next night as a histrionic Hamlet. He and Mozart had known each other for years, but now at last they would work together to create what would become Mozart's final opera, *The Magic Flute*.

Schikaneder had selected the story *Lulu* by Liebeskind, which had originally appeared in a volume of oriental tales. However, it turned out that the tale was being presented at another German theatre, which prevented Schikaneder from proceeding as originally planned.

Both Mozart and Schikaneder were Masons and during the late 1700's the endorsement of Freemasonry was considered controversial (see page 17 on Freemasonry). Queen Maria Theresa indicted Freemasonry and she ordered her troops to break up the Masonic lodges. Schikaneder decided that this was his chance to make a political statement. For the next 150 years, most productions of *The Magic Flute* contained heavy Masonic symbolism.

On August 4, 1782, he married Constanze Weber against his father's wishes. He and Constanze had six children, only two of whom survived infancy. Mozart's life was full of financial difficulty and illness. Sometimes he did not even receive money for his work, and the money he did get was quickly spent on his extravagant lifestyle.

Sometime in 1791 Mozart became sick, though no one knows for sure when this happened. Mozart died on December 5, 1791 while he was working on his final composition, the *Requiem*, which he never finished. The actual cause of Mozart's death is also unknown. Constanze asked a younger composer, Franz Xaver Süssmayr, to complete the *Requiem* after Mozart's death. To this day it is one of Mozart's most well-known and loved pieces.

Courtesy of the San Francisco Opera Magic Flute Guidebook

Mozart Biography Discussion Points

1. A premier is the first time something is heard or seen in public. Can you think of other things that have premiers?
2. Having an extravagant life means having very nice things. Do you know anyone with an extravagant life?
3. Mozart spent his money on wigs, fancy clothes and parties. What would you spend your money on if you could?
4. A *Requiem* is a piece for choir and orchestra that is played after someone's death. Many composers have written *Requiems* including Verdi and Brahms, though they all used the same words.
5. Mozart was inspired by many people not just musicians. He even wrote music for the glass harmonica, an instrument created by Benjamin Franklin.



MEET THE LIBRETTIST!

Emanuel Schikaneder

September 1, 1751- September 21, 1812

Schikaneder first appeared with the theatrical troupe of F. J. Moser around 1773. Aside from operas, the company also performed farces and Singspiele (operettas). Schikaneder married an actress in this company, Eleonore Arth, in 1777, the same year he performed the

role of Hamlet in Munich to general acclaim. He became the director of his troupe in 1778. He met Mozart in Salzburg in 1780, during an extended stay there with his company.

Schikaneder performed at the Karntnertortheater in Vienna from 1785, while still working with the Salzburg group as time permitted. His plan to build a theatre in Vienna was vetoed by Emperor Joseph II, which prompted him to temporarily leave for Regensburg. His company returned to Vienna in 1789 and became the resident company of the suburban Theater auf der Wieden.

The company was successful there,

producing among other works a production of Wolfgang Amadeus Mozart's already-popular opera The

Abduction from the Seraglio (April and May of 1789). It also produced a series of fairy tale operas often involving elaborate theatrical machinery. These operas also made use of Schikaneder's ability to perform improvised comedy, as a "Hanswurst"-like character, inherited from the long tradition of the popular Viennese theater.

Die Zauberflöte

The series of fairy-tale operas culminated in the September 1791 premiere of the "*Die Zauberflöte*", with music by Mozart. The libretto was Schikaneder's and incorporated a loose mixture of Masonic elements and traditional fairy-tale themes. Schikaneder took the role of Papageno--a character reflecting the Hanswurst tradition, and thus suited to his skills--at



Schikaneder Portrait
aeiou.at

the premiere. Schikaneder also may have given advice to Mozart concerning the musical setting of his libretto. The dramatist Ignaz Franz Castelli tells the following tale:

"The late bass singer Sebastian Meyer told me that Mozart had originally written the duet where Papageno and Papagena first see each other quite differently from the way in which we now hear it. Both originally cried out "Papageno!", "Papagena!" a few times in amazement. But when Schikaneder heard this, he called down in to the orchestra, "Hey, Mozart! That's no good, the music must express greater astonishment. They must both stare dumbly at each other, then Papageno must begin to stammer: 'Pa-papapa-pa-pa'; Papagena must repeat that until both of them finally get the whole name out". Mozart followed the advice, and in this form the duet always had to be repeated."

Castelli adds that the March of the Priests, which opens the second act, was also a suggestion of Schikaneder's, added to the opera at the last minute by Mozart. These stories are not accepted as necessarily true by all musicologists.[2]

Later career

The success of *Die Zauberflöte* and other productions allowed Schikaneder to construct a new theatre in Vienna in 1801, making use of an Imperial license he had obtained 15 years earlier. This theater, the Theater an der Wien, was opened to a performance of the opera "Alexander", to Schikaneder's own libretto with music by Franz Teyber. According to the New Grove, the Theater an der Wien was "the most lavishly equipped and one of the largest theatres of its age". However, Schikaneder may have overextended himself in building it, as in less than a year he had to give up ownership, though he twice served the theater as artistic director, staging elaborate productions there.

During this period, Schikaneder was an artistic associate of Ludwig van Beethoven, who for a time attempted to set Schikaneder's libretto *Vestas Feuer* ("Vesta's Fire") as an opera. Beethoven lived in rooms in the Theater an der Wien during this time at Schikaneder's invitation, and continued there for a while as he switched his efforts in operatic composition to his *Fidelio*.

In 1804, the Theater an der Wien was sold to Baron Peter von Braun who immediately dismissed his archrival. Schikaneder left Vienna to work in Brno and Steyr. His life took a catastrophic turn starting in 1811. First, after economic problems caused by war and currency devaluation, he lost most of his fortune. Then, in 1812, during a journey to Budapest to take up a new post, Schikaneder was stricken with insanity. He died in poverty on September 21, 1812, aged 61, in Vienna. Schikaneder wrote a total of about 55 theatre pieces and 44 libretti.

Courtesy of the San Francisco Opera Magic Flute Guidebook

T H E M A S O N S



The Masonic Square and Compass. Freemasonry is a fraternal organization. Arising from obscure origins claimed to be anywhere from the mid-1600s to the time of the building of King Solomon's Temple, it now exists in various forms all over the world, and claims millions of members. All of these various forms share moral and metaphysical ideals, which include in most cases a constitutional declaration of belief in a Supreme Being.

Freemasonry uses the *metaphors* of operative stonemasons' tools and implements, against the *allegorical* backdrop of the building of King Solomon's Temple, to convey what is most generally defined as "a system of morality veiled in allegory and illustrated by symbols."

Principles and activities: Ritual, symbolism, and morality

Masonic ritual makes use of the *architectural* symbolism of the tools of the *medieval operative* stonemason. Freemasons, as *speculative* masons (meaning philosophical building rather than actual building), use this symbolism to teach moral and ethical lessons of the principles of "Brotherly Love, Relief, and Truth" – or as related in France: "Liberty, Equality, Fraternity".

Two of the principal symbols always found in a Lodge are the square and compasses. Some Lodges and rituals explain these symbols as lessons in conduct: for example, that Masons should "square their actions by the square of virtue" and to learn to "circumscribe their desires and keep their passions within due bounds toward all mankind". However, as Freemasonry is non-dogmatic, there is no general interpretation for these symbols (or any Masonic symbol) that is used by Freemasonry as a whole.

These moral lessons are communicated in performance of ritual. A candidate progresses through *degrees* gaining knowledge and understanding of himself, his relationship with others and his relationship with the Supreme Being (as per his own interpretation). While the philosophical aspects of Freemasonry tend to be discussed in Lodges of Instruction or Research, and sometimes informal groups, Freemasons, and others, frequently publish studies that are available to the public. Any mason may speculate on the symbols and purpose of Freemasonry, and indeed all masons are required to some extent to speculate on Masonic meaning as a condition of advancing through the degrees. It is well noted, however, that no one person "speaks" for the whole of Freemasonry.

How does this apply to The Magic Flute?

Mozart and Schikaneder show us duality: the lightness and reason of one set of characters vs. the darkness and irrationality of others. They do a lot of groupings in 3's: the three ladies, the three geniis, and other concepts that refer to the grouping of liberty, equality, and fraternity.





THE STORY BEHIND THE OPERA

Once upon a time, there lived in the East a wise King, whose good deeds were prized far and wide. In his possession was the Sevenfold Sun Circle, which could reveal the secrets of Nature and thus give great power to its possessor. The King knew that the Sun Circle's power could be misused, but he guarded it carefully and used it only for the benefit of mankind.

The Queen, his wife, was very beautiful. She was also hungry for more power. With great deliberation the King withstood her entreaties to create with the Sun Circle more power and splendor for themselves. Their only child was a daughter, named Pamina. She was very attached to her father. She often accompanied him on journeys through his kingdom, to see to the lot of his subjects, punish wrong, and reward the good. On one such journey, the King, traveling alone, lost his way in the high mountains, where a powerful storm overtook him. He found shelter under a mighty and ancient oak tree. The storm lasted three days. And while he waited he carved from the tree's wood a flute. As he blew upon it, it led him home, for it was a magic flute. The King put it carefully away.

On the border of the kingdom, in the trackless Fire Mountains, lay the grounds of a sacred temple, the seat of an ancient Order of people who had set upon themselves the duty to learn wisdom, to free mankind from the darkness of superstition and hate, and to preach brotherly love. Only the wisest persons of each age could become full members of this order, after they had undergone hard tests, in which they must show constancy, courage, and discretion. The temple and its grounds became a shining example of human activity, and the members served mankind in many lands.

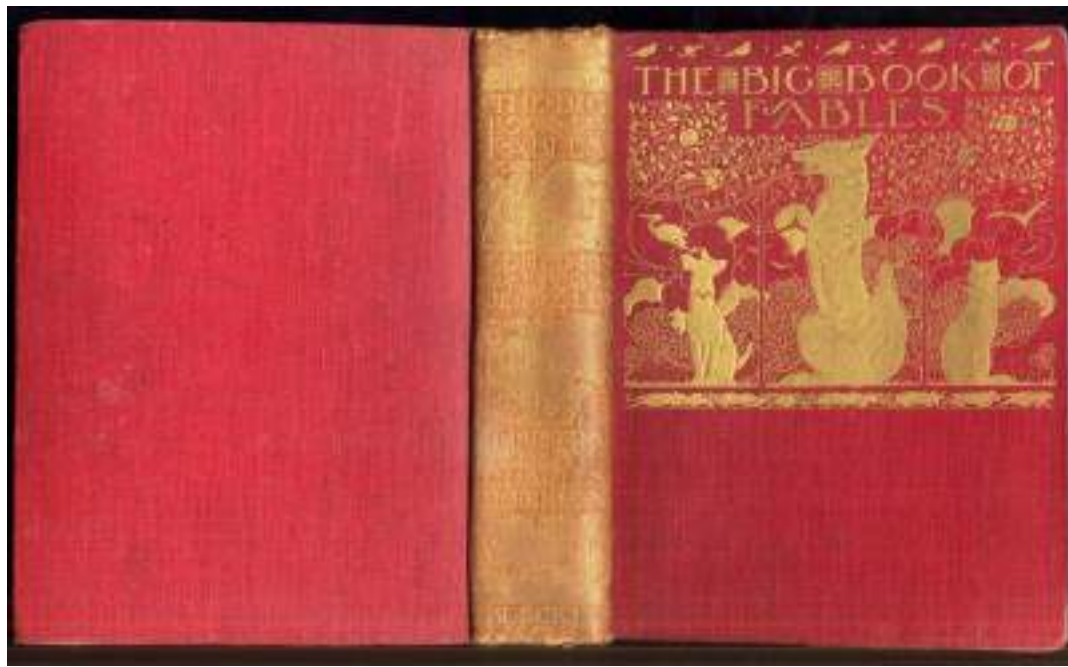
From time to time the forces of evil overran the temple grounds and tried to destroy the Order, but always it regrouped and rebuilt, and became stronger. During the reign of the wise king and the beautiful queen, the leader of this Order was named Sarastro, an exceptionally wise man. A deep friendship arose between the King and Sarastro. The two met often and Sarastro would counsel the King in his affairs of state. With the two men working closely together, the kingdom flourished.

In a neighboring kingdom a prince had been born, who was now fast becoming a man - so skillful, brave, and prudent that even Sarastro and the wise King began to hear of him. It became the King's innermost wish that this young prince Tamino might someday reign together with Pamina over his kingdom.

Then it came to pass, that the wise King sickened and began to die. As he felt death approach, he called Sarastro to him. All his treasures, his crown, and his Magic Flute he left to his wife the Queen, but the Sevenfold Sun Circle he gave over to Sarastro for safekeeping, for he feared the Queen would misuse it in her quest for power. Also, the King was afraid that Pamina would come to harm with the confusion that would spread throughout the country after his death. So he bade Sarastro to take his daughter, educate her in the precepts of the Order, and one day see her betrothed to the young prince Tamino. As the king breathed his last, the Queen cursed him for taking away her daughter.

Pamina grew into a beautiful maiden. She was well protected in Sarastro's temple grounds, but was constantly pestered by the man Monostatos, whom Sarastro had appointed to watch over her. In her distress and loneliness, she became more and more homesick for her mother. But it had come to pass just as her father had foreseen: the land lay under the harsh and unjust rule of the selfish Queen. With great skill she spread the rumor that she had been betrayed by her husband and robbed by Sarastro. Her only goal was to possess the Sun Circle. To obtain this prized possession, she allied herself with the powers of evil and became known as the Queen of the Night. So reigned strife, confusion, and falsehood throughout the land, and even in the neighboring kingdom of Tamino's father the Queen's lies were believed.

Courtesy of the San Francisco Opera Magic Flute Guidebook



The Big Book of Fables
pazzobooks.com

BEHIND THE STORY



In the original playbill for *The Magic Flute* when it premiered in Vienna on September 30, 1791, at the suburban Freihaus-Theater auf der Wieden, Mozart conducted the orchestra, Schikaneder himself played Papageno, while the role of the Queen of the Night was sung by Mozart's sister-in-law Josepha Hofer. The opera garnered only a lukewarm reception at the time of its opening but slowly gained popularity, and celebrated its 100th performance in November 1792. Mozart did not have the pleasure of witnessing this milestone, as he had died on December 5, 1791, barely two months after the opera's premiere.

The Magic Flute is noted for its prominent Masonic elements; both Schikaneder and Mozart were Masons and lodge brothers. The opera is also influenced by Enlightenment philosophy, and can be regarded as an allegory espousing enlightened absolutism. The Queen of the Night represents irrational-diabolic plotting, whereas her antagonist, Sarastro, symbolizes the reasonable sovereign who rules with paternalistic wisdom and enlightened insight.

Mozart evidently wrote keeping in mind the skills of the singers intended for the premiere, which included both virtuosi and ordinary comic actors, asked to sing for the occasion. Thus, the vocal lines for Papageno and Monostatos are often stated first in the strings so the singer can find his pitch, and are frequently doubled by instruments. In contrast, Mozart's sister-in-law Josepha Hofer, who premiered the role of the Queen of the Night, evidently needed no such help: this role is famous for its difficulty. In ensembles, Mozart skillfully combined voices of different ability levels.





CHARACTER CREATION

Think about the characters and the role they play in the story.

Choose one from the following:

Papageno
The Queen of the Night
Pamina
Tamino
Sarastro
Papagena

If you were going to play this character, you would have to discover, create, and imagine the background, personality, and physical qualities of him or her. Some clues are provided in the story and the music and some you need to make-up yourself.

Pretend you are that character and answer the following questions:

1. How old are you?
2. Do you have brothers and sisters?
3. What sort of home do you have (a house/castle/cave?) Describe it.
4. What do you really want in the story? This is called your character's objective.
5. What obstacles stand in your way?
6. What steps in the opera do you take to achieve this objective? What are the results?
7. What obstacles are beyond your control (laws, social status, others' actions)?
8. What are your (character's) greatest strengths?
9. Greatest weaknesses?

10. Can you think of a modern day character that has similar characteristics and traits?

11. If this character were alive today, how would he/she be more or less successful in the world?

12. What different steps would he or she take to achieve an objective?

Get up and walk around the room. How does your character walk? It should be different than you. How does this character sit?

S I N G S P I E L



Since the dawn of history, comic or popular theatre has existed alongside serious or tragic theatre. In primitive societies and in modern ones as well, comedy was commonly used as an invaluable way to get at truth. For example, in ancient Greece, satyr plays, those involving humor and improvisation, were as popular as the tragedies. Medieval morality plays featured a moral lesson and a goodly dose of clowning. In England, it was the genius of Shakespeare that managed to bring together these two elements in a single play—not once but again and again, in one masterpiece after another.



Seattle Opera
seattleoperablog.com

Opera, too, was influenced by the audiences' need for a good laugh. The first comedies took the form of entertainment during intermission (called intermezzi) between the acts of a serious opera.

By the 18th century, intermezzi had evolved

into opera buffa (comic opera), which was just as popular as its serious counterpart.

Comedy requires jokes, and jokes require dialogue. Because it is difficult to fit the rhythms of dialogue into song forms, the Italians developed recitative, or sung dialogue (see Glossary). Recitative allowed composers to use music throughout an entire opera - not stopping for dialogue - yet tells dialogue-heavy jokes. The Germans, however, developed a different approach to musical comedy: singspiel (pronounced “zing-shpeel”), or, literally, “sing play.” In this form, spoken dialogue is interspersed among traditional arias. You will notice that this is the case in *The Magic Flute*. In all of these popular entertainments, Shakespeare's plays and Mozart's *The Magic Flute* stand virtually alone in their masterful integration of lowly comedy and high tragedy (or idealism).



FREEMASONRY, THE FOUNDING FATHERS, & THE MAGIC FLUTE

Freemasonry is an ancient secret order devoted to the moral development of individuals who enter it. Its roots are in the Judeo-Christian tradition: its symbols derive from the building, destruction, and rebuilding of the Temple of Jerusalem. There is debate over the actual date and location of the origins of modern Freemasonry, however. Some historians date it to back to the formation of fraternal organizations as an outgrowth of medieval stonemason guilds in the 1200s; others see the first significant event in modern Freemasonry as the formation of the first Grand Lodge in London in 1717.

Freemasons insist that theirs is not a religion but a handmaiden to religion, which will make pious or serious persons better members of their churches. Nevertheless, at various times in the past, Freemasons have been persecuted by established religions. By the 18th century, particularly in Catholic countries such as Italy and Austria, Freemasonry and the church were on a collision course.

During the course of the Enlightenment and the American and French Revolutions, the political leaders took up certain concepts of Freemasonry.

"Liberty - Equality - Fraternity," the rallying cry of the French Revolution, came from a triad of Masonic principles.

Of particular interest to us is the role of Freemasonry in the founding of the United States of America. The great majority of the signers of the Declaration of Independence were Masons, as were most of the generals in the Revolution. Except for the two Adamses, all of our Presidents through



Bohème Opera, NJ
jmrart.com

Andrew Jackson were Masons. Some of them, particularly deists like Jefferson, may have had philosophical conflicts, since Freemasons profess absolute allegiance to a supernatural deity, whereas Jefferson, like most of the philosophers of his time, was interested in natural law, the natural sciences, and the rule of reason.

Both Mozart and Schikaneder were Masons, and had Masonic principles in mind while writing *The Magic Flute*. Among the key Masonic principles to consider include meeting “on the level” with other men: the men



who gather in the “Lodge” as Freemasons are all equal and on the same level, regardless of social status or occupation. Mozart and Schikaneder drew from other sources as well: various exotic tales that were floating around at the time, and used in other, less distinguished

Metropolitan Opera
oberon481.typepad.com

extravaganzas. It was probably Mozart’s idealism, as much as Freemasonry itself, that took over as the moral principle of the opera; nevertheless, most productions of *The Magic Flute* between 1800 and 1950

were overwhelmingly Masonic in their de cor, costumes, and symbolism. Mozart despised the patronage system (a system of servitude) under which he labored for most of his career. As a musician, he was treated very much as a servant: when the aristocratic rulers who hired him (the Archbishop of Salzburg, Emperor Joseph II, various counts and dukes) said “Jump,” Mozart could usually only ask “How high?” Prior to the early 19th century, the age of Beethoven and Rossini, musicians were craftsmen, or servants, much like a cook or a tailor. *The Magic Flute* was Mozart’s first opera to be written for a popular theatre and not under the patronage of the royalty or nobility. Sadly, it was his last opera, for he died a few months after its completion. It is fitting, therefore, that the themes in *The Magic Flute* reflect Mozart’s visions for a society in which all persons are created equal, and truth and goodness always triumph over deception and evil.

The Role of Women

Like many organizations, Freemasonry has largely excluded women. However, controversy had already begun in Mozart's time over whether or not women should be included as full members. There was already a subordinate membership called the Order of Mopsos: among its symbols was a golden padlock (women were obviously regarded as chatterers). The idea of man and woman fighting side by side had already become popular in the French revolution. Mozart, in any case, was far more enlightened on the subject of women than was orthodox Masonry. He has Sarastro set out to resolve the opera's conflict by creating a "new pair," Tamino and Pamina, who will synthesize the warring elements and herald a new golden age of peace and wisdom. Mozart has Pamina lead Tamino in their final tests, a young woman who is not afraid of night or death.



123rf.com

Some Masonic Symbols & Terms in *The Magic Flute*

The basic concept of "masonry" is to use the building of a temple, stone on stone, as an allegory of the building of moral character, step by step.

1. Masonic Symbols: Plumb (pointed piece of lead hanging on a string to give you true vertical- "the symbol of absolute integrity"); Level (carpenter's tool to establish true horizontal- "the symbol of equality"); Square (carpenter's tool to find a right angle- "the symbol of morality and righteousness"); Pickax (the tool that loosens soil - "symbol of breaking bad habits"); and Blue (the predominant color of Masonry is blue - "representing the vault of heaven)."
2. Audi, Vide, Tace: Listen, observe, and be quiet. (In *The Magic Flute* we see how badly Papageno fails on this score.)
3. Number Three: The number three, which keeps recurring throughout the opera, is significant to the teachings of the Masons. Look for the symbolism of three in the opera. There are many examples: three ladies, three genii, the three temples, the three trials, etc. In the music, listen for the three heavy chords that open the overture and that are again repeated in the temple scene when Tamino begins his trials. The symbolism of three has been accredited to representing the three knocks on the door by the brotherhood to enter the Masonic lodge.
4. Egypt: The setting of the opera is in Egypt, which is said to be where the rites of freemasonry originated.

5. Did you know? U.S. President George Washington was a Mason. In Alexandria, Virginia there stands today one of the most famous Masonic temples in this country - *The George Washington Masonic National Memorial* in Alexandria, Virginia. Open to visitors daily, it is an exceptionally beautiful structure that houses some of the artifacts from Washington's life.
6. Cardinal Points of the Compass: First the building must be oriented. As with churches, Masonic temples are oriented toward the East, which represents wisdom, enlightenment, and the rising of the sun. The South represents Beauty: the West is Strength, and the North is Darkness (obviously, Freemasonry was born in the northern hemisphere!).

Courtesy of the Boston Lyric Opera Magic Flute Guidebook

THE ART OF STORYTELLING



For centuries storytelling has been a way for people to entertain, to teach, and to explain their history, culture, and beliefs. Many stories that we read today come from this tradition of storytelling, including *The Lion and the Mouse*, *Jason and the Argonauts*, and *Hansel and Gretel*.

Review the story of Mozart's *The Magic Flute* and the following story types.

Discuss the questions below.

Story Types

myth historical stories created to explain customs or natural occurrences.

fable short stories that give animals a human voice to teach a moral lesson.

fairytale cultural stories of folklore and fantasy, told to teach and amuse.

1. Storytelling is an art form. A good story must have certain elements in order to be successful in conveying its message. What do you think some of these elements are? Discuss opera as a form of storytelling.
2. Research and summarize a myth. Then summarize a fable and a fairy tale you have read or know. What do the stories you summarized have in common? What elements does *The Magic Flute* have in common with these stories?
3. An allegory is a story that symbolically represents moral qualities, principals, and ideals through its characters and events. Is a fable an allegory? How is *The Magic Flute* an allegory?
4. Now write your own myth, fable, or fairy tale. What elements will you use to best convey your message? Will you set your story to music?





QUESTIONS FOR DISCUSSION

The following questions ask for your opinion. Explain your answer.

1. Who are the key characters in the opera?
2. What challenges did the main characters have to face?
3. Why did Mozart write this opera?
4. What are the most memorable events in the opera?
5. How does Papageno earn his living?
6. What is opera?

THE MAGIC QUIZ



Circle the best answer:

1. What magical instrument helps Tamino through his journey?
 - a. Flute
 - b. Pipe
 - c. Timpani
 - d. Clarinet
2. What instrument was not used in The Magic Flute?
 - a. Cello
 - b. Timpani
 - c. French Horn
 - d. Harp
3. What voice type is the Queen of the Night?
 - a. Bass
 - b. Counter Tenor
 - c. Soprano
 - d. Alto
4. What is Mozart's first name?
 - a. Amadeus
 - b. Wolfgang
 - c. Warthog
 - d. Thomas
5. What saves Papageno and Pamina from Monostatos?
 - a. Magic bells
 - b. Pamina
 - c. The Queen
 - d. The Conductor
6. Which instrument do you blow into?
 - a. Viola
 - b. Snare Drum
 - c. Bells
 - d. Trumpet
7. Which instrument sounds very low?
 - a. Bass
 - b. Oboe
 - c. Violin
 - d. Triangle

8. The_____ is in charge of the musicians in an opera and can decide how fast or slow to go or how loud or soft to play.
- a. Diva
 - b. Conductor
 - c. Mezzo-Soprano
 - d. Cello
9. What should you do at the end of the opera if you really liked it?
- a. Yell out "Boo" as loud as you can
 - b. Call out Brava or Bravo
 - c. Stay silent
 - d. Jump up and down on your seat
10. In the end, Papageno and Tamino are _____?
- a. Beset
 - b. Victorious
 - c. Forsaken
 - d. Vanquished

T H E M A G I C Q U I Z K E Y

- 1. A
- 2. D
- 3. C
- 4. B
- 5. A
- 6. D
- 7. A
- 8. B
- 9. B
- 10. B

LISTENING EXAMPLES

Below are some clips of the most famous arias in *The Magic Flute*. See if you can name the character that sings the aria and their voice type.

1. Der Hölle Rache/ The Vengeance of Hell

<https://www.youtube.com/watch?v=dpVV9jShEzU>

The vengeance of Hell boils in my heart,
Death and despair flame about me!
If Sarastro does not through you feel
The pain of death,
Then you will be my daughter nevermore.
Disowned may you be forever,
Abandoned may you be forever,
Destroyed be forever
All the bonds of nature,
If not through you
Sarastro becomes pale! (as death)
Hear, Gods of Revenge,
Hear a mother's oath!

Answer: The Queen of the Night, soprano

2. Ach, ich fühl's/ Oh, I feel

<https://www.youtube.com/watch?v=BOyNVKiKPUA>

Oh, I feel it's gone forever,
Gone and vanished love's delight!
Hours of joy, I know you'll never
Reach my heart to set it right.
Look, Tamino, tears are burning,
It's for you that I'm distressed.
If you don't feel love's sweet yearning,
Then in death will be my rest.

Answer: Pamina, Soprano

3. Der Vogelfänger bin ich ja/ The birdcatcher I am indeed

<https://www.youtube.com/watch?v=DpMCRXyW7nk>

The birdcatcher I am indeed,
Always happy, heidi heh hey!
I, the birdcatcher, am well known
To old and young throughout the land.
Know how to get around the bird decoys
And be understood on the fife.
Therefore I can be happy and funny,
For all the birds are indeed mine.

The birdcatcher I am indeed,
Always happy, heidi heh hey!
I, the birdcatcher, am well-known
To old and young throughout the land.
A net for girls is what I would like;
I'd catch them by the dozen for me!
Then I would lock them up with me
And all the girls would be mine.

If all the girls were mine,
Then I'd dutifully trade for some sugar.
The one I liked the best,
To her I would immediately give the sugar.
And if she kissed me tenderly then,
She would be my wife and I her husband.
She would fall asleep by my side;
I would rock her to sleep like a child.

Answer: Papageno, baritone