



**ACCESS OPERA
EDUCATOR GUIDE**

WOLFGANG AMADEUS MOZART

DIE ZAUBERFLÖTE



The Met
ropolitan
Opera

DIE ZAUBERFLÖTE

THE WORK: *DIE ZAUBERFLÖTE*

Opera in two acts, sung in German

Music by Wolfgang Amadeus Mozart

Libretto by Emanuel Schikaneder

First performed September 30, 1791, at the Freihaus-Theater auf der Wieden, Vienna

PRODUCTION

Simon McBurney
Production and
Choreography

Michael Levine
Set Designer

Nicky Gillibrand
Costume Designer

Jean Kalman
Lighting Designer

Finn Ross
Projection Designer

Gareth Fry
Sound Designer

Rachael Hewer
Associate Director

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Berry Charitable Foundation

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National Opera, Amsterdam; English
National Opera, London; and Festival
d'Aix-en-Provence

In collaboration with Complicité

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Mozart's *Die Zauberflöte*—his last opera before his untimely death at age 35—is a remarkable combination of musical and dramatic styles, from the earthly to the otherworldly. The story begins as a magical rescue mission, a plot outline that would have been familiar to Viennese audiences of the popular theater, but soon transforms into a fable of enlightenment and humanity. With its program of inner development and illumination, *Die Zauberflöte* imagines a world of peace, brotherhood, and love.

In his Met-debut staging, British director Simon McBurney lets loose a volley of theatrical flourishes, incorporating projections, sound effects, and acrobatics to match the spectacle and drama of Mozart's fable. The orchestra is raised high enough to bring certain players into the action in full view of the audience, allowing performers onstage to interact playfully with musicians. Hailed by *The Wall Street Journal* as “the best production I've ever witnessed of Mozart's opera,” McBurney's daring vision carries on the Met's long tradition of memorable productions of *Die Zauberflöte*, among them those designed by Marc Chagall, David Hockney, and Julie Taymor, to convey the otherworldliness of its score.

This guide is intended to help your students appreciate the opera within the context of 18th-century politics, philosophy, and musical style. By studying Mozart's musical invention in a selection of arias from the opera, students will discover some of the elements that make *Die Zauberflöte* not only a product of its age but also an enduring masterwork of the operatic canon. The information on the following pages is designed to provide context, deepen background knowledge, and enrich the overall experience of attending a final dress rehearsal at the Metropolitan Opera.



The Metropolitan Opera is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world. Founded in 1883, the Met first opened on Broadway and 39th Street, in a lavish opera house built by a group of wealthy businessmen who wanted their own theater.

Almost from the beginning, it was clear that limited stage facilities of the opera house on 39th Street could not meet the Met's technical needs. But it was not until the Met joined with other New York institutions in forming Lincoln Center for the Performing Arts that a new home became possible. The new Metropolitan Opera House, which opened at Lincoln Center in September of 1966, was equipped with the finest technical facilities of the day.

Each season, the Met stages more than 200 opera performances in New York, and more than 800,000 people attend the performances in the opera house during the season. In addition, the Met is a leader in new media distribution initiatives, harnessing state-of-the-art technology to bring performances from the Met's iconic stage to millions of people around the globe.

This guide includes a variety of materials on Wolfgang Amadeus Mozart's *Die Zauberflöte*.

The Source, The Story, and Who's Who in *Die Zauberflöte*

A Timeline: The historical context of the opera's story and composition

A Closer Look: A brief article highlighting an important aspect of Mozart's *Die Zauberflöte*

Guided Listening: A series of musical excerpts with questions and a roadmap to possible student responses

Ten Essential Musical Terms: Musical terminology that will help students analyze and describe Mozart's work

Student Critique: A performance activity highlighting specific aspects of this production and topics for a wrap-up discussion following students' attendance

Further Resources: Recommendations for additional study, both online and in print

This guide is intended to cultivate students' interest in *Die Zauberflöte*, whether they have any prior acquaintance with opera or the performing arts. It includes activities for students with a wide range of musical backgrounds and will encourage them to think about opera—and the performing arts as a whole—as a medium of both entertainment and creative expression.

In particular, this guide offers in-depth introductions to:

- The opera's context in the writings of the European Enlightenment
- The aria as a vehicle for personal expression
- Creative choices made by the artists of the Metropolitan Opera for this production
- The opera as a unified work of art, involving the efforts of composer, librettist, and Met artists

SUMMARY

Prince Tamino is pursued by a giant serpent and collapses in fear. While he is unconscious, Three Ladies in the service of the Queen of the Night slay the serpent, then depart to tell their mistress about Tamino. The birdcatcher Papageno enters and claims that he killed the serpent. The ladies return and show Tamino a portrait of the queen's daughter, Pamina, who has been abducted by the evil sorcerer Sarastro. Tamino falls in love with her at first sight. The Queen arrives and charges Tamino with rescuing Pamina. He receives a magic flute to help him on his way, while Papageno receives magic bells. Three wise Spirits will also help guide them on their mission.

In his search for Pamina at Sarastro's temple, Tamino soon learns that it is the Queen who is evil, not Sarastro. Sarastro promises to release Pamina, but first Tamino must go through a series of tests. Together with Papageno, Tamino begins his trials. Meanwhile, the Queen of the Night appears, giving Pamina a dagger and insisting that she kill Sarastro. After Papageno becomes distracted from his tests, an old lady appears and flirts with him. Although he would prefer a better match, he eventually agrees to be faithful to her. The old lady is suddenly transformed into the beautiful Papagena, but then disappears.

Tamino continues his trials with Pamina at his side. Together, they prevail over the tests of fire and water. Tamino's magic flute helps protect them. The Queen of the Night and her servants are defeated. Tamino and Pamina, Papageno and Papagena, and Sarastro, along with his whole court, celebrate the triumph of virtue.

THE SOURCES

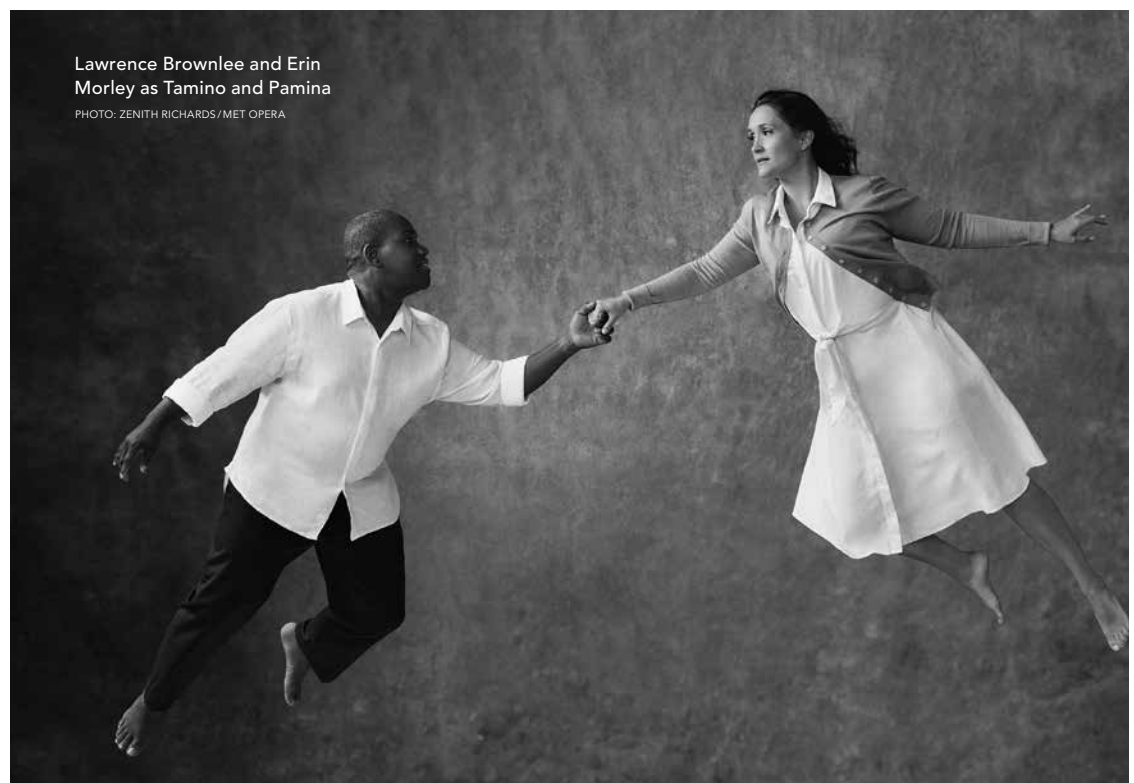
Emanuel Schikaneder—impresario, writer, actor, and singer—drew from a variety of sources in crafting the libretto for *Die Zauberflöte*. Influences include Arthurian romance as well as more contemporary works such as a short story by the poet Christoph Martin Wieland in the 1780s that features a fairy who enlists a prince to rescue a young maiden, giving him a magic flute to help him along his way, and an essay on Egyptian mysteries by Vienna's foremost Freemason, Ignaz von Born.

Schikaneder also drew from the performance history of Viennese popular theater, which embraced magic, lowbrow humor, mystery, spectacle, and moralizing sentiments. Its tradition also provided a model for the character of Papageno in the stock role of Hanswurst ("Jack Sausage"), a crafty but coarse type who usually falls prey to his baser instincts and provides much of the comic relief.

SYNOPSIS

The opera takes place in a mythical, fairy-tale country as magical and transformative as the stage itself. A conflict is going on, the details of which are revealed moment by moment. Two factions are at war. The story is about how to resolve the conflict and what divides them.

ACT I The story begins with the arrival of Prince Tamino, who comes from another land over the mountains and is threatened by a huge snake. Three Ladies in service of the Queen of the Night appear and magically make the snake vanish. Having saved him, they fight among themselves as to who deserves him most before realizing that they must report back to their Queen. After they have left, the bird catcher Papageno appears. As he is chattering to Tamino, the Ladies reappear and separate the two men, but not before Papageno has explained that the queen's ladies give him food and drink in return for birds. Because Papageno has no birds to offer and is revealing too much to Tamino, the ladies gag Papageno and tie him up. Turning to Tamino, they charm the prince with a portrait of the Queen's daughter, Pamina. Seeing the image makes him instantly fall in love with Pamina. The Queen of the Night appears. She tells Tamino not to be afraid because she is just a poor old woman grieving the loss of her daughter. She insists that he rescue Pamina, and Tamino determines to do as she says. The Ladies return and offer Tamino a magic flute whose music will protect him on his quest. Papageno, against his will, is enlisted to accompany Tamino. The Ladies also give Papageno a glockenspiel whose music will have magical powers. Finally, the Ladies explain that Three Spirits will lead the men on their journey.



VOICE TYPES

Since the early 19th century, singing voices have usually been classified into six basic types, three male and three female, according to their range:

SOPRANO the highest voice type, normally possessed only by women and boys

MEZZO-SOPRANO the voice type lying below the soprano and above the contralto; the term comes from the Italian word "mezzo," meaning "middle"

CONTRALTO the lowest female voice type, also called "alto"

TENOR the highest standard voice type in adult males

BARITONE the voice type lying below the tenor and above the bass

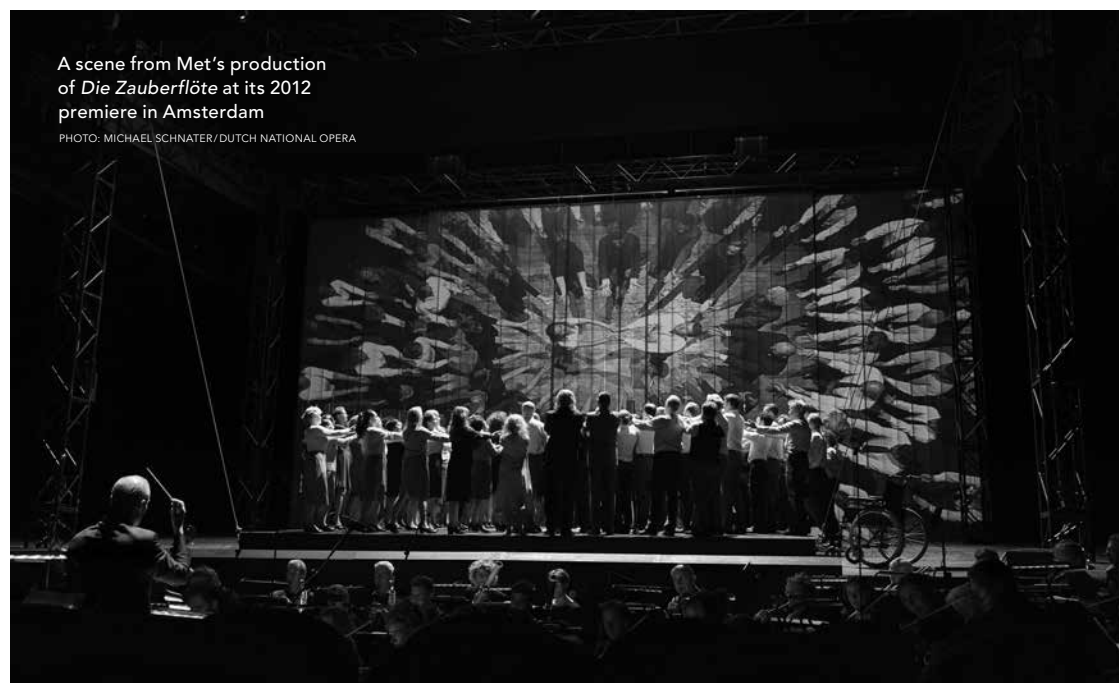
BASS the lowest voice type

Pamina tries to escape from Sarastro's palace, but she is caught by one of Sarastro's lieutenants, Monostatos. Left alone with her, Monostatos begins to assault Pamina. Papageno, having lost Tamino, appears. He frightens Monostatos away and tells Pamina that Tamino loves her and is on his way to save her. They both escape.

The Three Spirits lead Tamino before Sarastro's temple. Sarastro's most trusted advisor, the Speaker, appears and tells Tamino that actually it is the Queen who is evil, not Sarastro, and that Pamina is safe. Not knowing what to do next, Tamino plays his flute, hoping that its music will lead Pamina to him. Suddenly, he hears the sound of Papageno's pipes. He rushes off to follow it.

Papageno and Pamina appear, but they are ambushed by Monostatos and his henchmen. Papageno remembers his glockenspiel, and at the sound of it being played, Monostatos and his men can't help themselves from dancing and forgetting where they are. Papageno and Pamina are astonished at the power of this music but are interrupted in their wonder by the arrival of Sarastro. Pamina throws herself on his mercy. Monostatos appears and tells Sarastro that he has trapped the prince and prevented him abducting Pamina. In response, Sarastro accuses Monostatos of lying and explains that he knows that Monostatos tried to assault Pamina, condemning him to be whipped on his feet. Pamina and Tamino are separated for the time being, and Tamino and Papageno are shut outside the temple, wondering what will happen next.

ACT II Sarastro assembles his community and tells them that the world is in crisis. He proposes that Tamino be allowed to undergo trials to see if he is worthy of being part of their community and of marrying Pamina. The assembly agrees to this proposition. Pamina is brought in to bid farewell to Tamino before he embarks on his trials. She is convinced that he will die and is deeply saddened. She leaves, and Papageno, who is also offered a wife should he accompany Tamino, is persuaded to go with the prince. Papageno and Tamino are sworn to silence.



Darkness falls, and the Three Ladies and the retinue of the Queen of the Night attempt to seduce them both so that they will fail in their quest. Papageno almost succumbs, but Tamino remains firm, and the women are chased away by the voices of men in the temple.

Monostatos appears, his feet bleeding and in agony. He discovers Pamina sleeping and decides that he cannot resist her. The Queen of the Night arrives. She drives Monostatos away and explains to Pamina that she has been crushed by Sarastro and had her power taken away. Furious upon discovering not only that Tamino has gone over to Sarastro's side but also that her daughter is in love with him, she thrusts a dagger into her daughter's hand and orders her to murder Sarastro. Monostatos emerges from hiding, having seen everything. He threatens to kill Pamina if she will not give herself to him. But just before Monostatos enacts his threat, Sarastro arrives to drive him away. Sarastro consoles Pamina and explains that he does not seek vengeance against her mother.

Tamino appears with Papageno, hearing Pamina's voice. They are warned once more not to break their oaths of silence. They may see Pamina, but they must not speak to her. Papageno complains of being hungry, and the Spirits appear with their magic instruments and food. The sound of Tamino's flute draws Pamina to them. She calls for their help and tells of her assault. But faithful to their vows, neither can speak, and Pamina's heart is broken. She leaves with the knife her mother gave her. Tamino collapses in grief, but the men of the community appear and sing to him of his courage and strength and promise that soon this will all be over.

Left on his own, Papageno drinks and sings and pleads for a wife. He encounters an old woman who tells him that her name is Papagena. Horrified at first, he realizes that if he does not take this opportunity, he will be alone forever. When he promises to be faithful to her, she reveals herself as a young woman. But the Speaker and his men appear and condemn Papageno for breaking his oath, and Papageno and Papagena are separated.

The Spirits appear in the sky, suggesting that the stars are in alignment. Pamina appears, and in despair over Tamino's apparent indifference and her mother's cruelty, she contemplates suicide. Before she can take her life, the Three Spirits intervene, and they persuade her to find Tamino.

Sarastro and his men prepare the final trials. Pamina runs in, and Tamino is granted permission to break his silence. She proposes that they face the trials together. She is also convinced that the music of the magic flute will protect them. The fire burns, the water rages, the flute plays, and both of the young people emerge unscathed to the jubilation of the community.

Papageno, thinking that love has been cruelly ripped from him, resolves to hang himself. The Spirits arrive just in time and remind him that if he can play the glockenspiel, the music will perform magic, and he will find true happiness. Papagena appears, and the two riotously sing of their joy and look forward to creating a family together.

Led underground by Monostatos, the Queen of the Night and her Ladies penetrate Sarastro's inner sanctum. Having foreseen these events, he descends on them all, scattering them in all directions, except for the Queen, who collapses before him powerless. As Sarastro sings of the healing power of the sun, he raises up the Queen of the Night and banishes the darkness. The whole community enters. Before their eyes, Tamino and Pamina pledge themselves to each other, ushering in a new era of harmony, cooperation, wisdom, and love.

WHO'S WHO IN DIE ZAUBERFLÖTE

CHARACTER	PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Tamino A young prince	tah-MEE-noe	tenor	Handsome and courageous, Tamino accepts the Queen's commission to rescue Pamina.
Pamina Daughter of the Queen of the Night	pah-MEE-nah	soprano	Pamina's beauty initially attracts Tamino, but she proves to be his match in withstanding the trials they face.
Papageno A birdcatcher in service to the Queen of the Night	pah-pah-GAE-noe	baritone	Primarily concerned for his physical well-being rather than loftier pursuits, Papageno's highest desire is to find a wife.
Queen of the Night The powerful ruler of the realm of the moon and starts		soprano	The Queen of the Night is enraged at the abduction of her daughter and commits all of her forces to the defeat of her enemy Sarastro.
Sarastro High priest of the Sun	zah-RAS-troe	bass	The leader of a powerful order of priests, Sarastro has abducted Pamina and compels her and Tamino to undergo tests and ordeals.

1756 Wolfgang Amadeus Mozart is born on January 27, one of two surviving children of Leopold Mozart, a composer in the service of the Prince-Archbishop of Salzburg.

1762 At the age of seven, Mozart performs for the Empress Maria Theresa in Vienna, as a keyboard prodigy and composer. Over the next 11 years, the Mozart family tours throughout Europe, performing for members of the royalty and nobility.

1767 Mozart completes his first full-length dramatic work, *Apollo et Hyacinthus*, based on a Latin text drawn from Ovid. It is first performed in Salzburg on May 13.

1776 Emperor Joseph II dismisses the impresario of the Burgtheater, one of the two imperial court theaters in Vienna, and reopens it as the “Nationaltheater,” the home of German drama. Two years later, Joseph founds the National-Singspiel, intended to encourage the composition of music dramas in German. Mozart’s *Die Entführung aus dem Serail* (1782) is the most successful of the singspiels created for the Burgtheater before the failure of the National-Singspiel in 1788.

1781 Mozart relocates to Vienna, seeking to make his living as an independent composer and performer in the culturally rich Habsburg capital, rather than solely under contract to a wealthy patron or the Church.

1784 Mozart becomes a Freemason and joins the Viennese lodge “Zur Wohltätigkeit” (“Beneficence”), a community of liberal intellectuals whose philosophical interests aligned closely with the Enlightenment concerns of reason, nature, and the universal brotherhood of fellow men.



1786 Mozart completes *Le Nozze di Figaro*, the first of his collaborations with the librettist Lorenzo Da Ponte (followed by *Don Giovanni* in 1787 and *Così fan tutte* in 1790). The three works, masterpieces of dramatic structure and musical expression, number among the pinnacles of the opera buffa genre.

1787–89 The German poet Christoph Martin Wieland publishes *Dschinnistan*, a collection of stories, several of which inspire the plot of *Die Zauberflöte*, notably “Lulu, oder Die Zauberflöte,” which tells the story of Prince Lulu, who is enlisted by a “radiant fairy” to rescue a maiden who has been captured by an evil sorcerer, and who is provided with a magic flute to help him in his mission.

1789 The actor, librettist, and theatrical producer Emanuel Schikaneder takes over the direction of the Freihaus-Theater auf der Wieden in Vienna. His repertory includes musical dramas (mostly comprising singspiels), spoken plays with spectacular staging effects, as well as works by serious German dramatists. The theater’s audience bridges the different classes of Viennese society.

1791 *Die Zauberflöte* premieres on September 30 at the Theater auf der Wieden, with Schikaneder performing the role of Papageno and Mozart conducting. The opera receives 20 performances by the end of the following month and more than 200 performances by 1800.

1791 Mozart falls ill on November 22 and dies on December 5, likely from rheumatic fever.



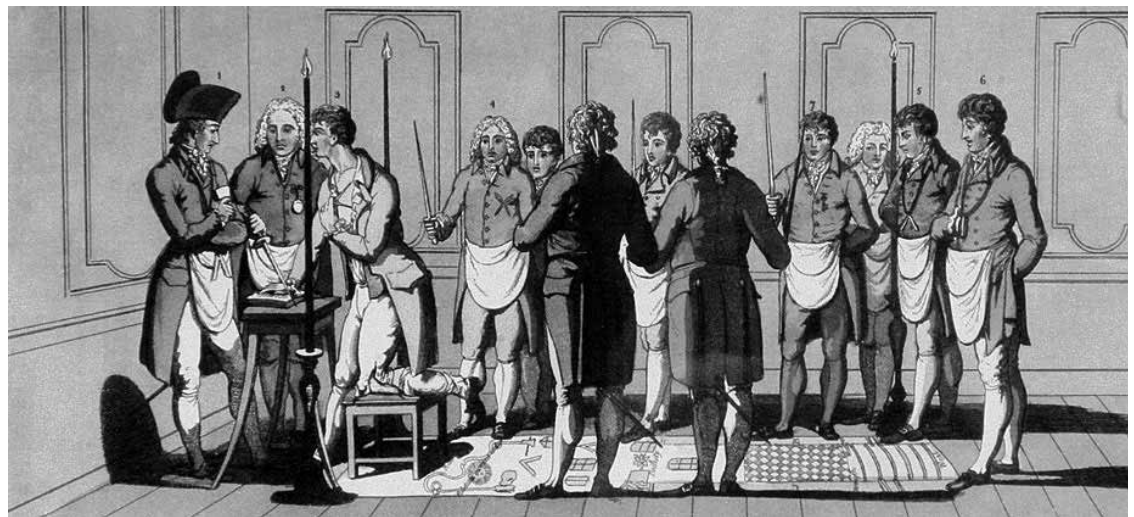
Goffredo Amadi Mozart

MOZART AND FREEMASONRY

A fraternal organization whose members are committed to ideals of morality, justice, and reason, Freemasonry originally grew out of the medieval guilds of stonemasons and the study of the philosophical aspects of math and architecture. Among the central ideas of Masonic thought and practice are the exploration of the nature of man and society and a quasi-religious ritualism and mysticism. From its initial popularity in England, the movement had spread across the European continent by the early 18th century.

The first Masonic lodge in Vienna was founded in 1742, and within 40 years, another lodge, “Zur wahren Eintracht” (“True Concord”), had become the foremost community of Viennese artistic, scientific, and literary thinkers. Mozart joined its smaller sister lodge “Zur Wohltätigkeit” (“Beneficence”) in 1784. From his letters, it is evident that Freemasonry played a large role in Mozart’s life, and he composed several works for use with Masonic rituals (including the cantatas *Dir, Seele des Weltalls* and *Die Maurerfreude*) as well as many more that more generally allude to Masonic symbolism or ideals. Within his lodge, Mozart also found friends and supporters who assisted him financially, with both gifts and commissions for compositions.

Of all his works, the one most frequently associated with Masonic sentiments is *Die Zauberflöte*. Its evocation of ancient Egypt aligns with Masonic interests, and it prominently uses the number three, which held special significance in Freemasonry: the opera includes Three Ladies as attendants to the Queen of the Night, Three Spirits, three trials that Tamino must endure, a prominent musical motive built from three chords, and a significant role for the key of E-flat major (indicated in music notation by three flats). Although Masonic influences are only one aspect of *Die Zauberflöte*, the opera demonstrates the interests of Viennese Freemasonry in its semi-religious program of enlightenment and progress.



An early illustration of a Masonic ritual

IN PREPARATION

Teachers can access recordings for these Guided Listening Activities at metopera.org/aoszauberflotemusic

The Guided Listening Activities are designed to introduce students to a selection of memorable moments from the opera. They include information on what is happening dramatically, a description of the musical style, and a roadmap of musical features to listen for. Guided Listening Activities can be used by students and teachers of varying levels of musical experience.

“Der Vogelfänger bin ich ja”

In the early stages of Act I, the Three Ladies have just killed the giant serpent while Prince Tamino lies nearby, unconscious. After bickering over who will have the privilege of watching over the prince, they all depart together to report back to the Queen of the Night. As Tamino awakens, the bird catcher Papageno appears and introduces himself with this song.

WHAT TO LISTEN FOR:

- The simple, folk-like style of Papageno’s singing
- The musical representation of Papageno’s pipe

- (00:00) The orchestra plays an introduction, with the melody in the violins against a light, running accompaniment. The tempo is brisk, the music is set in the major mode, and the tone is folk-like. Notice the first occurrences of a brief, rising five-note scale.
- (00:38) The voice enters, singing the same melody just heard in the orchestral introduction. As in the introduction, the range of the melody is narrow and largely stepwise. The rhythm is similarly simple.
- (01:01) At the close of the first verse, Papageno plays his pipes. Usually, the performer singing Papageno plays the music using a small wind instrument from the stage.
- (01:16) The second verse begins with a new text. The music proceeds in an exact repetition of the music heard before.



“Dies Bildnis ist bezaubernd schön”

Papageno and Tamino have just met one another, and Papageno takes credit for having slain the serpent. When the Three Ladies appear again, they punish Papageno for this lie by padlocking his mouth. They also give a portrait to Tamino: It is a gift from the Queen of the Night, a picture of her daughter Pamina. And just as suddenly as they appeared, they depart again, leaving Tamino to contemplate the beautiful girl in the portrait.

WHAT TO LISTEN FOR:

- Tamino’s long, elegant melodies, a marked contrast to Papageno’s simple lines
- The relationship between the singer and the orchestra

(00:00) After a brief introductory gesture in the orchestra, the voice enters with a large leap, followed by a graceful scale downwards. Tamino’s music is graceful and elevated sounding; the tempo is slow and stately.

(00:32) Tamino continues with the next line of his text, “*mein Herz mit neuer Regung füllt*” (“fills my heart with new emotion”). He sings several notes to each syllable of text, another contrast to Papageno’s musical style, which invariably sets a note per syllable.

(02:48) Tamino extends his final line, “*und ewig wäre sie dann mein*” (“and then she would be mine forever”), by repeating it with new music. Leaps in the vocal line correspond with emotional exclamations in the text.



"O Isis und Osiris, schenket der Weisheit Geist"

After learning of Monastatos's bad behavior, Sarastro has punished him and pledged that Tamino and Pamina shall be together, but Tamino must first undergo initiation rites in the temple. Together with Papageno, he is led into the temple, and Sarastro responds with a prayer, entrusting them to the care of the Egyptian gods Isis and Osiris.

WHAT TO LISTEN FOR:

- The slow and solemn tempo, corresponding to the meaning of the text
- The predominance of wind instruments in the instrumental texture

(00:00) The orchestra, led by winds, intones an introductory phrase that establishes the stately and slow atmosphere of the song.

(00:08) The voice enters with the text, "*O Isis und Osiris, schenket der Weisheit Geist dem neuen Paar*" ("O Isis and Osiris, grant the spirit of wisdom to the new couple."). The music is solemn, with consistent and smooth rhythms in the vocal line.

(00:46) In this repetition of the text "*Stärkt mit Geduld sie in Gefahr*" ("Strengthen them with patience in danger"), the melody extends into the lowest reaches of the bass vocal range.

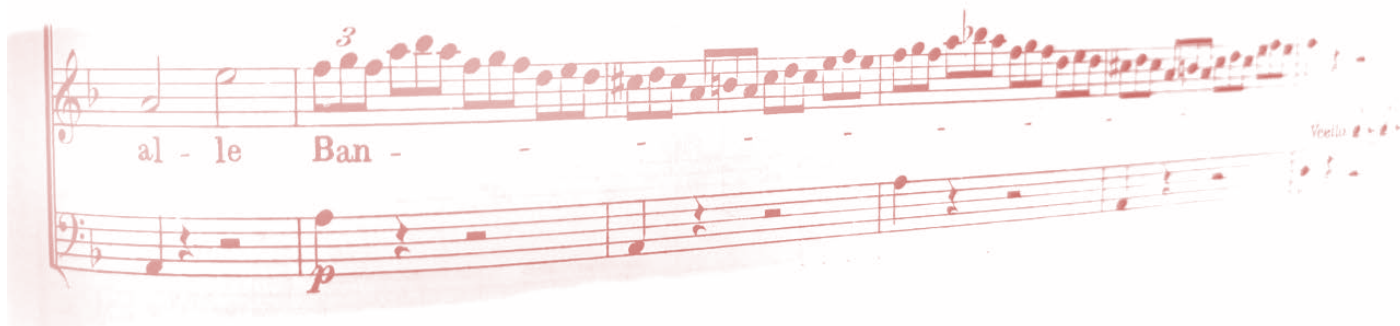
(00:56) The chorus repeats Sarastro's line, now in harmony.

(01:07) Sarastro begins a new, contrasting section, with music initially in the minor mode and in a higher section of his vocal range.

(01:25) Sarastro begins his final petition, "*so lohnt der Tugend kühnen Lauf, nehmt sie in euren Wohnsitz auf*" ("so reward their courageous course, take them into your residence."). Ascending melodic patterns grant the music a supplicatory tone.

(01:56) The chorus responds one final time, repeating Sarastro's final line.





“Der Hölle Rache”

The Queen of the Night is one of the most notoriously difficult roles in all of opera. It requires a soprano with a powerful and high range, but also with great agility and the capability to perform highly virtuosic coloratura. A great example of the demands made on the singer is the Queen’s aria (usually referred to in German as “*Der Hölle Rache*”). In this scene, the Queen pushes Pamina to kill Sarastro, or else be disowned. The Queen moves through increasing flights of ornamentation and stratospheric high notes, with her frenzied virtuosity making it explicit that she is not the benevolent, mournful character she initially presented herself as.

WHAT TO LISTEN FOR:

- The extremely high vocal range
- The rapid, angry vocal passages

- (00:00) The orchestra enters with an aggressive, tremolo gesture. The voice follows and continues in this vein, with jagged movement, large leaps, and angry gestures in the minor mode.
- (00:16) At the text “*Fühlt nicht durch dich Sarastro Todesschmerzen*” (“If Sarastro doesn’t feel the pain of death through you”), the melody modulates to the major mode, although the aggressive texture remains.
- (00:38) The most virtuosic vocal music of the work begins, on an extended melisma—in which many notes are set to the same syllable of text.
- (01:24) A contrasting section begins at the text “*Verstoßen sei auf ewig*” (“Be banished forever”). The Queen’s music is incisive, outlining an octave with staccato accents.
- (01:38) The Queen repeats this musical gesture at a higher pitch.
- (01:50) The Queen sings another lavishly virtuosic melisma, here to the repetition of “*alle Bande der Natur*” (“all bonds of nature”).
- (02:14) The final section of the aria begins, with aggressive chords in the orchestra and incisive statements in the voice, as the Queen states, “*Wenn nicht durch dich Sarastro wird erblassen!*” (“If not through you Sarastro will turn pale!”). The aria ends with a closing, angry orchestral flourish.

ENCOURAGING STUDENT RESPONSE IN ATTENDING THE FINAL DRESS REHEARSAL

COMMON CORE STANDARDS AND THE MAGIC FLUTE

CCSS.ELA-Literacy.SL.9-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-12.1d

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Watching and listening to a performance is a unique experience that takes students beyond the printed page to an immersion in images, sound, interpretation, technology, drama, skill, and craft. This performance activity will help students analyze different aspects of the experience, engage critically with the performance, and express their views in a respectful and supported environment.

The enclosed performance activity is called “Opera Review: *Die Zauberflöte*.” The reproducible handout for this activity, available at the back of this guide, will invite students to think of themselves as opera critics, taking notes on what they see and hear during the performance and critiquing each scene on a five-star scale. Students should bring this activity sheet to the final dress rehearsal and fill it out after the final curtain. When they return to class, students can use their “Opera Review” sheets as they review and discuss their experience.

FOLLOW-UP DISCUSSION

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently?

A central aspect of the plot of *Die Zauberflöte* is the revelation that the Queen of the Night is not an innocent grieving mother, and Sarastro is not an evil sorcerer—that, in fact, their roles are reversed. Students may enjoy discussing their initial impressions of these characters and how convincing they found them. You may prompt them with the following questions:

- Was the Queen of the Night believable when she first appeared in the opera? Was there anything about her music, the staging, or the costume design that hinted at her true nature?
- When did you first begin to doubt that Sarastro was an evil character? What helped convince you?
- Do you think there was a significant difference between the music and portrayal of the Queen of the Night early in the opera compared to her later appearances?
- Alternatively, do you think the shift in roles (good vs. evil) was effective? Do you think the opera would have been stronger dramatically if there were no shift?

IN PRINT

Branscombe, Peter. *W. A. Mozart: Die Zauberflöte*. Cambridge Opera Handbooks. Cambridge: Cambridge University Press, 1991.

A detailed and scholarly investigation of *Die Zauberflöte*, drawn from the Cambridge Opera Handbooks series, it includes sections on the genesis of Mozart's work, its literary sources, and in-depth musical analysis.

Cairns, David. *Mozart and His Operas*. Berkeley: University of California Press, 2006.

An engaging and accessible biography of Mozart using his operas as a guide through his developing musical style

Hunter, Mary. *Mozart's Operas: A Companion*. New Haven: Yale University Press, 2008.

A guide to Mozart's operas, including synopsis and commentary, as well as a discussion of operatic genre and historical context

ONLINE

Bergman, Ingmar. *Trollflöjten*. Stockholm: Sveriges Radio / TV2 / AB Svensk Filmindustri / Svenska Filminstitutet, 1976.

A Swedish-language film adaptation of the opera by the legendary director

Branagh, Kenneth. *The Magic Flute*. Paris: Idéale Audience and Peter Moores Foundation, 2006.

A film version of the opera, directed by Kenneth Branagh and in an English translation by Stephen Fry, set during World War I

Metropolitan Opera *HD Live in Schools Educator Guide: Die Zauberflöte*
metopera.org/zauberfloteguide

Additional classroom activities and contextual information about the creation of *Die Zauberflöte* from the Metropolitan Opera.

Aria

A self-contained piece for solo voice, typically with orchestral accompaniment. Arias form a major part of larger works such as operas or oratorios.

Basset Horn

An alto clarinet with an extended lower range. Like the clarinet, the basset horn possesses a dark, velvety timbre. While it was not a common orchestral instrument, Mozart used it prominently in some of his compositions, notably those with Masonic associations.

Coloratura

From the Italian word for “coloring,” coloratura refers to florid, elaborate vocal passages with heavy ornamentation. It may also describe a voice type or singer who possesses the agility and lightness necessary to perform such music.

Glockenspiel

A percussion instrument made of tuned metal bars that are struck with a mallet, producing a bell-like sound. In *Die Zauberflöte*, the music of Papageno’s magical bells is created by a glockenspiel. The type of glockenspiel Mozart calls for is played using a keyboard similar to a piano.

Legato and Staccato

Legato comes from the Italian word for “to tie together.” It is used in music to describe a series of notes that are played or sung with smooth connection from one note to the next. It is the opposite of staccato, an articulation in which notes are played in a short, detached manner.

Melisma

A group of several notes sung to the same syllable of text. Melismatic singing is the opposite of syllabic singing, in which a single note is sung to each syllable of the text. Melismas show off a singer’s breath control, vocal flexibility, and virtuosity. They can vary in length and complexity, often combining stepwise movement from note to note with larger, more difficult leaps.

Major and Minor

Western music written since around 1600 has been built on two basic tonal principles: major and minor. Although the terms can be used to describe scales, intervals, harmonies, or keys, in their most basic application they refer to the overarching tonal organization of a composition, or its mode. Pieces in the major mode typically sound bright, cheery, or optimistic, while pieces in the minor mode may sound somber, plaintive, or sinister.

Orchestration

An aspect of composition, orchestration is the art of choosing which instruments should play each musical idea in a musical work. Successful orchestration requires that the instrument chosen is appropriate to the melody—that the musical line is within the instrument’s playable range and expressive capabilities. The art of orchestration also allows a composer to draw on and combine the disparate timbres of instruments to amplify melodic expression and create a wide range of musical color. In *Die Zauberflöte*, Mozart often uses wind instruments to create a mellow, pastoral texture.

Singspiel

A German opera of the 18th or 19th century featuring musical numbers interspersed with spoken dialogue. A singspiel would often incorporate magical elements or stories from folklore. *Die Zauberflöte* is regarded as the pinnacle of the genre.

Tempo

Literally “time” in Italian, tempo refers to the speed of a piece of music. Tempo is indicated in a score by a variety of conventional (often Italian) words—such as allegro, adagio, vivace, moderato, grave, and many more—that not only provide direction on the composer’s desired rate of speed but also carry associations of gesture and character. For instance, vivace indicates not only a brisk speed but also a lively spirit. Additional tempo markings may indicate when a composer asks for a section of music to be sped up (*accelerando*) or slowed down (such as *rallentando*).

Die Zauberflöte

Performance date:

Reviewed by:

Have you ever wanted to be a music and theater critic? Now's your chance!

As you watch *Die Zauberflöte*, use the space below to keep track of your thoughts and opinions. What did you like about the performance? What didn't you like? If you were in charge, what might you have done differently? Think carefully about the action, music, and stage design. Then, after the opera, share your opinions with your friends, classmates, and anyone else who wants to learn more about Mozart's masterpiece and this performance at the Met!

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
A serpent is defeated. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino and Papageno meet. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino sees Pamina's portrait. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Queen of the Night's grief MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Papageno finds Pamina. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
They meet Sarastro. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The trials of Papageno MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Pamina's grief MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Papageno and Papagena meet. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Everyone is reunited and rejoices. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆