

MOZART'S *THE MAGIC FLUTE*—HIS LAST OPERA TO BE PRODUCED 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 narrative of inner development and illumination, *The Magic Flute* imagines a world of peace, brotherhood, and love.

This *Live in HD* production, originally broadcast in 2006, presents the opera in an abridged, English-language version of the production by Julie Taymor, the award-winning director of theater, opera, and film. Taymor seeks to remain true to the fairy-tale aspect of the story while revealing what she calls its “darker face, the one that is hidden in the innocent shell of the unruly libretto but apparent in the exquisite subtlety of the music.” In developing the colorful visual style of her production, she was inspired by the image of the kaleidoscope, which she sees as an ideal way to express “both the exterior and inner landscapes of *The Magic Flute*.” Taymor’s whimsical production magnifies the opera’s emotional threads, highlights its humor, and captures the ethereal nature of Mozart’s music.

This guide is intended to help students appreciate the opera within the context of 18th-century politics, philosophy, and musical style. By studying the plot’s themes of enlightenment in relation to the Age of Reason, students will discover some of the elements that make *The Magic Flute* not only a product of its age but also an enduring masterwork of the operatic canon. The activities on the following pages are designed to provide context, deepen background knowledge, and enrich the overall experience of this *Live in HD* transmission.

THE WORK

An opera in two acts, sung in English
Music by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder
English translation by J. D. McClatchy
First performed September 30, 1791,
at the Freihaus-Theater auf der
Wieden, Vienna, Austria

PRODUCTION

Julie Taymor Production
George Tsypin Set Designer
Julie Taymor Costume Designer
Donald Holder Lighting Designer
Julie Taymor and Michael Curry
Puppet Designers
Mark Dendy Choreographer

PERFORMANCE

The Met: Live in HD
December 30, 2006
Ying Huang Pamina
Erika Miklósa Queen of the Night
Jennifer Aylmer Papagena
Matthew Polenzani Tamino
Greg Fedderly Monostatos
Nathan Gunn Papageno
David Pittsinger Speaker
René Pape Sarastro
James Levine Conductor

This abridged production of *The Magic Flute* is made possible by generous gifts from Bill Rollnick and Nancy Ellison Rollnick and The Andrew W. Mellon Foundation.

The original production of *Die Zauberflöte* was made possible by a generous gift from Mr. and Mrs. Henry R. Kravis.

This *Live in HD* production of *The Magic Flute* is a special encore presentation. It was originally transmitted on December 30, 2006, as the inaugural production in the *Live in HD* series.



HUANG

MIKLÓSA

POLENZANI

GUNN

PAPE

The Metropolitan Opera Educator Guides offer a creative, interdisciplinary introduction to opera. Designed to complement existing classroom curricula in music, the humanities, STEM fields, and the arts, these guides will help young viewers confidently engage with opera regardless of their prior experience with the art form.

On the following pages, you'll find an array of materials designed to encourage critical thinking, deepen background knowledge, and empower students to engage with the opera. These materials can be used in classrooms and/or via remote-learning platforms, and they can be mixed and matched to suit your students' individual academic needs.

Above all, this guide is intended to help students explore *The Magic Flute* through their own experiences and ideas. The diverse perspectives that your students bring to opera make the art form infinitely richer, and we hope that they will experience opera as a space where their confidence can grow and their curiosity can flourish.

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To access this guide online, including any audio selections and handouts, visit [metopera.org/fluteguide](https://www.metopera.org/fluteguide). All Met Opera on Demand (MOoD) clips referenced in this guide come from the performance on December 30, 2006.

WHO'S WHO IN *THE MAGIC FLUTE*

CHARACTER	PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Tamino A young prince	tah-MEE-noe	tenor	Handsome and courageous, Tamino accepts the Queen of the Night'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 also proves to be his match in courage and wit.
Papageno A bird catcher in service to the Queen of the Night	pah-pah-GAY-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 ruler of the realm of the moon and stars		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, he has abducted Pamina and compels her and Tamino to undergo tests and ordeals.

Synopsis

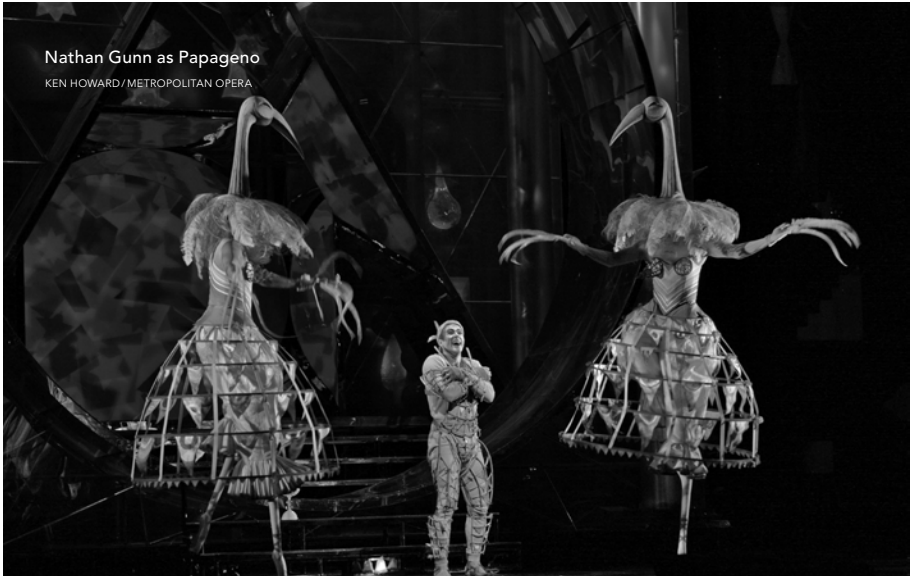
A mythical land between the sun and the moon. Three Ladies in the service of the Queen of the Night save Prince Tamino from a serpent. When they leave to tell the queen, the bird catcher Papageno appears. He boasts to Tamino that it was he who killed the creature. The ladies return to give Tamino a portrait of the queen's daughter, Pamina, whom they say has been enslaved by the evil Sarastro. Tamino immediately falls in love with the girl's picture. The queen, appearing in a burst of thunder, tells Tamino about the loss of her daughter and commands him to rescue her. The ladies give a magic flute to Tamino and silver bells to Papageno to ensure their safety on the journey and appoint Three Spirits to guide them.



Matthew Polenzani as Tamino
KEN HOWARD/METROPOLITAN OPERA

Sarastro's servant Monostatos pursues Pamina but is frightened away by Papageno. The bird catcher tells Pamina that Tamino loves her and is on his way to save her. Led by the Three Spirits to the temple of Sarastro, Tamino learns from a high priest that it is the Queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino uses his flute to charm the wild animals who threaten him, then rushes off to follow the sound of Papageno's pipes. Monostatos and his men chase Papageno and Pamina but are left helpless when Papageno plays his magic bells. Sarastro enters in great ceremony. He punishes Monostatos and promises Pamina that he will eventually set her free. Pamina catches a glimpse of Tamino, who is led into the temple with Papageno.

Sarastro tells the priests that Tamino will undergo initiation rites. Monostatos tries to kiss the sleeping Pamina but is surprised by the appearance of the Queen of the Night. The Queen gives her daughter a dagger and orders her to murder Sarastro.



Nathan Gunn as Papageno
KEN HOWARD / METROPOLITAN OPERA

Sarastro finds the desperate Pamina and consoles her, explaining that he is not interested in vengeance. Tamino and Papageno are told by a priest that they must remain silent and are not allowed to eat, a vow that Papageno immediately breaks when he takes a glass of water from a flirtatious old lady. When he asks her name, she vanishes. The Three Spirits guide Tamino through the rest of his journey and tell Papageno to be quiet. Tamino remains silent even when Pamina appears. Misunderstanding his action for coldness, she is heartbroken.

The priests inform Tamino that he has only two more trials to complete his initiation. Papageno, who has given up on entering the brotherhood, longs for a wife



Ying Huang as Pamina with
Greg Fedderly as Monostatos
KEN HOWARD / METROPOLITAN OPERA

The closing scene

KEN HOWARD / METROPOLITAN OPERA



instead. He eventually settles for the old lady. When he promises to be faithful, she is suddenly transformed into the beautiful young Papagena but then immediately disappears. Pamina and Tamino are reunited and face the ordeals of water and fire together, protected by the magic flute.

Disconsolate to be without a wife, Papageno tries to hang himself on a tree but is saved by the Three Spirits, who remind him that if he uses his magic bells he will find true happiness. When he plays the bells, Papagena appears and the two immediately start making family plans. The Queen of the Night, her three ladies, and Monostatos attack the temple but are defeated and banished. Sarastro blesses Pamina and Tamino as all join in celebrating the triumph of courage, virtue, and wisdom.

An Original Libretto by Emanuel Schikaneder

Emanuel Schikaneder—impresario, writer, actor, and singer—drew from a variety of sources in crafting the libretto for *The Magic Flute*, or *Die Zauberflöte* in the original German. Mozart scholar Peter Branscombe has undertaken perhaps the most exhaustive review of the many and sundry sources Schikaneder may have consulted in crafting the text for Mozart's singspiel.

First and foremost, Schikaneder drew from the performance history of Viennese popular theater, which embraced magic, lowbrow humor, mystery, spectacle, and moralizing sentiments. Its tradition 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.

Two earlier comic operas produced at the Freihaus-Theater auf der Wieden, where Schikaneder became director in 1789, also share similar source material with Mozart's work: *Oberon, König der Elfen* (*Oberon, King of the Elves*) and *Der Stein der Weisen oder Die Zauberinsel* (*The Philosopher's Stone, or the Magic Island*). Both pieces were based on writings by Christoph Martin Wieland, whose three-volume collection of fairy tales *Dschinnistan* (1786–89) provided possible models for several aspects of *The Magic Flute*.

From Wieland's compilation, the story "Adis und Dahy" includes an enslaved character named Torgut that could be taken as the basis for Monostatos; "Neangir und seine Brüder" contains a hero falling in the love with a portrait of the heroine; "Des Stein der Weisen" has allusions to Egyptian history and mythology; "Die klugen Knaben" perhaps inspired the Three Spirits in the opera; and "Lulu oder die Zauberflöte" is an obvious point of reference. The latter tale also served as inspiration for the libretto for Wenzel Müller's *Kaspar der Fagottist*, another contemporary singspiel that premiered four months before *The Magic Flute*.

Branscombe notes several additional sources that influenced Schikaneder's libretto. Among these are Chrétien de Troyes's Arthurian romance *Yvain* (c. 1177), which was translated into German by K. J. Michaeler, a member of Mozart's Masonic lodge, between 1776 and 1787; the novel *Sethos* (1731) by French author Abbé Jean Terrasson, which was translated into German by Matthias Claudius in 1777–78; the play *Thamos, König in Egypten* (1773) by Baron Tobias Philipp von Gebler, for which Mozart wrote incidental music; and a long essay by Ignaz von Born—one of Vienna's foremost Freemasons—on "The Mysteries of the Egyptians."

The Creation of *The Magic Flute*



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 Nationalsingspiel, 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 Nationalsingspiel 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 man.



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 *The Magic Flute*, 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) and 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 *The Magic Flute* premieres on September 30 at the Freihaus-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.



An engraving of Schikaneder as Papageno

Wolfgang Amadeus Mozart

MATERIALS

Handout

COMMON CORE**CCSS.ELA-LITERACY.SL.6–11-12.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6–12 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.11-12.1.D

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.

Philosophical Chairs

Philosophical Chairs is an activity designed to foster critical thinking, active inquiry, and respectful dialogue among students. To play, participants agree or disagree with a series of statements, but the game doesn't end there. The most crucial element is what happens next: Participants discuss their point of view and can switch sides if their opinions change during the discussions.

Each topic statement is deliberately open ended yet ties into several of the themes present in *The Magic Flute*—including the hero's journey, truth, reason, love, courage, virtue, wisdom, and enlightenment. Offer students a brief overview of the opera's plot, setting, and context, and remind them how to build a safe space for productive conversation. Some of the topics might be confusing or hard—that's okay! As you and your students explore and learn about *The Magic Flute*, you can return to these statements: What do they have to do with the opera's story? How might these questions help us explore the opera's story, history, and themes?

A NOTE TO FACILITATORS: Between statements, provide some clarity as to why that statement was chosen. Explain to students where and how each theme shows up in the opera, or invite students to offer their own explanations.

STEP 1. INQUIRE

Distribute the included handout with guidelines and statements, making sure to review the rules of engagement as a group. Next, invite students to read one of the statements—out loud as a class, to themselves, or in small groups. As they read, they should ask themselves:

- Do I understand the statement?
 - If not, what questions might clarify it for me?
- What immediately comes to mind when I read the statement?
 - What is my initial reaction: Do I agree or disagree?
- What led me to that decision?
 - What opinions do I hold about this statement?
 - What life experiences may have led me to think this way?

STEP 2. RESPOND

Read the statements again out loud and ask students to commit to one side. They can agree or disagree, but there is no middle ground. (Many will not be completely comfortable committing to one side over the other—that’s part of the game. It will help foster conversation and debate.)

STEP 3. DISCUSS

Start a conversation! Use the following questions to guide discussion:

- Does anyone feel very strongly either way? Why or why not?
- Does anyone feel conflicted? Why or why not?
- Give voice to what you thought about in the first step:
 - What led me to make my decision?
 - What opinions do I hold with regard to this statement?
 - What life experience may have led me to think this way?
- What might you have not considered that others are now bringing up in the discussion?
- Did any new questions arise during the discussion?

As the conversation continues, students are free to change their minds or develop more nuanced perspectives.

Repeat steps 1 through 3 for each statement.

CRITICAL INQUIRY

The Magic Flute makes frequent use of groupings of three: There are Three Ladies in service to the Queen of the Night; Three Spirits who guide Tamino on his quest; and three trials for Tamino to complete (silence, temptation, and water and fire). How else does the number three appear in the opera and in this production? Why might that number be significant for Mozart?

CURRICULAR CONNECTIONS

History, social studies, philosophy, politics, English/language arts, history of science, music

MATERIALS

Handouts

Audio tracks

"The Age of Reason" Deep Dive

Synopsis

Illustrated synopsis (optional)

MOoD clips (optional)

"Mozart and Freemasonry" Deep Dive (optional)

COMMON CORE**CCSS.ELA-LITERACY.RH.6-8.2**

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.6-8.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CCSS.ELA-LITERACY.RL.6.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

CORE ARTS**MU:Cn11.1.7.a**

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Re8.1.C.HSI.a

Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.

MU:Re8.1.H.8.a

Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.

Enlightened Opera

The era of the European Enlightenment—commonly understood as covering the years between 1680 and 1790—was a time of far-ranging changes to political structures, the social order, and the philosophical understanding of humanity. In diverse fields, ranging from public life to literature and beyond, the faculty of reason was held up as the path towards human improvement that would ultimately bring freedom, knowledge, and happiness.

In *The Magic Flute*, Mozart and his librettist, Emanuel Schikaneder, explored other aspects of Enlightenment thought: the nature of true knowledge, the development of character, and the highest ideals of humanity. In this activity, students will read and discuss passages from the writings of select Enlightenment thinkers, analyze excerpts from the libretto of *The Magic Flute*, and discover ways in which the opera is rooted in the social, moral, and philosophical ideas of its age.

STEP 1. DISCOVER

Depending on their grade level, students may have studied the Enlightenment previously. If so, invite them to recall significant events, people, and ideas associated with the movement. Write these items on the chalkboard, organizing them into a rough timeline, if possible. Answers may include such events as the American and French revolutions and the signing of the Declaration of Independence, the philosophy of René Descartes, the writings of Voltaire, and the discoveries in mathematics and physics by Isaac Newton. If students' knowledge of the Enlightenment is more limited, you may prefer to have them review the Deep Dive essay "The Age of Reason" either as homework in advance of the session, or at the beginning of class. Again, reinforce their comprehension by having them name significant events or people from the essay, organizing them on the chalkboard in a timeline. The points that students draw out may include the following:

- René Descartes writes *Discourse on the Method*, in which he investigates the nature of thought (1637).
- Isaac Newton discovers the principle of gravity (1687).
- John Locke proposes a system of representative government (1690).
- Benjamin Franklin proposes the idea that lightning is caused by electricity (1750).
- Denis Diderot begins publishing his *Encyclopédie*, aimed at consolidating all human ideas and knowledge (1751).
- Voltaire publishes *Candide*, a satire of the idea that all things naturally turn out for the best (1759).
- The American Declaration of Independence is signed (1776).
- Immanuel Kant publishes the *Critique of Pure Reason*, which investigates the interaction between knowledge and experience (1781).

- The French Revolution begins (1789).
- Thomas Paine publishes *The Rights of Man*, arguing that revolution is justified when the government does not protect man’s natural rights (1791).
- Haiti passes its second constitution, becoming the first republic in the Western hemisphere to permanently abolish slavery (1805).

Finally, write one more event on your timeline: *The Magic Flute*, 1791. Mozart’s opera had its premiere that year in Vienna at the Freihaus-Theater auf der Wieden, a smaller suburban theater that was popular not only with the nobility but with all classes of Viennese society. By placing the opera on your timeline, you are making it clear that Mozart and Schikaneder were working in the midst of momentous events and societal changes and expressed the changing values of the day in their works.

You may also find it helpful to refer to the Deep Dive essay “Mozart and Freemasonry” for further details on how the ideals of Freemasonry intersected with those of the Enlightenment.

STEP 2. ANALYZE

Next, divide students into groups and pass out the “Enlightenment Principles” handout included with this guide. Each of these brief statements reflects an important strain of Enlightenment thought, by thinkers from diverse fields. Have students read and discuss the statements and, on the space next to them, write a brief commentary or

FUN FACT

A possible inspiration for the character of Papageno, the humorous bird catcher who is covered in feathers, can be found in Goethe’s German translation of *The Birds*, a comedy by the ancient Greek dramatist Aristophanes. Published in 1787, the translation features a servant character not included in Aristophanes’s original play named Papagey (“parrot” in German). His homespun wit and artlessness have many features in common with Papageno.

ENLIGHTENMENT



Enlightenment thinkers
Descartes, Voltaire, and Kant
(left to right)

1687

SCIENCE

Isaac Newton discovers the principle of gravity.

**1750**

SCIENCE

Benjamin Franklin proposes the idea that lightning is caused by electricity.

1759

EDUCATION/LITERATURE

Voltaire publishes *Candide*, a satire of philosophical optimism.**1781**

PHILOSOPHY

Immanuel Kant publishes the *Critique of Pure Reason*, which investigates the interaction between knowledge and experience.**1805**

GOVERNMENT

Haiti passes its second constitution, becoming the first republic in the Western hemisphere to permanently abolish slavery.

1637

PHILOSOPHY

René Descartes writes *Discourse on the Method*, in which he investigates the nature of thought.**1690**

GOVERNMENT

John Locke proposes a system of representative government.

1751

EDUCATION/LITERATURE

Denis Diderot begins publishing his *Encyclopédie*, aimed at consolidating all human ideas and knowledge.**1776**

GOVERNMENT

The American Declaration of Independence is signed.

1789

GOVERNMENT

The French Revolution begins.

1791

GOVERNMENT

Thomas Paine publishes *The Rights of Man*, arguing that revolution is justified when the government does not protect man's natural rights.

THE AGE OF REASON

Many of the beliefs we hold today about freedom, government, and the inalienable rights of human beings were radical, fringe ideas in Mozart's day. But it was precisely during that period—an era called the Enlightenment, coinciding with the late 17th through 18th century—that the roots of our modern belief systems were first developed and debated.

Beginning with philosophers such as René Descartes in France and Baruch Spinoza in the then Dutch Republic, thinkers began to reexamine old perspectives on the nature of the universe. Their yardsticks were logic, reason, and a kind of optimistic skepticism, rather than purely religious faith. In England, Francis Bacon introduced the method of scientific examination, a new way of finding the truth based on experiment and observation.

Before long, the tools of reason were being used to examine not only the natural world but the social world as well. Political thinkers like François-Marie Arouet, known as Voltaire, in France, Jean-Jacques Rousseau in Switzerland, and, in Great Britain, Thomas Hobbes, David Hume, and John Locke voiced the opinion that royalty and class systems were not part of the natural order. They proposed, contrarily, that all people come into the world with “natural” rights—especially a right to liberty. These rights might be masked or distorted, reinforced or weakened, defended or denied by the rules, structures, and class systems of society, but they could not be eliminated. Such views would lead to a war of independence in England's American colonies and a revolution, deposing the royalty, in France. By the end of the 18th century, Thomas Paine, author of *Common Sense*, would refer to this era as “the Age of Reason.”

Overall, the developments in thought and politics during the Enlightenment era effected large-scale changes in attitudes toward education, the exercise of the intellect, the rejection of superstition and violence, and the perfectibility of mankind—all ideas that find musical representation in *The Magic Flute*.

translation of the primary source excerpt. You may get students' conversations started by asking the following questions:

- Can you paraphrase the statement in everyday language?
- Is the author talking about a particular group of people?
- Are there any assumptions at work behind this statement?
- Is there anything notable about the imagery that the author uses in the passage?

STEP 3. REVIEW

It will now be helpful for students to become familiar with the plot of *The Magic Flute*. Pass out copies of the synopsis or illustrated synopsis (metopera.org/flute-illustrated), and by having students read it silently on their own, take turns reading it aloud, or engage in a more active exploration such as enacting brief scenes, ensure that students understand the plot and can recall its basic elements.

STEP 4. COMPARE

Divide students into groups and assign each group one of the selected libretto excerpts found in the handouts included with this guide. Students should review and analyze their excerpts, looking for themes and thoughts reflecting the statements from step 2 above. Have students fill in their handouts as completely as they can, referring as necessary to the "Enlightenment Principles" handout.

STEP 5. SHARE

After allowing ample time for students to complete their handouts, invite groups to the front of class to explain their interpretation of their brief scene and their understanding of its relation to Enlightenment principles, as reflected in their completed handouts. Although there are several possible interpretations of each scene, their comments may include the following:

Excerpt 1: A priest questions Tamino and challenges his preconceptions about the Queen of the Night. Though Tamino seeks love and virtue—worthy enterprises—the priest reveals that Tamino is held back by his quest for death and vengeance. The priest guides Tamino to a better understanding. The imagery draws on the notions of darkness and light, with darkness associated with superstition. The rejection of falsehood recalls Descartes.

Excerpt 2: Pamina and Papageno celebrate their escape from Monostatos and hold music up as a force for good: It encourages peace and happiness. The passage again draws on the imagery of darkness and light, with light connected with happiness—reminiscent of Schiller.

FUN FACT

Although the libretto of *The Magic Flute* has provoked some criticism for its seemingly uneven dramatic structure, the great German poet Goethe admired the story so much that he attempted to write a sequel. While he never finished this work, *The Magic Flute's* librettist, Emanuel Schikaneder, found more success with his own sequel, *Das Labyrinth oder Der Kampf mit den Elementen* ("The Labyrinth, or The Fight with the Elements"). It preserves all of the characters of the original opera as well as a plot based on trials and tests of character. *Das Labyrinth* was set to music by composer Peter von Winter and premiered at Schikaneder's Freihaus-Theater auf der Wieden in 1798.

SOCIAL-EMOTIONAL LEARNING

What Does Courage Look Like?

In this story, Tamino, a handsome young prince, goes on a journey in a distant land to rescue the beautiful Pamina. He encounters a variety of trials and tests that challenge him to think creatively and rely on his courage to survive. Tamino is pushed to the edge by the challenges he faces, but his bravery gives him the guts he needs to survive all the tribulations that are thrown his way. We can learn a lot from Tamino's journey! Ask students to reflect upon and discuss the questions below before sharing their responses with a partner or with the class.

- > What is courage?
- > What does courage feel like in my body?
- > What does courage look like at school? Give specific examples.
- > When have you seen a parent or friend demonstrate courage in the face of a difficult situation?
- > What is one courageous thing you can do today?

Excerpt 3: The chorus hails Sarastro as a benevolent leader, and Sarastro invites Tamino and Papageno to begin their rite of purification. The chorus joins in celebrating the triumph of virtue over vice, looking forward to the realization of an earthly paradise. The passage has themes in common with the Marquis de Condorcet, while the notion of purification calls to mind Kant's process of enlightenment, as well as Pope.

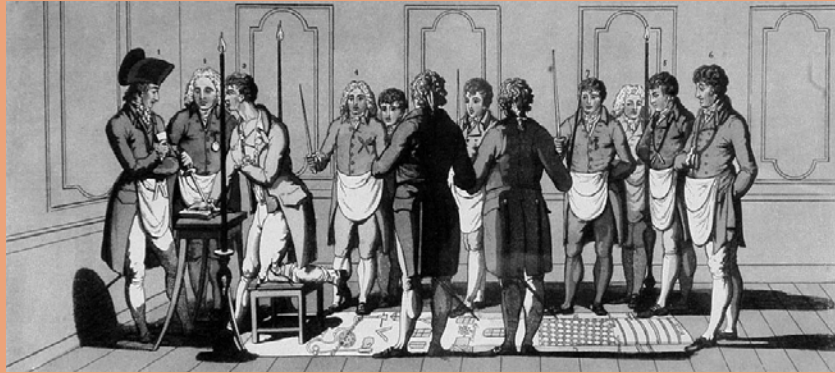
Excerpt 4: Sarastro expounds on the precepts of his temple. His order lives according to the ideas of love and forgiveness rather than revenge. He holds up faithfulness and honesty as virtues, connecting them with the image of light (see Schiller). These ideals have much in common with the natural state described by Locke.

Excerpt 5: Sarastro and the chorus hail Tamino and Pamina for their success in the trials. They associate truth, love, and courage with light, and superstition and evil with darkness. They celebrate the victory of love and courage, as it will lead the world to a new age of wisdom. See Schiller, the Marquis de Condorcet, and Kant.

STEP 6. LISTEN

As a final step, play the corresponding music for the examples above, found on **Tracks 1 through 5**. Playing one example at a time, have students listen while following along to the translation on the handouts. It may be necessary to play each example several times, and students may like to underline the text or make notes on the handout to indicate words that receive special emphasis. In a free discussion, invite students to comment on how the music reflects or amplifies (or alternatively mutes or distorts) the sentiment contained in the text. It is not necessary to use specialized musical vocabulary or engage in advanced musical analysis, but merely to notice the general emotional tone of the passage and comment on which words and phrases are heightened dramatically. A descriptive answer key is provided for your reference below.

Mozart and Freemasonry



An early illustration of a Masonic ritual

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 ritual 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 *The Magic Flute*. 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 *The Magic Flute*, the opera demonstrates the interests of Viennese Freemasonry in its semi-religious program of enlightenment and progress.



FUN FACT

Unlike for later operas written after the advent of photography, little evidence survives of the design and early performance style of Mozart's stage works. *The Magic Flute* is a rare exception: Only two years after its premiere, the Austrian artists Joseph and Peter Schaffer created a series of six etchings depicting scenes from the opera (above). While not based on the original 1791 set and costume designs, these images give a sense of what the first performance of *The Magic Flute* may have looked like.

Answer Key

Track 1 (MOoD clip 12): The music is set in a speechlike vocal style, with little accompaniment by the orchestra. Tamino's first line on "It's love and virtue" sounds calm and honorable. In contrast, the priest's line on "death and judgment" is much more agitated. The priest's final pronouncement, "Unless you join the brotherhood, you will not find the love you seek," is set to long, ponderous-sounding melodies.

Track 2 (MOoD clip 15): The music has a gentle, rocking quality, with the voices singing together in sweet harmonies. The effect is one of simple joy.

Track 3 (MOoD clip 18): The chorus enters with a celebratory exclamation as they hail Sarastro, who then enters in a more speechlike style as he gives instructions for Tamino and Papageno's purification rite. The chorus then explodes in a triumphal style with full orchestral accompaniment as they celebrate the triumph of virtue over vice. The voices and instruments use their higher range, and the orchestra plays rapid figures in the brass and strings.

Track 4 (MOoD clip 28): The tempo is slow and dignified, and the music has a prayer-like quality. The voice extends into the very lowest range. The effect is one of gentle admonishment to avoid error and embrace virtue.

Track 5 (MOoD clip 41): Sarastro enters in a speechlike style with grand orchestral flourishes emphasizing his lines. When the chorus enters, the music has an almost religious quality, in the style of old church music. Its repeated interjections of "hail" are emphasized by falling figures in the strings. The passage closes with a vigorous, celebratory section as the chorus proclaims that the world will brighten and wisdom will resound.

Musical Portraits

Since the beginnings of opera in the 16th century, there has been a distinction between speechlike sections of music designed to move the action forward or to communicate information and those of a more reflective nature. Within this second type of music, the aria has long been the primary vehicle for operatic characters to communicate their feelings and thoughts. An aria is a self-contained piece for solo voice, typically with orchestral accompaniment. Arias provide an opportunity for composers to use all of the musical and dramatic tools at their disposal to paint a portrait of a character.

In this activity, students will explore the ways in which opera composers differentiate characters; use musical terminology to describe aspects of melody, harmony, rhythm and tempo, and orchestration; and explore the different musical characterizations of the major characters of *The Magic Flute*.

STEP 1. REVIEW

It will be helpful for students to have an understanding of the basic plot outline and characters of *The Magic Flute*. You may wish to allow for time at the beginning of class for students to read the synopsis or illustrated synopsis (metopera.org/flute-illustrated) or to summarize the story for them. Alternatively, you may ask them to come to class having read the synopsis as homework beforehand. You may also want to provide them with a photocopy of the "Who's Who in *The Magic Flute*" chart to give them a few more details on the major characters.

STEP 2. LISTEN

Begin your study of the arias by having students listen to the audio examples while following along to the libretto, provided in the handouts included with this guide. The arias are provided in **Tracks 6** through **10** (along with corresponding MOoD clips). Before beginning to make notes or analyze the musical elements, listen to all of the arias one after the other.

STEP 3. ANALYZE

Return to the first aria and have students begin to make notes on the musical attributes of melody, tempo, and orchestration. Space for students' thoughts is provided on the handouts. It will likely be necessary to play the audio example several times.

A guide to the arias is provided for your reference below.

CURRICULAR CONNECTIONS

Music and music theory, English/language arts, theater and drama

MATERIALS

Handouts

Audio tracks

Synopsis

Illustrated synopsis (optional)

MOoD clips (optional)

"Who's Who in *The Magic Flute*" (optional)

COMMON CORE

CCSS.ELA-LITERACY.RL.6.2

Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-LITERACY.RL.6.6

Explain how an author develops the point of view of the narrator or speaker in a text.

CCSS.ELA-LITERACY.RL.6.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

CORE ARTS

MU:Re7.2.6.a

Describe how the elements of music and expressive qualities relate to the structure of the pieces.

MU:Re8.1.H.5.a

Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when appropriate) the setting of the text.

MU:Re8.1.C.HSI.a

Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.



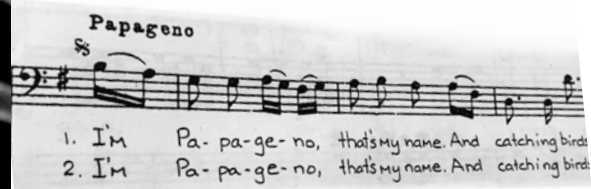
TRACK 6 (MOOD CLIP 5): Tamino: "This portrait's beauty I adore"

TEXT SUMMARY:	Tamino is entranced by a portrait of Pamina.
MELODY:	Legato, gentle phrases, mostly stepwise movement, with emotional exclamations when the vocal line leaps
HARMONY:	Major
RHYTHM AND TEMPO:	A slower tempo, with delicate rhythms that underscore the text
ORCHESTRATION:	Strings

TRACK 7 (MOOD CLIP 32): Pamina: "Now my heart is filled with sadness"

TEXT SUMMARY:	Pamina is filled with sadness because Tamino will not speak to her, and she fears he no longer loves her.
MELODY:	Legato, sad, lamenting, stepwise descending lines; occasional large leaps, with sighing falling gestures
HARMONY:	Minor
RHYTHM AND TEMPO:	A slower tempo with halting rhythms
ORCHESTRATION:	Strings, with flute, oboe, and bassoon





CRITICAL INQUIRY

The Magic Flute includes many nonhuman figures—serpents, bears, birds, spirits, and more. Why might Mozart and Schikaneder have featured these various creatures? How do they contribute to, or distract from, the story of the opera? How do they help you understand the human characters, if at all?

TRACK 8 (MOOD CLIP 3): Papageno: "I'm Papageno, that's my name"

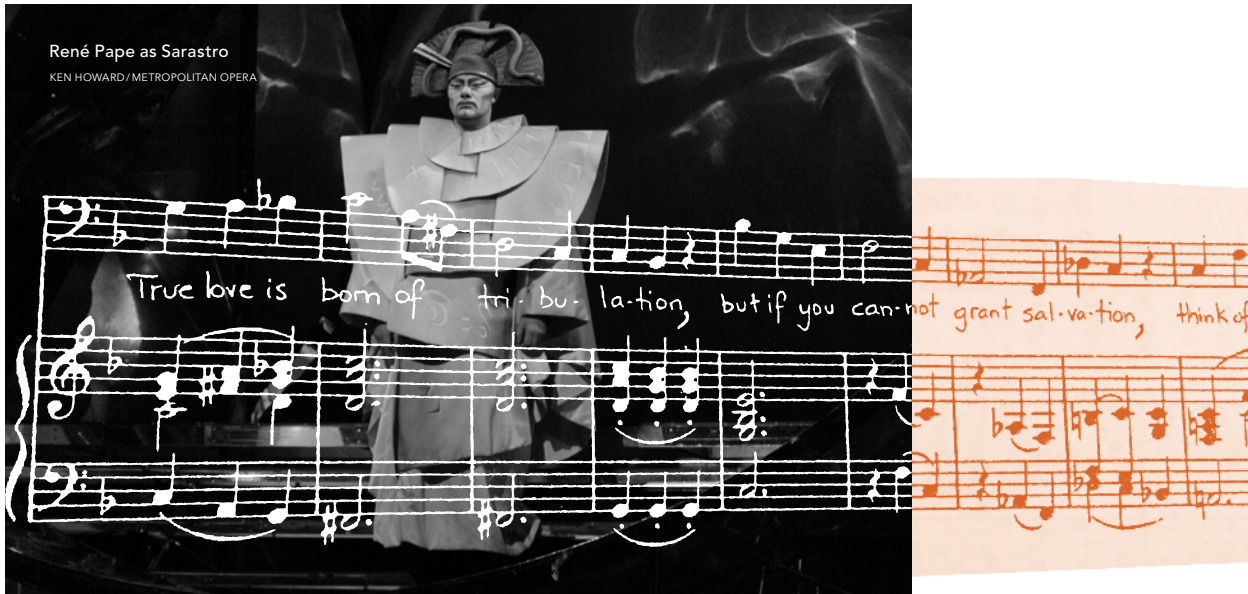
TEXT SUMMARY:	Papageno introduces himself, sharing his love of life's simple pleasures.
MELODY:	Folk-song like, bouncy, carefree-sounding, dancelike
HARMONY:	Major
RHYTHM AND TEMPO:	A moderate tempo, not too fast, not too slow, with catchy rhythms
ORCHESTRATION:	Instruments with bright timbres, including violins and oboe; prominent use of a pan flute

TRACK 9 (MOOD CLIP 26): Queen of the Night: "Here in my heart, Hell's bitterness is seething"

TEXT SUMMARY:	The Queen demands that vengeance and death be brought upon Sarastro.
MELODY:	Aggressive, staccato, full of large leaps, jagged movement, coloratura, and melismas
HARMONY:	Minor
RHYTHM AND TEMPO:	A very fast tempo, with sweeping flourishes and tremolos in the accompaniment; sharp, very precise rhythms in the vocal line
ORCHESTRATION:	Aggressive strings playing tremolo, with full orchestra (winds and brass) used for loud, punctuating chords



Erika Miklósa as the Queen of the Night
KEN HOWARD / METROPOLITAN OPERA



TRACK 10 (MOOD CLIP 20): Sarastro: "O Isis and Osiris"

TEXT SUMMARY:	Sarastro petitions the gods (Isis and Osiris) to provide wisdom and guidance to Tamino and Pamina.
MELODY:	Authoritative, formal, extending into the lowest bass range, legato, prayerlike
HARMONY:	Major
RHYTHM AND TEMPO:	Very slow and solemn tempo, with consistent and smooth rhythms in the vocal line
ORCHESTRATION:	Wind-heavy texture, including bassoon and trombone

STEP 4. SHARE

Once you have completed this process for each of the five arias, have students discuss their findings as a class. Encourage them to compare the individual sounds of the arias. What are the attributes that give each solo its unique character? How does the sound of the music match the text? Is this sound appropriate to their understanding of the character's temperament?

DIVING DEEPER: Have students choose their favorite character and write a short paragraph about how the music symbolically represents that character. How does the music make the character distinctive? What about the music do students find appealing or off-putting?

Philosophical Chairs

Active listening, critical thinking, and respectful dialogue (even when we disagree about something) are learned skills. Everyone can learn them, and no one can perfect them without practice. Philosophical Chairs is designed to help us develop these skills while also learning about the opera.

You might find these statements challenging—and you might find it challenging to talk with someone who has a different answer from your own. That’s okay! Take your time with each statement, embrace uncertainty, and know that changing your mind when you learn new information is a sign of strength, not weakness. Before you begin your discussion, take some time to review the rules of engagement:

Be sure you understand the statement. If something is unclear, ask!

Face each other. Body language helps show that you’re listening carefully and respectfully.

Only one speaker at a time. Everyone will get their turn to speak.

Think before you speak. Be sure that what you’re going to say is what you really mean.

Summarize the previous person’s comments before adding your own.

Address ideas, not the person. Challenging ideas or statements is good only if we respect the individuality and inherent value of the person who expressed them.

Three before me. To make sure everyone’s voice is heard, you may not make another comment until three others have shared their thoughts.

The Statements

- You should listen to your mind, not your heart.
- Human nature never changes.
- Knowledge is power.
- Anything can be solved through logic and reason.
- Happiness should be one’s goal in life.
- Everyone has the ability to become a better person.
- Everything happens for a reason.
- Morals are absolute.
- We are a product of our environment.
- You can never be 100% certain of anything.
- Power should be shared, not held by one person.
- Humans all share a basic goodness.
- Vengeance can be justified.
- Life is full of trials.
- Nothing can prepare you for life’s trials.
- Chivalry is dead.
- Weathering a storm together is always better than going it alone.
- Happiness is around every corner.
- Those who are true and faithful will always be rewarded.

Enlightened Opera | Enlightened Principles

“Enlightenment is man’s release from his self-incurred tutelage. Tutelage is man’s inability to make use of his understanding without direction from another. Self-incurred is this tutelage when its cause lies not in lack of reason but in lack of resolution and courage to use it without direction from another. *Sapere aude!* ‘Have courage to use your own reason!’—that is the motto of enlightenment.”

—Immanuel Kant, “What Is Enlightenment” (1784)

[Lines 1–2]

Know then thyself, presume not God to scan;
The proper study of mankind is man.

[Lines 19–24]

Go, wondrous creature! Mount where science guides,
Go, measure earth, weigh air, and state the tides;
Instruct the planets in what orbs to run,
Correct old time, and regulate the sun;
Go, soar with Plato to th’ empyreal sphere,
To the first good, first perfect, and first fair.

—Alexander Pope, Epistle II from *An Essay on Man* (1733)

“Only through Beauty’s morning-gate, dost thou penetrate the land of knowledge.”

—Friedrich Schiller, “The Artists” (1789)

Our hopes, as to the future condition of the human species, may be reduced to three points: the destruction of inequality between different nations; the progress of equality in one and the same nation; and lastly, the real improvement of man.

Will not every nation one day arrive at the state of civilization attained by those people who are most enlightened, most free, most exempt from prejudices, as the French, for instance, and the Anglo-Americans? Will not the slavery of countries subjected to kings ... gradually vanish? Is there upon the face of the globe a single spot the inhabitants of which are condemned by nature never to enjoy liberty, never to exercise their reason?

—Marie-Jean-Antoine-Nicolas Caritat, Marquis de Condorcet,
Outlines of a Historical View of the Progress of the Human Mind (1795)

Notes:

Enlightened Opera | Enlightened Principles (CONTINUED)

“Some years ago I was struck by the large number of falsehoods that I had accepted as true in my childhood, and by the highly doubtful nature of the whole edifice that I had subsequently based on them. I realized that it was necessary, once in the course of my life, to demolish everything completely and start again right from the foundations if I wanted to establish anything at all in the sciences that was stable and likely to last.”

—René Descartes, *Meditations on First Philosophy* (1641)

“To properly understand political power and trace its origins, we must consider the state that all people are in naturally. That is a state of perfect freedom of acting and disposing of their own possessions and persons as they think fit within the bounds of the law of nature. People in this state do not have to ask permission to act or depend on the will of others to arrange matters on their behalf. The natural state is also one of equality in which all power and jurisdiction is reciprocal and no one has more than another. It is evident that all human beings—as creatures belonging to the same species and rank and born indiscriminately with all the same natural advantages and faculties—are equal amongst themselves.”

—John Locke, *Two Treatises of Government* (1689)

“We have dared to be free, let us be thus by ourselves and for ourselves. Let us imitate the grown child: his own weight breaks the boundary that has become an obstacle to him. What people fought for us? What people wanted to gather the fruits of our labor? And what dishonorable absurdity to conquer in order to be enslaved. Enslaved? ... Let us leave this description for the French; they have conquered but are no longer free.

Let us walk down another path; let us imitate those people who, extending their concern into the future, and dreading to leave an example of cowardice for posterity, preferred to be exterminated rather than lose their place as one of the world's free peoples.”

—Haitian Declaration of Independence (1804)

Notes:



Enlightened Opera | Excerpts

EXCERPT 1 (TRACK 1, MOoD CLIP 12)

PRIEST: Who comes now to the temple door?
Pray tell, what are you searching for?

TAMINO: It's love and virtue that I seek.

PRIEST: Your words disclose a noble mind.
But wait—how would you undertake this?
For love will not be yours to find
while death and vengeance cloud your judgment.

TAMINO: But villains all deserve to die!

PRIEST: There is no villain in this temple.

TAMINO: Is this the temple of Sarastro?

PRIEST: Yes, here the great Sarastro rules.

TAMINO: He is a monster and my foe!

PRIEST: And can you prove what you are saying?

TAMINO: The Queen of the Night can prove it.
She suffers grief and constant woe.

PRIEST: The vengeful Queen has made you blind.
The golden disk of the Sun
our Brotherhood helps to protect.
She plots to steal the golden disk
and plunge the world into darkness.

TAMINO: The Queen has tangled me in lies!
To free myself from her deceit,
you mean that I must join Sarastro?

PRIEST: Or never find the truth you seek.

TAMINO: Where is she?
I have sworn to save her.
How will I ever find Pamina?

PRIEST: Unless you join the Brotherhood,
you will not find the love you seek.

Notes:

EXCERPT 2 (TRACK 2, MOoD CLIP 15)

PAMINA/PAPAGENO: Bells with such a magic charm
made our captors leave us.
No one's come to any harm.
Who would now believe us?
Music lets mankind agree,
joined in peaceful harmony.
Evil men are put to flight,
loss is turned to laughter.
When the darkness yields to light,
happiness comes after!

Notes:

Enlightened Opera | Excerpts (CONTINUED)

EXCERPT 3 (TRACK 3, MOoD CLIP 18)

CHORUS: Long life to Sarastro!
Our order's foundation!
He judges with wisdom
and rules with compassion.

SARASTRO: Bring them within our temple
walls,
where these young men are to be tried.
Cover their heads. They may not see.
They must now first be purified.

CHORUS: When love joins with integrity
and virtue triumphs over vice,
then mankind truly will be free,
and earth become a paradise.

Notes:

EXCERPT 4 (TRACK 4, MOoD CLIP 28)

SARASTRO: Within our sacred Temple,
all error we forgive.
Revenge is never taken.
By love do all men live.
Forever faithful and forthright,
we pledge ourselves to guard the light.

Notes:

EXCERPT 5 (TRACK 5, MOoD CLIP 41)

SARASTRO: The Sun's golden splendor
has banished the night!
The forces of darkness
are vanquished by right.

CHORUS: Hail the two who triumphed!
They conquered the night.
Hail, hail, Isis and Osiris.
Hail, hail, we look to your light!

So courage has triumphed
and true love is crowned.
The world now will brighten.
Let wisdom resound.

Notes:

Musical Portraits

TRACK 6 (MOOD CLIP 5)

Tamino: "This portrait's beauty I adore"

TAMINO: This portrait's beauty I adore.
A wonder never seen before!
What is this, this yearning?
Is it love I feel?
If so, to true love I yield!
Oh, nothing can keep us apart.
Oh, to her I pledge my heart.

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:

TRACK 7 (MOOD CLIP 32)

Pamina: "Now my heart is filled with sadness"

PAMINA: Now my heart is filled with sadness!
Gone, oh gone, is love's delight,
lost forever joy and gladness!
Every brightness turned to night!
Look, Tamino,
I am weeping, yet you turn away from me.
If your love is not for keeping,
let my sorrow die with me.

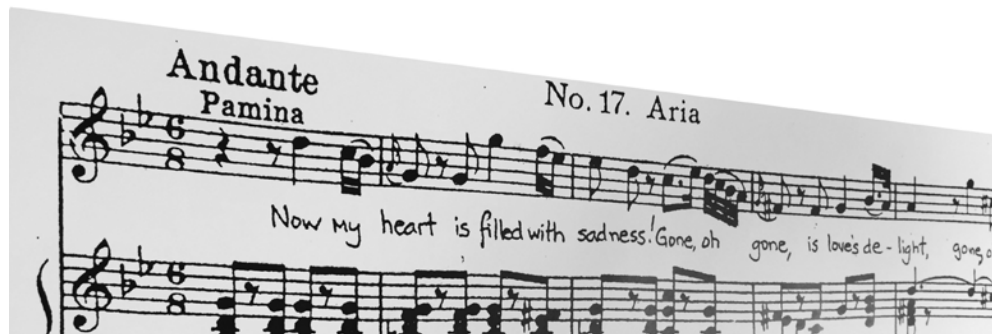
Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:



Musical Portraits (CONTINUED)

TRACK 8 (MOoD CLIP 3)

Papageno: “I’m Papageno, that’s my name”

PAPAGENO: I’m Papageno, that’s my name.
And catching birds, well, that’s my game!
My snares are laid. My sights are set.
I whistle them into my net.
My life’s my own, so bright and free,
for all the birds belong to me.
If only there were traps for girls,
I’d catch a dozen by their curls.

I’m Papageno, that’s my name.
And catching birds, well, that’s my game!
And when I get them nice and plump
I’ll trade some for a sugar lump.
Then give it to my favorite one,
and woo her till her heart is won.
Oh, snuggled in my nest we’d lie
and gently rock to a lullaby.

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:

TRACK 9 (MOoD CLIP 26)

Queen of the Night: “Here in my heart,
Hell’s bitterness is seething”

QUEEN OF THE NIGHT: Here in my heart, Hell’s bitterness is
seething.
Death and vengeance force the vow I swore.
If you refuse to murder Sarastro,
then I will curse my daughter ever more.

Sarastro once betrayed me!
Tamino now betrays me!
My daughter would betray me
and her mother’s love deny.
Abandoned, forsaken, and tormented,
his dominion I defy!
And you must find the strength to kill Sarastro!
Swear, swear, swear to avenge me!
Swear or you will die!

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:

Musical Portraits (CONTINUED)

TRACK 10 (MOOD CLIP 20)

Sarastro: “O Isis and Osiris”

SARASTRO: O Isis and Osiris, guide them,
as they now make their dangerous way.
With strength and wisdom walk beside them.
Protect them both from harm, we pray.

CHORUS OF PRIESTS: Protect them both from harm, we pray.

SARASTRO: True love is born of tribulation,
but if you cannot grant salvation,
think of their virtue, their tender hearts.
Your everlasting peace impart.

CHORUS OF PRIESTS: Your everlasting peace impart.

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:

PERFORMANCE ACTIVITY

Opera Review: *The Magic Flute*

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

As you watch *The Magic Flute*, 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 would 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 the opera and this performance at the Met!

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Tamino is saved from a serpent. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino encounters Papageno. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino falls in love with Pamina's portrait. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino learns of his quest. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Queen of the Night recalls Pamina's kidnapping. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Three Spirits arrive to guide Tamino and Papageno. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino arrives at Sarastro's temple. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino charms wild animals with his flute. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Papageno finds Pamina. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Papageno and Pamina are pursued by Monostatos. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Monostatos tries to kiss the sleeping Pamina. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Queen of the Night gives Pamina a dagger to murder Sarastro. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Sarastro reassures Pamina and punishes Monostatos. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Sarastro addresses his priests. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino undergoes his initiation. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Sarastro consoles Pamina. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Tamino and Papageno meet an old woman. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Pamina is heartbroken. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Papageno longs for a wife. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Tamino and Pamina face the ordeals of water and fire. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
<hr/>			
The Three Spirits save Papageno, who reunites with Papagena. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
<hr/>			
The Queen of the Night and Monostatos attack Sarastro's temple and are defeated. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
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Everyone is reunited and rejoices. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆