

MOZART'S *DIE ZAUBERFLÖTE*—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, *Die Zauberflöte* imagines a world of peace, brotherhood, and love.

This beloved production by Julie Taymor, an award-winning director of theater, opera, and film, presents the full opera in the original German language. 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 the humor, and captures the ethereal nature of Mozart’s music.

This guide is intended to help your 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 *Die Zauberflöte* 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. This guide will also align with key strands of the Common Core Standards.

THE WORK:

***DIE ZAUBERFLÖTE* (THE MAGIC FLUTE)**

An 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, Austria

PRODUCTION

James Levine, Conductor

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

STARRING

(In order of vocal appearance):

Charles Castronovo

TAMINO (tenor)

Markus Werba

PAPAGENO (baritone)

Kathryn Lewek

QUEEN OF THE NIGHT (soprano)

Golda Schultz

PAMINA (soprano)

René Pape

SARASTRO (bass)

Production a gift of
Mr. and Mrs. Henry R. Kravis

Additional funding from John Van Meter, the
Annenberg Foundation, Karen and Kevin Kennedy,
Bill Rollnick and Nancy Ellison Rollnick,
Mr. and Mrs. William R. Miller, Agnes Varis and
Karl Leichtman, and Mr. and Mrs. Ezra K. Zilkha



SCHULTZ



LEWEK



CASTRONOVO



WERBA



PAPE

This guide is divided into five sections.

- **THE SOURCE, THE STORY, WHO'S WHO IN *DIE ZAUBERFLÖTE*, AND A TIMELINE**

- **CLASSROOM ACTIVITIES:**
Two activities designed to align with and support various Common Core Standard strands used in ELA, History/Social Studies, and Music curricula

- **PERFORMANCE ACTIVITIES:**
Two activities to be used during *The Met: Live in HD* transmission, highlighting specific aspects of this production

- **POST-SHOW DISCUSSION:** A wrap-up activity, integrating the *Live in HD* experience into the students' understanding of the performing arts and the humanities

- **STUDENT RESOURCE PAGES:**
Classroom-ready worksheets supporting the activities in the guide

The activities in this guide will focus on several aspects of *Die Zauberflöte*:

- The opera's context in the writings of the European Enlightenment
- The aria as a vehicle for personal expression
- The production's distinctive use of puppetry and masks
- 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

This guide is intended to cultivate students' interest in *Die Zauberflöte*, whether or not they have any prior acquaintance with opera. It includes activities for students with a wide range of musical backgrounds, and seeks to encourage them to think about opera—and the performing arts as a whole—as a medium of both entertainment and creative expression.

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 bird-catcher 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* (*The Magic Flute*).



VOICE TYPE

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

SOPRANO

the highest-pitched voice, normally possessed only by women and boys

MEZZO-SOPRANO

the female voice whose range lies between the soprano and the contralto (Italian “mezzo” = middle, medium)

CONTRALTO

the lowest female voice, also called an alto

COUNTERTENOR

a male singing voice whose vocal range is equivalent to that of a contralto, mezzo-soprano, or (less frequently) a soprano, usually through use of falsetto

TENOR

the highest naturally occurring voice type in adult males

BARITONE

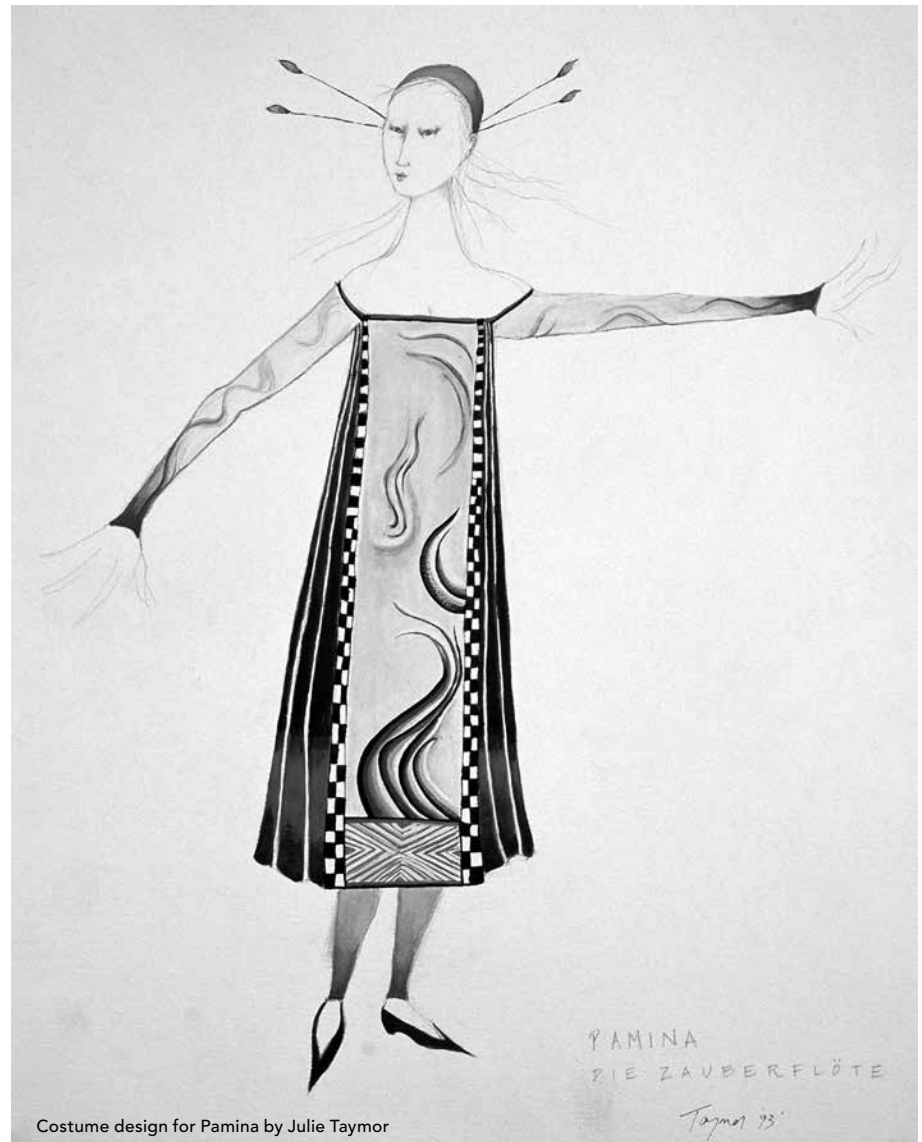
the male voice lying below the tenor and above the bass

BASS

the lowest male voice

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.



Costume design for Pamina by Julie Taymor

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 birdcatcher 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, who 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.

Sarastro's slave Monostatos pursues Pamina but is frightened away by Papageno. The birdcatcher 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 charmed into submission 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.

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 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.

Desolate 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.

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 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 powerful 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, 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 musician 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 re-opens 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 align 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 opera.

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) 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 *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.



An engraving of Schikaneder as Papageno

Wolfgang Amadeus Mozart

History and Social Studies

IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide, as well as the audio selections from *Die Zauberflöte* available online or on the accompanying CD. You may also want to distribute photocopies of the sidebar *The Age of Reason*, as well as the synopsis found in this guide.

CURRICULAR CONNECTIONS

History, Social Studies, Philosophy, Humanities, Music, Art

LEARNING OBJECTIVES

- To become familiar with some of the philosophical concepts of the Enlightenment
- To explore ways in which Enlightenment ideals are represented in *Die Zauberflöte*
- To practice critical analysis by interpreting aspects of the opera's plot and characters
- To become familiar with the story and music of *Die Zauberflöte* in advance of the *Live in HD* broadcast

Enlightened Opera: *Die Zauberflöte* as a Work of the Age of Reason

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 toward human improvement that would ultimately bring freedom, knowledge, and happiness. Several of Mozart's operas reflect the currency of these issues when they were written in the late 18th century: *Le Nozze di Figaro* embodies the tensions between the nobility and the upwardly mobile servant class, while *Così fan tutte* is concerned with morality and women's essential nature—both topics of significant discussion (and anxiety) at the time.

In *Die Zauberflöte*, 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 *Die Zauberflöte*
- discover ways in which *Die Zauberflöte* is rooted in the social, moral, and philosophical ideas of its age

STEPS

Students will begin by recalling or learning a few of the key events and figures of the Enlightenment. They will then read and analyze a selection of brief quotes by Enlightenment figures, discussing them in groups. Following a quick study of the synopsis, students will engage in a close reading of portions of the opera's libretto, comparing their assigned excerpts to Enlightenment principles. The activity closes with students listening to Mozart's musical setting of each passage and noting how the music enhances their understanding of the text.

STEP 1: 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 sidebar *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 sidebar, 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)

Finally, write one more event on your timeline: *Die Zauberflöte* (1791). Mozart's opera had its premiere that year in Vienna at the 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

COMMON CORE STANDARDS AND DIE ZAUBERFLÖTE

This activity directly supports the following ELA-Literacy Common Core Strands:

CCSS.ELA-Literacy.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

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.

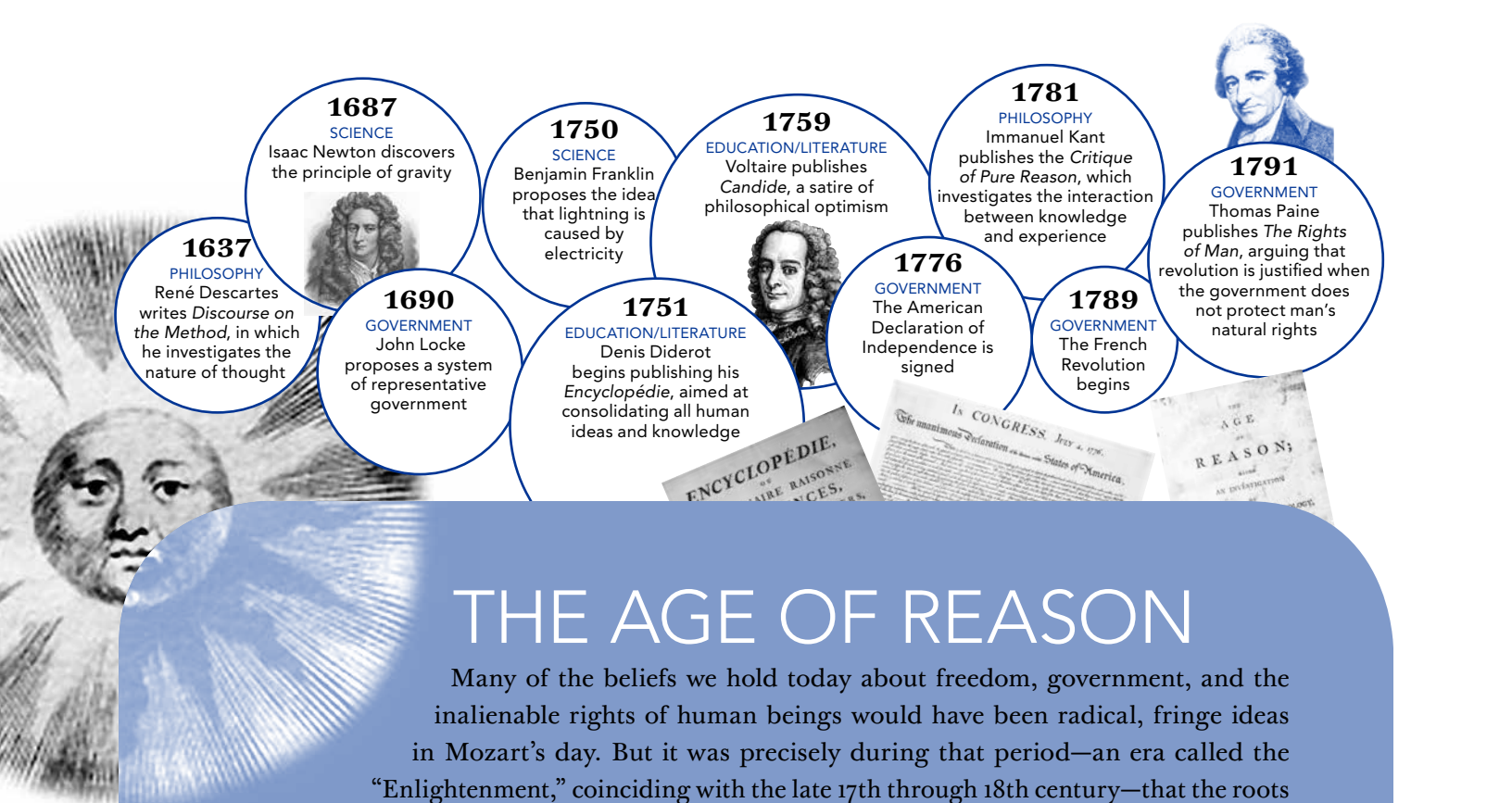
CCSS.ELA-Literacy.RI.9-10.6

Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

ENLIGHTENMENT



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



1687

SCIENCE

Isaac Newton discovers the principle of gravity



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

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



1791

GOVERNMENT

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

1776

GOVERNMENT

The American Declaration of Independence is signed

1789

GOVERNMENT

The French Revolution begins

1751

EDUCATION/LITERATURE

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



THE AGE OF REASON

Many of the beliefs we hold today about freedom, government, and the inalienable rights of human beings would have been 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 Benedict Spinoza in Holland, thinkers began to re-examine old perspectives on the nature of the universe. Their yardsticks were logic, reason, and a kind of optimistic doubt, 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 England, 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, by the end of the 18th century, 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, the British-American writer Thomas Paine would refer to this era as "the Age of Reason."

Overall, the developments in thought and politics during the Enlightenment 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 *Die Zauberflöte*.

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 sidebar *Mozart and Freemasonry* for further details on how the ideals of Freemasonry intersected with those of the Enlightenment.

STEP 2: Next, divide students into groups and pass out the “Enlightenment Principles” handout found in the reproducible section at the back of 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 re-wording 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: It will now be helpful for students to become familiar with the plot of *Die Zauberflöte*. Pass out copies of the synopsis, and, by having students read it silently on their own, taking turns reading it aloud, or by a more active exploration such as enacting brief scenes, ensure that students understand the plot and can recall its basic elements.

STEP 4: Divide students into groups and assign each group one of the selected libretto excerpts found in the reproducible handouts. Using the “*Magic Flute Organizer*” handout from the back of 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 Organizer handouts as completely as they can, referring as necessary to the “Enlightenment Principles” handout.

STEP 5: After allowing ample time for students to complete their Organizer 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:

Track 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 use his faculty of reason. The rejection of falsehood recalls Descartes.

FUN FACT Although the libretto of *Die Zauberflöte* 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 Goethe never finished this work, *Die Zauberflöte*’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 Theater auf der Wieden in 1798.



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 translation into German 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.

Track 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 connects beauty with self-improvement and knowledge, and light with happiness—reminiscent of Schiller.

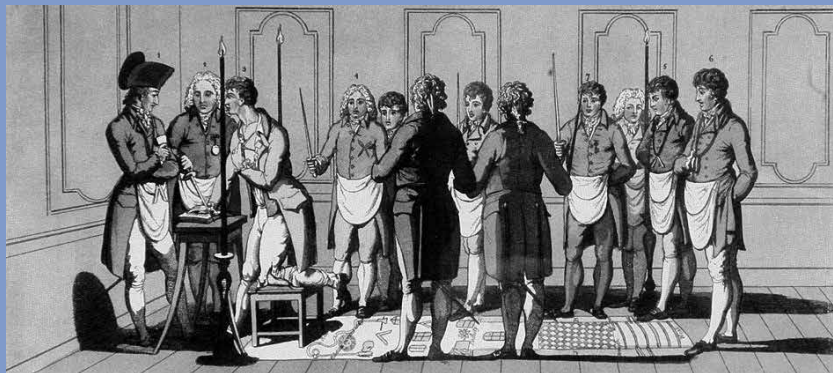
Track 3: The chorus hails Sarastro as a benevolent leader, and Sarastro invites Tamino and Papageno to begin their rite of purification. The chorus joins in celebrating the triumph of virtue over vice, looking forward to the realization of an earthly paradise. The passage has themes in common with the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

Track 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. These ideals have much in common with the natural state described by Locke.

Track 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: 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

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 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.



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. *Die Zauberflöte* is a rare exception: only four years after its composition, the Austrian artist Joseph 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 *Die Zauberflöte* may have looked like.

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.

Answer Key

Track 1: The music is set in a speech-like vocal style, with little accompaniment by the orchestra. Tamino's first line on "the realm of virtue and love" sounds calm and honorable. In contrast, the Priest's line on "death and vengeance" is much more agitated.

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

Track 3: The chorus enters with a celebratory exclamation as they hail Sarastro, who then enters in a more speech-like 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: 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: Sarastro enters in a speech-like 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 "thanks" 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.

FOLLOW-UP: As a take-home assignment, have students pick a particular Enlightenment belief or argument, and then create a story that embodies that belief. You may have students merely outline their story, or for a more in-depth exploration, compose a short dramatic scene. Students should feel free to adapt the setting and characters as they like and cast their stories as they see fit, as long as the underlying philosophy or moral of their work is based on an Enlightenment idea.

After students have completed their stories, they may share them, along with commentary on their Enlightenment-era inspiration, in front of the class.

The Aria as Musical Portrait

Since the beginnings of opera in the 16th century, there has been a distinction between speech-like 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 demonstrate their feelings and thoughts. An aria is a self-contained number 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
- explore the different musical characterizations of the major characters of *Die Zauberflöte*

STEPS

Students will listen to a selection of arias from *Die Zauberflöte* and use the musical terms explained in this exercise, as well as their understanding of the libretto, to articulate their interpretation of the characters of Tamino, Pamina, Papageno, the Queen of the Night, and Sarastro.

STEP 1: It will be helpful for students to have an understanding of the basic plot outline and characters of *Die Zauberflöte*. You may wish to allow for time at the beginning of class for students to read the synopsis 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 Die Zauberflöte* chart, to give them a few more details on the major characters.

Music

IN PREPARATION

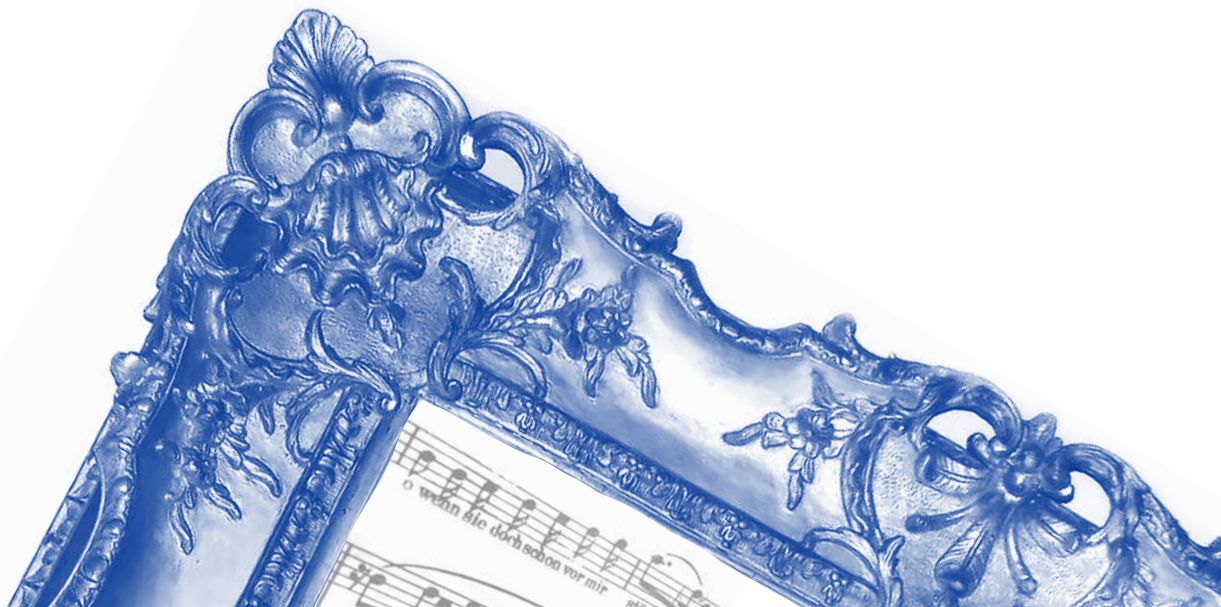
For this activity, students will need the reproducible resources available at the back of this guide as well as the audio selections from *Die Zauberflöte* available online or on the accompanying CD. They will also need photocopies of the synopsis and the chart of *Who's Who in Die Zauberflöte*.

CURRICULAR CONNECTIONS

Music, Music Theory, Humanities, and Arts

LEARNING OBJECTIVES

- To introduce and/or reinforce knowledge of musical terminology and theory
- To become familiar with techniques of dramatic expression in the Classical Style
- To hone careful listening skills and engage in musical analysis



COMMON CORE STANDARDS AND DIE ZAUBERFLÖTE

This activity directly supports the following ELA-Literacy Common Core Strands:

CCSS.ELA-Literacy.L.9-10.6

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CCSS.ELA-Literacy.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

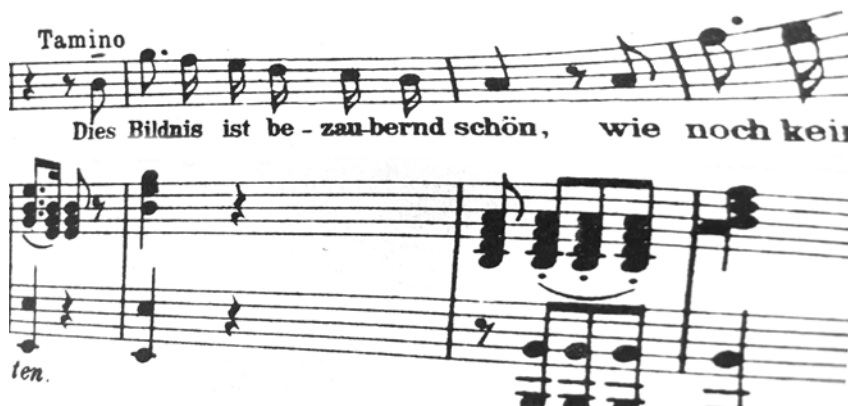
STEP 2: Discuss the *Ten Essential Musical Terms*, confirming that students have an adequate understanding of the terms, as they will need to use them in describing the musical attributes of each character's aria. Audio examples of the following terms are available online and on the accompanying CD.

TRACK MUSICAL TERM

- | | |
|----|--|
| 6 | Basset Horn (in this example, they are the lower instruments, below the flute) |
| 7 | Coloratura |
| 8 | Glockenspiel |
| 9 | Legato |
| 10 | Staccato |
| 11 | Melisma |
| 12 | Major |
| 13 | Minor |

STEP 3: Begin your study of the arias by having students listen to the audio examples while following the libretto, provided in the reproducible handouts at the back of this guide. The arias are provided in **Tracks 14** through **18**. Before beginning to make notes or analyze the musical elements, listen to all of the arias one after the other.

STEP 4: Return to the first aria and have students begin to make notes on the musical attributes of melody, tempo, and orchestration using as many Essential Terms as they





Pamina

Ach, ich fühl's, es ist verschwunden, e - wig hin - metz - gen - ses Glück

p

can. Space for students' thoughts is provided on the reproducible handouts. It will likely be necessary to play each audio example several times.

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

TRACK 14: Tamino: "Dies Bildnis ist bezaubernd schön"

TEXT SUMMARY:	Tamino is entranced by a portrait of Pamina.
MELODY:	Legato, gentle phrases, mostly step-wise 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 15: Pamina: "Ach, ich fühl's"

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, step-wise 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



Papageno

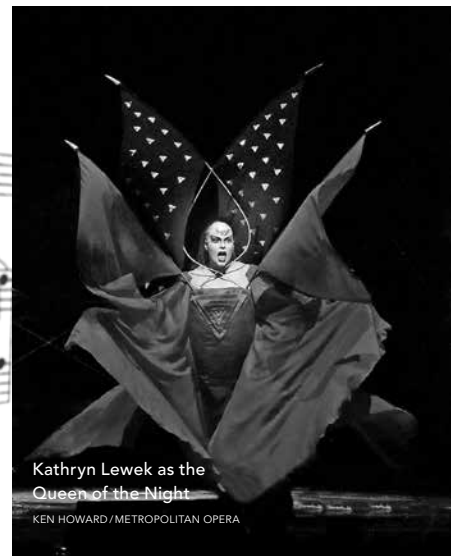
1. Der — Vo - gel - fän - ger bin ich ja, - stets lu - stig bei - sa hap - sa - mal ich
 2. Der — Vo - gel - fän - ger bin ich ja, - stets lu - stig bei - sa hap - sa - mal ich
 3. Wenn al - le Mädchen wä - ren mein. so - tausend - te ich brav Zuk - kun - ft ein. die

TRACK 16: Papageno: “Der Vogelfänger bin ich ja”

TEXT SUMMARY:	Papageno introduces himself, sharing his love of life’s simple pleasures.
MELODY:	Folk-like, bouncy, carefree-sounding, dance-like
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 the pan-pipe

The Queen of the Night

Der Höl - le Ra - che kocht in mei - nem Her - zen;
 The wrath of hell with - in my breast I cher - ish.



TRACK 17: The Queen of the Night: “Der Hölle Rache”

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:	Vivace, 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



TRACK 18: Sarastro: "O Isis und 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, and legato; prayer-like
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, trombone, and basset horn

STEP 5: 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?

FOLLOW-UP: 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?

Ten Essential Musical Terms

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 The term 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 step-wise 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. Mozart’s *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 (such as “*accelerando*”) or slowed down (such as “*rallentando*”).

Supporting the Student Experience during *The Met: Live in HD* Transmission

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. Performance activities help students analyze different aspects of the experience and engage critically with the performance. They will consider the creative choices that have been made for the particular production they are watching and examine different aspects of the performance.

Each Performance Activity incorporates a reproducible sheet. Students should bring this activity sheet to the *Live in HD* transmission and fill it out during intermission and/or after the final curtain. The activities direct attention to details of the production that might otherwise go unnoticed.

For *Die Zauberflöte*, the first activity sheet, *Masks and Magic*, encourages students to take note of the opera's use of puppetry and masks. This production of *Die Zauberflöte* was directed by Julie Taymor, best known for her work on Broadway, such as *The Lion King*. Students may be familiar with Taymor's use of puppetry in some of her other works, and they can consider how this approach contributes to the overall tone of her production of *Die Zauberflöte*.

The second, basic activity sheet is called *My Highs & Lows*. It is meant to be collected, opera by opera, over the course of the season. This sheet serves to guide students toward a consistent set of objective observations, as well as to help them articulate their own opinions. It is designed to enrich the students' understanding of the art form as a whole. The ratings system encourages students to express their critique: use these ratings to spark discussions that require careful, critical thinking.

The Performance Activity reproducible handouts can be found in the back of this guide. On the next page, you'll find an activity created specifically for follow-up after the *Live in HD* transmission.

IN PREPARATION

For this activity, students will need the Performance Activity reproducible handouts found in the back of this guide.

COMMON CORE STANDARDS AND DIE ZAUBERFLÖTE

CCSS.ELA-Literacy.RL.6.7

Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

CCSS.ELA-Literacy.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Shifting Allegiances: the Roles of Sarastro and the Queen of the Night

IN PREPARATION

This activity requires no preparation other than attendance at the *Live in HD* transmission of *Die Zauberflöte*.

LEARNING OBJECTIVES

- To review and synthesize students' understanding of *Die Zauberflöte*
- To explore how musical setting affects dramatic characterization
- To reflect on how artistic choices are made

COMMON CORE STANDARDS AND *DIE ZAUBERFLÖTE*

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.

Start the class with an open discussion of the Met performance. What did students like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? The discussion offers an opportunity to apply the notes on students' *My Highs & Lows* sheet, as well as their thoughts about the visual design of the Met production—in short, to see themselves as *Die Zauberflöte* experts.

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



Kathryn Lewek as the Queen of the Night
KEN HOWARD/METROPOLITAN OPERA

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 design of the Queen of the Night early in the opera compared with her later appearances?
- Alternatively, do you think the shift in roles (good vs. evil) was ineffective? Do you think the opera would have been stronger dramatically if there were no shift?



The Three Spirits guide
Tamino in his search for Truth.
KEN HOWARD/METROPOLITAN OPERA

Encourage students to think about how the characters of Monostatos and the Three Spirits fit into the scheme of good characters and bad characters. How do the magical instruments function, and if they are powerful forces for good, why are they in the possession of the Queen of the Night? Why does Sarastro have someone like Monostatos in his employ?

Finally, quiz students on whether they find the opera's way of telling the story to be dramatically inconsistent. Do these questions matter in their appreciation of *Die Zauberflöte* as a work of drama, or in their enjoyment of its music? The goal of this exercise is to encourage students to think of opera as an art form with many component parts, which may be in accord with one another, in conflict, or one of which may transcend the others.

Excerpts taken from the Metropolitan Opera broadcast of April 10, 2010

PAMINA

Julia Kleiter

QUEEN OF THE NIGHT

Albina Shagimuratova

TAMINO

Matthew Polenzani

PAPAGENO

Nathan Gunn

SARASTRO

Hans-Peter König

Conducted by
Adam Fischer

Metropolitan Opera Orchestra
and Chorus

- 1 Priest and Tamino: "Wo willst du kühner Freundling hin?"
- 2 Pamina and Papageno: "Könnte jeder brave Mann"
- 3 Chorus and Sarastro: "Es lebe Sarastro, der göttliche Weise!"
- 4 Sarastro: "In diesen heiligen Hallen"
- 5 Sarastro and Chorus: "Die Strahlen der Sonne"
- 6 Ex. Basset Horn
- 7 Ex. Coloratura
- 8 Ex. Glockenspiel
- 9 Ex. Legato
- 10 Ex. Staccato
- 11 Ex. Melisma
- 12 Ex. Major
- 13 Ex. Minor
- 14 Tamino: "Dies Bildnis ist bezaubernd schön"
- 15 Pamina: "Ach, ich fühl's"
- 16 Papageno: "Der Vogelfänger bin ich ja"
- 17 The Queen of the Night: "Der Hölle Rache"
- 18 Sarastro: "O Isis und Osiris"

CLASSROOM ACTIVITY

Enlightened Opera: *Die Zauberflöte* as a Work of the Age of Reason

Enlightenment Principles Handout

“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)

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

CLASSROOM ACTIVITY

Enlightened Opera: *Die Zauberflöte* as a Work of the Age of Reason (CONT'D)

“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 on Government* (1689)



THE MET: LIVE IN HD
DIE ZAUBERFLÖTE

CLASSROOM ACTIVITY

Enlightened Opera: *Die Zauberflöte* as a Work of the Age of Reason (CONT'D)

TRACK 1

SPEAKER: Wo willst du kühner Fremdling hin?
Was suchst du hier im Heiligtum?

TAMINO: Der Lieb' und Tugend Eigentum.

SPEAKER: Die Worte sind von hohem Sinn
allein, wie willst du diese finden?
Dich leitet Lieb' und Tugend nicht,
weil Tod und Rache dich entzünden.

TAMINO: Nur Rache für den Bösewicht.

SPEAKER: Den wirst du wohl bei uns nicht finden.

TAMINO: Sarastro herrscht in diesen Gründen?

SPEAKER: Ja, ja, Sarastro herrschet hier.

TAMINO: Doch in der Weisheit Tempel nicht?

SPEAKER: Er herrscht im Weisheitstempel hier!

TAMINO: So ist denn alles Heuchelei!

SPEAKER: Willst du schon wieder geh'n?

TAMINO: Ja ich will gehen, froh, und frei
nie euren Tempel sehn!

SPEAKER: Erklär dich näher mir,
dich täuschet ein Betrug!

TAMINO: Sarastro wohnt hier,
das ist mir schon genug!

SPEAKER: Wenn du dein Leben liebst, so rede, bleibe da!
Sarastro hassest du?

TAMINO: Ich haß' ihn ewig, ja!

SPEAKER: So gib mir deine Gründe an!

TAMINO: Er ist ein Unmensch, ein Tyrann!

SPEAKER: Ist das, was du gesagt, erwiesen?

Where would you enter, bold stranger?
What do you seek in this holy place?

The realm of virtue and love.

Your words are noble enough,
but how do you expect to find these things?
You yourself are not led by love and virtue
but provoked by death and vengeance.

I seek vengeance only against the villain.

You will not find that person with us.

Doesn't Sarastro rule this land?

Yes, indeed, Sarastro rules here.

But surely not in the Temple of Wisdom?

He rules in the Temple of Wisdom!

Then this is all hypocrisy!

Do you want to leave already?

Yes, I will go, happy and free,
never to see your temple!

Explain yourself further;
you have been misled by some deceit.

Sarastro lives here,
that is enough for me!

If you value your life, say so and stay here!
Do you hate Sarastro?

Yes, I will hate him forever!

Give me your reasons for this!

He is a monster and a tyrant!

Do you have proof for this?

TRACK 2

PAMINA/PAPAGENO: Könnte jeder brave Mann
solche Glöckchen finden,
seine Feinde würden dann
ohne Mühe schwinden.
Und er lebte ohne sie
in der besten Harmonie!
Nur der Freundschaft Harmonie
mildert die Beschwerden,
ohne diese Sympathie
ist kein Glück auf Erden.

If every good man
could find such little bells,
he could make his enemies
fade away without any trouble.
And without them,
he could live in peace.
Only the harmony of friendship
lessens life's complaints.
Without this sympathy
there is no hope on earth.

CLASSROOM ACTIVITY

Enlightened Opera: *Die Zauberflöte* as a Work of the Age of Reason (CONT'D)

TRACK 3

CHORUS: Es lebe Sarastro, der göttliche Weise,
er lohnet, und strafet in ähnlichem Kreise.

SARASTRO: Führt diese beiden Fremdlinge
in unser'n Prüfungstempel ein,
bedecket ihre Häupter dann—
sie müssen erst gereinigt sein.

CHORUS: Wenn Tugend und Gerechtigkeit
den Großen Pfad mit Ruhm bestreu'n,
dann ist die Erd' ein Himmelreich,
und Sterbliche den Göttern gleich.

Long live Sarastro, the divine prophet.
He rewards and punishes with just equality.

Lead these two strangers
into our temple of examination.
Cover their heads;
first they must be purified.

When virtue and justice
are mankind's greatest glory,
then earth will be a paradise
and mortals will be like gods.

TRACK 4

SARASTRO: In diesen heil'gen Hallen
kennt man die Rache nicht!
Und ist ein Mensch gefallen,
führt Liebe ihn zur Pflicht.
Dann wandelt er an Freundes Hand
vergnügt und froh ins bess're Land.

In diesen heil'gen Mauern,
wo Mensch den Menschen liebt—
kann kein Verräter lauern,
weil man dem Feind vergibt.
Wen solche Lehren nicht erfreu'n,
verdient nicht ein Mensch zu sein.

Within these sacred halls
no one knows revenge!
And if a man fails,
Love leads him back to his duty.
Then, walking in the hand of a friend,
cheerful and happy, he comes to a better land.

Within these sacred walls,
where man loves his fellow man,
no traitor can hide,
for man forgives his enemies.
If anyone does not take pleasure in these lessons,
he does not deserve of the name of Man.

TRACK 5

SARASTRO: Die Strahlen der Sonne
vertreiben die Nacht,
zernichten der Heuchler
erschlichene Macht!

CHORUS: Heil sei euch Geweihten!
Ihr dränget durch Nacht!
Dank! sei dir Osiris!
Dank! dir Isis gebracht!
Es siegte die Stärke
und krönet zum Lohn
die Schönheit und Weisheit
mit ewiger Kron'!

The sun's rays
drive away the night;
and destroy the dark power
of the hypocrite!

Hail to the consecrated ones!
You have broken through the Night!
We give thanks to you, Osiris!
We give thanks to you, Isis!
Fortitude is victorious
and crowns in reward
Beauty and Wisdom
with eternal crowns!

CLASSROOM ACTIVITY

Enlightened Opera: *Die Zauberflöte* as a Work of the Age of Reason (CONT'D)

Die Zauberflöte Organizer Handout

What is happening in this excerpt?

What is the lesson or moral of the passage?

What do you learn about the characters in this passage?

What is celebrated as good or condemned as bad?

What descriptive language or imagery is used?

Draw parallels to the statements you studied on the Enlightenment Principles handout.

CLASSROOM ACTIVITY

The Aria as Musical Portrait

TRACK 14

Tamino: “Dies Bildnis ist bezaubernd schön”

TAMINO: Dies Bildnis ist bezaubernd schön,
wie noch kein Auge je geseh'n.
Ich fühl' es, wie dies Götterbild
mein Herz mit neuer Regung füllt.
Dies Etwas kann ich zwar nicht nennen,
doch fühl' ich's hier wie Feuer brennen;
soll die Empfindung Liebe sein?
Ja, ja, die Liebe ist's allein.

O wenn ich sie nur finden könnte!
O wenn sie doch schon vor mir stünde!
Ich würde—würde—warm und rein—
was würde ich?
Ich würde sie voll Entzücken
an diesen heißen Busen drücken,
und ewig wäre sie dann mein!

This portrait is enchantingly pretty,
as no eye has ever seen before.
I feel as if this divine picture
were filling my heart with a new emotion.
I don't know what to call this feeling,
but I feel it burning here like fire.
Could this feeling be love?
Yes, yes! This can only be love.

O, if only I could find her!
O, if only she stood before me already!
I would... would... warmly and purely...
what would I do?
I would, in full delight,
press her to my warm breast,
and she would then be mine forever!

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:

THE MET: LIVE IN HD
DIE ZAUBERFLÖTE

CLASSROOM ACTIVITY

The Aria as Musical Portrait (CONT'D)

TRACK 15

Pamina: "Ach, ich fühl's"

PAMINA: Ach, ich fühl's, es ist verschwunden!
ewig hin der Liebe Glück! –
Nimmer kommt ihr Wonnestunden
meinem Herzen mehr zurück!
Sieh, Tamino! diese Tränen
fließen, Trauter, dir allein,
fühlst du nicht der Liebe Sehnen –
so wird Ruh' im Tode sein!

Ah, I feel that love's hope
has departed forever!
Never will those hours of bliss
return to my heart!
See, Tamino, these tears
flow only for you, my beloved.
If you do not feel the bonds of love,
then I must seek peace in death!

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:



CLASSROOM ACTIVITY

The Aria as Musical Portrait (CONT'D)

TRACK 16

Papageno: “Der Vogelfänger bin ich ja”

PAPAGENO: Der Vogelfänger bin ich ja—
stets lustig heia hopsasa!
Ich Vogelfanger bin bekannt
bei Alt und Jung im ganzen Land.

Weiß mit dem Lokken umzugehn
und mich aufs Pfeifen zu verstehn!
Drum kann ich froh und lustig sein,
denn alle Vogel sind ja mein.

Ein Netz fur Madchen mochte ich,
ich fing' sie dutzendweis' fur mich.
Dann sperrte ich sie bei mir ein,
und alle Madchen waren mein.

Wenn alle Madchen waren mein,
so tauschte ich brav Zucker ein:
die, welche mir am liebsten war',
der gab' ich gleich den Zucker her.

Und kute sie mich zartlich dann,
war sie mein Weib und ich ihr Mann.
Sie schlief an meiner Seite ein,
ich wiegte wie ein Kind sie ein.

I'm the bird-catcher, that's who I am,
always merry, ho hi ho!
I'm known as the bird-catcher
by the young and old everywhere.

I know how to set my traps
and how to whistle like a bird!
That's why I'm so happy and merry,
because all the birds are mine.

I wish I had a trap for girls,
then I'd trap them by the dozen.
I'd lock them up at home with me
and all the girls would be mine.

If all the girls were mine,
then I'd barter some for tasty sugar,
and then for my favorite one,
I'd give her all the sugar she wanted.

And if she kissed me tenderly,
she'd be my wife and I'd be her husband.
She'd fall asleep next to me;
I'd rock her to sleep like a child.

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:

THE MET: LIVE IN HD
DIE ZAUBERFLÖTE

CLASSROOM ACTIVITY

The Aria as Musical Portrait (CONT'D)

TRACK 17

The Queen of the Night: “Der Hölle Rache”

THE QUEEN OF THE NIGHT: Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung flammet um mich her!
Fühlt nicht durch dich Sarastro Todesschmerzen,
so bist du meine Tochter nimmermehr:
Verstoßen sei auf ewig, verlassen sei auf ewig,
zertrümmert sei'n auf ewig alle Bande der Natur,
wenn nicht durch dich Sarastro wird erblassen! —
Hört, hört, hört! Rachegötter — hört! —
der Mutter Schwur!

Hell's vengeance is boiling in my heart;
death and despair enflame me!
If Sarastro does not find his death by your hand,
you will be my daughter no longer.
You shall be disowned and abandoned forever,
all the bonds of nature will be destroyed forever,
if you do not kill Sarastro.
Hear, hear, hear me, O gods of vengeance,
hear a mother's oath!

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:

CLASSROOM ACTIVITY

The Aria as Musical Portrait (CONT'D)

TRACK 18

Sarastro: "O Isis und Osiris"

SARASTRO: O Isis und Osiris, schenket
der Weisheit Geist dem neuen Paar!
Die ihr der Wand'rer Schritte lenket,
stärkt mit Geduld sie in Gefahr.

PRIESTS: Stärkt mit Geduld sie in Gefahr.

SARASTRO: Laßt sie der Prüfung Früchte sehen,
doch sollten sie zu Grabe gehen,
so lohnt der Tugend kühnen Lauf,
nehmt sie in euren Wohnsitz auf!

PRIESTS: Nehmt sie in euren Wohnsitz auf!

O Isis and Osiris, grant
the spirit of wisdom to the new couple!
Guide them by the Wanderer's path,
strengthen them with patience when in peril.

Strengthen them with patience when in peril.

Let them see the fruits of their trial;
but if they are fated to go to their grave,
reward their virtue
and receive them in your holy abode!

Receive them in your holy abode!

Text Summary:

Melody:

Harmony:

Rhythm and Tempo:

Orchestration:

CLASSROOM ACTIVITY

The Aria as Musical Portrait (CONT'D)

In the space below, write a short paragraph about your favorite character and how it is represented in the music. How does the music make the character distinctive? What about the music do you find appealing or off-putting?

At the Met: *Masks and Magic*

Julie Taymor's production and costume design for *Die Zauberflöte* includes puppets and masks. Use this handout to make notes about when these elements appear and how they affect your impression of the world of *Die Zauberflöte* and its characters. Are the designs realistic? Whimsical? Do they seem to occur at particular dramatic moments or for specific types of characters? Try to notice each time masks and puppetry appear in the production.

CHARACTER REPRESENTED BY PUPPETRY/MASK	DESIGN DETAILS	INTERPRETATION
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Die Zauberflöte: My Highs & Lows

OCTOBER 14, 2017

CONDUCTED BY JAMES LEVINE

REVIEWED BY _____

THE STARS	STAR POWER	MY COMMENTS
CHARLES CASTRONOVO AS TAMINO	☆☆☆☆☆	
MARKUS WERBA AS PAPAGENO	☆☆☆☆☆	
KATHRYN LEWEK AS THE QUEEN OF THE NIGHT	☆☆☆☆☆	
GOLDA SCHULTZ AS PAMINA	☆☆☆☆☆	
RENÉ PAPE AS SARASTRO	☆☆☆☆☆	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
A SERPENT IS DEFEATED MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
TAMINO AND PAPAGENO MEET MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
TAMINO SEES PAMINA'S PORTRAIT MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
THE QUEEN OF THE NIGHT'S GRIEF MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
PAPAGENO FINDS PAMINA MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
THEY MEET SARASTRO MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
THE TRIALS OF PAPAGENO MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

PAMINA'S GRIEF

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

MY OPINION OF THIS SCENE:

PAPAGENO AND PAPAGENA MEET

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

MY OPINION OF THIS SCENE:

EVERYONE IS REUNITED AND REJOICES

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

MY OPINION OF THIS SCENE:
