The Magic lute 7 Minnesota OPERA BOX

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Migoletto

GIUSEPPE VERDI November 15 – 23, 2003

Iucrezia Borgia

Gaetano Donizetti January 24 – February 1, 2004

Passion

STEPHEN SONDHEIM February 28 – March 6, 2004

The Magic Flute

WOLFGANG AMADEUS MOZART May 15 – 23, 2004

FOR SEASON TICKETS, CALL 612.333.6669



620 North First Street, Minneapolis, MN 55401

Kevin Ramach, PRESIDENT AND GENERAL DIRECTOR Dale Johnson, Artistic Director

Dear Educator,

Thank you for using a Minnesota Opera Opera Box. This collection of material has been designed to help any educator to teach students about the beauty of opera. This collection of material includes audio and video recordings, scores, reference books and a Teacher's Guide.

The Teacher's Guide includes Lesson Plans that have been designed around the materials found in the box and other easily obtained items. In addition, Lesson Plans have been aligned with State and National Standards. See the Unit Overview for a detailed explanation.

Before returning the box, please fill out the Evaluation Form at the end of the Teacher's Guide. As this project is new, your feedback is imperative. Comments and ideas from you – the educators who actually use it – will help shape the content for future boxes. In addition, you are encouraged to include any original lesson plans. The Teacher's Guide is intended to be a living reference book that will provide inspiration for other teachers. If you feel comfortable, include a name and number for future contact from teachers who might have questions regarding your lessons and to give credit for your original ideas. You may leave lesson plans in the Opera Box or mail them in separately.

Before returning, please double check that everything has been assembled. The deposit money will be held until I personally check that everything has been returned (i.e. CDs having been put back in the cases). Payment may be made to the Minnesota Opera Education Department. All forms of payment are accepted.

Since opera is first and foremost a theatrical experience, it is strongly encouraged that attendance at a performance of an opera be included. The Minnesota Opera offers Student Matinees and discounted group rate tickets to regular performances. It is hoped that the Opera Box will be the first step into exploring opera, and attending will be the next.

I hope you enjoy these materials and find them helpful. If I can be of any assistance, please feel free to call or e-mail me any time.

Sincerely,

Jamie Andrews Community Education Director Andrews@mnopera.org 612.342.9573 (phone) mnopera.org imagineopera.org



LESSON TITLE	MINNESOTA ACADEMIC Standards: Arts K-12	NATIONAL STANDARDS For music education	
1 – Symbolism in <i>The Magic Flute</i>	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8,9	
2 – How effective is that song?	Music 9.1.1.3.1 Music 9.1.1.3.2 Theater 9.1.1.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1	8,9	
3 – The life and times of Mozart	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1 Theater 9.4.1.4.2	8,9	
4 – How movement affects the drama	Music 9.1.1.3.1 Music 9.1.1.3.2 Music 9.1.1.3.3 Music 9.1.2.3.2 Music 9.2.1.3.1 Music 9.2.1.3.2 Music 9.2.1.3.2 Music 9.2.1.3.3 Music 9.3.1.3.1 Music 9.3.1.3.2 Music 9.3.1.3.2 Music 9.4.1.3.1 Music 9.4.1.3.2	1, 2, 4, 5, 6, 8, 9	
5 – Acting out scenes from The Magic Flute	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2	8, 9	

LESSON PLAN UNIT OVERVIEW WITH RELATED ACADEMIC STANDARDS



LESSON TITLE	MINNESOTA ACADEMIC Standards: Arts K-12	NATIONAL STANDARDS FOR MUSIC EDUCATION
6 – Miming The Magic Flute	Music 9.1.3.3.1 Music 9.1.3.3.2 Music 9.1.3.4.1 Music 9.1.3.4.2	8, 9
7 – Emotion in Mozart's music	Music 9.1.1.3.1 Music 9.1.1.3.2	6, 7, 8, 9
8 – How Mozart conveys emotion through music	Music 9.1.1.3.1 Music 9.1.1.3.2	6, 7, 8, 9
9 – Musical characteristics in <i>The Magic Flute</i>	Music 9.1.1.3.3 Theater 9.1.1.4.3	7, 8, 9
10 – That was a great performance and I know why!	Music 9.1.3.3.1 Music 9.1.3.3.2 Theater 9.1.3.4.1 Theater 9.1.3.4.2 Music 9.4.1.3.1 Music 9.4.1.3.2 Theater 9.4.1.4.1	6, 7, 8, 9





# OPERA BOX LESSON PLANS WITH RELATED STANDARDS

The lessons in this Teacher Guide are aligned with the current Minnesota Academic Standards, Arts  $\kappa$ -12, and the National Standards for Music Education. It is not the intention of these lessons to completely satisfy the standards. This list only suggests how the standards and lesson objectives relate to each other.

MINNESOTA ACADEMIC STANDARDS, ARTS K-I2

The Minnesota Academic Standards in the Arts set the expectations for achievement in the arts for K-12 students in Minnesota. The standards are organized by grade band (K-3, 4-5, 6-8, 9-12) into four strands that foster the development of students' artistic literacy.

The strands are as follows:

- I. Artistic Foundations
- 2. Artistic Process: Create or Make
- 3. Artistic Process: Perform or Present, and
- 4. Artistic Process: Respond or Critique.

Each strand has one or more standards that can be implemented in the arts areas of dance, media arts, music, theater and/or visual arts. The benchmarks for the standards in each arts area are designated by a five-digit code. In reading the coding, please note that for code 0.3.1.5.2, the 0 refers to refers to the 0-3 (K-3) grade band, the 3 refers to the Artistic Process: Perform or Present strand, the 1 refers to the first (and only) standard for that strand, the 5 refers to the fifth arts area (visual arts), and the 2 refers to the second benchmark for that standard.

See the Minnesota Department of Education website for more information: education.state.mn.us/mde

```
Grades 9-12
   STRAND: Artistic Foundations
       STANDARD I: Demonstrate knowledge of the foundations of the arts area.
           ARTS AREA: Music
               CODE: 9.1.1.3.1
                          BENCHMARK: Analyze how the elements of music including melody, rhythm,
                                        harmony, dynamics, tone color, texture, form and their related
                                        concepts are combined to communicate meaning in the creation of,
                                        performance of, or response to music.
                      9.1.1.3.2
                          BENCHMARK: Evaluate how the elements of music and related concepts such as
                                        repetition, pattern, balance and emphasis are used in the creation of,
                                        performance of, or response to music.
                      9.1.1.3.3
                          BENCHMARK: Analyze how the characteristics of a variety of genres and styles
                                        contribute to the creation of, performance of, or response to music.
           ARTS AREA: Theater
               CODE: 9.1.1.4.1
                          BENCHMARK: Analyze how the elements of theater, including plot, theme,
                                        character, language, sound and spectacle are combined to
                                        communicate meaning in the creation of, performance of, or response
                                        to theater.
```



9.1.1.4.2	
BENCHMARK:	Evaluate how forms such as musical theater, opera or melodrama, and structures such as chronological or nonlinear are used in the creation of, performance of, or response to theater.
9.1.1.4.3	
BENCHMARK:	Evaluate how the characteristics of Western and non-Western styles, such as Kabuki, Noh, Theater of the Absurd or classical contribute to the creation of, performance of, or response to theater.
ARTS AREA: Visual Arts	
CODE: 9.1.1.5.1	
BENCHMARK:	Analyze how the elements of visual arts such as repetition, pattern, emphasis, contrast and balance are used in the creation of, presentation of, or response to visual artworks.
9.1.1.5.2	
BENCHMARK:	Evaluate how the principles of visual art such as repetition, pattern, emphasis, contrast and balance are used in the creation of, presentation of, or response to visual artworks.
STANDARD 2: Demonstrate know technology when a	ledge of and use of the technical skills of the art form, integrating
ARTS AREA: Music	spircusic.
CODE: 9.1.2.3.1	
	Read and notate music using standard notation system such as
DENGIIMARK.	complex meters, extended ranges and expressive symbols, with and without the use of notation software in a variety of styles and contexts.
9.1.2.3.2	
BENCHMARK:	Sing alone and in small and large groups (multi-part), or play an instrument alone in and in small or large groups, a variety of music using characteristic tone, technique and expression.
9.1.2.3.3	
BENCHMARK:	Use electronic musical tools to record, mix, play back, accompany, arrange or compose music.
ARTS AREA: Theater	
CODE: 9.1.2.4.1	
BENCHMARK:	Act by developing, communicating and sustaining character; or design by conceptualizing and realizing artistic interpretations; or direct by interpretations dramatic text and organizing and rehearsing for informal or formal productions.
9.1.2.5.1	
BENCHMARK:	Use technology for purposes of research, feedback, documentation or production.
ARTS AREA: Visual Arts	
CODE: 9.1.2.5.1	
BENCHMARK:	Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes



	influence the arts an	teas.
ARTS ARE		
	9.1.3.3.1	
		Analyze how the personal, social, cultural and historical content influence the creation, interpretation or performance of mu- including the contributions of Minnesota American Indian tri- and communities.
	9.1.3.3.2	
	BENCHMARK:	Synthesize and express an individual view of the meanings a functions of music.
ARTS ARE	A: Theater	
CODE:	9.1.3.4.2	
		Analyze how the personal, social, cultural and historical content influence the creation, interpretation or performance of mu- including the contributions of Minnesota American Indian tri- and communities.
	9.1.1.4.2	
	BENCHMARK:	Synthesize and express an individual view of the meanings a functions of theater.
ARTS ARE	A: Visual Arts	
CODE:	9.1.3.5.1	
	BENCHMARK:	Analyze how the personal, social, cultural and historical conte influence the creation, interpretation or performance of mu including the contributions of Minnesota American Indian tri and communities.
	9.1.3.5.2	
	BENCHMARK:	Synthesize and express an individual view of the meanings a functions of visual arts.
STRAND 2: Artisti	c Process: Create or	Make
		variety of contexts in the arts areas using the artistic foundations
ARTS ARE		,,
	9.2.1.3.1	
	, ,	Improvise, compose or arrange new musical compositions in variety of styles and contexts using available technology to prese the creations.
	9.2.1.3.2	
	BENCHMARK:	Revise a musical composition or arrangement based on artistic int and using multiple sources of critique and feedback.
	9.2.1.3.3	
		Justify an artistic statement, including how audience and occas influence creative choices.
ARTS ARE	A: Theater	
CODE:	9.2.1.4.1	
		Create a single, complex work or multiple works in theater such a

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9.2.1.4.2
                       BENCHMARK: Revise a creation based on artistic intent and using multiple sources
                                      of critique and feedback.
                   9.2.1.4.3
                       BENCHMARK: Justify an artistic statement, including how audience and occasion
                                      influence creative choices.
STRAND 4: Artistic Process: Respond or Critique
   STANDARD 1: Respond to or critique a variety of creations and performances using the artistic
                   foundations.
        ARTS AREA: Music
           CODE: 9.4.1.3.1
                       BENCHMARK: Analyze, interpret and evaluate a variety of musical works of
                                      performances by applying self-selected criteria within the traditions
                                      of the art form.
                   9.4.1.3.2
                       BENCHMARK: Justify choices of self-selected criteria based on knowledge of how
                                      criteria affect criticism.
        ARTS AREA: Theater
                   ARTS AREA: Theater
                   9.4.1.4.1
                       BENCHMARK: Analyze, interpret and evaluate a variety of works in theater by
                                      applying self-selected criteria within the traditions of the art form.
                   9.4.1.4.2
                       BENCHMARK: Justify choices of self-selected criteria based on knowledge of how
                                      criteria affect criticism.
```



## NATIONAL STANDARDS FOR MUSIC EDUCATION

- I Singing, alone and with others, a varied repertoire of music.
- 2 Performing on instruments, alone and with others, a varied repertoire of music.
- 3 Improvising melodies, variations, and accompaniments.
- 4 Composing and arranging music within specified guidelines.
- 5 Reading and notating music.
- 6 Listening to, analyzing, and describing music.
  - A analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices
  - B demonstrate extensive knowledge of the technical vocabulary of music
  - c identify and explain compositional devices and techniques used to provide unity, variety, tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques
  - D demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example
  - E compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style
  - F analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive
- 7 Evaluating music and music performances.
  - A evolve specific criteria for making informed, critical evaluations of the quality and the effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
  - B evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models
  - c evaluate a given musical work in terms of its aesthetic qualities and explain it to similar or exemplary models
- 8 Understanding relationships between music, the others arts, and disciplines outside the arts.
  - A explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples
  - B compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures
  - c explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music
  - D compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures
  - E explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts
- 9 Understanding music in relation to history and culture.



# Opera Box Content List

## The Magic Flute

There is one (1) of each of the following items:

- \_\_\_\_\_ *The Magic Flute* LIBRETTO (G. Schirmer)
- \_\_\_\_\_ The Magic Flute FULL SCORE (Dover)
- \_\_\_\_\_ The Magic Flute VOCAL SCORE (G. Schirmer)
- \_\_\_\_\_ DVD The Magic Flute (Battle, Serra, Metropolitan Opera)
- \_\_\_\_\_ DVD The Magic Flute (Ingmar Bergman's movie)
- \_\_\_\_\_ CD Die Zauberflöte (Klemperer, EMI Classics)
- \_\_\_\_\_ CD Die Zauberflöte (Böhm, Deutsche Grammophon)
- \_\_\_\_\_ BOOK Mozart: A Cultural Biography by Robert W. Gutman
- \_\_\_\_\_ BOOK Mozart's The Magic Flute by Opera Classics Library
- \_\_\_\_\_ BOOK Mozart and His Operas by Stanley Sadie
- \_\_\_\_\_ BOOK *Opera* by András Batta
- \_\_\_\_\_ Teacher Guide

The entire deposit will be withheld until all items are returned. Any damaged items will be charged to renter for the amount of replacement. Thank you for using the Minnesota Opera's Opera Box and teaching opera in your school!



# REFERENCE/TRACKING GUIDE

## The Magic Flute

This is a chart that coordinates each track or chapter number for the CDs and DVDs in the Opera Box. If you are doing a lesson where you are comparing differing interpretations, this chart shows you where each excerpt is, its relationship to the other recordings, and the related pages of the scores.

FULL SCORE	VOCAL SCORE	DG CD	EMI CD	MET DVD	BERGMAN DVD**
PAGE I	PAGE 3	CD/TRACK I/I	CD/TRACK I/I	TRACK I	TRACK I
PAGE 17	PAGE IO	TRACK I/2	TRACK I/2	TRACK 2	TRACK 2
PAGE 33	PAGE 2I	TRACK I/3			TRACK 3
PAGE 33	PAGE 22	TRACK 1/4	TRACK 1/3	TRACK 3	
page 36	PAGE 24	TRACK 1/5		TRACK 4	
PAGE 37	PAGE 25	track 1/6	TRACK 1/4	TRACK 5	
PAGE 40	PAGE 28	TRACK 1/7		track 6	TRACK 5
PAGE 4I	PAGE 28	TRACK 1/8	TRACK 1/5	TRACK 7	
page 46	PAGE 32	TRACK 1/9		track 8	track 6
page 46	PAGE 33	TRACK I/IO	TRACK 1/6		
PAGE 61	page 46	- CUT -		TRACK 9	
PAGE 62	PAGE 47	TRACK I/II	TRACK I/7	TRACK IO	TRACK 7
page 66	PAGE 50	TRACK I/I2		TRACK II	
page 67	PAGE 51	TRACK 1/13	TRACK 1/8	TRACK I2	
PAGE 70	PAGE 53	TRACK I/I4	TRACK 1/9	TRACK 13	TRACK 8
PAGE 73 (MIDDLE)	PAGE 55 (middle)			TRACK 14	
PAGE 83 (middle)	page 63	TRACK 1/15	TRACK I/IO	TRACK 15	TRACK 9
page 85					TRACK IO
page 86	page 66	TRACK 1/16	TRACK I/II	TRACK 16	
PAGE 91	PAGE 70		TRACK I/I2		
PAGE 93	PAGE 7I	TRACK I/17	TRACK I/I3	TRACK 17	TRACK II



BERGMAN DVD\*\*

MET DVD

TRACK 18

TRACK 19



PAGE II2	PAGE 82	CD/TRACK 2/I	CD/TRACK 2/I	TRACK 20	
PAGE II3	PAGE 83	TRACK 2/2			TRACK I2 (CUT PAGE III)
PAGE II4	PAGE 83	TRACK 2/3	TRACK 2/2	TRACK 21	TRACK 13
PAGE 149*	PAGE II2*			TRACK 22	
PAGE 150*	PAGE II3*			TRACK 23	
PAGE 116	PAGE 85	TRACK 2/4		TRACK 24	
PAGE II7	page 86	TRACK 2/5	TRACK 2/3	TRACK 25	TRACK 14
PAGE II8 (bottom)		TRACK 2/6		TRACK 26	- CUT - (NO II)
PAGE II9	page 87	TRACK 2/7	TRACK 2/4		
PAGE 129	page 96	TRACK 2/8			
PAGE I 30 (TOP)	page 96			TRACK 27	
PAGE I 30 (bottom)	PAGE 97	TRACK 2/9	TRACK 2/5		TRACK 15
PAGE 133	page 98	TRACK 2/10		TRACK 28	
РА <b>GE</b> I 3 3 (воттом)	PAGE 99	TRACK 2/11	TRACK 2/6	TRACK 29	TRACK 16
PAGE 139	PAGE 103	TRACK 2/12		TRACK 30	
РА <b>GE</b> I 39 (воттом)	PAGE 103	TRACK 2/13	TRACK 2/7	TRACK 31	TRACK 17
PAGE 141	PAGE 105	TRACK 2/14		TRACK 32	
PAGE 142	page 106	TRACK 2/15	TRACK 2/8	TRACK 33	TRACK 18
PAGE 144	PAGE 108	TRACK 2/16		TRACK 34	
PAGE 145	PAGE IO8	TRACK 2/17	TRACK 2/9	TRACK 35	TRACK 19
PAGE 147	PAGE IIO	- CUT -		TRACK 36	OUT OF SEQUENCE/CUT
PAGE 148	PAGE III	TRACK 2/18	TRACK 2/10	TRACK 37	
PAGE 149	PAGE II2	TRACK 2/19			
PAGE 150	PAGE II3	TRACK 2/20	TRACK 2/II		¥
PAGE 150	PAGE II3		TRACK 2/11		

VOCAL SCORE

PAGE 73

page 76

FULL SCORE

page 96

PAGE 99

DG CD

EMI CD

TRACK I/I4

FULL SCORE	VOCAL SCORE	DG CD	EMI CD	MET DVD	BERGMAN DVD <sup>**</sup>
PAGE 156 (top)	PAGE II7	TRACK 2/21		TRACK 38	
page 156 (bottom)	PAGE II8	TRACK 2/22	TRACK 2/12	TRACK 39	
PAGE 162	PAGE I23	TRACK 2/23		TRACK 40	¥
PAGE 163	PAGE I24	TRACK 2/24	TRACK 2/13	TRACK 41	TRACK 20
PAGE 175 (bottom)	PAGE 133	TRACK 2/25	TRACK 2/14	TRACK 42	OUT OF SEQUENCE
PAGE 180	PAGE 138	TRACK 2/26	TRACK 2/15	TRACK 43	
PAGE 184	PAGE 141			TRACK 44	•
PAGE 189	PAGE 145	TRACK 2/27	TRACK 2/16	TRACK 45	TRACK 21
PAGE 200	PAGE 151				TRACK 22
PAGE 202	PAGE 153		TRACK 2/17	track 46	
PAGE 210	PAGE 159	TRACK 2/28	TRACK 2/18	TRACK 47	TRACK 23
РАGE 215 (воттом)	PAGE 163	TRACK 2/29	TRACK 2/19		
PAGES 187-8, 210-255	PAGES 143-4, 159-167				TRACK 24 <sup>*</sup>

\* out of sequence according to scores

\*\* The Magic Flute movie by Ingmar Bergman takes many liberties with the dialogue and order of numbers. Be aware that this movie is an interpretation and not an exact reproduction of the original score.



#### LESSON PLAN

#### TITLE OF LESSON

# Lesson 1: Symbolism in The Magic Flute

## OBJECTIVE(S)

Students will learn about the symbolism in The Magic Flute.

#### MATERIAL(S)

- DVD of The Magic Flute
- General reference books

#### PROCEDURE(S)

- (1) Show Act I of *The Magic Flute.* (The Metropolitan Opera production is recommended due to the emphasis of numbers.) Ask students to pay close attention to the use of numbers, in particular the number three. For example, the beginning of the overture has three chords and is written in the key of three flats, the Three Ladies who help Tamino, the Three Genies, the Three Priests, etc. Students are to write down their observations. More advanced music students may be encouraged to follow along with the vocal and full scores to make additional observations in the music.
- (2) Ask students if they think that Mozart used the number three (and other numbers) intentional or was it accidental. Why or why not? Does it add or subtract from the story?
- (3) Break students into smaller groups to research the use of the number three in literature and folklore. Indicate to students that Mozart was a Freemason which held certain beliefs in the use of certain numbers.

Suggested research topics:

- The use of the number three in folklore
- The use of numbers in mythology
- History of Freemasonry
- The Classical Period's use of symmetry
- (4) Ask the class to discuss their research findings. Ask the class if they see *The Magic Flute* in the same way as they did before this new understanding? Ask the class if they think that *The Magic Flute* should be viewed in the same way as they might view a movie, or is opera a different type of drama?
- (5) Show Act II of The Magic Flute. During viewing, students are to create a list of all the uses of the number three.

#### ASSESSMENT(S)

Value will be given to class participation, individually and as a group. Also, the quality of research and depth of the second list will be evaluated.

#### ADDITIONAL COMMENT(S)

The depth of this lesson could extend into many weeks of lessons. There are several books that deal with Mozart's use of numbers in *The Magic Flute.* For the best use of your available class time, it would be highly suggested to set clear parameters for the extent of research done by the students.



#### LESSON PLAN

TITLE OF LESSON

## Lesson 2: How Effective Is That Song?

## OBJECTIVE(S)

Students will learn the effectiveness between an aria and a popular song.

## MATERIAL(S)

- Recording of The Magic Flute
- Libretto of The Magic Flute
- Popular song lyrics and recording (not included in Opera Box)
- How EFFECTIVE IS THAT SONG? RUBRIC (see following pages)

## PROCEDURE(S)

- (1) As a class, read the lyrics of a popular song(s). Have students list the emotions that are conveyed in the text.
- (2) Have the class **read** the text of No. 15, Sarastro's aria "In diesen heilgen Hallen," or No. 18, the chorus "O Isis und Osiris!" Have students list the emotions that are being expressed.
- (3) Have students **listen** first to a performance of the popular song(s) then to the Mozart selection. Ask students to rank the effectiveness of each piece in conveying emotion through music. Discuss if the music adds or takes away from the text and emotion. Which piece is more powerful, more meaningful, and why?
- (4) Create a rubric (as a class or individually) that can chart the differences the class discussed in #3. See How EFFECTIVE IS THAT SONG? RUBRIC. In other words, there must be a way to quantify the difference between the effectiveness of the two pieces.
- (5) Assign the class to listen to three other songs/arias and chart their opinions. Suggested excerpts from *The Magic Flute* include No. 14, the Queen of the Night's aria "Der Hölle Rache," or No. 17, Pamina's aria "Ach, ich fühl's" Discuss their findings.

## ASSESSMENT(S)

Value will be given to class participation and creation of detailed rubric.

#### ADDITIONAL COMMENT(S)

The popular song(s) should be something that the students are currently listening to. Using a rap song might lend itself to interesting conversation about the use in melody and rap's musical merits. It is highly recommended to ask a student to bring in a recording from their personal collection. Most popular CDs have lyrics included. If not, a quick search on the Internet under "popular song lyrics" should provide the necessary information.



## HOW EFFECTIVE IS THAT SONG?

LESSON 2

Example Layout and Answers for Rubric

Song:	S = song
Aria: No. 15 – "In diesen heilgen Hallen" (Sarastro from The Magic Flute)	A = aria

Ranking Key for LOVE:

- I = No references about love. The piece is not about this emotion.
- 2 = Contains some words about love. Describes a relationship.
- 3 = Contains words about love. Describes a significant relationship.
- 4 = Contains many powerful words about love. Describes an intense, passionate relationship.

## Ranking Key for FORGIVENESS:

- I = No references about forgiveness. The piece is not about this emotion.
- 2 = Contains some words about forgiveness. Describes an understanding of the word.
- 3 = Contains many words about forgiveness. Describes a personal understanding and belief in the concept.
- 4 = Contains many powerful words about forgiveness. Describes a personal commitment about the concept of forgiveness.

Ranking Key for HAPPINESS:

- I = No references about sadness. The piece is not about this emotion.
- 2 = Contains some words about happiness. Describes some joy.
- 3 = Contains many words about happiness. Describes meaningful joy and an up lifted spirit.
- 4 = Contains many powerful words about happiness. Describes uncontrollable, intense passion and joy.

LOVE		FORGIVENESS		HAPP	INESS	OTHER	
text alone	with music	text alone	with music	text alone	with music	text alone	with music
I		I		I		I	
		S	S				
2		2		2		2	
3		3		3		3	
Α		A		A	A		
4		4		4		4	
	Α		Α				



## HOW EFFECTIVE IS THAT SONG?

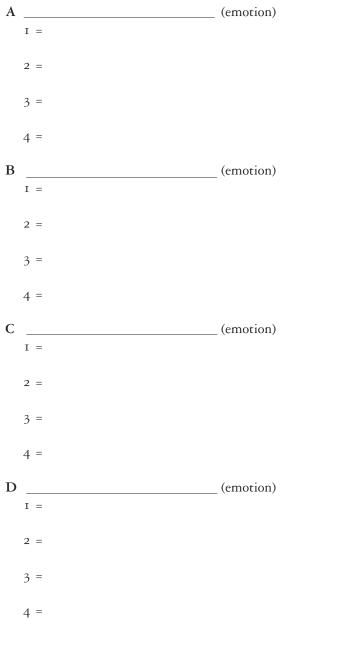
LESSON 2

NAME

## DIRECTIONS

The lyrics or text of a song or aria are usually based on certain emotions. The lasting success of a song or aria is based on the effectiveness in conveying these emotions. Below, create a ranking system for emotions in an aria or song. Choose up to four emotions that are similar between the two pieces. Then compare and contrast the differences of genres and their effectiveness in conveying emotions, then chart the pieces on the next page.

## **EMOTION RUBRIC:**





# I Aria/Song:\_\_\_\_\_ Artist: \_\_\_\_\_

## **EMOTION:**

text alone	with music						
I		I		I		I	
2		2		2		2	
3		3		3		3	
4		4		4		4	

2 Aria/Song: \_\_\_\_\_ Artist: \_\_\_\_\_

## **EMOTION:**

text alone	with music						
I		Ι		I		I	
2		2		2		2	
3		3		3		3	
4		4		4		4	



#### LESSON PLAN

TITLE OF LESSON

## Lesson 3: The Life and Times of Mozart

## OBJECTIVE(S)

Students will understand the life, times and culture of Mozart.

#### MATERIAL(S)

- Reference books about Mozart.
- General reference and history books about 18th-century Europe (not in Opera Box).
- Poster board or Powerpoint for student presentations (not in Opera Box).

## PROCEDURE(S)

(1) Divide class into groups and assign topics related to Mozart. Direct class to research their specific topics and to prepare a presentation on that topic. *The nature and scope of the presentation is to the discretion of the teacher.* 

Possible topics: (all topics should focus during in the 18th century)

- Political culture in Austria (and the world)
- Scientific and technological achievements
- Social life and class division
- Artistic and musical life in Austria and Europe
- Role of the Roman Catholic Church in Austria
- (2) Offer some guided (in-class) research time with students. Depending on students' ability to conduct research, additional guidance might be needed.
- (3) Students are to create a piece of a timeline that will be placed on the wall. It is suggested that the teacher predetermine what form the timeline will take. For example, prior to handing out the poster board, mark years and label topic on each piece. Set the number of points on each poster and the points of detail that should be included.
- (4) Students will give oral presentations with the class as audience and then place their piece of the timeline on the wall.

#### ASSESSMENT(S)

Assign value to class participation, quality of presentations and group cooperation. Also, each piece of the timeline must have a certain number of relevant points presented in a clean and clear manner.



ADDITIONAL COMMENT(S)

To help guide the students in the research, creating a checklist is recommended. Each item may be assigned value. For example:

TOPIC
RESEARCH CHECKLIST
20 facts of our topic and how they relate to Mozart
Organize all facts into chronological order
Three sentences describing each fact to be put on timeline
Proofread all sentences prior to putting them on the timeline
Complete by putting each fact on the timeline
CLASS PRESENTATION CHECKLIST
Prepare an outline describing research for class presentation
Assign speaking parts for each group member
Practice speech (with other class members observing)
Give presentation
Put piece of timeline on wall



#### LESSON PLAN

## TITLE OF LESSON

## Lesson 4: How Movement Affects the Drama

## OBJECTIVE(S)

Students will understand how the movements of the main characters enhance the story of the opera.

## MATERIAL(S)

- Both DVDs of The Magic Flute
- Other opera or musical theater videos (not in Opera Box)

#### PROCEDURE(S)

- (1) Have the class make a list of gestures used in everyday life to convey emotion. Examples include: raising a hand to ask a question, raising the eyebrows, shaking a finger, etc. Discuss why gestures are used as a part of conversation. Do they enhance or detract from a conversation?
- (2) Show a scene or scenes of one production of *The Magic Flute*. Students should take the notes on the movements of main characters. A suggested scene would be: when Tamino is being chased by the dragon, how is the feeling of movement expressed in the opening scene (No. 1)? Another scene could be the Act II finale (No. 21).
- (3) Have students discuss how the singers' movements relate to the drama. What were the artistic decisions behind the gestures? Students should be able to relate the text to the gestures. For example, if words of love were being sung, the actor might put a hand over his heart. Tell students that certain movements help an audience understand what the performer is trying to convey. For a possible extension of this lesson, have students do research about the history of theater and acting.
- (4) Follow the same procedure with the same scene(s), but with the other production *The Magic Flute*. Have a similar discussion as in #3 following viewing.
- (5) Compare and contrast the performances. Discuss the effectiveness of all performers. Which performance conveys more emotion or which performance was more effective? Does one need to know the libretto to understand the acting?
- (6) For a possible extension, have students watch various performances of operas or other theater and analyze the physical movement used by the main characters. Relate that information toward the specific drama.

#### ASSESSMENT(S)

Students will watch a portion of one *The Magic Flute* DVD and be able to describe the gestures displayed and the emotional intent of the performers.

#### ADDITIONAL COMMENT(S)

A study in the history of theatrical motion and its relationship to opera is strongly encouraged. Connections can easily be made between pre-Stanslovsky acting methods and the inclusion of his theories. Much of the drama of opera has been conveyed via known physical movements and positions for many years. Today, with the advent of televised opera, acting has taken on yet another dimension that composers of most of the standard repertoire had never anticipated.



#### LESSON PLAN

#### TITLE OF LESSON

Lesson 5: Acting Out Scenes from The Magic Flute

## OBJECTIVE(S)

Students will act out scenes from *The Magic Flute* to reinforce the concepts of the importance of acting and understanding the libretto.

## MATERIAL(S)

- LIBRETTO of *The Magic Flute*
- ACTING EVALUATION (see following page)

## PROCEDURE(S)

- (1) Have students read all or a portion of *The Magic Flute* libretto. Examples may include: the opening scene (No. 1) or the first trial of Tamino and Papageno (Nos. 11 and 12).
- (2) In small groups, students will perform this or another portion of the opera. Special attention must be given to physical gestures. Exact reading of the text must also be included (no ad lib will be acceptable). Students should carefully read each line and think about how to physically interpret them.
- (3) Each group will perform with the rest of the class serving as an audience. Students should take notes on the effectiveness of each performance. Students should be able to make specific comments regarding physical movement and vocal articulation. See the ACTING EVALUATION example on following page.
- (4) After all performances are completed have a class discussion as to effectiveness of each one.

## ASSESSMENT(S)

Value should be given to quality of the reviews of peers, class participation in discussion and acting performance.

## ADDITIONAL COMMENT(S)

This lesson can be taught following various activities that may involve the study of the drama and history of acting. This lesson can be maximized when used as reinforcement of prior activities.

Videotaping the performances and presenting them on a public access or school channel may provide valuable public relations.



# ACTING EVALUATION

## Lesson 5

# NAME OF OBSERVER

NAMES OF PERFORMERS

DIRECTIONS

Closely observe your peers as they perform scenes from *The Magic Flute*. Look for the following elements in their acting. Be consistent and fair with each group.

- What was the single most effective gesture given by the group?
- Did the group "follow" each line from the text? Did they act out everything they were saying?
- Did the actors make eye contact with each other?
- Was the voice of the actors used to create variety and emotion in the scene?
- Give one suggestion to the group for them to improve their performance.



#### LESSON PLAN

## TITLE OF LESSON

## Lesson 6: Miming Scenes from The Magic Flute

## OBJECTIVE(S)

Students will physically recreate scenes from *The Magic Flute* by miming. They will understand the elements of the drama and be able to transfer that knowledge to act out silent scenes.

## PROCEDURE(S)

- (1) Students will read selected scenes from the The Magic Flute libretto. (See Lesson 5 for suggested scenes.)
- (2) Discuss the emotional elements that are of interest in the scene, and identify which emotions can be conveyed through physical actions versus verbal communication.
- (3) In small groups, students will choose a scene and work together to analyze the emotional make-up of that scene. Then, they will rehearse a scene by miming the actions.
- (4) Students will mime their selected scenes with the class serving as an audience.

## ASSESSMENT(S)

Value will be given to accuracy in miming the scene. Detail and nuance should be emphasized. Class participation will also be assessed. Use the ACTING EVALUATION from Lesson 5 for assessment.

#### ADDITIONAL COMMENT(S)

There are many possible variations with this activity. For example, groups may not announce the scene they will be miming, letting the audience compete to guess what scene it is. The class could compare and contrast each performance and discuss the virtues of each performance.



## LESSON PLAN

TITLE OF LESSON

Lesson 7: Emotion in Mozart's music

## OBJECTIVE(S)

Students will learn about Mozart's ability to convey emotion through the universal language of music.

#### MATERIAL(S)

- CD recording(s) of *The Magic Flute*
- Blank paper for students (not in Opera Box)

PROCEDURE(S)

- (1) Listen to excerpts of *The Magic Flute* as a class. Suggested selections include: overture to Act I, the introduction "Zu Hülfe! Zu Hülfe!" (No. 1), or the Queen of the Night aria "Der Hölle Rache" (No. 14).
- (2) Have students journal their personal reactions toward these excerpts. In addition, students should include *why* they have come to their decisions. For example, if a student says that he or she feels that the overture "sounds very mystical and mysterious," encourage that student to backup that statement with musical content (minor key, soft, fast violins, etc.). Music students should be encouraged to focus on the fundamentals of music.
- (3) Discuss students' thoughts and opinions as a class.
- (4) Tell students the connecting story line and text being sung. Discuss Mozart's success at conveying emotion, and why or why not.
- (5) Repeat process with another excerpt.

## ASSESSMENT(S)

Collect journals from students. Assign value for class participation.



#### LESSON PLAN

#### TITLE OF LESSON

## Lesson 8: How Mozart Conveys Emotion Through Music

## OBJECTIVE(S)

Students will understand how Mozart uses both the voice and the orchestra to convey emotion.

## MATERIAL(S)

Please include any original materials, if possible.

- recording(s) of *The Magic Flute*
- scores (full or piano-vocal) of The Magic Flute
- any other recordings and scores of Mozart (not in Opera Box)

## PROCEDURE(S)

- (1) Have students make a list of emotions that are conveyed through music. Suggest how movie music creates tension, i.e. high violins and dissonant harmony in the famous *Psycho* shower scene can represent terror, and how evil is famously represented by the brassy march of Darth Vader in *Star Wars*.
- (2) Create a list from class discussion.
- (3) Play excerpts of *The Magic Flute* and discuss what emotions are being conveyed. Suggested excerpts are: No. 1 "Zu Hülfe!," No. 4 "O Zittre nicht," No. 14 "Der Hölle Rache"
- (4) Read text of arias being sung and listen to excerpts again and ask students if they hear the music differently after knowing the text.

(5) Choose a different excerpt and repeat steps 1-4.

#### ASSESSMENT(S)

Students are to demonstrate Mozart's musical language by listening to *The Magic Flute* excerpts and describing what emotions are being conveyed.

## ADDITIONAL COMMENT(S)

This lesson can be altered to fit many different types of subjects. For example, music ensemble students should be encouraged to make connections between the music they are performing and the recordings. Discussion could also include other composers and artists. A general music class could look at this from the point of view by identifying musical characteristics of different styles and genres.



#### LESSON PLAN

#### TITLE OF LESSON

## Lesson 9: Musical characteristics in The Magic Flute

## OBJECTIVE(S)

Students will develop analytical skills to identify the musical characteristics Mozart uses in the Act II finale (No. 21) of *The Magic Flute.* 

#### MATERIAL(S)

- Recording (CD or DVD) of Act II of The Magic Flute
- Full score of The Magic Flute
- MOZART'S MUSICAL CHOICES FOR DRAMA WORKSHEET (one copy per student)

## PROCEDURE(S)

- (1) Give handout to class and give instructions for lesson. Ask students to give general descriptions about each musical section played. They are to use key words to describe the fundamentals of music.
- (2) Listen to the entire Act II finale (No. 21). Verbally identify the beginning of each section for students.
- (3) Break down each section by listening again to each section followed by a class discussion based on what the students hear. The full score may be used for more advanced students for further discussion of Mozart's techniques.
- (4) Collect charts from each student.

## ASSESSMENT(S)

Value will be assigned to class participation and acceptable answers on the chart.

ADDITIONAL COMMENT(S)

This lesson can be applied to any section of the opera or other works of music.



## MOZART'S MUSICAL CHOICES FOR DRAMA

## Lesson 9

NAME \_\_\_\_\_

## DIRECTIONS

As you listen to the finale of Act II, identify its different sections. Use the chart below to describe how musical elements are used to create contrast and movement. Your teacher will verbally identify each section. Page numbers refer to the vocal score.

SCENE	21A (P. 124)	21B (P. 133)	21C (P. 136)	21D (P. 138)
CHARACTER	Three Genies			
VOCAL RANGE	boy soprano			
ТЕМРО	Andante	Adagio	Allegretto	Andante
METER	cut time			
DYNAMICS	sotto voce			
ARTICULATION	short, two-beat			
OTHER MUSICAL FEATURES				

SCENE	21E (P. 141)	21F (P. 143)	21G (P. 145)	21H (P. 149)
CHARACTERS				
VOCAL RANGE				
ТЕМРО	March	Allegro	Allegro	Andante
METER				
DYNAMICS				
ARTICULATION				
OTHER MUSICAL FEATURES				



SCENE	211 (P. 150)	21J (P. 151)	21K (P. 153)	21L (P. 159)
CHARACTER				
VOCAL RANGE				
ТЕМРО	Allegretto	Allegro	Allegro	Più moderato
METER				
DYNAMICS				
ARTICULATION				
OTHER MUSICAL FEATURES				

**O**PERA

SCENE	21M (P. 164)	21N (P. 165)
CHARACTERS		
VOCAL RANGE		
ТЕМРО	Andante	Allegro
METER		
DYNAMICS		
ARTICULATION		
OTHER MUSICAL FEATURES		



#### LESSON PLAN

#### TITLE OF LESSON

## Lesson 10: That was a great performance and I know why!

## OBJECTIVE(S)

Students will learn about applying objective and subjective statements towards musical performance. Students will apply this knowledge of criticism and write a critique of a performance. *Ideally this is to be used in conjunction with attending a live performance.* 

## MATERIAL(S)

- Recording of The Magic Flute
- APPLYING VALUE TO MUSICAL PERFORMANCE WORKSHEET (one copy per student)
- Various reviews from newspapers and magazines of opera, concerts, musicals, theatre, movies, and media (*not in Opera Box*)

## PROCEDURE(S)

- (1) Play an excerpt from *The Magic Flute.* Suggested excerpts include: from the opening scene that follows the overture to the "Hm! Hm! Hm!" quintet (No. 5), the finale of Act I (No. 8) or Act II (NO. 21).
- (2) Ask students to make objective and factual statements about the performance. Chart and categorize the comments as a class. Lead the discussion toward the difference between objective and subjective statements. Ask them which is easier to make, subjective or objective statements. Which type of statements would provide more information about a performance for a potential reader?
- (3) Explain that the role of any critic (and all musicians!) is the balance between these two differences. A possible extension for this lesson could be for students to do research on the professional critic.
- (4) Assign students to find and read three reviews from a newspaper. Students are then to analyze the reviews, identifying the subjective and objective attributes.
- (5) Students are to share findings with the class. Question students about their findings.
- (6) In class, have students write a review about a common, singular topic. For example, have everyone write about the halls during passing time. Discuss the objective and subjective elements involved.
- (7) Assign students to write a review outside of class.

#### ASSESSMENT(S)

Evaluations shall include the successful completion of the reviews found, analyzed, and written. Class participation should also be included.



<sup>\*</sup> Depending on your particular subject area, you may choose to focus on different aspects of reviewing. An example could be a music class limiting themselves only to musical reviews.

NAME

Lesson 10

OPERA BOX LESSON PLANS 30

DIRECTIONS

After listening to a piece of music, create a list of five (5) objective statements regarding the performance itself, the piece performed, and the performers. Then make a list of five (5) subjective statements regarding the same criteria.

The overall performance		The quality of the work(s) performed		The performers	
OBJECTIVE	SUBJECTIVE	OBJECTIVE	SUBJECTIVE	OBJECTIVE	SUBJECTIVE
	Minnesota				
PERA					

# Opera Box Lesson Plan

NAME(S)	SCHOOL
	PHONE/EMAIL
TITLE OF LESSON	CLASS AND GRADE LEVEL

OBJECTIVE(S)

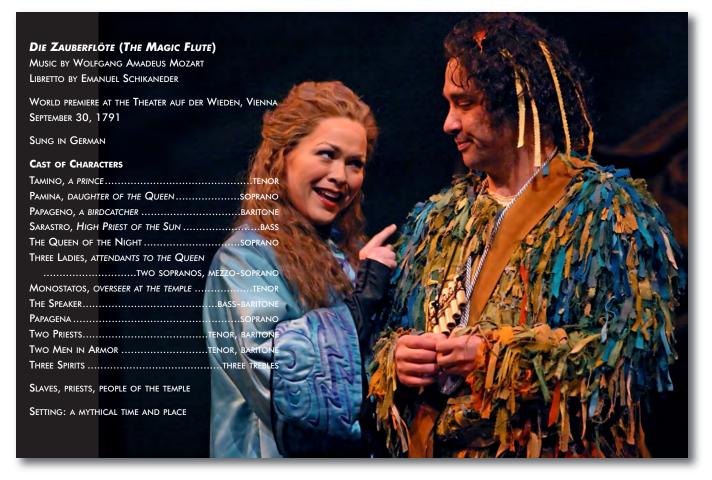
MATERIAL(S)

PROCEDURE(S)

ASSESSMENT(S)

ADDITIONAL COMMENT(S)





## Synopsis and Musical Excerpts

The overture begins with inversions of three solemn chords (to be heard again later in the opera) and is then followed by a fast, lively section. It is written in sonata-allegro form (exposition – development – recapitulation).

#### (IA) OVERTURE (ORCHESTRA)



(IA) OVERTURE (ORCHESTRA)

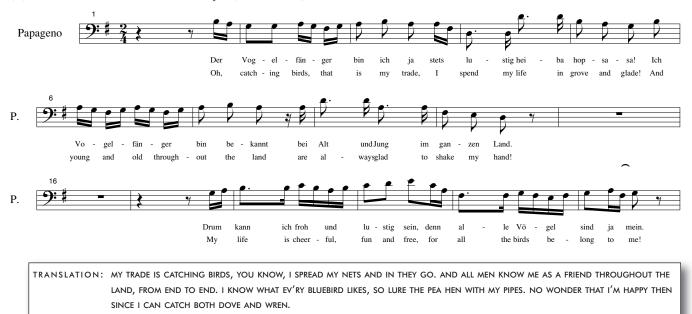


Minnesota PFRA

#### ACT I

Pursued by a serpent, Prince Tamino falls faint from exhaustion. Three Ladies in the service of the Queen of the Night slay the monster, then admire Tamino's beauty. They fight over who will remain with him while the others fetch the Queen. Not coming to any resolution, all three depart.

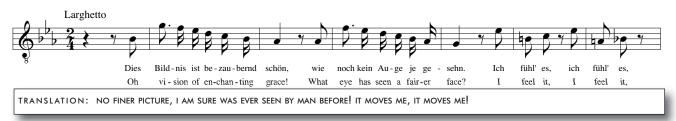
Tamino revives and observes the approach of Papageno, who catches birds for the Queen.



(2) DER VOGELFÄNGER BIN ICH JA (PAPAGENO)

In the course of becoming acquainted, Papageno claims he killed the serpent. The Three Ladies return and seal his mouth for telling the lie. They show Tamino a portrait of the Queen's daughter, Pamina, and Tamino immediately falls in love with her visage.

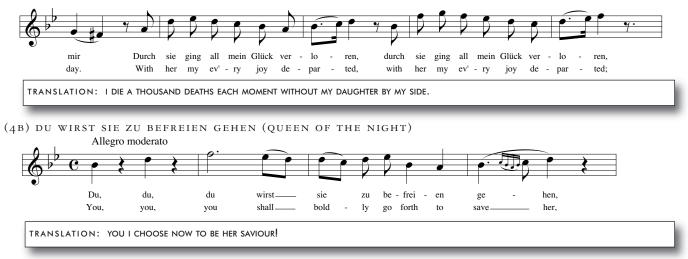
#### (3) DIES BILDNIS IST BEZAUBERND SCHÖN (TAMINO)



The Queen of the Night appears and asks he rescue Pamina from the temple of the tyrant Sarastro, where she is being held captive. As a reward, the young couple will be wed.

(4A) ZUM LEIDEN BIN ICH AUSERKOREN (QUEEN OF THE NIGHT)

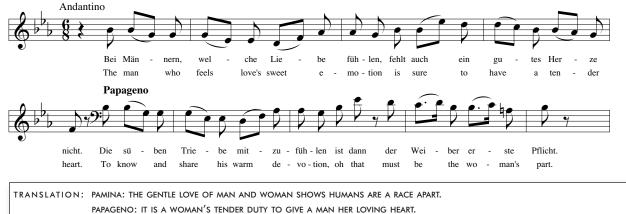




Tamino agrees enthusiastically, and the Three Ladies give him a magic flute for protection. Restoring Papageno's power of speech, they order him to accompany Tamino. He receives a set of magic bells. Three Spirits will guide their journey.

At Sarastro's temple, Monostatos is charged with guarding Pamina, whom he treats harshly. Papageno enters, and both men startle one another with their unusual appearance and momentarily flee. Papageno is the first to return, recognizes Pamina as the Queen's daughter and tells her of the ardent young prince who has been sent to her rescue. She takes pleasure in the prospect of love, and Papageno too pines for his perfect mate.

(5) BEI MÄNNERN (PAMINA, PAPAGENO)



Elsewhere in the temple, Tamino comes upon the inner sanctuary, but is barred entrance. A priest tells him he has been deceived by a mother's tears – Sarastro is not the evil person she described. Feeling lost, Tamino plays his magic flute and hears Papageno's pipe in response; he then follows its sound.

(6) WIE STARK IST NICHT DEIN ZAUBERTON (TAMINO)



Back in Monostatos's lair, Pamina and Papageno face recapture, but Papageno plays his magic bells, charming Monostatos and his slaves and allowing their escape.

Sarastro enters magnificently, and Pamina admits her attempt to flee, but only to escape Monostatos's amorous advance. Still, she misses her mother, but Sarastro proclaims there is still much for her to learn from his tutelage. Tamino is brought in and embraces Pamina, while Monostatos is punished for his dereliction.



#### ACT II

Sarastro announces before the Speaker and the priests Tamino's wish to enter the sanctuary of wisdom and his willingness to undergo the trials of initiation. Papageno is more reluctant, but is promised a pretty wife, Papagena, as his reward.



The first test is one of silence, a task Papageno has some difficulty achieving, especially when tempted by the Three Ladies.

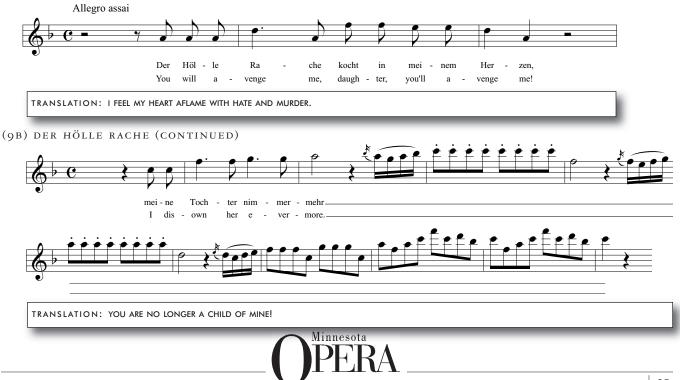
Elsewhere, Monostatos continues his lusty pursuit of Pamina.

(8) ALLES FÜHLT DER LIEBE FREUDEN (MONOSTATOS)



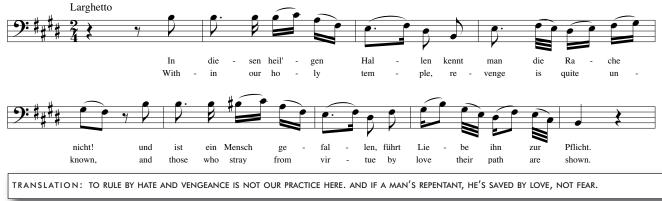
He but is deterred by the arrival of the Queen of the Night. The Queen pleads with her daughter – the seat of power rests with the all powerful Circle of the Sun, which was wrongly taken from her and given to Sarastro. Pamina must kill him and take the Circle back - if she doesn't, her mother will disown her.

(9A) DER HÖLLE RACHE (QUEEN OF THE NIGHT)



After the Queen's angry departure, Monostatos offers to help in exchange for Pamina's love. When she refuses, Monostatos again threatens her but is interrupted by Sarastro, who knows of the Queen's plot. He forgives Pamina's part in it, and Monostatos is banished from the Brotherhood.



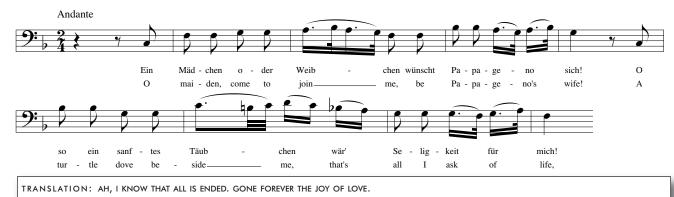


Tamino and Papageno continue to wait out their oath of silence, augmented by thirst and fasting. An old woman offers Papageno water and soon admits that her boyfriend's name is "Papageno." Before her identity is revealed, she is sent away with a clap of thunder. The Three Spirits then pay a visit and offer refreshments. Papageno eats heartily while Tamino plays his flute. The music brings forth Pamina, who is distressed when Tamino does not respond to her inquiries. She fears his love has vanished and considers taking her own life.



Papageno tries to catch up to Tamino but is denied entry to the inner temple. The Speaker denounces him, stating that he will never know true enlightenment, yet Papageno is hardly bothered, for all he wants is a wife. He plays his bells, and the old woman reappears.

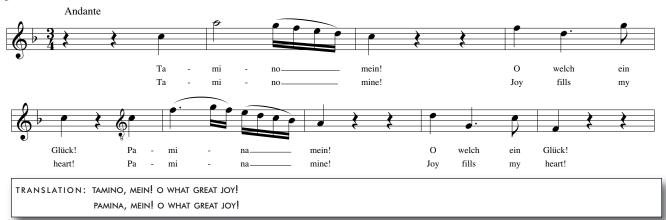
#### (12) EIN MÄCHEN ODER WEIBCHEN (PAPAGENO)



Under threat of imprisonment, he begrudgingly agrees to be her husband. She is immediately transformed into a beautiful young woman, Papagena, but is whisked away by the Speaker – Papageno is not yet worthy.



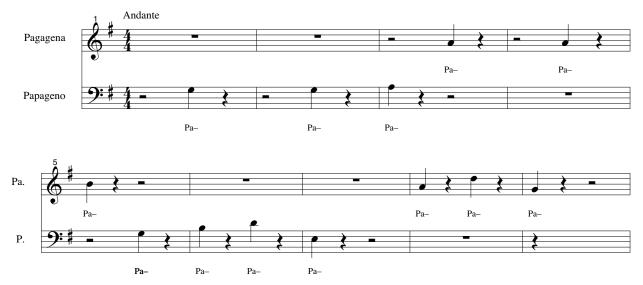
Demented by Tamino's seemingly broken vow, Pamina wanders aimlessly, dangerously clutching a dagger. The Three Spirits take her to Tamino, who is about to undergo the trials of water and fire. Pamina and Tamino reaffirm their love, and she resolves to go through the ordeals at his side.



(13) TAMINO MEIN! (PAMINA, TAMINO)

Missing Papagena terribly, Papageno is about to hang himself, but is saved by the Three Spirits. He is told to play the magic bells, and to his great joy, Papagena is soon restored to him. They rejoice in a future together.





Now in league with the dark side, Monostatos leads the Queen and her ladies in one last attempt against Sarastro, but all are vanquished. Dressed in priestly robes, Tamino and Pamina usher in a new era of truth, beauty and wisdom.



## The Magic Flute

# FLOW CHART

KEY AND DETAILS

## Scene

The identifying term is the number and description of each piece. The page numbers given are to the Schirmer vocal score. (vs)

## **Musical Description**

The terms used here are the tempo markings. The KEY given is decided by the tonality at the beginning of the scene. The TIME SIGNATURE given describes the indication at the beginning of the piece.

## Orchestration

Comments given here are general in nature and are intended to give the listener some insight into the use of the orchestra. Mozart used the orchestra to help color the story. Descriptions are not from the score, but suggest what we know about Mozart's use of the orchestra at that time.

## Theme

Identified here are significant melodies used and their relationship to the story.

## Drama

This is the basic story line of the sung pieces. The parts of the story that are spoken are not given in this description. Characters names are given in the following shorthand:

Queen of the Night = $QN$	Three Ladies = TL
Tamino = T	Papageno = P
Pamina = PAM	Sarastro = $S$
Monostatos = M	

## **Related Information**

These comments included are interesting facts about Mozart and the larger context of The Magic Flute.

#### OVERTURE; ACT I, NO. 1

Scene	Overture Vocal score P. 3		NO. I – Introdution
	vocai score P. 3		VS P. IO
Musical Description	Adagio KEY: Ebmajor The key is established and immediate- ly questioned by chord inversions	Allegro	Allegro KEY: C minor
Orchestration	full orchestra	fugue theme voiced throughout orchestra	
Themes	<i>Dreimalige Akkord</i> in E <sup>b</sup> major ("thrice played chords")	Monothematic fugue used as counterpoint	Fanfare melody used when serpent is defeated by the Three Ladies.
Drama	The three chords (played five times when including the upbeats) is said to simulate the traditional knock made by the Freemasons on their fraternal lodge doors.	The return of <i>dreimalige akkord</i> is at the Bb cadence	T is being chased by a serpent; TL arrive and kill monster. They admire T and decide to tell the Queen.
Related Information			T's horror is represented in a <i>Sturm</i> <i>und Drang</i> ("Storm and Stress") style of composition. Mozart is trying to create a sense of terror with the music.

ACT I, NOS. I (cont.) -4

Scene	NO. I <i>continued</i> VS P. 16	NO. 2 – Song VS P. 22	NO. 3 – Aria VS P. 25	NO. 4 – Recitative and Aria VS P. 28
Musical Description	<i>Allegretto</i> KEY: G major 6/8 time	Andante KEY: G major 2/4 time	Larghetto KEY: E, major 2/4 time	Allegro maestoso КЕҮ: В, major recitative
Orchestration		P's pipe blends into musical line.	Clarinets in thirds – Mozart does this to repre- sent togetherness or personal connection.	
Themes		folk tune-like strophic song form		
Drama	TL quarrel about who should stay and protect T. They finally exit.	T hears P sing this song about bird catching.	T. sees portrait of Princess PAM.	QN gives encouragement to T.
Related Information			Key of E, major (three flats) is considered the "Masonic" key. This key is used at important parts of the story. It represents enlightenment.	This aria is constructed in a typical form of the day: recitative-slow-fast. Notice the modulation from G minor to the relative major of B <sub>b</sub> .

Scene	NO. 4 <i>continued</i>	<b>&gt;</b>	NO. 5 – Quintet	► VS P. 44
Musical Description	Larghetto KEY: G minor 3/4 time	Allegro moderato KEY: BJ, major 4/4 time	Allegro KEY: B, major 2/2 time	Andante
Drchestration			pizzicato lower strings in Alberti bass style	
Themes		legato lines change into short staccato lines between section		
Drama	QN laments about her lost daughter.	QN charges T to rescue PAM.	P "hmms" until TL unlock his mouth. All sing of the moral: if liars were gagged, brotherly love would prevail. T is given a magic flute and P is given magic bells.	TL tells P and T to follow the three wise boys.
Related Information		Vocal embellishments are called <i>coloratura</i> . Here the singer can show off her abilities.		

- OPERA

FLOW CHART 41

		act I, nos. 6 – 8		
Scene	NO. 6 – Trio	NO. 7 – Duet	NO. 8 – Finale –	
	VS P. 47	VS P. 51	VS P. 53	vs p. 56
Musical	Allegro molto	Andantino	Larghetto	Allegro assai
Description	KEY: G major	KEY: E, major	KEY: C major	recitative
	4/4 time	6/8 time	2/2 time	
Orchestration		very simple, 16-bar stroph- ic song		
Themes	M is characterized by <i>buffo-</i> style accompaniment			
Drama	M tells PAM she must obey him. P and M see each other and are frightened of each other.	PAM and P sing of the opera's moral: we live by love, by love alone.	The Three Boys lead T to S's three temples. They urge him to be steadfast, patient and silent.	T is about to enter the th temples, but hears a voice telling him to go back.
Related Information		E♭ major has been called the "Masonic" tonic, also the key of love.	These three virtues are a hint at Masonic practices.	

- OPERA

FLOW CHART 42

Scene	NO. 8 continued	vs p. 66	VS P. 71	NO. 9 – Coro: March of Pries
Musical Description	Andante	Andante	Allegro maestoso	<i>Andante</i> KEY: F major
Orchestratior	1			
Themes				Dreimalige Akkord in the key of B <sub>b</sub> major
Drama	T learns that PAM is alive and plays the magic flute. T hears P's pipe and runs off following it.	P and PAM are caught by M. M orders chains. P plays his magic bells, and they are set free.	S enters. PAM says she fled from M. T and P embrace and are led into the temple for purification.	Priests enter "forest of palm trees."
Related Information		A very famous Mozart melody used here.		

ACT I, NO. 8 (cont.) – ACT II, NO. 9

## ACT II, NOS. 10 – 13

Scene	NO. 10 – Aria with chorus VS P. 83	NO. 11 – Duet VS P. 86	NO. 12 – Quintet VS P. 87	NO. 13 – Aria VS P. 97
Musical Description	<i>Adagio</i> KEY: F major 3/4 time	Andante KEY: C major 2/2 time	Allegro KEY: G major 2/2 time	Allegro KEY: C major 2/4 time
Orchestration				Piccolo and lighter tempo suggest Turkish music.
Themes				
Drama	Invocation of the Egyptian gods	Two priests tell T and P the Order's first command – beware of the wiles of women.	TL try to make T and P speak. They say QN is there and they should not disobey her. This is their first test.	M laments that he can't enjoy the delights of love. He is about to kiss PAM.
Related Information		The text of this duet should not be read with a 21 <sup>st</sup> -cen- tury attitude. The priests are giving instruction for the next challenge of T and P.		

- OPERA

		FLOW CHART		
		ACT II, NOS. 14 – 17		
Scene	NO. 14 – Aria VS P. 99	NO. 15 – Aria VS P. 103	NO. 16 – Trio VS P. 106	NO. 17 – Aria VS P. 108
Musical Description	<i>Allegro assai</i> KEY: D major 4/4 time	<i>Larghetto</i> KEY: E major 2/4 time	Allegretto KEY: A major 6/8 time	Andante KEY: G major 6/8 time
Orchestration				
Themes		"purity of a folksong – authority of wisdom"		
Drama	QN calls for hell's wrath for S, T and PAM.	s tells PAM that the Order governs by love, not vengeance.	The Three Boys bring the magic flute and magic bells.	PAM is confused and wonder why T will not talk to her.
Related Information		e of balance in the entire work of No. 14 versus the extremely		This is PAM's only aria and the only music set in the poignant key of G minor.

The Magic Flute

## ACT II, NOS. 18 – 21

Scene	NO. 18 – Coro VS P. 111	NO. 19 – Terzetto VS P. 113	NO. 20 – Aria VS P. 118	NO. 21 – Finale VS P. 124
Musical Description	<i>Andante</i> KEY: D major 2/2 time	Andante moderato KEY: B <sub>b</sub> major 2/2 time	Andante KEY: F major 2/4 time	Andante KEY: E, major 2/2 time
Orchestration				
Themes			<i>Volkslied</i> (folksong); bells become more elaborate with each verse.	The trio moves into a dramat- ic quartet without a change of tempo. As PAM becomes dis- traught, the key moves fur- ther from E <sub>b</sub> major. When the Three Boys take the dagger (restore order), the key returns to a solid E <sub>b</sub> .
Drama	The happy outcome of T's trials is anticipated.	S tells PAM and T that they must part once more for T's last trial.	After learning P will not reach enlightenment, he sings he only wants a wife.	The Three Boys sing of enlightenment (sunlight). PAM contemplates suicide. The Three Boys stop her.
Related Information				

# The Magic Flute

## FLOW CHART

#### ACT II, NO. 2I - FINALE (cont.)

Scene	NO. 21 <i>cont.</i> VS P. 133	VS P. 138	VS P. 141	VS P. 145
Musical Description	<i>Adagio</i> KEY: E♭ major 2/2 time	<i>Andante</i> KEY: F major 3/4 time	<i>March</i> KEY: C major 4/4 time	<i>Allegro</i> KEY: G major 6/8 time
Orchestration			flute, brass, timpani	
Themes		The first interval PAM sings is a major sixth. Mozart does this in <i>The Marriage of</i> <i>Figaro</i> (when the Countess pleads for forgiveness)		
Drama	Two men in armor tell of those purified by fire, water, and air will enjoy will enjoy enlightenment. T states he is ready for the final trial. PAM goes with T.	T and PAM undergo trial of fire and water. PAM tells T to play flute.	T and PAM pass through the fiery cave. The chorus sings of their triumph.	P blows pipe to bring back Papagena. He is about to kill himself when the Three Boys remind him to play his bells. He does and Papagena returns
Related Information	Ach Gott, vom Himmel sieh darein chorale. The audience in Mozart's time would have known this melody.			famous "stuttering" duet

OPERA.

# The Magic Flute

## FLOW CHART

#### ACT II, NO. 2I - FINALE (cont.)

Scene	NO. 21 (cont.)	<b></b>
	VS P. 159	VS P. 164
Musical Description	<i>Più moderato</i> KEY: C minor (will modulate to Ebmajor) 2/2 time	<i>Andante</i> KEY: E♭ major
Orchestratio	n	
Themes		
Drama	M, QN, and TL attempt to break into S's temple but thunder is heard, the earth opens up and they disappear.	S, T, and PAM appear in priestly robes. T and PAM are purified. All "hail [the] chosen ones, who have overcome Night" Darkness has been defeated by wisdom and reason.
Related Information		

#### WOLFGANG AMADEUS MOZART

#### b Salzburg, January 27, 1756; d Vienna, December 5, 1791

Child wonder, virtuoso performer and prolific creative artist, Mozart is the first composer whose operas have never been out of repertory. His prodigious talents were apparent very early in his life; by the age of four he could reproduce on the keyboard a melody played to him, at five he could play the violin with perfect intonation and at six he composed his first minuet.

A musician himself, Wolfgang's father, Leopold, immediately saw the potential of his son's talents. With the mixed motives of religious piety and making a tidy profit, Leopold embarked on a series of concert tours showing off the child's extraordinary talents. Often playing with his sister Maria Anna ("Nannerl"), herself an accomplished musician, young Wolfgang charmed the royal courts of Europe, from those of Austrian Empress Maria Theresa, French king Louis xv and English king George III, to the lesser principalities of Germany and Italy.



A scene from Minnesota Opera's 2007 production of The Marriage of Figaro

As Mozart grew older, his concert tours turned into a search for permanent employment, but this proved exceedingly difficult for a German musician in a market dominated by Italian composers. Although many of his early operas were commissioned by Milanese and Munich nobles (*Mitridate, Ascanio in Alba, Lucio Silla, La finta giardiniera*), he could not rise beyond *Konzertmeister* of the Salzburg archbishopric. When the new prince archbishop, Count Hieronymus



A scene from Minnesota Opera's 2011 production of Così fan tutte

Colloredo, was appointed in 1771, Mozart also found he was released for guest engagements with less frequency. Though his position improved and a generous salary was offered, the composer felt the Salzburg musical scene was stifling for a man of his enormous talent and creativity.

Things came to a head in 1781 immediately after the successful premiere of Mozart's first mature work, *Idomeneo*, in Munich. The archbishop, then visiting Vienna, insisted the composer join him there. Never did Mozart better understand his position in the household than during that sejour, when he was seated at the dinner table below the prince's personal valets and just above the cooks. He requested to be permanently discharged from his duties, and after several heated discussions his petition was granted, punctuated by a parting kick in the pants.

Now completely on his own for the first time, Mozart embarked on several happy years. He married Constanze Weber, sister to his childhood sweetheart Aloysia, and premiered a new work, *Die Entführung aus dem Serail (The Abduction from the Seraglio)*, at the Burgtheater. Mozart also gave concerts around Vienna, presenting a number of new piano concertos and symphonies. His chief concern was to procure a position at the imperial court. A small commission came his way from the emperor for a one-act comedy, *Der Schauspieldirektor (The Impresario)*, given in the same evening as Antonio



Salieri's *Prima la musica e poi le parole (First the music, then the words),* to celebrate the visit of the emperor's sister, Marie Christine, and her husband, joint rulers of the Austrian Netherlands.

The Marriage of Figaro, Mozart's first true masterpiece for the imperial court, premiered at the Burgtheater in 1786 and went on to Prague the following year where it was a huge success. Don Giovanni premiered in Prague in 1787 to great acclaim, but its Vienna premiere in 1788 was coolly received. By this time, Mozart had received a minor Imperial posting, Kammermusicus, which required him to write dances for state functions. The position was hardly worthy of his skills and generated only a modest income, a weighty concern now that debts had begun to mount. Joseph II



A scene from Minnesota Opera's 2004 production of The Magic Flute

September 6, and *The Magic Flute* was completed in time to open September 30. The *Requiem*, however, remained unfinished, and as Mozart's health began to fail, the composer feared he was writing his own death mass. In December Mozart died at the age of 35 and was given a simple funeral by his impoverished widow, then buried in a mass grave on the outskirts of Vienna.



*Final scene from Minnesota Opera's* 2002 *production of* La clemenza di Tito

commissioned another opera from Mozart, *Così fan tutte*, which premiered January 26, 1790. The emperor was too ill to attend the opening and died the following month. His brother, Leopold II, assumed leadership, and Mozart hoped to be appointed *Kapellmeister* – instead he merely received a continuance of his previous position.

Crisis hit in 1791. Constanze's medical treatments at Baden and the birth of a second child pushed their finances to a critical point. Mozart's friend and fellow Freemason, the impresario Emanuel Schikaneder, suggested he try his luck with the suburban audiences at his Theater auf der Wieden. Composition of *The Magic Flute* began early that summer but had to be halted when two generous commissions came his way: a requiem for an anonymous patron (who hoped to pass it off as his own composition), and an *opera seria* to celebrate the new emperor's coronation as King of Bohemia. *La clemenza di Tito* premiered



Minnesota PFR/

A scene from Minnesota Opera's 1996 production of Don Giovanni

### WOLFGANG AMADEUS MOZART - CATALOGUE OF OPERAS

TITLE	PREMIERE
Apollo et Hyacinthus	Salzburg, Benedictine University, May 13, 1767 <i>latin intermezzo</i> ; libretto by Rufinus Widl
<i>La finta semplice</i> (The Pretended Simpleton)	Salzburg, Archbishop's Palace, May 1, 1769 <i>opera buffa;</i> libretto by Carlo Goldoni, originally set by Salvatore Perillo, revised by Marco Coltellini
Bastien und Bastienne	Vienna, Dr. Anton Mesmer's house, ?September/October 1768 <i>Singspiel;</i> libretto by Friedrich Wilhelm Weiskern, Johann Müller and Johann Andreas Schachtner, after Marie-Justine Benoîte Favart, Charles-Simon Favart and Harny de Guerville's <i>Les amours de Bastien et Bastienne</i>
<i>Mitridate, re di Ponto</i> (Mitridate, King of Ponto)	Milan, Regio Ducal, December 26, 1770 <i>dramma per musica;</i> libretto by Vittorio Amedeo Cigna-Santi after Giuseppe Pavini's Italian translation of Jean Racine's <i>Mithridate</i>
Ascanio in Alba	Milan, Regio Ducal, October 17, 1771 <i>festa teatrale;</i> libretto by Giuseppe Parini
Il sogno di Scipione (The Dream of Scipio)	?Salzburg, Archbishop's Palace, May 1772 <i>azione teatrale;</i> libretto by Pietro Metastasio, originally set by Angelo Predieri, after Cicero
Lucio Silla	Milan, Regio Ducal, December 26, 1772 <i>dramma per musica;</i> libretto by Giovanni de Gamerra
<i>La finta giardiniera</i> (The Pretended Garden-Girl)	Munich, Salvator, January 13, 1775 <i>opera buffa;</i> librettist unknown; attributed to Giuseppe Petrosellini
Il re pastore (The Shepherd King)	Salzburg, Archbishop's Palace, April 23, 1775 <i>serenata;</i> libretto by Pietro Metastasio
Zaide	(uncompleted; composed in Salzburg, 1779-80) <i>Singspiel;</i> libretto by Johann Andreas Schachtner, after F. J. Sebastiani's <i>Das Serail</i>
<i>Idomeneo, re di Creta</i> (Idomeneo, King of Crete)	Munich, Residenz, January 29, 1781 <i>dramma per musica;</i> Gianbattista Varesco, after Antoine Danchet's <i>Idomenée</i>
Die Entführung aus dem Serail (The Abduction from the Seraglio)	Vienna, Burgtheater, July 16, 1782 Singspiel; after Christoph Friedrich Bretzner's libretto for Belmont und Constanze, revised by Gottlieb Stephanie the younger



*L'oca del Cairo* (The Goose of Cairo)

Lo sposo deluso (The Deluded Bridegroom)

Der Schauspieldirektor (The Impresario)

*Le nozze di Figaro* (The Marriage of Figaro)

Don Giovanni

*Così fan tutte* (All Women do the Same)

*La clemenza di Tito* (The Clemency of Titus)

*Die Zauberflöte* (The Magic Flute) unperformed, composed 1783 *opera buffa;* libretto by Gianbattista Varesco

unperformed, composed 1783 opera buffa; librettist unknown, after Le donne rivali

Vienna, Schönbrunn Palace, February 7, 1786 Singspiel; libretto by Gottlieb Stephanie the younger

Vienna, Burgtheater, May 1, 1786 opera buffa; libretto by Lorenzo da Ponte, after Pierre-Augustin Beaumarchais' *La folle journée, ou Le mariage de Figaro* 

Prague, National Theatre, October 29, 1787 *opera buffa;* libretto by Lorenzo da Ponte

Vienna, Burgtheater, January 26, 1790 *opera buffa;* libretto by Lozenzo da Ponte

Prague, National Theater, September 6, 1791 *opera seria;* libretto by Pietro Metastasio, revised by Caterino Mazzolà

Vienna, Theater auf der Wieden, September 30, 1791 *Singspiel;* libretto by Emanuel Schikaneder

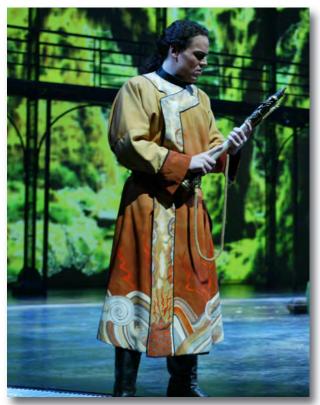


#### BACKGROUND NOTES - THE MAGIC FLUTE

Following the opening of *Così fan tutte* in January 1790, Mozart entered into a very uncertain period in his life. The new production had achieved only five performances before the death of Joseph II closed all of Vienna's theaters for a period of mourning. Although Così was briefly revived during the summer, there was yet no word from the new emperor, Leopold II, regarding the composer's future at the court. Mozart boldly took matters into his own hands when, that fall, he followed the Emperor's retinue to Frankfurt, where Leopold was to be crowned Holy Roman Emperor by his peers. Hoping to attract the attention of the new monarch, Mozart tried to attract notice at the theater and with a public concert, but it was sparsely attended. On his way back, the composer managed to get an audience



with Elector Karl Theodor (responsible for the premiere of *Idomeneo* in 1781) and the visiting King and Queen of Naples, whose two daughters had just been married to Leopold's two sons (and, in Hapsburg tradition, their first cousins). Even though he was a leading composer in Vienna, Mozart had not been invited to participate at the royal wedding, but



through one of the sons, the future Emperor Francis II, he tried the backdoor approach. The enterprising composer put out the suggestion that he might become the court's second kapellmeister devoted to church music since Antonio Salieri, as the composer was quick to point out, had limited experience in church music. The proposal had little impact.

Leopold did belatedly confirm his previous position as composer of courtly dance, and in January 1791, Mozart was asked to create a series of German dances for a Viennese ball. Other small commissions included works for such oddities as the glass harmonica and the mechanical clock, but little else surfaced. An attractive offer came from London for a year-long contract which included two new operas, but Mozart delayed the visit due to Constanze's pregnancy and delicate health. Franz Joseph Haydn went instead and enjoyed a legendary visit as the toast of the town, as his "London" symphonies would soon testify.

It's no wonder Mozart jumped at the chance to compose a popular opera for the suburban Theater auf der Wieden when director Emanuel Schikaneder made the proposal. Though not well-experienced in the genre of *Zauberoper* (admittedly so), he



could hardly refuse the offer. Two more commissions came soon after, a requiem mass and an unexpected commission from Leopold for an opera seria which would become *La clemenza di Tito.* Mozart was definitely back in the game.

Schikaneder was not only helping the financially strapped composer, he was also serving his own needs. Also somewhat precarious in money matters, thanks to grandiose theater programming, he needed a hit and counted on Mozart's celebrity to ensure a critical success and financial

windfall. Schikaneder was a consummate impresario – at once actor, author and composer – who also required a substantial, yet simple role for himself. He would become the first Papageno as well as the production's director and librettist.

The sources for the libretto are numerous and varied, providing virtually unsurpassed analyses by stymied musicologists. No written documentation survives, since Mozart and Schikaneder were in close daily contact as the work evolved and didn't need to write letters. Nor are we certain when the collaboration first began – a letter sent during Mozart's Frankfurt visit makes reference to one of the show's numbers, but no formal contract or urtext of the libretto survives. The formula for public opera was much less strict than for those written for the court, leaving the two artists to draw from a variety of ideas. The magical elements appear to be borrowed from one of a set of fairy tales collected by Christoph Martin Wieland, titled *Dschinnistan*, which included *Lulu*, oder Die Zauberflöte (Lulu, or The Magic Flute) by Jakob August Liebeskind. Parallels can also be drawn to Crétien de Troyes's 12<sup>th</sup>-century ballad, *Yvain*, with regard to the opening scene and the inclusion of a hybrid creature of man and beast. There are similarities to William

Shakespeare's The Tempest (Schikaneder was a seasoned Shakespearian actor) in the characters of Prospero (Sarastro), Miranda (Pamina), Ferdinand (Tamino) and Caliban (Papageno), not to mention the spirit of the Queen of the Night in Shakespeare's vanquished witch Sycorax and of the Three Spirits in Prospero's fairy-servant Ariel. Further elements appear to be drawn from pantomime, moralizing puppet plays and Italian commedia dell'arte, not to mention several borrowings from Mozart and Schikaneder's earlier works, such as the former's popular German opera, The Abduction from the Seraglio, the incomplete Zaïde and incidental music to Tobias Philipp von Gebler's play Thamos, König in Ägypten and the latter's Zauberoper Der Stein der Weisen, also drawn from Wieland's Dschinnistan.





Yet the bulk of The Magic Flute appears to be derived from Abbé Jean Terrasson's Egyptian tale Séthos, histoire ou vie tirée des monuments anecdotes de l'ancienne which describes Egypte the progress and religious transformation of its princely title character, son of Ramses I of novel. Egypt. This which Terrasson tried to pass off as a genuine Greek relic and thus actual history, also served as a "bible" to Freemasons, a quasireligious society founded in early 18th-century England, and widely practiced all over Europe during the Age of Enlightenment. It was

quite in vogue as nearly everyone seems to have been a Freemason at some point: Schikaneder, Mozart, his father, Haydn, Leopold II (as a member of the Scottish Rite), his father Francis of Lorraine (to the disdain of wife Empress Maria Theresa) and Goethe, among others. Fearing the eclipse of Christianity, the Vatican issued a Papal Bull denouncing Freemasonry, but due to Emperor's participation, it was largely ignored in Austria. When Francis died in 1765, however, Maria Theresa clamped down on the Freemasons, her severity only to be repudiated after her death in 1780 by the more permissive Joseph II. An essay, *On the Mysteries of the Egyptians,* by a leading Mason (and former metallurgist to the Empress) Ignaz von Born also served as inspiration, and *The Magic Flute* soon became thought of as an allegory for the plight of Freemasonry, with Born as Sarastro, Maria Theresa as the Queen of the Night, Joseph as Tamino and the Viennese people as Pamina. The opera continues to be heavily deconstructed with both Jungian interpretations and the work's intricate Masonic symbolism.

Mozart and Schikander's first order of business was to delight and entertain their audience, but it is clear that the two were trying to send a deeper message, by bringing the subject of Freemasonry to the fore – why else would they betray so many of the Order's secret practices? It is also difficult to explain the sudden shift from what begins as a standard "rescue opera" to one of deeper and more solemn meaning. One theory (now largely discredited) is that Mozart and Schikaneder feared their new creation too closely resembled a new work at the rival Leopoldstadt theater, Kaspar der Fagottist, oder Die Zauberzither







(Kaspar the Bassoonist, or The Magic Zither), due to open June II – it, too, was purported to be drawn from the same Dschinnistan fairy tale. But in a letter to Constanze, Mozart dismissed it as "simple trash" not worthy of any concern. It is more likely that the opera served as Masonic propaganda – the future of the Order was in limbo in the new regime. The previously tolerant Joseph had already reduced the number of lodges in Vienna to three ... who knew what Leopold would do? (As it happened, his successor, the reactionary and fearful Francis II, would eradicate Freemasonry completely from Austria just a few years later.)

Whatever the higher purpose may have been, *The Magic Flute* was a hit from the start with the common people and played almost

every night well into November. Mozart attended the opera as often as he could (and repeated it in his head every night while bedridden during his final illness), and Salieri, also out of the new Emperor's favor, gave it genuine praise. Stylistically, the opera has something for everyone – coloratura opera seria arias (the Queen), simple folk song (Papageno), religious hymn (the Priests' march), a gripping suicide aria (Pamina), contrapuntal vivacity (the overture) – as well as dazzling visual spectacle to boot (a specialty of Schikaneder's). Never having fallen out of fashion, *The Magic Flute* continues to engage audiences of all ages.





manuel Schikaneder's position in music  ${f L}$ history is often no more than passing mention as the librettist of Mozart's final staged drama. But his unique and diverse talents had a profound effect on the course of German opera toward the end of the 18th century. Born to a very modest household (both parents were servants) and orphaned as a child, Schikaneder learned to make his way as a itinerant entertainer, first as a streetperforming minstrel, then as an actor in Franz Joseph Moser's troupe of traveling players, over which he eventually assumed directorship in 1778. He was ambitious with his programming, offering plays by Shakespeare (relatively unknown in Germany at the time) as staples of his repertory - his interpretation of Hamlet was encored at the Munich court theater, albeit in a version refitted with a happy end. He also offered original works, including plays and Singspiels (German opera with spoken dialogue) of his own design.



Schikaneder first made Mozart's acquaintance when his company traveled to Salzburg in 1780, as the Mozarts were avid theater goers. They likely renewed their friendship when Schikaneder was invited to Vienna in 1784 at the emperor's request. Joseph II had been impressed by a performance he attended while traveling through Pressburg and hoped the impresario could revive theater performed in the German vernacular. The emperor's earlier attempt to establish a national theater (1776–1783) had failed miserably, though it yielded one jewel of lasting significance, Mozart's *The Abduction from the Seraglio* (1782). Schikaneder offered a short season at the Kärntnertortheater (including a proposed viewing of Beaumarchais's politically volatile play *Le mariage de Figaro*) and managed to obtain a license from the emperor to open his own theater, but he eventually left for a more stable position in Regensburg.

The impresario was lured back to Vienna at his wife's urging. Eleanore had also been a member of Moser's troupe and the couple had married in 1777, but quickly became estranged as a result of Emanuel's numerous infidelities. By 1785 Eleanore herself was involved in an extramarital affair with another company member, Johann Friedel. They had found a permanent home for their players at the Freihaus Theater auf der Wieden, located just south of Vienna. The Freihaus was a small island upon itself, providing apartment homes and conveniences for more than a thousand residents and practically guaranteeing a captive audience for its 1,000 seat theater. When Friedel died in 1789, Eleanore was overwhelmed by the prospect of running the theater alone and called for her husband's assistance. Unlike the court theaters, which were underwritten by royal support, the Freihaus Theater depended solely on box office receipts, making it a rather risky venture. Yet Schikaneder entered his most profitable years as a theater producer, providing a wide assortment of entertainments for his petty bourgeois audience. There was still a smattering of high drama, most notably Friedrich von Schiller's *Kabale und Liebe* and *Don Carlos*, as well as more Shakespeare, Goethe and Lessing, offset by



b Straubing, September 1, 1751; d Vienna, September 21, 1812



"magic" Singspiels of his own design, such as Der Stein der Weisen oder Die Zauberinsel (The Wise Men's Stone, or The Magic Isle), a forerunner to The Magic Flute, Die Eisen-Königin (The Iron Queen) and Der Wohltätige Derwisch, oder Die Zaubertrommel und Schellenkappe (The Charitable Dervish, or The Magic Drum and Fool's Cap). In 1798 he even tried to repeat the success of The Magic Flute with a sequel, Das Labyrinth, oder Der Kampf mit den Elementen (The Labyrinth, or The Struggle with the Elements, to music by Peter von Winter), but it fell flat by comparison.

Still, the original *Magic Flute* proved to be a bountiful cash cow, and though rival theaters in the Leopoldstadt and Josefstadt provided stiff competition, Schikaneder was able to secure enough money to finally build his own house, the Theater an der Wien, just down the river. Still with Joseph's license in his possession, he opened the opulent new theater in 1801 and relocated his forces there. By this time he had made an important new contact, the 31-year-old Ludwig van Beethoven. Schikaneder desperately tried to lure the up-and-coming composer to the operatic stage and offered him his own libretto to *Alexander*, a work that was intended for the grand opening. Beethoven was hesitant and sought advice (and lessons) from veteran composer Antonio Salieri. By that time Beethoven had moved on to another Schikanederian opus, *Vesta Feuer (Vesta's Fire)*, but couldn't quite make the librettist's casual treatment of the ancient Roman story work. With an eye to the current vogue for French rescue opera, he chose a story by Jean-Nicolas Bouilly, which would become *Fidelio* (1805).

By this time, Schikaneder's luck had run out, and he was forced to sell his interest to his partner, Bartholomäus Zitterbarth, in 1802. The following year Zitterbarth, in turn, sold the theater to their rival, Baron Peter von Braun (who helped ease the change in subjects for Beethoven). Schikaneder stayed on as a director, but the impresario's formula of





MAZART'S MASONIC AND MASONIC-INSPIRED MUSIC

Lied: An die Freude, K.53 (setting of a Masonic text)

Incidental Music: Thamos, König in Ägypten, K.345 (incidental music for a play, the themes are heavily Masonic)

Canonic Adagio for Two Bassett Horns and Bassoon, K.410 (composed in 1784, ritual procession music)

Cantata: "Dir, Seele des Weltalls," K.429 (composed for a public Masonic celebration)

Gesellenreise: "Die ihr einem neuen Grade," K.468 (composed for his father's Fellow Craft Degree)

Cantata: Die Maurerfreude "Sehen wie dem starren Forscherauge," K.471 (composed in April, 1785, to honor Ignaz von Born)

Maurerissche Trauermusik (Masonic Funeral Music), K.477 (written for the memorial services marking the deaths of two fellow Masons in 1785)

Piano Concerto in Eb Major, K.482 (written for and performed at a concert given by the Lodge in 1785)

Lied: Zerfliesset Heut, Geliebte Bruder," K.483 (written to welcome newly-formed lodges)

Lied: "Ihr unsre neuen Leiter," K.484 (written to honor a newly elected Grand Master)

Symphony No. 39 in Eb, K.543 (said to written as a celebration of the Craft and the joy of living )

Cantata: "Die ihr des unermesslichen Weltalls Schopfer ehrt," K.619 (during Mozart's last year, he paused during composition of three major works to compose this piece at the request of his lodge.)

Cantata: "Kleine Freimaurerkantate" (little Masonic cantata) K.623 (written for a lodge dedication)

presenting Singspiel interspersed with works of a higher caliber couldn't keep up with the new Parisian works by Grétry, Méhul and Cherubini. He was forced to sell his expansive villa in suburban Nussdorf, eventually lost his mind and died in penury (buried in the same manner as Mozart – a third-class funeral with an unmarked common grave). Still, a statistical account of his works is noteworthy, with 57 amusements created for the Theater auf der Wieden alone, approximately half of his total oeuvre. In nearly a decade and half as a busy Viennese producer he had mounted over 400 theatrical diversions, including opera, ballet and spoken dramas.

#### THE FREEMASONS

A tradition that was codified in 1717, but traceable to the guilds of the Middle Ages, Freemasonry prospered during the enlightened 18<sup>th</sup> century. But as the age turned to revolution, the Craft became tainted with an air of subversion, at least in royalist eyes. As most of the founding fathers were Masons, and as the American Revolution was a act against the English monarchy, Freemasonry became synonymous with rebellion and free thinking. The French Revolution, just two years before *The Magic Flute*'s premiere, was also supposed to be fueled by Masonic thinking, in particular with their common identifying trademarks of "Liberty, Fraternity and Equality." Though initially tolerant, Joseph II would later greatly reduce the number of lodges in Austria to only three. After the execution of French Queen Marie Antoinette in 1793, their nephew, Emperor Francis, completely eradicated Freemasonry in Austria. The ban would last for over 100 years.

Was *The Magic Flute* intended to be propaganda for the vanishing Craft? As recently as 1787 Schikaneder had joined a Regensburg Freemason lodge, but fell into disfavor as a result of his many affairs with as many women. Mozart had been a member since December 1784, and though he had composed some Masonic music (songs, cantatas, funeral music), his attendance at the lodge appeared to wane after a few years. It is therefore curious that both artists would devote so much attention to Freemasonry when composing their new opera, for it appears *The Magic Flute* is laced with Masonic symbolism. The predominance of the number three and its multiples is a case-in-point – the triangle has particular significance

to the Masons. The opera makes a trinity of almost everything: three ladies, three boys, three trials, three temples, threefold utterances and the list goes on. The overture and Act II finale are set in the key E-flat (three flats) with the opera itself beginning in the *Sturm und Drang* relative minor of C. The overture opens with five solemn chords (five is another sacred number) posed in three inversions to a syncopated rhythm (anapestically repeated three times, often described as the secret "knock" of the lodge – it recurs at the beginning of the development section and later during the rituals opening Act II). The fugal development section is also echoed later in the work, seen in the contrapuntally inspired setting of the Two Men in Armor in Act II as Tamino prepares for the trials of fire and water (the polyphony has been interpreted as representing the high intellect and equality of the Order). Mozart composed the overture and the Act II March of Priests days before the premiere so it's not surprising they are so strongly attached to the Masonic message. The Lutheran



Die Lyranten oder das lustige Elend (The Minstrels or Merry Misery); Music: E. Schikaneder; Innsbruck, 1775.

Der Miillertomerl oder Das Bergmädchen (The Miller's Boy or The Girl from the Mountains); Music: J. J. Haibel; 1785(?).

Der Luftballon (The Air Balloon); Music: B. Schack Kempten, 1786.

Das Urianische Schloss (The Urian Castle); Music: E. Schikaneder; Salzburg, 1786(?)

Die drei Ringe oder Kaspar, der lächerliche Mundkoch (The Three Rings, or Kaspar the Ridiculous Cook); Music: B. Schack; Salzburg, 1787.

Lorenz und Suschen (Lorenz and Suschen); Music: B. Schack; Salzburg, 1787(?).

Der Krautschneider (The Cabbage [or Herb] Cutter); Music: B. Schack Regensburg, 1788.

Der dumme Gärtner aus dem Gebirge oder die zween Anton (The Silly Gardener from the Hills or The Two Antons); Music: B. Schack, Franz Xaver Gerl; Vienna, 1789.

Jakob und Nannerl oder Der angenehme Traum (Jakob and Nannerl or The Pleasant Dream); Music: B. Schack; Vienna, 1789.

Die verdeckten Sachen (Hidden Things); Music: B. Schack, F. X. Gerl; Vienna, 1789.

Was macht der Anton im Winter? (What Does Anton Do in Winter?); Music: B. Schack, F. X. Gerl; Vienna, 1790.

Die schöne Isländerin oder Der Mufti von Samarkanda (The Beautiful Lady from Iceland or The Mufti from Samarkand); Vienna, 1790.

Der Fall ist noch weit seltner oder Die geplagten Ehemänner (The Case is Much Stranger, or Pestered Husbands); Sequel to Martin y Soler's Una cosa rara; Music: B. Schack; Vienna, 1790.

Der Frühling oder der Anton ist noch nicht tot (Spring, or Anton Is Not Yet Dead); Music: B. Schack, F. X. Gerl and others(?); Vienna, 1790. Der Stein der Weisen oder die Zauberinsel (The Wisemen's Stone or The Magic Isle); Music: B. Schack, F. X. Gerl; Vienna, 1790.

Anton bei Hofe oder Das Namensfest (Anton at Court or The Nameday Celebration); Music: B. Schack; Vienna, 1791.

Die Zauberflöte (The Magic Flute); Music: W. A. Mozart; Vienna, 1791.

Der redliche Landmann (The Honest Countryman); Music: J. B. Henneberg; Vienna, 1792.

Johanna von Weimar (Johanna of Weimar); Music: J. B. Henneberg; Vienna, 1792.

Der Renegat oder Anton in der Türkel (The Renegade or Anton in Turkey); Music: B. Schack; Vienna, 1792.

Die Kriegsgesetze oder Die deutsche Griechin (Rules of War or the German Greek Lady); Vienna, 1792.

Die Eisen-Königin (The Iron Queen); Music: J. B. Henneberg; Vienna, 1793.

Der Zauberpfeil oder Das Kabinett der Wahrheit (The Magic Arrow or The Cabinet of Truth); Music: J. G. Lickl; Vienna, 1793.

Der wohltätige Derwisch oder Die Schellenkappe ("Die Zaubertrommel") (The Charitable Dervish or The Cap and Bells – The Magic Drum); Music: B. Schack, J. B. Henneberg, (F. X. Gerl?); Vienna, 1793.

Die Waldmänner (The Woodmen); Music: J. B. Henneberg; Vienna, 1793.

Die Hirten am Rhein (Shepherds on the Rhine); Vienna, 1794.

Der Spiegel von Arkadien (The Mirror of Arcady); Music: F. X. Siissmayr; Vienna, 1794.

Das Hüuschen im Walde oder Antons Reise nach seinem Geburtsort (The Hut in the Woods or Anton's Journey to His Birthplace); Music: B. Schack; Vienna, 1795.

Der Scherenschleifer (The Scissor Sharpener); Music: J. B. Henneberg; Vienna, 1795. Der Königssohn aus Ithaka (The King's Son from Ithaca); Music: F. A. Hoffmeister; Vienna, 1795.

Der Höllenberg oder Prüfung und Lohn (The Mountain of Hell or Trial and Reward); Music: J. Wölfl; Vienna, 1795.

Der Tyroler Wastel (Wastel the Tyrolean); Music: J. J. Haibel; Vienna, 1796.

Österreichs treue Brüder oder die Scharfschützen von Tyrol (Austria's Faithful Brothers or The Sharpshooters from Tyrol); Music: J. J. Haibel; Vienna, 1796.

Das medizinische Konsilium (The Medical Council); Music: J. J. Haibel; Vienna, 1797.

Der Löwenbrunn (The Lion's Well); Music: I. von Seyfried; Vienna, 1797.

Babylons Pyramiden (Babylon's Pyramids); Music: J. Gallus-Medentsch, P. von Winter; Vienna, 1797.

Das Labyrinth oder Der Kampf mit den Elementen (The Labyrinth or The Struggle with the Elements) Music: P. von Winter; Vienna, 1798.

Die Ostindier vom Spittelberg (The East Indians from the Spittelberg), Die Rückkehr aus Ostindien (The Return from East India); Music: I. von Seyfried, Matthaus Stegmayer and others; Vienna, 1799.

Konrad Langbart von Friedburg oder Der Berggeist (Konrad Langbart from Friedburg or The Mountain Ghost); Music: J. B. Henneberg; Vienna, 1799.

Mina und Peru oder die Königspflicht (Mina and Peru or The King's Duty); Music: J. B. Henneberg, I. von Seyfried; Vienna, 1799.

Der Papagey und die Gans oder Die zisalpinischen Perücken (The Parrot and the Goose or The Wigs from this Side of the Alps); Music: J. J. Haibel; Vienna, 1799.

Der Wundermann am Rheinfall (The Miracle Man at the Rheinfall); Music: I. v. Seyfiied; Vienna, 1799.

Die Spinnerin am Gatterhölzl oder der Stock-im-Eisen-Platz (The Woman Spinner in Gatterhölzel or Stock-im-Eisen Square); Vienna, 1800.



Amors Schiffchen in der Brigittenaue (Amor's Little Ship in the Brigittenaue); Music: I. von Seyfried; Vienna, 1800.

Proteus und Arabiens Söhne (Proteus and Arabia's Sons); Music: I. von Seyfried, M. Stegmayer; Vienna, 1801.

Thespis; Music: A. F. Fischer; Vienna, 1801.

Thespis' Traum (Thespis's Dream); Music: A. F. Fischer; Vienna, 1801.

Alexander; Music: F. Teyber; Vienna, 1801.

Tsching! Tsching!; Music: J. J. Haibel; Vienna, 1802.

Die Entlarvten (The Unmasked Ones); Music: A. F. Fischer; Vienna, 1803.

Die Pfändung oder Der Personalarrest (The Seizure or The Arrest); Music: F. Teyber; Vienna, 1803.

Swetards Zaubertal (Swetard's Magic Valley); Music: A. F. Fischer; Vienna, 1805.

Vestas Feuer (Vesta's Fire); Music: J. Weigl; Vienna, 1805.

Die Kurgaste am Sauerbrunnen (Guests Taking the Waters at Sauerbrunnen); Music: A. Diabelli; Vienna, 1806.

Das Zaubermädchen in Schreywald (The Magic Girl in Schreywald); Brünn, 1808.

Das Fest der Götter (The Feast of the Gods); (libretto censored) Brünn, 1808.

SPOKEN PLAYS

Der junge Siegwart (Young Siegwart); Nümberg, 1779.

Das Regensburger Schiff (The Regensburg Ship); Salzburg, 1780.

Die Raubvögel (Birds of Prey); ?; printed Salzburg, 1783.

Das Laster kömmt am Tage (Vice Is Revealed); ?; printed Salzburg, 1783.

Philippine Welserin, die schöne Herzogin von Tyrol (Philippine Welser, the Beautiful Duchess from Tyrol); Augsburg(?), 1780.

Herzog Ludwig von Steyermark oder Sarmäts Feuerbär (Duke Ludwig of Steyermark or Sanndt's Fire Bear); City unknown, 1781. Der Bucentaurus oder Die Vermählung mit dem Meere in Venedig (The Bucentaurus or The Marriage with the Sea in Venice) Dolmaros Nachtgespenst (Dolmaros Night Ghost); Pressburg(?), 1784.

Eltern, reizet eure Kinder, und Kinder, reizet eure Eltern nicht (Parents, Do Not Provoke Your Children; Children, Do Not Provoke Your Parents); Pressburg, 1784.

Vogelkomödie (Bird Comedy); Pressburg, 1784.

Der Grandprofoss (The Grand Provost); ? (before 1785); printed 1787.

König Attila oder die Hexe von Augsburg (King Attila or The Witch from Augsburg); 1783-1787(?).

Die getreuen Untertanen oder Der ehrliche Bandit (The Faithful Subjects or The Honest Bandit); ?; printed 1792.

Die Postknechte oder die Hochzeit ohne Braut (The Postmen or The Wedding Without a Bride); ?; printed 1792.

Die Schneckenpost (Snail's Pace Mail); 1783-1787(?).

Der Hauspummer; 1783-1787(?)

Der Hauszins oder Der Schneider als Protecteur (The Rent or The Tailor as Protector); 1783-1787(?).

Hanns Dollinger oder Das heimliche Blutgericht (Hans Dollinger or The Secret Blood Feud); Regensburg, 1788.

Das Schwert der Gerechtigkeit (The Sword of Justice); Vienna, 1790.

Das Schokolade-Mädchen (The Chocolate Girl); Vienna, 1792.

Das abgebrannte Haus (The Burnt-Down House); Vienna, 1792.

Die Fiaker in Wien (The Coachmen in Vienna); Vienna, 1792.

Die Fiaker in Wien (The Coachmen in Vienna) Part II; Vienna, 1793.

Die Fiaker in Baden (The Coachmen in Baden); Vienna, 1793.

Die Schneckenhändler aus Schwaben (The Snail Dealers from Swabia); Vienna, 1794.

Die Verwirrung im Gasthofe (Confusion at the Inn); Vienna, 1794.



Der Fleischhauer von Ödenburg (The Butcher from Odenburg); Vienna, 1794(?).

Die Fürstenmutter (The Prince's Mother); Vienna, 1794.

Lumpen und Fetzen (Rags and Tatters); Vienna, 1794.

Der Hausfrieden (Peace at Home) (Part II of Das abgebrannte Haus); Vienna, 1795.

Die Kaufmannsbude (The Merchant's Booth); Vienna, 1796.

Die bürgerlichen Brüder oder Die Frau aus Krems (The Bourgeois Brothers or The Woman from Krems); Vienna, 1797.

Der Teufel in Wien (The Devil in Vienna); Vienna, 1799.

Die Reise nach Steiermark (The Journey to Styria) (Part II of Der Teufel in Wien); Vienna, 1799.

Mutter und Tochter als Nebenbuhlerinnen (Mother and Daughter as Rivals); Vienna, 1800.

Die Mittag-und Abendtafel im Prater (The Midday and Evening Meal in the Prater); Vienna, 1800.

Das Medaillon (The Medallion); Vienna, 1800.

Der Goldmacher (The Gold Maker); Vienna, 1801.

Spass und Ernst (In Jest and in Earnest); Vienna, 1803.

Die Hauer in Österreich (The Winegrowers in Austria), Vienna, 1804.

Licht und Schatten (Light and Shadow); Vienna, 1805.

Die Schweden vor Brünn (The Swedes before the Gates of Brünn); 1807.

Schembera, Herr von Boskowitz (Schembera, Master of Boskowitz); Brünn, 1808.

Das letzte Gericht (The Last Judgment); Brunn, 1808(?).

Schemberas Geist (Schembera's Ghost); Brünn, 1808.

Friedegilde, Königin von Mähren (Friedegilde, Queen of Moravia); Brünn, 1808.



chorale-style march reveals yet another trait of Masonic tradition - one could be a member and still observe another religion. The prevalent use at key moments of the basset horn (a sort of alto clarinet) and the trombone, both associated with Masonic music and neither a staple of the opera orchestra just yet, are further Masonic touches, as is the recurrence of E-flat major (Tamino's aria "Dies Bildnis, Pamina and Papageno's duet, "Bei Männern," the Act II finale), and its three-sharp sister, A major (the Three Spirits' "Seid uns zum zweiten Mal willkommen" in Act II). The presence of the Speaker also denotes a hierarchal position of the lodge. In his highly detailed book, The Magic Flute, Masonic Opera

(Knopf, 1971), Jacques Chailley scrutinizes the plot, detecting the existence of further tests, both air and earth for both Pamina and Tamino. All four trials were important to the Masons' initiation rites and are drawn from Terrasson's novel *Séthos,* from a temple inscription the title character examines: "He who walks this way alone, and without looking behind him, will be purified by fire, water and air: and if he can conquer the fear of death, he will go out again, out of the bowels of the earth and see the light again ..."

In addition to being seditious, the brotherhood of Freemasons was accused of being misogynist, and those elements speak clearly throughout the opera. The haranguing Queen of the Night is the most obvious stereotype as being both a wicked, deceptive and narrowminded sovereign (a clear jab at the dead Empress Maria Theresa) and a jilted woman hell-bent on revenge (one might suppose her and Sarastro were once lovers, possibly even married with Pamina as their offspring – there is no hard evidence to the contrary). There is also a peppering of cautionary advice to beware the wiles of women. Granted, Masonic lodges excluded women, but in France there were separate lodges for both sexes. As it turns out Pamina is allowed to undergo the trials of fire and water with Tamino, and it is her strength and wisdom that gets them through the harsh experience. And Sarastro's realm is not entirely female free, as we are informed by the choruses at the end of each act. Likely the light-hearted sexual stereotypes are due to the culture of the day - remember Mozart's two previous operas, Così fan tutte and La clemenza di Tito, are less than flattering to the "fairer sex." One final faulty derision toward the Freemasons – that members of the Craft caused Mozart's death for revealing too many secrets - has long since been discredited. After all, Schikaneder didn't die until 1812, and then of natural causes. To the contrary, generosity was a trait espoused by the Masons, who helped each other out during hard times. Fellow Freemason Michael Puchberg often assisted Mozart financially during his final years. And following the composer's death, the Order dipped into its fund for widows to help Constanze pay for her husband's funeral.





#### World Events in 1791

(The year of *The Magic Flute*'s premiere)

HISTORY, AND POLITICS

- Vermont becomes a state of the United States.
- Mirabeau elected President of the French Assembly; died that year (*b* 1749)
- The first ten amendments to U.S. Constitution (Bill of Rights) are ratified.
- The city of Odessa is founded.
- Louis XVI trying to leave France with his family, is caught at Varennes and returned to Paris.
- A republican demonstration on the Champ de Mars calling for the deposition of the king ends in bloodshed when the National Guard opens fire on the crowd, killing dozens.
- Canada Constitutional Act was passed by the British Parliament to provide a new constitution and government patterned more closely after that of Great Britain. The act divided the province of Quebec into Upper and Lower Canada, which later formed the provinces of Ontario, predominantly English, and Quebec, mostly French.
- The Treaty of Sistova, on the Danube River in present Bulgaria, was signed by Austria and the Ottoman Empire (1326 1920) to clarify their common boundary. Belgrade is returned to the Turks.
- Rebellion broke out in the French territory of Saint Dominique (Haiti) on the island of Hispaniola (Dominican Republic and Haiti) under Pierre Dominique L'Ouverture, the Haitian general, and the Haitian ex-slaves Jean Jacques Dessalines and Henri Christophe. Slaves formed the majority of Haiti's population.
- Spain withdraws from the port of Oran, Algeria, after being besieged by the governor of Mascara, a city to the southeast. Oran then became a provincial capital of the Ottoman Empire.
- The Declaration of Pillnitz was issued by Austria and Prussia, in response to a fear of a general uprising against the nobility as was signaled throughout Europe by the French Revolution. They pledged to intervene in French domestic affairs if the French king were harmed.

• In France, the National Assembly [ A s s e m b l é e n a t i o n a l e constituante] (July 9, 1789 – Sept. 20, 1891) adopted a constitution that

established a constitutional monarchy with an elected legislative body. The new Legislative Assembly [Assemblée législative] (Oct. 1, 1791 – Sept. 20, 1792) convened for its first session to discuss the question of a continental war.

- The French Jacobin Party [Society of Friends of the Constitution], so-called because it first met at a Dominican convent in Paris (Dominicans were often called jacobins because their hospice housed pilgrims on their way to Santiago de Compostela, Spain, to visit the shrine of St. James), is split by the question of waging a continental war. The Girondists [Brissotins, under Jacques Pierre Brissot de Warville, mostly of the upper-middle class] hoped to gain international support extending the revolution across Europe. Maximilien Robespierre, speaking for jacobins who supports internal reform to improve the condition of the lower classes, argued that unless the old order was entirely crushed, France could not wage war successfully on privilege and aristocracy elsewhere.
- At Padua, the Emperor Leopold II calls on the monarchs of Europe to join him in demanding the king of France's freedom.
- U.S. troops under Arthur St. Clair, the governor of the Northwest Territory, suffer a humiliating defeat in a battle with Ohio Indians under Chief Little Turtle.
- Uthman dan Fodio a scholar and poet in the Arabic and Fula languages, who has became an itinerant missionary preaching strict islamic doctrine – is appointed tutor to the Gobir royal family in Niger. After taking up his new job, he has visions under the influence of Sufism and becomes an influential figure at the Gobir court in West Africa.



- King Pepple of Bonny seizes control of slave trading at Calabar (Nigeria) from his base in the Niger delta, establishing a prosperous coastal trade.
- The Dublin Society of United Irishmen is established.
- The third British fleet to arrive in Australia since 1788 increases the number of convict and civilians in the new settlement at Sydney, putting extra pressure on supplies, already low as a result of crop failure from drought and inappropriate farming techniques.
- The Sierra Leone Company is founded to promote "legitimate" trade to replace the slave trade in Sierra Leone.

#### ECONOMY AND TRADE

- The farming of taxes, practiced in France since 1681, is abolished. Collection of taxes had been assigned to financiers, called farmers general, who guaranteed delivery of an agreed-upon sum, but could make a profit by collecting more. Many former farmers general were guillotined during the Reign of Terror (June 1793 – July 1794).
- The first American stock exchange was founded in Philadelphia, the U.S. capitol (1790 – 1800), although informal stock traders had existed for a long time. On May 17, 1792, stock brokers on New York City's Wall Street were organized. They were the first to charge commissions as agents in buying and selling stocks.
- The First Bank of the United States was granted a charter by the U.S. Congress following a proposal made by Alexander Hamilton, the first secretary of the treasury, to establish a bank to act as the fiscal agent of the government. The government was the largest stockholder in the enterprise, owning one-fifth of the shares, worth \$10 million.
- John Fitch, a U.S. inventor, received a patent for his paddle wheel steamboat, which he had launched on the Delaware River on July 26, 1790, to provide service from Burlington, New Jersey, to Philadelphia.

## RELIGION, PHILOSOPHY, LEARNING

• With the adoption of the First Amendment of the constitution, declaring that "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof," the U.S. government turned its back on European patterns of establishment and uniformity. All churches were now voluntary associations and equal before the law.

- The Scottish author James Boswell writes a biographical masterpiece entitled Life of Samuel Johnson.
- Michael Faraday, English natural philosopher and physicist born (*d* 1867).
- Thomas Paine publishes *The Right of Man, Part 1* (in defense of the French Revolution) in London. He is forced to flee to France after publishing this attack on the British crown. He is tried in absentia for treason and outlawed from England. The Jacobins will imprison Paine, because he is a British citizen, in 1793; he will return to the U.S. in 1802.
- For his defense of the cause of the French Revolution and the new regime there, Joseph Priestley, a dissenting English clergyman better known today for his discovery of oxygen, had to flee his home city of Birmingham in disguise on this second anniversary of the fall of the Bastille. Priestley's home, church, and laboratory were burned by a mob.
- Philippe Pinel writes *Traité médico-philosophique sur l'aliénation mentale.*
- John Wesley, founder of the Methodist movement, dies (*b* 1703).
- The author Olympe de Gouges publishes a declaration of the rights of women. Also in Paris, the Dutch feminist Etta Palm leads a women's delegation to the Assembly and makes a speech calling for women's rights in education, politics, law and employment.

#### SCIENCE, TECHNOLOGY, GROWTH

- Samuel F. B. Morse, American inventor, is born (*d* 1872).
- William Bartram (1739 1823) writes *Travels through* North and South Carolina.
- The French navigator Étienne Marchand sets a new record for a crossing of the Pacific Ocean, reaching China and completing the journey in 60 days.

#### LITERATURE AND THEATER

- Marie Joseph Blaise de Chénier (1764 1811): *Henry VIII* and *Jean Calas*, two plays produced in Paris with François-Joseph Talma.
- Johann Wolfgang von Goethe is named director of the Weimar Court Theater (to 1817).
- Franz Grillparzer, Austrian dramatist, born (d 1872).
- Theodor Körner, German poet, born (d 1813).



- Christian Schubart, German poet and musician, dies (*b* 1739).
- Eugène Scribe, French dramatist and librettist, born (*d* 1861).
- Charlotte Temple, one of the first romance novels with an American scene, was published in England by English-born Susannah Rowson, an Anglo-American writer and actress, who lived in Massachusetts as a girl. It was published in the U.S. in 1794.
- The famous Japanese author Santo Kyoden is sentenced to 50 days house arrest in handcuffs for the publication of three risqué books which had fallen foul of new censorship regulations. The books were banned and the publisher heavily fined.

#### VISUAL ARTS

- Karl Langhans designs the Brandenburg Gate for Berlin.
- George Morland paints The Stable in England.
- Augustin Pajou sculpts Psyche Abandoned.
- The salon opens at the Louvre palace. 247 artists, including 19 women, exhibit their works.

#### MUSIC

- Luigi Cherubini premieres Lodoïska in Paris.
- Carl Czerny, Austrian composer, is born (d 1857).
- Franz Joseph Haydn composes the *Symphony No. 94* (the "Surprise").
- Giacomo Meyerbeer, German composer, is born (*d* 1864).
- The waltz becomes fashionable in England.
- Francis Hopkinson (*b* 1737) a signer of the Declaration of Independence, composer, lawyer and poet, dies. His *Ode to Music* (1754) may have been the first musical composition written by an American.

## DAILY LIFE

- John Sinclair compiles The Statistical Account of Scotland.
- The Bank of North America is founded.
- The Observer is founded in London.
- Prince Potemkin, favorite of Empress Catherine II, dies (*b* 1739).
- Wilberforce's motion for abolition of slave trade is carried through Parliament.
- London School of Veterinary Surgery is founded.
- James Weatherby initiates the General Stud Book, which by 1808 gained recognition as the authoritative collection of race horse pedigrees.

#### HISTORY OF OPERA

#### In the beginning ...

JACOPO PERI 1561–1633 CLAUDIO MONTEVERDI 1567–1643

Although often considered an Italian innovation, OPERA had its debut in Ancient Greece, where drama frequently incorporated singing, declamation and dance to tell a narrative tale. Ecclesiastical music dramas of the Middle Ages were also important precursors. But the operatic art form familiar to us today has its roots in Florence, between 1580 and 1589, where a group of musicians, poets and scholars explored the possibility of reviving tragic drama of the ancients.

The circle was known as the CAMERATA and consisted of writers, theorists and composers, including GIULIO CACCINI, OTTAVIO RINUCCINI and VINCENZO GALILEI (father of the famed astronomer). Their efforts exacted musical compositions that took special care to accentuate the dramatic inflection of their



A scene from Minnesota Opera's 1971 production of Monteverdi's L'incoronazione di Poppea

chosen text, to evoke its precise emotional shading and to find the ideal marriage between words and music. JACOPO PERI, a rival of Caccini and a collaborator with Rinuccini, produced the first known (but no longer existing) opera, *Dafne*, in 1597.

The Camerata met at the home of the nobleman GIOVANNI DE' BARDI. Thus, no sooner had opera had made its first appearance than it became a court activity, which fit the social and political conditions of the day. As a result of Bardi's influence, these composers were hired by the Grand Duke of Tuscany Ferdinand I, who gave them their first wide exposure. When his daughter, Marie de' Medici, married Henry IV of France, Peri's *Euridice* was produced at the ceremony, and Italian opera gained its first international premiere. Even though *Euridice* was a simply staged production accompanied by a small group of strings and flute, in 1600 this type of musical drama was considered revolutionary.

CLAUDIO MONTEVERDI'S Orfeo (1607) is the most significant opera of this period, more so than those works of the Florentines. The boldness of his harmonies and the richness of his orchestration dramatically developed the art form, and this work, along with *L'incoronazione di Poppea* (1642) are still popular pieces performed today.

#### Opera in Venice

FRANCESCO CAVALLI 1602–1676 ANTONIO CESTI 1623–1669

The new art form quickly spread to other Italian cities. By 1636, the first public opera house was opened in Venice and opera became quite popular among the people. *Le nozze di Teti e di Pele*, the first of FRANCESCO CAVALLI'S thirty-plus operas for the Venetian stage, premiered two years later. Competing with Monteverdi and ANTONIO CESTI (who took a post in Innsbruck after producing only two works for Venice), Cavalli quickly rose to the top.

At the same time, Italian stage designers were fast improving their techniques and were able to produce stupendous special effects, a happy coincidence for the new operatic art form. The use of the proscenium arch allowed the spectator to view the stage from a narrower angle, thus producing a better illusion of perspective. The proscenium also hid elaborate flying apparatus, and allowed for quick and seamless scene changes with drops from the top and flaps from the side wings. Spectacular stage effects became a speciality of French opera, and with the inclusion of ballet, became the part of established style of France by the 18<sup>th</sup> century.



North of Italy, Hamburg composer REINHARD KEISER (1694 - 1739) became the director of one of the first public opera houses in Germany. He often set libretti by Venetian librettists.

### Baroque Opera in France, England and Germany

JEAN-BAPTISTE LULLY 1632-1687 HENRY PURCELL 1658/59-1695 GEORGE FRIDERIC HANDEL 1685-1759 CHRISTOPH WILLIBALD GLUCK 1714-1787



A scene from Minnesota Opera's 2008 production of Keiser's The Fortunes of King Croesus

In 1646, Giovanni Battista Lulli arrived in France from Florence and tried to establish Italian opera in the French Court. He was unsuccessful because the reigning monarch, Louis XIV, preferred dance. Nonetheless, JEAN-BAPTISTE LULLY, as he became known, rose in royal favor by composing ballets for the king and eventually gained control of the Académie Royale de Musique, the official musical institution of France. Through Lully's influence in this important position, and by way of his own compositions, a distinctive French operatic form began to emerge and thrive on its own.

The Italian and French forms of opera were slow to catch on among the English, who preferred spoken theater. A compromise was reached in a form referred to as SEMI-OPERA, featuring spoken dialogue alternated with musical MASQUES (which often included dance). HENRY PURCELL'S *The Fairy Queen* (1692) is one popular example from this period.



A scene from The Minnesota Opera's 1994 production of Handel's Julius Caesar

Purcell's first opera, *Dido and Aeneas* (1689), is his only opera in the Italian style and continues to be occasionally revived in modern times.

A major player in the early part of the 18<sup>th</sup> century was GEORGE FRIDERIC HANDEL, who began his career in Hamburg. As early as 1711, Handel enjoyed success in England and would remain there for the next forty years. During that time, he wrote 35 operas (many in the Italian style), most of which focused on historical, classical

or romantic subjects. His inventive musical style began to set new standards for the art form, and his works redefined the dramatic potential of opera as a vital and vivid experience.

Another German, CHRISTOPH WILLIBALD GLUCK, arrived in England on the heels of Handel's last London operas, and later moving to Vienna, he began to see what he found to be flaws in the conventional Italian opera of the day. Singers had taken control of the productions, demanding solo arias and sometimes adding their own pieces to show off their vocal technique. Operas were turning into a collection of individual showpieces at the sacrifice of dramatic integrity. Although Gluck wrote some operas which shared these flaws, one work, *Orfeo ed Euridice* (1762), reasserted the primacy of drama and music



Costume sketch for Minnesota Opera's 2010 production of Gluck's Orfeo ed Euridice



A scene from Minnesota Opera's 2009 production of Argento's Casanova's Homcoming {which included a scene from Metastasio's opera seria Demofoonte (1733)}

by removing the DA CAPO (repeated and embellished) part of the aria, by using chorus and instrumental solos only to reinforce the dramatic action, and by not allowing the singers to insert their own music. Gluck completed his career in Paris, where he became a master of French opera's serious form, the TRAGÉDIE LYRIQUE.

During the 18<sup>th</sup> century, opera began to fall into two distinct categories: OPERA SERIA and OPERA BUFFA. Opera seria (serious opera) focused on historical, religious or Greco-Roman subjects. The glorification of saints, kings and gods went hand-in-hand with the grandiose baroque style and the spectacular stage effects of court opera. Librettist Pietro Metastasio provided 28 libretti that continued to serve composers again and again well into the 19<sup>th</sup> century. Opera buffa (comic opera) had its roots with the popular audience, each country specializing in its own distinct form. In France, CHARLES-SIMON FAVART'S operas of the 1740s parodied the serious tragédie lyriques of Lully (the Opéra-Comique, the Paris theater for comic opera, would later be named after him). In Naples, Italy, the INTERMEZZI (short comic works inserted in between acts of a serious opera), of GIOVANNI BAT-TISTA PERGOLESI paved the way to the development of opera buffa in the latter half of the 18<sup>th</sup> century. His masterpiece, *La serva padrona* (1733), is considered a

milestone in the development of comic opera.

#### Opera during the Classical Period

GIUSEPPE SARTI 1729–1802 FRANZ JOSEPH HAYDN 1732–1809 GIOVANNI PAISIELLO 1740–1816 DOMENICO CIMAROSA 1749–1801 ANTONIO SALIERI 1750–1825 VICENTE MARTIN Y SOLER 1754–1806 WOLFGANG AMADEUS MOZART 1756–1791



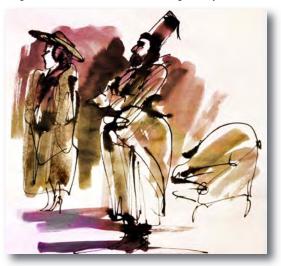
A scene from Minnesota Opera's 1996 production of Mozart's Don Giovanni

Two composers are invariably linked to the Classical Period – FRANZ JOSEPH HAYDN and WOLFGANG AMADEUS MOZART. Of the former, few of his operas are produced today even though he wrote over 25, most of which were created and performed for his employer, Prince Nikolaus Esterházy. Mozart's operas, however, remain in repertory as some

of the most frequently produced works. Of the five most favorite – *The Abduction from the Seraglio* (1782), *The Marriage of Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (1790), *The Magic Flute* (1791) – two are singspiels (a popular German form, replacing sung recitative with spoken dialogue), two opera buffas and one opera "semi-seria." Two opera serias (the form Mozart preferred, incidently) frame his adult career – Idomeneo (1781) was his first mature opera and *La clemenza di Tito* (1791) was his last commission.

Lesser composers of this period include ANTONIO SALIERI (born in Legnago, settling later in Vienna), who served the court of Emperor Joseph II. Through the emperor's influence with his sister, Marie Antoinette, Salieri made headway in Paris as well, establishing himself as a worthy successor of Gluck in the serious vein of his tragédie lyriques. Returning to Vienna in 1784, Salieri found himself in strict





Artist rendering of Minnesota Opera's 2008 production of Mozart's The Abduction from the Seraglio

competition with other leading composers of the day, GIOVANNI PAISIELLO and VINCENTE MARTÍN Y SOLER. These two composers were known partly from their brief service to Catherine the Great of Russia, along with several other advanced Italian composers including GIUSEPPE SARTI and DOMENICO CIMAROSA.

#### After the Revolution - French Grand Opera

LUIGI CHERUBINI 1760–1842 FERDINANDO PAER 1771–1839 GASPARE SPONTINI 1774–1851 DANIEL-FRANÇOIS-ESPRIT AUBER 1782–1871 GIACOMO MEYERBEER 1791–1864

In the decades following the French revolution, FRENCH GRAND OPERA developed extensively, moving from a private entertainment for royalty to an art form eagerly consumed by the upwardly mobile bourgeoisie. Opera in France at the turn of the 19<sup>th</sup> century was dominated by expatriate Italian composers. First and most notable was LUIGI CHERUBINI, who established residence in Paris in 1785. Eventually rising to the position of director of the national conservatory, he virtually ceased composing operas in 1813. The most lasting work in his oeuvre is *Médée* of 1797.



Paris Opéra – Palais Garnier (completed in 1875; still in use) The old Opéra on the Salle de la Petelier, birthplace of French Grand Opera, burned down in 1873

FERDINANDO PAER came to prominence during the first empire of Napoleon I – he was engaged as the Emperor's *maître de chapelle* in 1807 and later became the director of the Opéra-Comique. Just before Napoleon's abdication, Paer assumed directorship of the Théâtre Italien, a post he held until it was yielded to Rossini in 1824. None of his many operas survive in the modern repertory, although the libretto he wrote for one, *Leonora* (1804), served to inspire Ludwig van Beethoven's only opera, *Fidelio* (1805). GASPARE SPONTINI was another Italian who moved to Paris and eventual-



Today's Opéra National de Paris at the Place de la Bastille (completed in 1989)

ly ran the Théâtre Italien, a theater devoted to producing Italian works in their native language. Most popular among his repertoire were *La Vestale* (1807) and *Fernand Cortez* (1809).

French grand opera came into its own through the efforts of two composers: DANIEL-FRANÇOIS-ESPRIT AUBER and GIACOMO MEYERBEER. Collaborating with Eugène Scribe (whose plays would later serve as inspiration for a number of Verdi operas), Auber produced *La muette de Portici* (1828), the first definite *grand opéra* of this period, which proved extremely popular with French audiences. Characteristic of the genre was a five-act framework that incorporated spectacular stage effects, large crowd scenes and a ballet. A specific, mannered formula for the drama's unfolding was also inherent in the art form.

Meyerbeer brought grand opera to fruition first with *Robert le diable* (1831), then with *Les Huguenots* (1836), and with these works, also established a close relationship with Scribe. Two later works of note include *La prophète* (1849) and *L'Africaine* (1865), also cast in the grand opera schema.

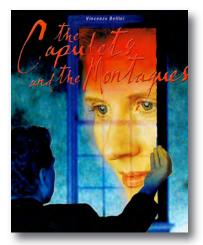


#### Early 19<sup>th</sup>-century Italy – The Bel Canto composers

GIOACHINO ROSSINI 1792–1868 GAETANO DONIZETTI 1797–1848 VINCENZO BELLINI 1801–1835 Promotional material for Minnesota Opera's 2001 production of Bellini's The Capulets and the Montagues

Back in Italy, opera saw the development of a distinctive style known as BEL CANTO. Bel canto (literally "beautiful singing") was characterized by the smooth emission of tone, beauty of timbre and elegance of phrasing. Music associated with this genre contained many TRILLS, ROULADES and other embellishments that showed off the par-

ticular singer's technique. Traditionally, a bel canto aria begins with a slow, song-like CANTABILE section followed by an intermediate MEZZO section



with a slightly quicker tempo. It ends with a dazzling CABALETTA, the fastest section, where the singer shows off his or her talents. Often these were improvised upon, or replaced with "suitcase" arias of the singers' own choosing, much to the consternation of the composer.

GIOACHINO ROSSINI was the first and perhaps best known of the three composers associated with this style. In his early years, between 1813 and 1820, Rossini composed rapidly, producing two or three operas a year. The pace slowed after he moved to France in

1824 – there he produced five works for the Paris

Opéra, several of which show tendencies of the French grand opera style. *William Tell* was his last opera – Rossini retired at age 37 with 39 more years to live.

GAETANO DONIZETTI and VINCENZO BELLINI were two other Italian Bel Canto composers who premiered operas in both Paris and Italy. A tendency that began with Rossini and continued into their works was the practice of accompanied recitatives. Opera to this point had been organized in a very specific man-



A scene from Minnesota Opera's

2000 production of Rossini's Semiramide

Set model for Minnesota Opera's 2010 production of Donizetti's Roberto Devereux

ner with more elongated "numbers" (arias, duets, ensembles) alternated with recitative (essentially dialogue set to music, intended to move the action along). In Mozart's day, these recitative would be played by a harpsichord or fortepiano (sometimes doubled with cellos and basses) and was known as RECITATIVO SECCO. As Rossini's style progressed, the orchestra took over playing the recitatives which became known as RECITATIVO ACCOMPAGNATO. The practice continued into Verdi's day.



A scene from Minnesota Opera's 2004 production of Donizetti's Lucrezia Borgia



# Three Masters of Opera

GIUSEPPE VERDI 1813–1901 RICHARD WAGNER 1813–1883 GIACOMO PUCCINI 1858–1924

GIUSEPPE VERDI'S roots began in bel canto but the composer transformed the Italian style into a more fluid, less structured form. With a legacy of 26 operas, Verdi is never out of the repertory and four of these (*Rigoletto*, 1851; *Il trovatore*, 1853; *La traviata*, 1853; *Aida*, 1871) are some of the most familiar of the art form.

Verdi's contemporary, RICHARD WAGNER, is also considered one of the greats. Taking the idea of "fluidity" one step further, Wagner developed his operas into freely flowing MUSIC-DRA-



A scene from Minnesota Opera's 1998 production of Verdi's Aida

MAS united by melodic motifs that become associated with persons, places and things. Taking the grandeur of French opera one step further, he crafted his own libretti out of Nordic legends and created spectacular operatic moments. Wagner also greatly expanded the orchestra and developed his own particular brass instruments for greater impact. A Wagnerian singer

Minnesota



Set model for Minnesota Opera's 1992 production of Wagner's The Flying Dutchman

is one with great stamina – they must sing over a large orchestra in an opera that can be up to four hours long.

Italian opera's successor to Verdi turned out to be GIACOMO PUCCINI. With a gift of popular melody and musical economy, his operas *La bohème* (1896), *Tosca* (1900) and *Madame Butterfly* (1904) remain at the top of the standard repertory.



Costume sketch for Minnesota Opera's 1994 production of Verdi's Il trovatore



A scene from Minnesota Opera's 2004 production of Puccini's Madame Butterfly



A scene from Minnesota Opera's 2002 production of Verdi's Don Carlos

# Later French Opera

HECTOR BERLIOZ 1803–1869 CHARLES-FRANÇOIS GOUNOD 1818–1893 JACQUES OFFENBACH 1819–1880 EDOUARD LALO 1823–1892 CAMILLE SAINT-SAËNS 1835–1921 LÉO DELIBES 1836–1891 GEORGES BIZET 1838–1875 JULES MASSENET 1842–1912 GUSTAVE CHARPENTIER 1860–1956



The grand opera schema continued into the latter half of the 19<sup>th</sup> century in such works as HECTOR BERLIOZ'S *Les* 

A scene from Minnesota Opera's 2009 production of Bizet's Les pêcheurs de perles

Troyens (composed 1856 - 58), and CHARLES-FRANÇOIS GOUNOD'S Faust (1859) and Roméo et Juliette (1867). An element of realism began to slip into the French repertoire, seen in works by GEORGES BIZET (*Carmen*, 1875) and GUS-TAVE CHARPENTIER (*Louise*, 1897). JACQUES OFFENBACH revolutionized the art of comic operetta in such works as Orphée aux enfers (1858), La belle Hélène (1864) and La Périchole (1868). Other composers of this period include CAMILLE



A scene from Minnesota Opera's 2009 production of Gounod's Faust

SAINT-SAËNS (Samson et Dalila, 1877), EDOUARD LALO (Le Roi d'Ys, 1875) and JULES MASSENET (Manon, 1884; Werther, 1892; Cendrillon, 1899).



A scene from Minnesota Opera's 2008 production of Gounod's Roméo et Juliette

Verismo in Late 19th-century Italy

RUGGERO LEONCAVALLO 1857–1919 PIETRO MASCAGNI 1863–1945 UMBERTO GIORDANO 1867–1948

A realist vein began to penetrate Italian opera toward the end of the 19<sup>th</sup> century, influenced in part by naturalism in French literature of the period and by the writings of an Italian literary circle, the SCAPIGLIATURA. Translated as the "dishevelled ones," the Scapigliatura displayed their distaste for bourgeois society in works of gritty realism, often bordering on the morbid and the macabre. Nearly all the members of the group (lead by GIOVANNI VERGA) led tragic lives ending in early death by alcoholism and suicide.



Operas to come out of the resulting VERISMO school include PIETRO MASCAGNI'S *Cavalleria rusticana* (1890), RUGGERO LEONCAVALLO'S *Pagliacci* (1892) and UMBERTO GIORDANO'S *Mala vita* (1892). Other works are attributed to this movement by nature of their rapid action with passionate tension and violence quickly alternating with moments of great sentimentality.

# Opera in Russia

MIKHAIL IVANOVICH GLINKA 1804–1857 PYOTR IL'YICH TCHAIKOVSKY 1840–1893 NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV 1844–1908 MODEST PETROVICH MUSORGSKY 1839–1881 SERGEI PROKOFIEV 1891–1953 DMITRI SHOSTOKOVICH 1906–1975



A scene from Minnesota Opera's 2001 production of Leoncavallo's Pagliacci

Opera was introduced in Russia during the succession of powerful czarinas that culminated in the reign of Catherine the Great (ruled 1762 - 1796). She employed a number of important Italian composers (see above) and established St. Petersburg as a major city for the production of new opera, later to be elevated to the same par as London, Paris and

Minnesota



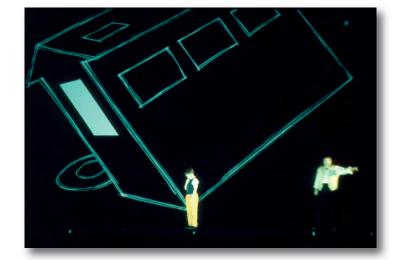
A scene from Minnesota Opera's 1978 production of Prokofiev's The Love for Three Oranges

# Into the 20<sup>th</sup> Century

CLAUDE DEBUSSY 1862-1918 RICHARD STRAUSS 1864-1949 PAUL DUKAS 1865-1935 ARNOLD SCHOENBERG 1874-1951 IGOR STRAVINSKY 1882-1971 ALBAN BERG 1885-1935 DARIUS MILHAUD 1892-1974 PAUL HINDEMITH 1895-1963 KURT WEILL 1900-1950 BENJAMIN BRITTEN 1913-1976

Vienna by her descendent, Nicholas I (ruled 1825 – 1855). Of native Russian composers, the first to come to prominence was MIKHAIL GLINKA with A Life for the Tsar (1836), and later, Ruslan and Lyudmila (1842). PYOTR TCHAIKOVSKY, now known more for his ballets and symphonies, was a prolific composer of opera. His best works include Eugene Onegin (1879), Mazepa (1884) and The Queen of Spades (1890). Other Russian composers of the latter 19<sup>th</sup> century include NIKO-LAY RIMSKY-KORSAKOV (The Snow Maiden, 1882; The Tsar's Bride, 1899; The Golden Cockerel, 1909) and MODEST MUSORGSKY (Boris Godunov, 1874).

Russian opera continued into the 20<sup>th</sup> century with works by SERGEI PROKOFIEV composed *The Love for Three Oranges* (1921) and *The Gambler* (1929), among others. His crowning achievement, written toward the end of his life, was *War and Peace* (1948), based on the novel by Leo Tolstoy. DMITRI SHOSTOKOVICH'S most notable work is *Lady Macbeth of the Mtsensk District* (1934). Both artists suffered censure from the Soviet government.



A scene from Minnesota Opera's 1996 production of Debussy's Pelléas et Mélisande



A scene from Minnesota Opera's 2010 production of Strauss' Salome

CLAUDE DEBUSSY'S impressionist score for *Pelléas et Mélisande* (1902) paved the way for the radical changes in 20<sup>th</sup>-century opera. Also based on a Symbolist text by Maurice Maeterlinck was PAUL DUKAS' *Ariane et Barbe-Bleue* (1907), an opera about the notorious Bluebeard and his six wives. But causing the most sensation was RICHARD STRAUSS' *Salome* (1905), which pushed both tonality and the demands on the singers to the limits. He followed that opera with an even more progressive work, *Elektra* (1909), drawn from the Greek tragedy by Sophocles.

Important innovations were taking place in Vienna. ARNOLD SCHOENBERG made a complete break with tonality in his staged MONODRAMA *Erwartung* (1909), giving all twelve tones of the chromatic scale equal importance. He codified this approach in his TWELVE-TONE SYSTEM where a theme is created with a row of notes using

all twelve notes of the chromatic scale. This "row" can be played in transposition, in reverse, upside-down, or in any combination of the three. Schoenberg also evolved a particular style of singing, SPRECHSTIMME, an intoned speech halfway between singing and speaking.

Sprechstimme was well suited to the expressionist nature of operas being produced at this time. Schoenberg's student, ALBAN BERG, employed it in *Wozzeck* (1925) and used the serialized twelve-tone method in his opera *Lulu* (1937). Another avant-garde composer, PAUL HINDEMITH, created a series of expressionist one-act operas that shocked audiences of the day: *Murder, Hope of Women* (1921), *Das Nusch-Nuschi* (1921) and *Sancta Susanna* (1922). Two later operas include one based on a short story by E.T.A. Hoffmann (*Cardillac*, 1926) and a satire on modern social behavior (*News of the Day*, 1929). At about the same KURT WEILL was causing an uproar with his new works: *The Threepenny Opera* (1928), *The Rise and Fall of the City of Mahagonny* (1930) and *Der Silbersee* (1933). The up-and-coming Nazi party did not favor his works, and he was forced to leave the country, eventually to settle in America.

In Paris, Russian IGOR STRAVINSKY was shocking audiences and causing riots with his ballet music. His early operas include *The Nightingale* (1914) and *Mavra* (1922). *Oedipus Rex* (1927) is representative of his first neoclassical works, using forms from the 18<sup>th</sup> century with modern tonality and orchestration. His later (and longest) opera, *The Rake's Progress* (1951), is a culmination of this neoclassical style. French composer DARIUS MILHAUD was extremely prolific in all genres of music. In opera, he produced the one-act *Le pauvre matelot* (1927) and a large-scale work in the tradition of grand opera, *Christophe Columbe* (1930). Later in his life he composed *La mère coupable* (1966), based on the Beaumarchais Figaro trilogy (which includes *The Barber of Seville* and *The Marriage of Figaro*).



A scene from Minnesota Opera's 1999 production of Britten's The Turn of the Screw

In England, BENJAMIN BRITTEN emerged as one of Britain's foremost composers of opera since Henry Purcell. Out of his 16 original works for the stage the most popular include *Peter Grimes* (1945), *Billy Budd* (1951), *Gloriana* (1953) and *The Turn of the Screw* (1954).



# 20th- and 21st-century American Composers of Opera

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VIRGIL THOMSON 1896-1989
GEORGE ANTHEIL 1900-1959
SAMUEL BARBER 1910-1981
GIAN CARLO MENOTTI 1911-2007
CARLISLE FLOYD 1926-
DOMINICK ARGENTO 1927-
CONRAD SUSA 1935-
PHILIP GLASS 1937-
JOHN CORIGLIANO 1938-
JOHN ADAMS 1947-
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Paris in the 20s served to inspire the next generation of composers, several of which were expatriates from America. GEORGE ANTHEIL was the first American



A scene from Minnesota Opera's 1998 American premiere of Antheil's Transatlantic

composer to have an opera premiered in Europe – his work, *Transatlantic*, was written in France but premiered in Frankfurt in 1930. Compatriot VIRGIL THOMSON studied with famed teacher Nadia Boulanger and later produced *Four Saints in Three Acts* (1934) and *The Mother of Us All* (1947), both to texts by Gertrude Stein. SAMUEL BARBER stayed on American soil, studying at the newly founded Curtis Institute in 1935. He went on to compose *Vanessa* (1958), and to open the new Metropolitan Opera House at Lincoln Center, *Antony and Cleopatra* (1966).

On Vanessa, Barber collaborated with another composer, GIAN CARLO MENOTTI, who wrote the libretto. Also the author of 25 libretti for his own operas, Menotti is best known for *The Medium* (1946), *The Consul* (1950), *Amahl and the Night Visitors* (1951) and *The Saint of Bleecker Street* (1954). Another American composing at about the same time was



A scene from Minnesota Opera's 1989 production of Glass' The Juniper Tree

CARLISLE FLOYD, who favored American themes and literature. His most important works include *Susannab* (1955), *Wuthering Heights* (1958), *The Passion of Jonathan Wade* (1962) and *Of Mice and Men* (1970).

During the sixties and seventies, THE MINNESOTA OPERA was the site of many world premieres of lasting significance: CONRAD SUSA'S *Transformations* (1973) and *Black River* (1975), and DOMINICK ARGENTO'S *The Masque of Angels* (1964), *Postcards from Morocco* (1971), *The Voyage of Edgar Allen Poe* (1976), *Miss Havisham's Wedding Night* (1981) and *Casanova's Homecoming* (1985; revived in 2009). Other Argento works of merit include *Miss Havisham's Fire* (1979) and *The Aspern Papers* (1988).

Other composers currently at the fore include PHILIP GLASS, JOHN CORIGLIANO and JOHN ADAMS. The Minimalist music of Philip Glass has won popular acclaim among even non-opera-going audiences – his oeuvre includes *Einstein on the Beach* (1976), *Ahknaten* (1984), and most recently, *The Voyage* (1992), commissioned by the Metropolitan Opera to commemorate the 500<sup>th</sup> anniversary of Columbus' discovery of America. The Met also commissioned *The Ghosts of Versailles* from JOHN CORIGLIANO in 1991 – like Milhaud's opera of 1966, its text involves Beaumarchais' third part of the Figaro trilogy with the playwright himself appearing as the lover of 18<sup>th</sup>-century Queen of France Marie





A scene from Minnesota Opera's 2005 production of Adams' Nixon in China

Antoinette. JOHN ADAMS' focus on contemporary events lead him to compose *Nixon in China* (1987) and *The Death of Klinghoffer* (1991).

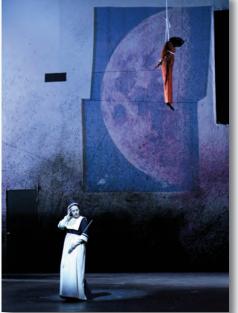
Opera continues to be a living and vital art form in the revival of many of these works as well as the commissioning of new pieces. Among world premieres in the last two decades include TOBIAS PICKER'S *Emmeline* (1996) by Santa Fe Opera, DANIEL CATÁN'S *Florencia en el Amazonas* (1996) by Houston Grand Opera, MYRON FINK'S *The Conquistador* (1997) presented by San Diego Opera, ANTHONY DAVIS' *Amistad* (1997) presented by Lyric Opera of Chicago and *Central Park* (1999) by Glimmerglass Opera, a trilogy of short operas set by three composers. Recent seasons included

s u c h n e w works RIGHT Sipuedes Garner f Wrath inocchio Opera; S' Silent ATRICK

as POUL RUDERS' *The Handmaid's Tale* (Royal Danish Opera; 2000), BRIGHT SHENG'S *Madame Mao* (Santa Fe Opera; 2003), DANIEL CATÁN'S *Salsipuedes* (Houston Grand Opera; 2004), RICHARD DANIELPOUR'S *Margaret Garner* (Michigan Opera Theatre; 2005), RICKY IAN GORDON'S *The Grapes of Wrath* (Minnesota Opera; 2007), JONATHAN DOVE'S *The Adventures of Pinocchio* (Opera North, Leeds; 2008), HOWARD SHORE'S *The Fly* (Los Angeles Opera; 2009), JAKE HEGGIE'S *Moby Dick* (Dallas Opera; 2010), KEVIN PUTS' *Silent Night* (Minnesota Opera; 2011) and DOUGLAS J. CUOMO and JOHN PATRICK SHANLEY'S *Doubt* (Minnesota Opera; 2013).



A scene from Minnesota Opera's Pulitzer Prize-winning 2011 world premiere of Puts' Silent Night



A scene from Minnesota Opera's 2003 American premiere of Ruders' The Handmaid's Tale



Costume sketch for Minnesota Opera's 2009 American premiere of Dove's The Adventures of Pinocchio



Minnesota Opera combines a culture of creativity and fiscal responsibility to produce opera and opera education programs that expand the art form, nurture artists, enrich audiences and contribute to the vitality of the community.

Minnesota Opera's roots were planted in 1963 when the Walker Art Center commissioned Dominick Argento to compose an opera (*The Masque of Angels*) for its performing arts program, Center Opera. Center Opera focused on the composition and performance of new works by American composers, and, under the influence of the Walker Art Center, emphasized visual design. The company grew steadily, and in 1969 became an independent entity, changing its name in 1971 to The Minnesota Opera.



Throughout the first 12 years of its history, The Minnesota Opera was known as a progressive, "alternative" opera production company, a complement to the traditional orientation of the annual Metropolitan Opera tour and the productions of the St. Paul Opera. In 1976, The Minnesota Opera merged with the St. Paul Opera, adding a focus on traditional repertory to its program of contemporary opera.



Set design for Minnesota Opera's 1971 production of Dominick Argento's Postcard from Morocco

In January 1985, The Minnesota Opera entered a new era with the opening of the Ordway Center for the Performing Arts in St. Paul, one of the nation's most respected performance halls. Today, the company presents its entire season at the Ordway.

In September 1990, the company moved its scenic and costume shops, rehearsal facilities and administrative offices to the 51,000 square-feet Minnesota Opera Center, which comprises three renovated warehouses on the Mississippi riverfront in Minneapolis. Winner of a 1990 Preservation Alliance of Minnesota Award, the Minnesota Opera Center is one of the finest opera production facilities in the nation and has served to strengthen the company both artistically and institutionally.

Throughout the 1990s, the company gained a national reputation for its high-quality, innovative productions of standard repertoire operas like *Aida*, *Carmen* and *Turandot*, which were seen on stages across the nation, and firmly established Minnesota Opera's reputation as a lead coproducer in the industry. In that decade, Minnesota Opera also grew institutionally, launching an artistic development campaign to establish a foundation for the expansion of its season and increased artistic quality.

In 1997, the company launched its Resident Artist Program to bridge the gap between an artist's academic training and their professional life on the world stage. The RAP is acclaimed for its exceptional, intense and individualized training as

well as the elite group of young artists it produces. Alumni have earned engagements at prestigious houses such as the Metropolitan Opera, the Salzburg Festival and Covent Garden.

In 2000, Artistic Director Dale Johnson articulated a new artistic vision for the company inspired by bel canto ("beautiful singing"), the ideal upon which Italian opera is based. Bel canto values, which emphasize intense emotional expression supported by exquisite technique, inform every aspect of the company's programs, from repertoire selection, casting and visual design to education and artist training. As one manifestation of its philosophy, Minnesota Opera is committed to producing one work from the early 19<sup>th</sup>-century Bel Canto period each season, attracting luminary singers like Bruce Ford, Vivica Genaux, Brenda Harris and Sumi Jo to its stage.



A scene from Minnesota Opera's 1984 production of Peter Schickele's The Abduction of Figaro



Minnesota Opera is also recognized for its progressive and far-reaching educational programs. Residencies in schools, opera education classes and pre-performance discussions are building an audience for tomorrow and enhancing the enjoyment of audiences today.

Throughout its history, Minnesota Opera has attracted international attention for its performances of new operas and innovative productions of masterworks. Among its most renowned world and American premieres are: Dominick Argento's Postcard from Morocco, The Voyage of Edgar Allan Poe and Casanova's Homecoming, William Mayer's A Death in the Family, Libby Larsen's Frankenstein, The Modern Prometheus, Oliver Knussen and Maurice Sendak's Where the Wild Things Are, Conrad Susa's Transformations and Black River, PDQ Bach's The Abduction of Figaro, Robert Moran's From the Towers of the Moon, Gioachino Rossini's Armida, Evan Chen's Bok Choy Variations, George Antheil's



A scene from Minnesota Opera's 2000 production of Gioachino Rossini's Semiramide

Transatlantic, Poul Ruders' The Handmaid's Tale, Laurent Petitgirard's Joseph Merrrick dit Elephant Man, Saverio Mercadante's Orazi e Curiazi, Ricky Ian Gordon's The Grapes of Wrath, Reinhard Keiser's The Fortunes of King Croesus, Jonathan Dove's The Adventures of Pinocchio, Kevin Puts' Pulitzer Prize-winning Silent Night and Douglas J. Cuomo's Doubt.

Building on the legacy of its commitment to new work and following the overwhelming success of its commission of *The Grapes of Wrath* in 2007, Minnesota Opera launched the New Works Initiative, a landmark program designed to invigorate the operatic repertoire through the production and dissemination of new commissions and revivals of contemporary American works. The seven-year, \$7 million program includes an international coproduction (*The Adventures of Pinocchio*, 2009), three revivals (*Casanova's Homecoming* in 2010; *Wuthering Heights* in 2011 and *The Dream of Valentino* in 2013) and three commissions (*Silent Night* in 2011; *Doubt* in 2013 and *The Manchurian Candidate* in 2015).

On the Minnesota Opera stage, talented national and internationally known artists are brought together to create productions of the highest artistic integrity, emphasizing the balance and total integration of theatrical and musical values. Throughout the past five decades, the company has presented such artists as Tim Albery, Isabel Bayrakdarian, John Lee Beatty, Harry Bicket, Richard Bonynge, William Burden, John Conklin, Roxana Constantinescu, David Daniels, Bruce Ford, Elizabeth Futral, Vivica Genaux, Colin Graham, Denyce Graves, Greer Grimsley, Nancy Gustafson, Brenda Harris, Jason Howard, Judith Howarth, Robert Indiana, Robert Israel, Sumi Jo, Kelly Kaduce, Antony McDonald, Catherine Malfitano, Daniel Massey, Johanna Meier, Suzanne Mentzer, Erie Mills, Sherrill Milnes, Julia Migenes, Fernando de la Mora, James Morris, Suzanne Murphy, Maureen O'Flynn, Susanna Phillips, Ashley Putnam, Patricia Racette, James Robinson, Neil Rosenshein, William Shimell, James Valenti, David Walker and Keith Warner.



A scene from Minnesota Opera's 2001 production of Carl Orff's Carmina burana



Minnesota Opera, now the 13<sup>th</sup> largest opera company in the nation with an annual budget of \$10.2 million (Fiscal Year 2012), is guided by President and General Director Kevin Ramch and Artistic Director Dale Johnson.

Today Minnesota Opera is enjoying unprecedented stability and unity of mission, working toward its vision to create a new, dynamic opera company model based upon innovation, worldclass artistic quality and strong community service.

## MINNESOTA OPERA REPERTOIRE – 1963–2014

2013–2014 Manon Lescaut (Puccini) Arabella (Strauss) Macbeth (Verdi) The Dream of Valentino (Argento) Die Zauberflöte (Mozart)

> 2012–2013 50<sup>TH</sup> ANNIVERSARY SEASON Nabucco (Verdi) Anna Bolena (Donizetti) § † Doubt (Cuomo) Hamlet (Thomas) Turandot (Puccini)

2011–2012 Così fan tutte (Mozart) § † Silent Night (Puts) Werther (Massenet) Lucia di Lammermoor (Donizetti) Madame Butterfly (Puccini)

2010–2011 Orfeo ed Euridice (Gluck) La Cenerentola (Rossini) Maria Stuarda (Donizetti) La traviata (Verdi) Wuthering Heights (Herrmann)

2009–2010 Les pêcheurs de perles (Bizet) Casanova's Homecoming (Argento) Roberto Devereux (Donizetti) La bohème (Puccini) Salome (R. Strauss)

2008–2009 Il trovatore (Verdi) Die Entführung aus dem Serail (Mozart) Faust (Gounod) \* The Adventures of Pinocchio (Dove) Il barbiere di Siviglia (Rossini)

> 2007–2008 Un ballo in maschera (Verdi) L'italiana in Algeri (Rossini) Roméo et Juliette (Gounod) \* Croesus (Keiser) Rusalka (Dvořák)

2006–2007 La donna del lago (Rossini) Les contes d'Hoffmann (Offenbach) § † The Grapes of Wrath (Gordon) Lakmé (Delibes) Le nozze di Figaro (Mozart)

Madama Butterfly (Puccini)

Maria Padilla (Donizetti)

Nixon in China (Adams)

2004-2005

Carmen (Bizet)

2005–2006 Tosca (Puccini) Don Giovanni (Mozart) \* Orazi e Curiazi (Mercadante) \* Joseph Merrick dit Elephant Man (Petitgirard)

- World Premiere
   \* American Premiere
- Commissioned by The Minnesota Opera
- or by The Minnesota Opera Midwest Tour
- ▲ Tour production
- Outreach/Education tour
- New Music-Theater Ensemble production

2003–2004 Rigoletto (Verdi) Lucrezia Borgia (Donizetti) Passion (Sondheim) Die Zauberflöte (Mozart)

2002–2003 Die lustige Witwe (Lehár) Norma (Bellini) Der fliegende Holländer (Wagner) La traviata (Verdi) \* The Handmaid's Tale (Ruders)

2001–2002 Lucia di Lammermoor (Donizetti) La clemenza di Tito (Mozart) La bohème (Puccini) Little Women (Adamo) Don Carlos (Verdi)

2000–2001 Turandot (Puccini) I Capuleti ed i Montecchi (Bellini) Street Scene (Weill) Il barbiere di Siviglia (Rossini) Pagliacci/Carmina burana (Leoncavallo/Orff) \* The Barber of Seville (Rossini)

1999–2000 Der Rosenkavalier (R. Strauss) Macbeth (Verdi) Semiramide (Rossini) Le nozze di Figaro (Mozart) & The Marriage of Figaro (Mozart)

1998–1999 Otello (Verdi) Madama Butterfly (Puccini) The Turn of the Screw (Britten) Faust (Gounod) Madame Butterfly (Puccini)

1997–1998 Aida (Verdi) La Cenerentola (Rossini) \* Transatlantic (Antheil) Tosca (Puccini) \* Cinderella (Rossini, Massenet)

1996–1997 La traviata (Verdi) Die Zauberflöte (Mozart) The Rake's Progress (Stravinsky) Carmen (Bizet) \* Carmen (Bizet)

1995–1996 La bohème (Puccini) Don Giovanni (Mozart) Pelléas et Mélisande (Debussy) Les contes d'Hoffmann (Offenbach) & The Bohemians (Puccini)

1994–1995 Turandot (Puccini) Il barbiere di Siviglia (Rossini) Rigoletto (Verdi) § † Bok Choy Variations (Chen and Simonson) \* Figaro's Revenge (Rossini, Paisiello)

## 1993-1994 Julius Caesar (Handel)

\* Diary of an African American (Peterson) Il trovatore (Verdi) § The Merry Widow and The Hollywood Tycoon (Lehár) ▲ Don Giovanni (Mozart)

> 1992–1993 Der fliegende Holländer (Wagner) \* Armida (Rossini) Madama Butterfly (Puccini) The Pirates of Penzance (Gilbert & Sullivan)

> > 1991-1992

Tosca (Puccini) Les pêcheurs de perles (Bizet) Le nozze di Figaro (Mozart) § † From the Towers of the Moon (Moran & La Chiusa) ▲ The Magic Flute (Mozart) Carousel (Rodgers & Hammerstein)

## 1990-1991

Norma (Bellini) The Aspern Papers (Argento) Carmen (Bizet) Così fan tutte (Mozart) ▲ Così fan tutte (Mozart) ▲ Swing on a Star (Winkler)

## 1989-1990

La bohème (Puccini) A Midsummer Night's Dream (Britten) Romée et Juliette (Gound) Romée et Juliette (Gound) § † Frankenstein, The Modern Prometheus (Larsen) My Fair Lady (Lerner & Loewe) • § Snow Leopard (Harper & Nieboer) ▲ Madame Butterfly (Puccini) Where the Wild Things Are (Sendak/Knussen)

1988–1989 Don Giovanni (Mozart) Salome (R. Strauss) The Mikado (Gilbert & Sullivan) The Juniper Tree (Glass & Moran) Show Boat (Kern & Hammerstein) § † • Without Colors (Wellman & Shiflett) § † • Red Tide (Selig & Sherman) § † • Newest Little Opera in the World (ensemble) (ensemble) ▲ Cinderella (Rossini) ▲ Tintypes (Kyte, Marvin, Pearle)

1987-1988 Die Fledermaus (J. Strauss) Rigoletto (Verdi) Rusalka (Dvorak) • Cowboy Lips (Greene & Madsen) § † • Fly Away All (Hutchinson & Shank) • Book of Days (Monk) Oklahoma! (Rodgers & Hammerstein) ▲ Carmen (Bizet) ▲ Jargonauts, Aboy! (McKeel)

1986–1987 Les pêcheurs de perles (Bizet) The Postman Always Rings Twice (Paulus) Ariadne auf Naxos (R. Strauss) South Pacific (Rodgers & Hammerstein) ▲ Hansel and Gretel (Humperdinck) § † A Jargonauts, Aboy! (McKeel)

1985-1986 \* Where the Wild Things Are/Higglety Pigglety Pop! (Knussen/Sendak) *La traviata* (Verdi) L'elisir d'amore (Donizetti) The King and I (Rodgers & Hammerstein) § † Opera Tomorrow ▲ The Fantasticks (Schmidt) ▲ The Magic Flute (Mozart) § † ▲ The Music Shop (Wargo)

## 1984–1985

\* Animalen (Werle)

- § † Casanova's Homecoming (Argento)
- The Magic Flute (Mozart)
- ▲ *La bohème* (Puccini)
- ▲ Meanwhile, back at Cinderella's (Arlan)

## 1983-1984

Hansel and Gretel (Humperdinck) Madama Butterfly (Puccini) La Cenerentola (Rossini)

- § The Abduction of Figaro (PDQ Bach)
- ▲ The Boor (Argento) ▲ Chanticleer (Barab)
- ▲ *Don Pasquale* (Donizetti)

## 1982-1983

Hansel and Gretel (Humperdinck) Lucia di Lammermoor (Donizetti) § A Death in the Family (Mayer) Kiss Me, Kate (Porter)

- ▲ The Barber of Seville (Rossini)
- ▲ The Frog Who Became a Prince (Barnes) ▲ Zetabet (Barnes)

1981-1982 Hansel and Gretel (Humperdinck) The Village Singer (Paulus) Gianni Schicchi (Puccini) The Barber of Seville (Rossini) § Feathertop (Barnes) § The Mask of Evil (Mollicone) A Hansel and Gretel (Humperdinck) § Rosina (Titus) 1980-1981

The Merry Widow (Lehar) Black River (Susa) Carmen (Bizet) A Water Bird Talk (Argento) § Miss Havisham's Wedding Night (Argento) ▲ The Marriage of Figaro (Mozart) ▲ The Threepenny Opera (Weill)

1979-1980 The Abduction from the Seraglio (Mozart) The Pirates of Penzance (Gilbert & Sullivan) La bohème (Puccini) § † Rosina (Titus)

▲ A Christmas Carol (Sandow)

### 1978-1979

The Love for Three Oranges (Prokofiev) § The Jealous Cellist (Stokes) The Passion According to St. Matthew (J.S. Bach) La traviata (Verdi) The Consul (Menotti) ▲ Viva la Mamma (Donizetti)

1977-1978 \* Christopher Columbus (Offenbach) The Mother of Us All (Thomson) The Marriage of Figaro (Mozart) § Claudia Legare (Ward)

1976-1977 The Bartered Bride (Smetana) The Passion According to St. Matthew (J.S. Bach) Candide (Bernstein) Mahagonny (Weill)

1975-1976 § † Black River (Susa) El Capitan (Sousa) Così fan tutte (Mozart) § † The Voyage of Edgar Allan Poe (Argento)



## 1974-1975

§ † *Gallimaufry* (Minnesota Opera) § Gulliver (Blackwood, Kaplan, Lewin) *The Magic Flute* (Mozart) Albert Herring (Britten)

1973-1974

El Capitan (Sousa) Transformations (Susa) Don Giovanni (Mozart) § † The Newest Opera in the World (Minnesota Ópera)

1972-1973 The Threepenny Opera (Weill) Postcard from Morocco (Argento) The Barber of Seville (Rossini) § † Transformations (Susa)

1971-1972 § † Postcard from Morocco (Argento) § † The Business of Good Government (Marshall) The Good Soldier Schweik (Kurka) The Marriage of Figaro (Mozart)

1970-1971 § † Christmas Mummeries & Good Government (Marshall) § † Faust Counter Faust (Gessner)

The Coronation of Poppea (Monteverdi) The Mother of Us All (Thomson)

1969-1970

§ † Óedipus and the Sphinx (Marshall) \* Punch and Judy (Birtwistle) \* 17 Days and 4 Minutes (Egk) § † The Wanderer (Paul and Martha Boesing)

1968–1969 Così fan tutte (Mozart) § † Horspfal (Stokes) The Wise Woman and the King (Orff)

1967-1968 The Man in the Moon (Haydn) A Midsummer Night's Dream (Britten)

1966-1967 The Mother of Us All (Thomson) The Sorrows of Orpheus (Milhaud) \* The Harpies (Blitzstein) Socraties (Satie) Three Minute Operas (Milhaud)

1965-1966 The Abduction from the Seraglio (Mozart) The Good Soldier Schweik (Kurka)

1964–1965 The Rape of Lucretia (Britten) The Wise Woman and the King (Orff)

1963-1964 § † The Masque of Angels (Argento) The Masque of Venus and Adonis (Blow) Albert Herring (Britten)

- World Premiere
- American Premiere
  - Commissioned by The Minnesota Opera
  - or by The Minnesota Opera Midwest Tour
- ▲ Tour production
- Outreach/Education tour
- New Music-Theater Ensemble production

# THE STANDARD REPERTORY

## EIGHTEENTH CENTURY

Wolfgang Amadeus Mozart 1756–1791 The Abduction from the Seraglio 1782 The Marriage of Figaro 1786 Don Giovanni 1787 Così fan tutte 1790 The Magic Flute 1791

# NINETEENTH CENTURY

Ludwig van Beethoven 1770–1827 *Fidelio* 1805

Gioachino Rossini 1792–1868 The Barber of Seville 1816 La Cenerentola 1817

Gaetano Donizetti 1797–1848 The Elixir of Love 1832 Lucia di Lammermoor 1835 Don Pasquale 1843

Vincenzo Bellini 1801–1835 Norma 1831

Richard Wagner 1813–1883 The Flying Dutchman 1843 Tannhäuser 1845 Lohengrin 1850 Tristan und Isolde 1865 Die Meistersinger von Nürnberg 1868 The Ring Cycle 1876 —Das Rheingold, Die Walküre, Siegfried and Götterdämmerung Parsifal 1882

Giuseppe Verdi 1813–1901 *Rigoletto Il trovatore La traviata La forza del destino Don Carlos Aida* 1871 *Otello* 1887 *Falstaff*

Charles-François Gounod 1818–1893 Faust 1859 Roméo et Juliette 1867

## NINETEENTH CENTURY (CONTINUED)

Jacques Offenbach 1819–1880 Les contes d'Hoffmann 1881

Georges Bizet 1838–1875 Carmen 1875

Modest Musorgsky 1839–1881 Boris Godunov 1874

Peter Ilyich Tchaikovsky 1840–1893 Eugene Onegin 1879

Engelbert Humperdinck 1854–1921 Hänsel und Gretel 1893

Ruggero Leoncavallo 1857–1919 Pagliacci 1892

Pietro Mascagni 1863–1945 Cavalleria rusticana 1890

## TWENTIETH CENTURY

Giacomo Puccini 1858–1924 Manon Lescaut 1893 La bohème 1896 Tosca 1900 Madama Butterfly 1904 Turandot 1926

Claude Debussy 1862–1918 Pelléas et Mélisande 1902

Richard Strauss 1864–1949 Salome 1905 Elektra 1909 Der Rosenkavalier 1911 Ariadne auf Naxos 1912

Alban Berg 1885–1935 Wozzeck 1925 Lulu 1937

Benjamin Britten 1913–1976 Peter Grimes 1945 Albert Herring 1947 Billy Budd 1951 The Turn of the Screw 1954



## THE ELEMENTS OF OPERA

Often called "all the arts in one" opera includes the Aristotelian elements of drama: theme, spectacle, plot, diction, movement and music. A production is truly successful only when these components work together. Many individuals are engaged to accomplish this purpose.

## IN THE BEGINNING

A subject is selected by a COMPOS-ER. It may be mythical, biblical, historical, literary or based on current events. A LIBRETTIST is employed to adapt the story into poetic verse and the composer then writes the music (or SCORE).

## THE OPERA COMPANY

An opera company's ARTISTIC DIRECTOR agrees to stage the work. In many cases, an opera has already been written and staged many times.

## CASTING

The opera company's ARTISTIC DIRECTOR selects performers from auditions. These performers are divided into PRINCIPALS, COMPRI-MARIOS (singers in secondary roles), CHORISTERS, and players for the ORCHESTRA. Often in a production, SUPERNUMERARIES are employed (people who act but do not sing). Sometimes the opera has a BALLET which requires dancers, or a BANDA which requires orchestra members to play on stage.

## SETS AND COSTUMES

A design team is assembled consisting of a STAGE DIRECTOR, SET DESIGNER and COSTUME DESIGN-ER. They agree on a visual concept for the opera and sets and costumes are created.

## ADMINISTRATION

The company's MARKETING department sells tickets and the DEVELOPMENT department raises funds through donations to cover the costs of the production. The FINANCE department controls costs and balances the production's budget. The EDUCATION department prepares the audience for what they are going to see on stage.

## REHEARSAL

The production goes into REHEARSAL. Principals, choristers and the orchestra often rehearse separately until the director begins staging. The CONDUCTOR of the orchestra attends staging rehearsals which are accompanied by a RÉPÉTITEUR, or rehearsal pianist. The orchestra joins the singers for the first time at the SITZPROBE. During TECH WEEK, sets and lighting are put into place at the theater. Several DRESS REHEARSALS (with the performers in costume and the orchestra in the pit) occur before the first performance of the opera. Sometimes these rehearsals are attended by a select audience.

## THE PREMIERE

goes up, preparations are being made. 6:00 РМ Continuity

# The first presentation of the opera to the general public is known as the PREMIERE. Long before the curtain

STAGEHANDS (1) set the scenery for the first act of the production.

### Makeup calls 6:15 PM

PRINCIPALS and COMPRIMARIOS (2) begin to arrive at the theater to be put into costume by DRESSERS, then are wigged by the WIGMASTER (1A) and made up with theatrical makeup.

### 5:30 PM House opens

Opera patrons are admitted to the AUDITORIUM (4) and seated by USHERS (5). The HOUSE MANAGER (6) oversees the activities in the front of the house, including the ushers and concession sales. The BOX OFFICE MANAGER (7) takes care of any last minute ticket purchases. Patrons may remain in the LOBBY (8) to attend an informational session of Opera Insights, led by the Opera's music staff.

### Notes 5 PM

The STAGE DIRECTOR may give last minute instructions to the cast before the performance begins.

### Warm-ups DO PM

PRINCIPALS and COMPRIMARIOS (2) warm-up in their dressing rooms.

### IS PM Chorus and orchestra warm-ups

The CHORUS (10), who have already put on their costumes, warms up with the CHORUSMASTER. The ORCHESTRA warms up in the ORCHESTRA PIT (11).

### 25 PM Places

The PRODUCTION STAGE MANAGER (12) calls places. Two other STAGE MANAGERS (13) are posted stage left and stage right to cue the entrances of the singers and choristers.

# 7:28 PM Orchestra tune

The principal oboe gives a concert "A" to which the orchestra tunes. The surtitle prompter (15) cues the preshow titles. The CONDUCTOR shakes the CONCERTMASTER'S hand and mounts the podium.

### Curtain 7:30 PM

The house lights goes out, and the FLYMAN (1A) raises the CURTAIN (16). The show begins.

### 8:25 PM Intermission

The audience returns to the LOBBY (8) for refreshments while the STAGEHANDS (1) reset the STAGE (14) for the next act.

# 10:15 PM Curtain calls

The performance ends, and the STAGE DIRECTOR, DESIGNERS, CONDUCTOR and SINGERS get to take a bow for all their hard work.

STAGEHANDS move scenery and props and handle lighting. DRESSERS help the cast into their often elaborate costumes.

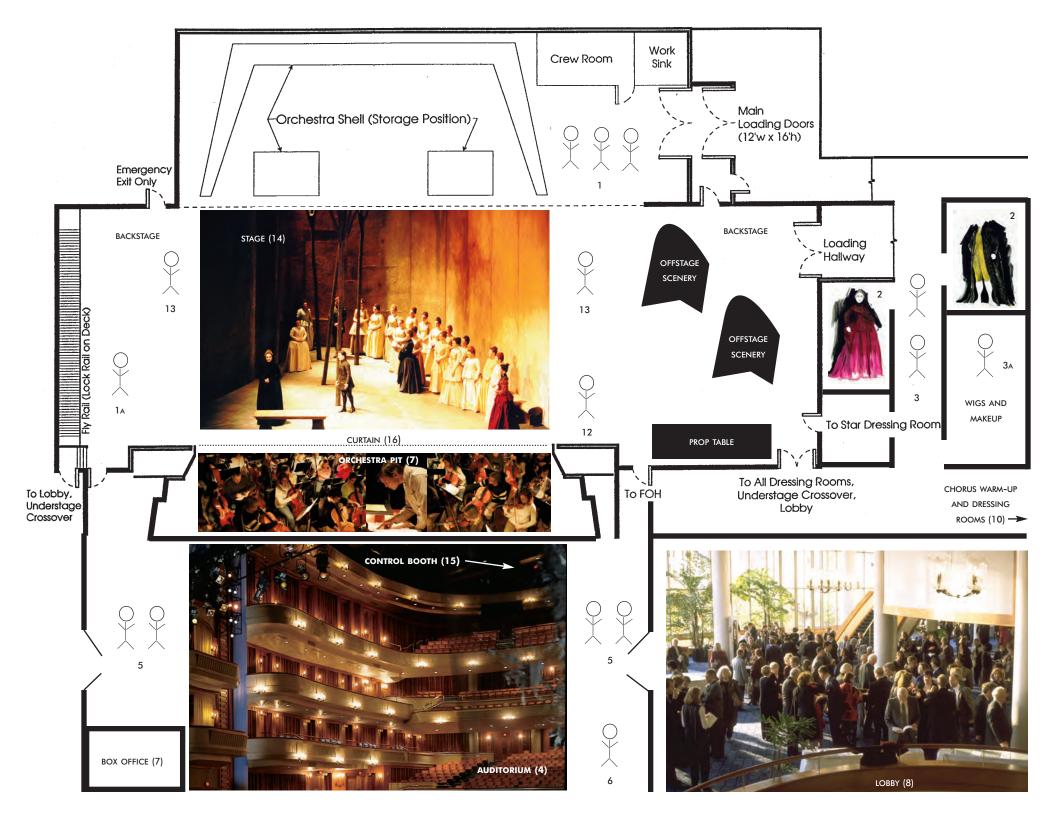
PRINCIPALS sing the major roles. COMPRIMARIOS sing minor named roles. CHORISTERS make up the rest the singing cast and are prepared the CHORUSMASTER.

The CONDUCTOR leads the orches The stage director instructs the c where to move onstage. He or generally stays only for the PREMIER

L. Parks The orchestra rehearses sever times independently from th singers. The first rehearsal during which singers and orchestra perform together is called a SITZPROBE. The CONCERTMASTER is the first violin and is responsible for "bowing" the string parts so the performers all move their bows together.

The production stage manager "calls" the show, announcing entrance and lighting cues. Two other STAGE MANAGERS assist in getting the cast and chorus on and off the stage. The SURTITLE PROMPTER cues the English translations projected above the stage from the control booth.





The most important part of the opera is the singers. They are categorized into six different voice types.

## THE SOPRANO

High-voiced woman. Voted "Most Likely to Die Before the Curtain Goes Down." Putty in the hands of the TENOR, BARITONE and occasionally even the MEZZO (especially if she is in pants).





THE MEZZO-SOPRANO

Middle- to lower-voiced woman. Nobody's pawn. May hook up with the BARITONE, unless she's playing a young man, in which case she usually gets the SOPRANO.







## THE CONTRALTO

Lowest-voiced woman. Usually the mother, maid or duenna (an older woman charged with monitoring the virtue of the impressionable SOPRANO). Generally the CONTRALTO calls herself a MEZZO in order to get more work.

# THE TENOR

High-voiced man. Whether comic or tragic, most often the misunderstood romantic role. Often kill themselves; almost always get the girl.





THE BASS AND BARITONE

Middle- to lowest-voiced man. Usually the bad guy, the father or guardian, or the hero's best friend. If he hooks up with another singer, it's usually a MEZZO.





CLOCKWISE, LEFT TO RIGHT: ÉLISABETH; EBOLI; GIULIETTA, ROMEO; MIMÌ, RODOLFO; EDGARDO, ENRICO; LUCIA; HANNA; PHILIPPE, GRAND INQUISITOR; GENEVIÈVE; SERVILIA. ANNIO

## THE FAT LADY

Minnesota

There is no fat lady in helmet and horns—that is a myth. It ain't over till the curtain goes down for the last time and everyone around you is clapping.

> 1 - SOPRANO; 2 - MEZZO; 3 - CONTRALTO; 4 - TENOR; 5 - BARITONE; 6 - BASS



# GLOSSARY OF OPERA TERMS

ACOUSTICS	The science of sound; qualities which determine hearing facilities in an auditorium, concert hall, opera house, theater, etc.	
ACT	A section of the opera, play, etc. usually followed by an intermission.	
AREA LIGHTS	Provide general illumination.	
ARIA	( <i>air, English and French; ariette, French</i> ). A formal song sung by a single vocalist. It may be in two parts (binary form), or in three parts (see da capo) with the third part almost a repetition of the first. A short aria is an arietta in Italian, ariette or petit air in French.	
ARIOSO	Adjectival description of a passage less formal and complete than a fully written aria, but sounding like one. Much recitative has arioso, or songlike, passages.	
AZIONE TEATRALE	(It.: 'theatrical action', 'theatrical plot'). A species of Serenata that, unlike many works in this genre, contained a definite plot and envisioned some form of staging.	
ATONALITY	Lack of a definite tonal focus, all sharps and flats being applied in the score when necessary. With no key and therefore no sense of finality, such music sounds odd to the conservative ear, but with practice the listener can find pleasure in it.	
ARTISTIC DIRECTOR	The person responsible for the artistic concept of the opera – the overall look and "feel" of the production.	
BACKDROP	A large, painted surface at the rear of the stage, associated with old-fashioned stage settings, two-dimensional, but often striving with painted shadows and perspective to suggest a third dimension.	
BACKSTAGE	The area of the stage not visible to the audience, usually where the dressing rooms are located.	
BALLAD OPERA	A play with many songs; the number has ranged from fifteen to seventy-five. In the early eighteenth century its music was drawn from popular folk song or quite sophisticated songs appropriated from successful operas.	
BANDA	A group of musicians who perform onstage or slightly offstage.	
BARITONE	The male singing voice which is higher than a bass but lower than a tenor.	
BAROQUE	A style of art and music characteristic in particular of the Louis XIV period in France and the Charles II period and after in England. Baroque pictorial art is associated with theatrical energy and much decoration but nevertheless respects classical principles. The music theater of the Baroque, highly pictorial, developed the opera seria, with comic intermezzi between the acts.	
BASS	The lowest male singing voice.	
BEL CANTO	Although meaning simply "beautiful song," the term is usually applied to the school of singing prevalent in the eighteenth and nineteenth centuries (Baroque and Romantic) which gave much attention to vocal purity, control, and dexterity in ornamentation.	
BRAVO (A) (I)	An acknowledgement of a good performance shouted during moments of applause (the ending is determined by the gender and the number of performers).	
BRAVURA	Implying brilliance and dexterity (bravura singing, a bravura aria, etc.). Intended for display and the technical execution of difficult passages.	



CABALETTA	A fast, contrasting short aria sung at the close of or shortly following a slower aria (called a <i>cantabile</i> , often for vocal effect only but sometimes dramatically motivated.	
CADENCE	A resting place or close of a passage of music, clearly establishing tonality.	
CADENZA	An elaborate passage near the end of an aria, which shows off the singer's vocal ability.	
CAMERATA	A group of musicians, poets and scholars who met in Florence in 1600 and created opera.	
CANTILENA	Originally a little song, but now generally referring to smooth cantabile (It: 'singable,' or 'singing') passages.	
CAVATINA	Originally an aria without a repeated section. Later used casually in place of aria.	
CHORUS	A group of singers (called choristers) who portray townspeople, guests or other unnamed characters; also refers to the music written for these people.	
CHORUS MASTER	Person who prepares the chorus musically (which includes rehearsing and directing them).	
CLAQUE	A group attending performances in the larger opera houses and paid by leading singers to encourage and direct applause (a member of which is a claqueur).	
COLORATURA	A voice that can sing music with many rapid notes, or the music written for such a voice.	
COMMEDIA DELL'ARTE	Masked comedy or improvised Italian comedy of the sixteenth, seventeenth, and eighteenth centuries. A popular theatrical form with a sketched-out plot and stock characters, a pair of lovers without masks surrounded by comedians—Arlecchino, Brighella, Pantalone, Dottore, etc. Some of Mozart's and Rossini's operas retain the vestiges of these characters. Strauss, Busoni, and other recent composers have deliberately used them.	
COMPRIMARIO	A small singing role, often a servant or other minor character.	
CONDUCTOR	The person who supervises all musical detail, rehearsals and leads the orchestra and advises the artistic director about the hiring of singers and musical staff (also called the music director).	
CONTRALTO	The lowest female singing voice.	
COUNTERTENOR	The highest natural male voice, not a castrato. True male altos may be heard in choirs. The term falsettist is sometimes used but disputed.	
CYCLORAMA	A curved curtain or wall enclosing the playing area of the stage and hiding the work areas behind it.	
DA CAPO	( <i>It: 'from the top, or back to the beginning'</i> ). A familiar direction in music. A da capo aria of the Baroque period repeats the first part of the aria, with different embellishments, after the singing of a contrasting second part.	
DESIGNER	The person who creates the lighting, costumes or sets.	
DIAPHRAGM	The muscle which separates the chest cavity from the abdominal cavity. It is used by singers for breath control and it allows them to "project" their voices to the back of the auditorium.	
DIRECTOR	The person who instructs the singer/actors in their movements on stage and in the interpretation of their roles.	
DOWNSTAGE	The front of the stage nearest the audience.	
DRAME LYRIQUE	(It: dramma lirico). Modern term for opera, not necessarily of a lyrical character. The English term "lyrical drama" is used in the same way.	



DRAMMA PER MUSICA	A term that refers to text expressly written to be set by a composer and by extension also to the composition. The term was the one most commonly used for serious Italian opera in the eighteenth century (as opposed to the modern term opera seria, with which it is in effect interchangeable).
DUET	Music written for two people to play or sing together.
EMBELLISHMENT	Decoration or ornament. A grace-note addition to the vocal line (also instrumental) of any kind, a four-note turn, or a trill.
ENSEMBLE	Three or more people singing at the same time, or the music written for such a group.
FALSETTO	The falsetto voice is of high pitch and produced by the vibrations of only one part of the vocal folds. The normal male voice sounds strained and effeminate in falsetto, but a natural alto or high tenor can produce effective vocal sound by this method. It is a singing mannerism to produce high tenor notes in falsetto.
FESTA TEATRALE	( <i>It.: 'theatrical celebration'</i> ). A title applied to a dramatic work. Feste teatrali fall into two quite distinct classes: opera and serenatas.
FINALE	The last musical number of an opera, or of an act of an opera.
FIORITURA	( <i>It: 'flowering', 'flourish'; plural fioriture</i> ). When a composition for the voice contains decorative writing such as scales, arpeggios, trills and gruppetti (the groups of notes sometimes known in English as 'turns'), it is described as 'florid' and the decorations themselves will be described collectively as 'fioritura'. It is a more accurate term than 'coloratura', which is frequently used as an alternative.
FLATS	Stretched canvas and wood panels on which scenery is painted.
FLIES	The space above a stage where scenery is "flown" when not in use. A counterweight system simplifies raising and lowering flats, larger set pieces, and back drops.
FULL DRESS REHEARSAL	The final rehearsal before opening night with all singers present in full costume.
GRAND OPERA	Traditionally, a serious epic or historical work in four or five acts which makes extensive use of the chorus and also includes a ballet. Also contains magnificent special effects.
GRID	Gridiron. Framework from which lines are hung and battens attached for the "flying" of scenery. The grid is situated high in the flies just beneath the ceiling of the fly loft.
HANDLUNG FÜR MUSIK	(Ger: 'action in music'). Term used by Wagner to describe the libretto for Lobengrin and Tristan und Isolde; it has occasionally been used since.
INTERLUDE	A short piece of instrumental music played between scenes or acts to fill in delays brought about by scenery changes.
INTERMEZZO	An instrumental interlude played between acts, or short two-act comic opera played between the acts of an opera seria.
LEITMOTIV	A recurring musical figure used to identify a person, event or idea.
LEGATO	A smooth, flowing line. In vocal music it demands steadiness of emission and a sensitivity to phrasing.
LIBRETTO	The words of an opera.



MASKING	A scenic frame or device to prevent the audience from seeing into the wings of the stage. Door and window openings are usually masked, often with realistic backings.	
MASQUE	An entertainment popular in the late sixteenth century and throughout the seventeenth. A form of "total theater," it combined music, scenic splendor, poetry, and some drama. Milton's <i>Comus</i> , with music by Henry Lawes, is the most celebrated.	
MELODRAMA	A basically serious play, frequently using comedy for relief, it only outwardly resembles tragedy. The conflicts and calamities are more interesting in themselves than are the characters, who tend to be stereotyped, good and bad. Passion, excitement, and action, often unmotivated, are emphasized. Intended for undiscriminating audiences, it uses much music to stimulate the emotions and much scenic effect to please the eye.	
MÉLODRAME	In addition to being the French word for melodrama, this term refers to a technique, which became popular during the eighteenth century, of playing orchestral music under or between the phrases of spoken dialogue.	
MELODRAMMA	Dramma per musica (drama for music) and Melodramma (sung drama) antedate by many years the term opera, now in general use for works of this kind.	
MEZZA VOCE	Half-voice, with reference to a passage required to be sung softly throughout. A similar term, messa di voce, has the different meaning of beginning a tone softly, swelling it gradually, and then softening it again.	
MEZZO-SOPRANO	The middle female singing voice, lower than soprano but higher than contralto.	
MOTIVE	A short musical idea on which a melody is based.	
MUSICAL PLAY	A convenient but inexact designation which has become popular in English-speaking countries to distinguish the more ambitious works in the popular field of lyric theater from (a) European operetta or imitations thereof, (b) musical comedy of the vaudevillian sort, and (c) opera, especially in New York where the form is supposed to belong to the Metropolitan and the New York City Opera Company and is somewhat provincially considered "poison at the box office." David Ewen regards <i>Show Boat</i> , 1927, as the first work of the new genre, the musical play. By the 1930s, this term had become a catchall.	
OPERA	A term now used to cover musical-dramatic pieces of all kinds except musical comedy and operetta, although comic opera comes very close to these forms. The seventeenth-century Italian term for opera was Dramma per musica or Melodramma.	
OPERA BUFFA	A precise Italian definition, meaning Italian comic opera of the eighteenth and early nineteenth centuries. Musical numbers are strung along a continuum of dry recitative.	
OPÉRA COMIQUE	French light opera of the eighteenth and nineteenth centuries. Strictly speaking, any theater piece written with spoken dialogue between the musical numbers ( <i>Faust, Carmen</i> , and <i>Manon</i> ) whether a comedy or not. The Paris Opéra Comique is also called the Salle Favart and was originally the home of all works using spoken dialogue, while the Opéra confined itself to through-composed works.	
OPERA SERIA	Literally "serious opera." An opera form of the seventeenth and early eighteenth centuries which uses historical, biblical or mythological subjects with a focus on revenge, danger and death.	



OPERETTA	A loosely used term, often used interchangeably with comic opera, opéra bouffe, and musical comedy. In Italian it originally meant "little opera," a short, light musical work. It has come to mean a full-length piece on a light subject, with musical numbers and spoken dialogue, and characterized by ingratiating tunes, decorative dances, colorful settings, social irresponsibility, a slender dramatic line, and the requirement of at least two well-trained voices.
ORATORIO	A musical-dramatic work originating in the twelfth century, now generally performed, in contradistinction to opera, without action, costumes, and scenery. They are invariably associated with sacred subjects.
ORCHESTRA PIT	The sunken area in front of the stage where the orchestra sits.
OVERTURE	An orchestral introduction to the opera, usually played before the acting begins.
PARLANDO	(It: 'in speaking style'). An informal and realistic technique occasionally used in Italian opera, bringing singing close to speaking.
PORTAMENTO	An Italian singing term, asking the voice to glide from one note to another at some distance. An authentic and effective device, to be distinguished from the mannerism of scooping.
PRINCIPAL	A major singing role, or the singer who performs such a role.
PROSCENIUM	The stage opening, resembling a three-sided picture frame. Immediately behind it and concealing the acting areas is the curtain. The proscenium arch was originally created in the 1700s to conceal the machinery used to create special stage effects.
QUARTET	Four singers, or the music written for that group.
RECITATIVE	Musical singing in the rhythm of speech.
RECITATIVO ACCOMPAGNATO	A sung passage with orchestral accompaniment, lacking the formality of an aria, yet more declamatory and agitated than recitativo secco.
RECITATIVO SECCO	Dry recitative. A sung passage so close to everyday speech that although the pitches and time values are respected, a conversational quality prevails. A keyboard instrument generally supplies the sketchy accompaniment. Commonly used in Italian opera seria and opera buffa.
REPERTORY	A system of stage production in which a number of works are played, virtually in rotation, by a resident company throughout a season.
RÉPÉTITION	French term for "rehearsal." A répétition générale is a dress rehearsal to which critics and guests are invited.
REVOLVE	Revolving stage. Turntable. A section of the stage floor (permanently established) or a circular construction on a central pivot which revolves, to change scenery or supply movement of objects as well as people.
RITORNELLO	A short instrumental piece, literally meaning repetition or refrain. In Monteverdi's works it usually consists of a few bars played between the verses of a strophic song.
ROCOCO	In art, associated with the late Baroque period and the late eighteenth century. In contrast to the dignity, heaviness, and occasional pomposity of Baroque, Rococo art is playful, lighter in tone and color, and adorned with scrolls, acorns, and shells.
ROLE	The character that a singer portrays.



ROMANTICISM	The movement strongly associated with nineteenth-century Germany, but felt through all Europe and responsible for far-reaching changes in all forms of art. Rebels against the establishment (which was founded on a deep respect for the classics), the romanticists opposed authority and advocated freedom from formal regulations. They encouraged a subjective, strongly emotional approach as an antidote to classical decorum.	
SCORE	The music of an opera or other musical work in which the parts for different performers appear vertically above one another.	
SCRIM	A thin curtain, often painted. When lit from behind, one can see through it.	
SERENATA	A dramatic cantata, normally celebratory or eulogistic in intent, for two or more singers with orchestral accompaniment. In dramaturgical respects the serenata most closely resembles the Baroque oratorio.	
SINFONIA	A symphonic work the precedes an opera (English: overture); a shorter version is referred to as a <i>prelude</i> .	
SINGSPIEL	A German form of comic opera with spoken dialogue.	
SITZPROBE	A sit-down rehearsal where the performers sing with the orchestra for the first time.	
SOPRANO	The highest female singing voice.	
SPRECHSTIMME	A form of declamation halfway between speech and song. Instead of exactly notated pitch an approximation is given. The time, however, is given exactly and the singer is not allowed absolute license. Notations up and down are also meant to be respected. This style of singing is found in the works of Schoenberg and Berg.	
STAGE LEFT	The left side of the stage from the performer's perspective as s/he faces the audience.	
STAGE RIGHT	The right side of the stage from the performer's perspective as s/he faces the audience.	
STRETTA	An accelerated passage at the end of an aria, scene, or act.	
TENOR	The highest male singing voice.	
TESSITURA	Literally "texture." The approximate range of a role or an aria.	
THROUGH-COMPOSED	Through-composed opera is a continuous music drama uninterrupted by spoken dialogue or obviously recognizable recitative.	
TRAGÉDIE LYRIQUE	A French term associated mainly with Lully and Rameau. Tragédie lyrique comes somewhat closer to the spoken play in dramatic expressiveness than does the Italian opera seria of the same period, which may exceed it in vocal expressiveness.	
TRILL	A musical ornament requiring the rapid alternation of two adjacent notes.	
TROUSER ROLE	Also called "pants role." The part of a male character sung by a woman, usually a mezzo-soprano.	
UNDERSTUDY	A replacement for a particular role in case of illness or emergency (also called a "cover").	
VERISMO	A type of late nineteenth and early twentieth-century Italian opera that emphasized realistic subjects.	
WANDELPROBE	Musical rehearsal which allows the conductor to hear what the singers sound like when they perform on the set.	
WINGS	The sides of the stage where the performers wait before making their entrances.	
Sources:	<i>Opera: Dead or Alive</i> , by Ronald E. Mitchell. Madison: University of Wisconsin Press, 1970. <i>New Grove Dictionary of Opera</i> , edited by Stanley Sadie. London: MacMillan Press Limited, 1992. New York City Opera Education Department, Edmonton Opera	
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# GLOSSARY OF MUSICAL TERMS

ADAGIO	Slowly and smoothly.	BAR	A vertical line across the stave that divides the music
AD LIBITUM	As you please; freely.		into units.
AFFECTUOSO	Expressively; tenderly; lovingly.	BUFFO, BUFFA	Comic.
AGITATO	Agitated.	CADENZA	A flourish or brilliant part of an aria commonly inserted just before a finale.
ALBERTI BASS	Stereotyped figures of accompaniment, consisting of broken chords.	CANTABILE	Songlike; singingly.
ALLARGANDO	Slowing and broadening.	CANTATA	A choral piece generally containing scriptural narrative texts.
ALLEGRETTO	Fairly lively; not as fast as allegro.	CON BRIO	With spirit.
ALLEGRO	Lively; fast.	CONTINUO	A bass part (as for a
A MEZZO VOCE	With half the voice.		keyboard or stringed instrument) that was used
ANDANTE	Going; moving; at a moderate rate.		especially in baroque ensemble music; it consists of a succession of bass notes
ANDANTINO	Sightly faster than andante.		with figures that indicate the required chords. Also called figured bass,
ΑΝΙΜΑΤΟ	With spirit; animated.		thoroughbass.
APPOGGIATURA	An extra or embellishing note preceding a main melodic note or tone. Usually written as a note of	COUNTERPOINT	Music consisting of two or more lines that sound simultaneously.
	smaller size, it shares the time value of the main note.	CRESCENDO	Gradually getting louder.
ARPEGGIO	Producing the tones of a chord in succession but not simultaneously.	DIATONIC	Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.
ASSAI	Very; very much.	DIMINUENDO	Gradually getting
Α ΤΕΜΡΟ	At the preceding rate of speed.		softer.
ATONAL	Music that is not anchored in traditional musical tonality; it uses the chromatic scale	DIMINUTION	The presentation of a melody in halved values so that, e.g. the quarter notes become eighth notes.
	impartially, does not use the diatonic scale and has no keynote or tonal center.	DISSONANCE	A mingling of discordant sounds that do not harmonize within the diatonic scale.
AUGMENTATION	The presentation of a melody in doubled values so that, e.g. the quarter notes become half notes.	DOLOROSAMENTE	Sadly; grievingly.
		FRA	
	$V^{1}$		GLOSSARY OF MUSICAL TERMS <b>92</b>

DOMINANT	The fifth tone of the diatonic	MOSSO	Moved; agitated; lively.
	scale: in the key of C, the dominant is G.	мото	Motion; movement.
FERMATA	Pause sign; prolonged time value of note so marked.	OBBLIGATO	An elaborate accompaniment to a solo or principal melody that is usually played by a single
FORTE $f$	Loud.		instrument.
fortissimo $f\!\!f$	Very loud.	OCTAVE	A musical interval embracing eight diatonic
FURIOSO	Furious; violent.		degrees: therefore, from C <sup>1</sup>
GIOCOSO	Playfully.		to $C^2$ is an octave.
GIUSTO	Strict; exact.	ORNAMENTATION	Extra embellishing notes – appoggiaturas, trills,
GLISSANDO	A rapid sliding up or down the scale.		roulades, or cadenzas – that enhance a melodic line.
GRANDIOSO	With grandeur; majestically.	OVERTURE	An orchestral introduction to an act or the whole opera. An overture can appear only
GRAVE	Slow; heavy; solemn.		at the beginning of an
GRAZIOSO	Elegantly; gracefully.		opera.
LAMENTOSO	Mournfully.	OSSIA	Or; or else; an alternate reading.
LARGHETTO	Somewhat less slowly than largo.	PENTATONIC	A five-note scale, like the black notes within an octave
LARGO	Broadly and slowly.		on the piano.
LEGATO	Smoothly and connectedly.	PIACERE	To please.
LEGGIERO	Light; airy; graceful.	PIANO <b>p</b>	Soft.
		pianissimo <b>pp</b>	Very soft.
LENTO MAESTOSO	Slow. Majestic; stately; grand.	PITCH	The property of a musical tone that is determined by the frequency of the waves
MAESTRO	From the Italian "master":		producing it.
	a term of respect to conductors, composers,	PIÙ	More.
	directors, and great musicians.	PIZZICATO	For bowed stringed instruments, an indication
MARCATO	Marked.		that the string is to be plucked with a finger.
MEZZO	Half; middle; medium.	РОСО	Little.
MISTERIOSO	With mystery.		
MODERATO	Moderately; at a moderate rate.	POLYPHONY	Literally "many voices." A style of musical composition in which two or more
MOLTO	Much; very.		independent melodies are juxtaposed in harmony;
MORENDO	Dying away.		counterpoint.
	( )P	ĽKA	GLOSSARY OF MUSICAL TERMS <b>93</b>

POLYTONAL	The use of several tonal	SOSTENUTO	Sustained.
FOLTIONAL	schemes simultaneously.		Under; beneath.
PORTAMENTO	A continuous gliding	SOTTO	
	movement from one tone to	STACCATO	Detached; separated.
	another.	STRINGENDO	Hurried; accelerated.
PRESTO	Very fast; lively; quick.	STROPHE	Music repeated for each verse of an aria.
QUAVER	An eighth note.		
RALLENTANDO	Gradually slower.	SYNCOPATION	Shifting the beat forward or back from its usual place in
RITARDANDO	Gradually slower.		the bar; it is a temporary
RITENUTO	Held back; slower.		displacement of the regular metrical accent in music
RITORNELLO	A short recurrent instrumental passage		caused typically by stressing the weak beat.
	between elements of a vocal composition.	TACET	Silent.
	-	ТЕМРО	Rate of speed.
ROMANZA	A solo song that is usually sentimental; it is usually	TONALITY	The organization of all the
	shorter and less complex		tones and harmonies of a
	than an aria and rarely deals with terror, rage and anger.		piece of music in relation to a tonic (the first tone of its
	A florid vocal		scale).
ROULADE	embellishment sung to one	TRISTE	Sad.
	syllable.	TWELVE-TONE	The 12 chromatic tones of
RUBATO	A way of playing or		the octave placed in a chosen fixed order and
	singing with regulated rhythmic freedom.		constituting with some
			permitted permutations and
SEMITONE	One half of a whole tone, the smallest distance		derivations the melodic and harmonic material of a serial
	between two notes in		musical piece. Each note of
	Western music. In the key		the chromatic scale is used
	of C, the notes are E and F, and B and C.		as part of the melody before any other note gets
			repeated.
SEMPLICE	Simply.	VELOCE	Rapid.
SEMPRE	Always.		-
SENZA	Without.	VIBRATO	A "vibration"; a slightly tremulous effect imparted to
SERIAL MUSIC	Music based on a series of		vocal or instrumental tone for added warmth and
	tones in a chosen pattern without regard for		expressiveness by slight and
	traditional tonality.		rapid variations in pitch.
sforzando <i>s</i> <b>f</b>	With accent.	VIVACE	Brisk; lively.
SORDINO	Muted.		
	Mini	nesota	
		FRA	
	$V^{1}$		GLOSSARY OF MUSICAL TERMS 94
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WORD SEARCH

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INSTRUCTIONS: Find the words in CAPITALS.

- 1. *The Magic Flute (Die Zauberflöte)* was originally performed in GERMAN at suburban Vienna's Theater AUF DER WIEDEN.
- 2. The Magic Flute is based on several sources SETHOS; LULU, or The Magic Flute; and KASPAR the Bassoonist.
- 3. PAMINA is the Queen of the Night's daughter. In Act II, she is given a DAGGER by her mother and ordered to kill SARASTRO.
- 4. At the beginning of the opera, TAMINO tries to kill a serpent.
- 5. PAPAGENO has his mouth temporarily padlocked for not telling the truth.
- 6. The STAGE DIRECTOR tells the performers where to move on stage, while the CONDUCTOR leads the principal singers and CHORUS musically from the pit, as well as directing the ORCHESTRA from the SCORE.
- 7. The CHOREOGRAPHER directs any movement or dance segments that occur in the opera.
- 8. A SUPERNUMERARY is a character who performs on stage, but does not sing or speak.
- 9. MONOSTATOS is in charge of the slaves and holds Pamina captive.
- 10. The opera is full of ENSEMBLES, or musical pieces for more than one person. Act 11 has a famous QUINTET, sung by Tamino, Papageno and the Three Ladies.
- 11. The LIBRETTO is the text of an opera which is set to music.
- 12. The five most common vocal types are SOPRANO, MEZZO, TENOR, BARITONE and Bass.

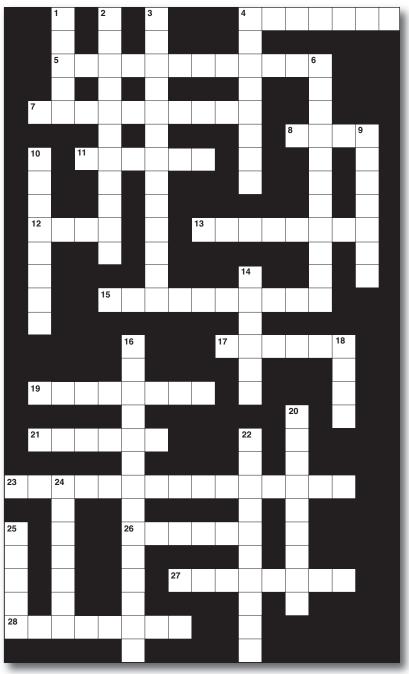


## DOWN

- I. Tamino and Pamina must undergo one of two trials.
- 2. The \_\_\_\_\_\_ try to interfere with Tamino's quest to join Sarastro's brotherhood. <sup>1</sup>
   3. Die Zauberflöte in English is \_\_\_\_\_.<sup>1</sup>
- 4. \_\_\_\_\_\_ is the high priest of the temple. <sup>1</sup>
- 6. The last name of the *The Magic Flute*'s librettist (who was also the first Papageno). 11.3
- 9. Mozart's father and the ruling Austrian emperor in 1791 both share this first name.<sup>2</sup>
- 10. The first name of *The Magic Flute*'s composer. <sup>1</sup>
- 14. The Queen of the Night asks \_\_\_\_\_ to help her find her daughter.
- 16. The Queen of the Night really wants to get a hold of the all powerful \_\_\_\_\_, which Sarastro currently possesses.
- 18. The Magic Flute is an opera composed in two
- 20. *The Magic Flute* is composed in the form of a \_\_\_\_\_, a comic opera with spoken text. <sup>1,4</sup>
- 22. \_\_\_\_\_ relentlessly pursues Pamina and eventually joins the dark forces of the Queen and her ladies.
- 24. The first name of *The Magic Flute*'s librettist. 1, 3
- 25. Papageno catches \_\_\_\_\_ for the Queen of the Night. <sup>1</sup>

## ACROSS

- 4. Tamino and Papageno must undergo a test of \_\_\_\_\_, and Papageno fails miserably.
- 5. The \_\_\_\_\_ occasionally come to Tamino and Papageno's aid during their quest. <sup>1</sup>
- 7. Mozart and Schikaneder were both \_\_\_\_\_\_
   many of this quasi-religious sect's practices are seen in the opera. 3
- 8. In Act II, the Queen pressures Pamina to \_\_\_\_\_\_ Sarastro.
- II. \_\_\_\_\_ is distraught by Tamino's unwillingness to speak during one of the trials. <sup>1</sup>
- 12. Another of the trials Tamino and Pamina must undergo. <sup>1</sup>
- 13. \_\_\_\_\_ is given bread and water by an old woman. <sup>*i*</sup>
- 17. *The Magic Flute* has its premiere in a suburb of this Austrian capital.



- 19. In Act I, Tamino immediately falls in love with a \_\_\_\_\_ of the Queen's daughter. <sup>1</sup>
- 21. At first, Tamino is refused entry to the \_\_\_\_\_ by two men in armor.
- 23. At first, the \_\_\_\_\_ appears to be a caring mother. <sup>1</sup>
- 26. Tamino must undergo three \_\_\_\_\_ before he is admitted into the temple. <sup>*t*</sup>
- 27. At first she appears as an old hag, then a pretty young woman.  $^{\rm z}$  28. Mozart was born in this city.  $^{\rm z}$

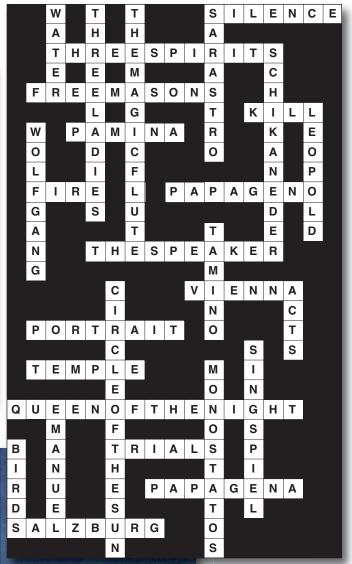
Minnesota

Answers can be found in the following articles:

<sup>1</sup> Synopsis <sup>2</sup> Mozart Biography <sup>3</sup> Background Notes <sup>4</sup> Glossary of Opera Terms

# Answers

N I S O P R A N OS A (C)  $(\mathbf{S})$ H M U A NA I M A Α Α Ĥ Ν P) A Ε Ν 0 S H N (R)Ô) E (M) E Ζ Z/OR L (**R**) Ν  $(\mathbf{Q})$  $(\mathbf{A})$ N  $(\mathbf{S}$ Ò R M\ T U/R/ (R) Α B 0 0 U S P R> (C/ H S M Т S Ι А G L <del>H</del> <del>E</del> E Р T E C T A E  $\langle \mathbf{O} \rangle$ N 0 Р E S T  $\bigcirc$ R D H E  $\langle G \rangle$  $(\mathbf{E})$ S R U А Ġ S  $\mathbf{0}$ D A Т Α Т E Т т E N T  $\langle \mathbf{R} \times \mathbf{O} \rangle$ E G R Ŵ K Ε N 0 T Ť N/R/E/C (S)E Ŵ D P I A 0 E  $\mathbf{C}$ S UÌ C Ν A (SXRXH) F Е Ι G Ī R Ē Ĥ (A. M  $\mathbf{O}$ G A E E,  $\langle 0 \rangle$ B È Õ E Ĝ Ē S Т R I E W/R/WR) H  $(\mathbf{U})$ Ν A À I D D R Т D D/U/H G 0 Ι L Ċ L) N E W C (S / E (O))Ν Ι Μ Α T) E N Õ R U L  $(\mathbf{S})$ F A E Ν 0 Т R B) R A Ε Ι A Ò L Ŷ



OPERA

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The Magic Flute

I I teach this subject and grade level(s):

2 I found the Opera Box useful.

YES

NO

3 These are the items I used: (check all that apply)

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\_\_\_\_\_CD *Die Zauberflöte* (Klemperer, Janowitz, Gedda; EMI Classics)

\_\_\_\_\_DVD The Magic Flute (Ingmar Bergman)

\_\_\_\_\_DVD The Magic Flute (Levin, Battle; Metropolitan Opera)

\_\_\_\_\_FULL SCORE (Dover)

\_\_\_\_\_VOCAL SCORE (Schirmer)

\_\_\_\_\_LIBRETTO (Schirmer)

\_\_\_\_\_BOOK Mozart and His Operas (Stanley Sadie)

BOOK Mozart's The Magic Flute (Opera Classics Library)

BOOK Mozart: A Cultural Biography (Robert W. Gutman)

\_\_\_\_BOOK Opera Composers Works Performers (András Batta)

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10 I used, or directed my students to, imagineopera.org website.

YES NO

11 Please offer any further comments or suggestions on the back of this form.



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