

**OPERA  
LYRA**  
OTTAWA



**THE MAGIC FLUTE**  
**LA FLÛTE ENCHANTÉE**  
**MOZART**

**YOUNG PEOPLE'S OPERA MATINEE**

**September 18, 2009 11:00 am**

**National Arts Centre, Southam Hall**

Opera Lyra Ottawa Study Guide Series



# Table of Contents

## **To The Teacher**

*Welcome* . . . . . 3

*Using the Study Guide*. . . . . 3

## **Performance Information**

*What to Expect at the Opera* . . . . . 4

*About Southam Hall, National Arts Centre* . . . . . 4

*About Opera Lyra Ottawa* . . . . . 5

*Spotlight on Joyce El-Khoury* . . . . . 7

## **Wolfgang Amadeus Mozart**

*Mozart's Life* . . . . . 8

*Mozart's Music* . . . . . 9

*Mozart's Times* . . . . . 10

## **All About Opera**

*Everything You Wanted to Know About Opera*. . . . . 12

*Synopsis of The Magic Flute*. . . . . 13

*The Magic Flute At-A-Glance* . . . . . 16

**CD Listening Guide for *The Magic Flute*** . . . . . 18

## **Lessons**

*Lesson One: A Plot for All Purposes* . . . . . 22

*Lesson Two: Secrets and Symbols*. . . . . 24

*Lesson Three: The Who's Who of *The Magic Flute** . . . . . 27

*Lesson Four: Everybody Loves Papageno* . . . . . 28

*Lesson Five: Prince of Light: Queen of Darkness* . . . . . 30

*Lesson Six: Would the Real Pamina Please Stand Up?* . . . . . 32

## **Black Line Masters**

A: Web Resources. . . . . 35

B: Character Clue Cards for The Who's Who of *The Magic Flute* . . . . . 36

C: The Who's Who of *The Magic Flute* . . . . . 37

D: Papageno's Aria . . . . . 38

E: Arias from *The Magic Flute* . . . . . 39

F: Papageno Meets Pamina (Act 1 Scene II). . . . . 40

G: The Real Pamina . . . . . 42

H: Two Paminas . . . . . 43

**Who Does What at Opera Lyra Ottawa?** . . . . . 44

# Acknowledgments

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*Opera Lyra Ottawa would like to gratefully acknowledge the generous gift by Michael Potter which has permitted the development of the Young People's Opera Matinee program. Through this program youth in Ottawa/Gatineau will have the opportunity to experience grand-scale opera within Southam Hall of the NAC.*

*Opera Lyra Ottawa gratefully acknowledges the support of our donors.*



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Opera Lyra Ottawa is thrilled to share with you the experience of grand-scale opera through the Matinee performance of *The Magic Flute* this fall.

This study guide is designed to help you prepare your students for the opera performance. In addition to being aligned with the Ministry's Music Expectations, many of the lessons reach into the areas of Social Studies and Language Arts. We hope that you will take time to use the information, lessons and listening strategies, and that you and your students will enjoy listening to the accompanying compact disc.



Photo: Marc Fowler

Thank you for introducing your students to the wonderful world of opera. We are so excited to bring this dynamic experience to your students and know that they will be transported by the sights and sounds of *The Magic Flute*. Enjoy the show!

A handwritten signature in black ink that reads "Elizabeth Howarth". The signature is written in a cursive, flowing style.

Elizabeth Howarth

General Director  
Opera Lyra Ottawa

## Using the Study Guide

The lessons and strategies in this guide focus on helping you to familiarize your students with the music and plot of *The Magic Flute*. A lot of technical and historical information is embedded into the lesson plans, so that students are learning about music and the opera in a context. Some activities that will be particularly helpful are to:

- » Start a word wall with opera-specific vocabulary. Keep adding to it each day before and after the opera. Use the vocabulary as part of a follow-up assessment.
- » Play selections from the CD frequently – during transitions as well as in lessons.
- » Give each student a copy of *The Magic Flute At-A-Glance*. A picture is worth a thousand words!
- » Ask students to listen to their Excerpts from *The Magic Flute* CD at home as part of their homework assignments.

# Performance Information

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## What to Expect at the Opera

Opera Lyra Ottawa performs on the stage of Southam Hall in the beautiful National Arts Centre in downtown Ottawa. Your students will be interested in the striking architecture of the building so it will be helpful to review the information provided below.

The opera begins at 11:00 am. There will be an intermission after the 1st act and students will have half an hour to eat lunch\* in the foyer. The 2nd act will follow lunch and the opera will finish at approximately 1:45 pm.

*\*Students should bring a packed lunch. There is insufficient time to leave the building to purchase food.*

Please arrange for your students to use the washrooms before the performance or during the intermission as they should not leave the hall during the opera. Remind students that an opera requires careful listening and that unlike movies or hockey games, talking during the performance is not appropriate. Please feel free to clap at the end of the arias or choruses. If you particularly like what you have heard, you can call out “Bravo!” (or “Brava” if it is a female singer).

## About Southam Hall, National Arts Centre

Until the recent opening of the Four Seasons Opera House in Toronto, Southam Hall was the only hall in Canada built specifically for opera and ballet. It was modeled on the traditional European horseshoe shaped opera houses of the 19<sup>th</sup> century.



Photo: André Dubreuil

### **Did you know...**

*The National Arts Centre is built in the shape of a hexagon. Architect Russell Thompson took his inspiration from the land the NAC was to be built upon, the intersection of Canal Street and the Rideau Canal. This intersection forms a sixty-degree angle and thus the idea for building in a hexagon shape (a hexagon has six sides with sixty-degree angles). The hexagon theme is carried through inside the building as well. When you come to the opera, look for the familiar honeycomb shapes in the ceiling treatments.*

There are several very important design features that make Southam Hall a wonderful place for opera. First, with 2300 seats, it is a small hall. This is important because unlike Broadway and pop singers who wear body-mikes, opera singers sing without any form of amplification. There was a lot of pressure on architect Russell Thompson to build a 4000 seat hall since bigger halls can generate more money per performance. We're glad he stayed true to his vision!

Another opera-friendly feature of Southam Hall is its huge backstage area. It is vast, even larger than the stage itself. This means that there is room for the many large sets that are needed for all the scene changes.

# About Opera Lyra Ottawa

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Here is some information about the people who bring Opera Lyra performances to life.

## The Chorus

It's not just the main characters that count in an opera! No opera is complete without a chorus of singers to transform into a mob scene or swell the sound when needed. By the time you visit the National Arts Centre to see the student matinee, the chorus of Opera Lyra Ottawa will have been busy at work for several months.

What kind of people sing in the chorus? Think of them as men and women who lead double lives - they have regular jobs during the day and turn into opera singers at night. All are trained singers. Some are voice majors at university, a few are singing teachers but many work in jobs that aren't music related. The chorus of Opera Lyra Ottawa boasts a core of skilled musicians who give generously of their time and talents. They surely do it for the love of it because none of them are paid – it's entirely voluntary.

To get into the chorus you must audition (men are auditioned one year and women the next). For the audition you must arrive prepared to sing two arias (usually you are asked to sing one of the two but you must be prepared to sing both) and possibly answer a few questions. Everyone has to re-audition every two years, no matter what. Being accepted back into the chorus is based not just on your voice, but on how well you work with other people and your overall level of professionalism (things like being on time, arriving with your music organized and being ready to work hard).

Three months before the opera opens, the chorus meets for weekly rehearsals at the University of Ottawa. These rehearsals are led by the chorus master. Three weeks before opening night, when staging rehearsals begin, they rehearse at a church hall. At this point the Maestro takes over and works with the chorus right through the move into the National Arts Centre. The Maestro is the person who conducts the onstage performances with the cast and orchestra.

## The Principals

The people who have the major roles in an opera are called the principals. They are singers who work professionally and are paid. Principals usually arrive about three weeks before the first performance and live in a hotel while they are here. It is generally expected that they arrive with all of their music learned and memorized and have a good sense of their character in the opera. In rehearsal each day they work with the director who helps them block each of the scenes. The director works with the principals on understanding their characters so that they are convincing in their acting as well as their singing. For the first two weeks they are accompanied by a repetiteur (rehearsal pianist). A week before the show opens they move into the space at the NAC and begin work rehearsing on stage with the orchestra in the pit.

Principals rehearse up to a maximum of six hours a day for no more than six days in a row. These are rules set by Equity, the union they belong to. These rules protect the singers from overusing their voices. The stage manager handles all the rehearsal schedules and has to have a clear picture of who is in each scene and how much rehearsal time will be needed. Some scenes take longer to stage than others and he/she has to use the six hours per day per singer wisely.

## The Silver Cast

While the principals are rehearsing, another group of people are in the room observing and taking notes. These are members of the Silver Cast and they are the performers you will be hearing perform some of the main roles when you attend the student matinee. They are usually young singers at the beginning of their professional careers. Singing at the student matinee gives them the opportunity to learn and perform a major role in a large house, with an orchestra. This is a major stepping stone for a young singer.

One of the members of the Silver Cast is highlighted for you on the next page.

### ***Did you know...***

*There are two parties on Opening Night. The official one is a reception hosted by the sponsor and is held at the NAC. It is by invitation only and includes the principals, the key music staff (such as the conductor, chorus master, repetiteur), key office staff members (such as the General Director and Artistic Director) and officials from various organizations. The other party is organized by the chorus and is usually held in the home of one of their members. The chorus heads over as soon as they are out of their costumes and makeup. When the NAC party finishes around midnight, the chorus party is still going strong and it's stop number two for the principals and any other party goers who care to join in.*

## ***What in the world is a sitzprobe??***

Pronounced "zits-probe" this German word is not what you may think! It is the name given to the type of rehearsal that is held the first day of moving on to the main stage. For the first time, the principals and chorus are together with the Maestro and the orchestra. The entire opera is sung through without any costumes or blocking. This gives everyone a chance to check the ensemble and balance between the singing and the orchestra (remember, up until now rehearsals have been accompanied by piano.)



*The German word sitzprobe does NOT mean what you may think.*

## Spotlight on Joyce El-Khoury

Joyce El-Khoury has already performed some of her dream soprano roles such as Violetta in *La Traviata* and Tatyana in *Eugene Onegin*. Now, she's excited about performing Pamina, noting that she's the only woman without magical powers in *The Magic Flute*. Even still, Pamina gets everything she wants. Joyce adored singing and dancing as a young child in Lebanon. At 14, all she wanted to sing was Whitney Houston and Mariah Carey songs. Opera and classical music seemed boring to her. In her words, she "was sure only older people listened to opera - a bunch of people standing on stage screaming at each other." That would change. After high school, she planned to study nursing. Her parents said, "Joyce, you have a nice voice. You should try and become a singer." Deciding to "give it a shot", Joyce auditioned for the University of Ottawa's Voice Program and was accepted. Her first opera was *Carmen*. After that, she knew "all I wanted to do was sing opera." Joyce didn't even read music. She taught herself quickly! Her advice for high school students is straight up. "The harder you work, the better your results."



In earlier years, Joyce listened to pop music or whatever else she could blast on her CD player. Today, she listens to great opera singers like Freni, Tebaldi, Giurrov and Callas. She may listen to a lot of opera but Justin Timberlake gets her to the gym! The Killers, Enya, Maroon 5, Pink Martini and the Bee Gees fill her iPod. Joyce loves languages and speaks Arabic, French and Italian, in addition to English. For relaxation, she bowls, walks, watches movies and enjoys time with her husband.

Joyce describes singing as "very athletic." On stage, she's performing difficult movements, dancing, wearing heavy costumes and enduring bright lights. She needs to keep fit for her voice to function best. She advises that "getting enough rest, drinking lots of water, eating well and exercising are crucial."

Joyce claims the opera business has changed lots. "The years of the fat opera singer are long gone. The

diva era is over – or almost. Nobody wants to put up with a rude colleague or a demanding singer." Joyce has worried about her weight and physical appearance for years. Now she realizes being healthy, feeling good in her own skin and having confidence matter most.

Ms. El-Khoury will be making her Metropolitan Opera debut in the 2009-2010 season, singing the First Bridesmaid in *Le nozze di Figaro*, First Lay Sister in *Suor Angelica* and the Maid in *Simon Boccanegra*. Great opera-tunities lie ahead.

### *Sing or Swim?*

While apprenticing with the Santa Fe Opera, Joyce had to swim, silently and unseen, across the stage inside a tank of frigid water during the prelude to *The Tempest*. She and other members of the chorus then emerged fully clothed, like zombies, to move upstage across a scenic island – all in a day's work.

# Mozart's Life

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## Wolfgang Amadeus Mozart (1756-1791)

Mozart was born January 27, 1756 in Salzburg, Austria. He had one older sister, Maria Anna, nicknamed Nannerl. At the age of 3 young Wolfgang began keyboard lessons, and by 5 he composed the first of what would become over 600 compositions. It was obvious to his father, an accomplished musician, that while both his children were very gifted in music, his son was a child prodigy, today's equivalent of a pop star.

Not wanting this sparkling talent to go to waste, the two Mozart children and their father set off on a series of long European tours. Young Mozart and Nannerl played in courts for princes, kings, archbishops - even Marie Antoinette, the future Queen of France. Gifted with an amazing ear, Mozart astounded listeners by repeating long pieces of music he heard only once. He wrote his first symphony by the age of 10 and his first opera by 12. His mother died while they were on tour in Paris, and Mozart, now a young man, returned to Salzburg where he became court organist. He later left to seek his musical fortune in Vienna and once there, he met and married Constanze Weber, a singer. They had six children, but only two survived, and there were no surviving grandchildren.

Mozart dared to leave the security of composing for wealthy patrons, preferring the freedom and creativity that self-employment provided. He built a highly successful career as a composer, performer and teacher, even though he was frequently broke. In 1791, the year of his untimely death at 35, Mozart wrote *The Magic Flute* and even conducted it on opening night. This fanciful opera, ringing with universal truths, was an instant hit with the middle class crowd in Salzburg. It remains one of Mozart's most popular.



### ***(Not) An Invitation to Dinner***

In 1764 the king and queen of France invited the Mozart family to dinner... but not to eat anything. The Mozarts were honoured to stand behind the royal couple's chairs, watching them eat. The queen was enchanted with eight year old Wolfgang, and handed him bits of her food.

There are many myths, misconceptions and rumours about Mozart's life, just as there are today about people who are celebrities. It was often thought that composition came to him effortlessly yet Mozart indicated otherwise. "It is a mistake to think that the practice of my art has become easy to me. I assure you, dear friend, no one has given so much care to the study of composition as I. There is scarcely a famous master in music whose works I have not frequently and diligently studied." He was a prolific writer and many of his contemporaries, including Josef Haydn and the young Beethoven, held him in the highest regard. His letters reveal a complex personality - opinionated, somewhat conceited, and difficult at times, but also very loving, with a strong sense of humour and a zest for life.



Mozart's music is an example of true classical style, as is the music of Gluck, Haydn and early Beethoven. The classical period extended from 1750 to 1820 and was noted for clarity, balance, expressive qualities achieved through tension and release, and the prominence of melody. And yet Mozart's legacy as a composer also includes the creation of complex and sophisticated textures that look forward to the turbulence and passion of romanticism.

Besides operas he also wrote piano concertos, piano sonatas, dances, symphonies, string quartets and religious music such as masses - all this at a time when music was written out by hand, by a man who died at 35!

Every music specialist has an opinion of Mozart. The 250th anniversary of his birth in 2006 brought about much publicity for Mozart including jigsaw puzzles, perfume, milkshakes and chocolate named after him. But it is Mozart's music which endures. More than 200 years after his death we are still fascinated by this musical genius, and we hear his music in movies, advertisements, and on television.

Mozart had to market his craft, and, like his contemporaries, wrote music that would appeal to its intended audience. He also challenged his public to move beyond its comfort zone and was sometimes criticized for writing music that was just too difficult for the listeners. *The Marriage of Figaro* is perhaps the most popular of all the Mozart operas – it has never dropped out of the standard repertoire since its first performance. Just as Mozart's music reached back to Handel, Bach and the high Baroque, it also reached forward to Beethoven and the age of romanticism. In this opera we can hear that full spectrum of musical achievement.

*Mozart is the greatest composer of all. Beethoven created his music, but the music of Mozart is of such purity and beauty that one feels he merely found it — that it has always existed as part of the inner beauty of the universe waiting to be revealed.*

– Albert Einstein

## *And Guess Who Was Voted Off the Island?*

*Being able to improvise was a very important part of an eighteenth-century musician's training. Mozart and Clementi, another famous pianist, were brought together by the Emperor for a highly publicized contest to see which one was the finer musician. (Mozart won but it was close. Clementi was a little flashier but those "in the know" felt that Mozart was more profound and had more ideas.)*

# Mozart's Times

## The Age of Enlightenment







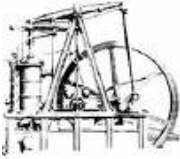


Wolfgang Amadeus Mozart was born on January 27, 1756 in the middle of a century of change. The Age of Enlightenment, also called The Age of Reason, was a turbulent time of revolutionary religious, social and scientific thought, new inventions and transformations in the ways families made their living.

In the seventeenth century Galileo's observations of the moon and Jupiter through the first telescope determined that the universe was guided by mathematical principles. Sir Isaac Newton explained universal gravitation and developed three laws of motion. Writers, thinkers and philosophers such as Rousseau, Voltaire, Hume, Swift and Wolstonecraft questioned the nature of social justice and human identity. The old view that humans were born sinful in a god-centered universe, was giving way to a view that people are born with 'inalienable rights', naturally good, in a universe governed by reason, rather than simple faith. The notion of Utopia seemed obtainable:

Voltaire's *Candide* lived in 'the best of all possible worlds.' The struggle to reconcile these visions of the world often took place within one individual as well as in society at large: Newton, devoutly religious, believed that although the planets followed a mathematically determined route, it was God who set the planets in motion in the first place.

New inventions revolutionized the way people lived. Traditionally a rural agricultural society, Europe became gradually more industrial and urban during the eighteenth century. Although the Industrial Revolution had not yet begun in earnest, there were signs that change was afoot. The invention of machines that could replace work done by people - the steam engine, the cotton gin, the spinning jenny - meant that families who once grew or made everything they needed to live on small farms, had to find work in factories instead, working long hours earning low wages in dangerous conditions.

Times were changing for women, too, not always for the better. They did not have property rights

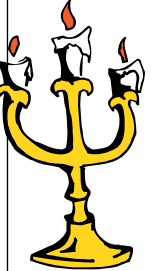
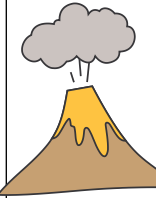
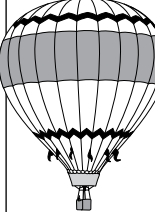



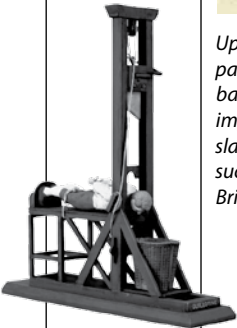
<p>1752</p> <p>Benjamin Franklin discovers electricity.</p> 	<p>1756</p> <p>January 27 Mozart is born in Salzburg, Austria.</p> 	<p>1759</p> <p>Death of Handel.</p> 	<p>1763</p> <p>Canada becomes British.</p> 	<p>1764</p> <p>Spinning Jenny is invented.</p> 	<p>1766</p> <p>End of Mozart's 1st European tour.</p> 	<p>1769</p> <p>Steam engine is invented by James Watt.</p> 	<p>1771</p> <p>Samuel Hearne reaches the Arctic Ocean.</p> 	<p>1776</p> <p>The Declaration of Independence.</p> 
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and could not enter the new economy by owning a business. Upper and middle-class women were educated, but only men studied science and philosophy. Women learned to paint, draw, sing and play music – all ornamental skills a good wife would have. Women of lower classes began lives of never-ending toil in factories as family structures changed to accommodate an industry-based economy. By the end of the eighteenth century at least two books on the rights of women had been published, sparking a small feminist revolution. One of these was Mary Wollstonecraft's *Vindication of the Rights of Women*.

There is no stronger statement from the Age of Reason than the American Declaration of Independence, the mission statement of the American Revolution (1775-1783). The French Revolution (1789-1799) was also a result of the monumental changes taking place in Europe – the new belief system justified the breakdown of class structure and respect for the monarchy in both countries. Canada experienced its

own upheaval at the time, with the end of the Seven Years' War resulting in Canada becoming exclusively British (1763).

Much of this social turmoil is reflected in the storyline of *The Magic Flute*. Many interpreters have suggested that the Queen of the Night represents the older tyrannical rulers of Europe, most immediately known to Mozart in the form of the Empress Maria Theresa of Austria. She rules ruthlessly and exerts power through lies, manipulation and bullying, most dramatically when she requires her own daughter to commit murder. By contrast, Sarastro represents the Enlightened Monarch – a middle way which lies in between absolute monarchy and democracy in political terms. Maria Theresa's son, the Emperor Joseph II may have been the model for Sarastro; he was Mozart's patron and a very progressive monarch. He rules absolutely, but only in reference to reason, justice, and truth. Using a fairytale as the vehicle, Mozart was discussing some of the most contentious and topical issues of his time.

 <p>The Dark Day. Darkness fell at 2 pm in Canada for no known reason.</p> <p>1780</p>	<p>1783</p> <p>Mt. Skaptar explodes in Iceland killing one fifth of the population.</p> 	<p>1783</p> <p>First hot air balloon flights take place in France.</p> 	<p>1785</p>  <p>Upper Canada's first school at Kingston, Ontario</p>	<p>1786</p>	<p>1789</p> <p>Upper Canada's first stagecoach service began, between Queenston and Fort Erie</p> 	<p>1791</p> <p>Mozart writes <i>The Magic Flute</i>. He dies two months later.</p>	<p>1792</p> <p>Louis XIV and Marie Antoinette of France are executed.</p> 	<p>1793</p> <p>Upper Canada passed law banning the import of slaves (first such law in British Empire).</p> 
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# Everything You Wanted to Know About Opera

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**Q:** What is opera?

**A:** A story that is told through singing, acting, and staging.

**Q:** What kind of story?

**A:** One music critic suggests that most opera plots boil down to a soprano and tenor wanting to hook up but being prevented from doing so by the baritone! While that's not always the case, the theme of unrequited love does turn up in opera frequently. Most of all though, the stories of opera are the human stories of love, loss, triumph and hope.

**Q:** I thought opera was supposed to be *all* singing. If *The Magic Flute* is an opera, why are people speaking in the middle of it?

**A:** What you are hearing is a musical style called singspiel (pronounced zing-shpeel). It is part of the opera-comique tradition where spoken dialogue replaces recitative, which is sung. The overall effect is that it is easier to follow what is going on! Singspiel feels a little less formal than regular opera.

**Q:** Does the composer write everything? The story and the music?

**A:** No. The story is usually in the form of a novel or play first. Then a LIBRETTIST transforms it into text from which the composer creates arias, ensembles and recitatives.

**Q:** What about all those voices? They all sound so different.

**A:** They *are* different. No two voices are ever the same. The most we can generalize by is their range and colour. Check out this handy chart for the voice categories.

<b>Female Voices</b>	
<i>Coloratura Soprano</i>	<i>highest</i>
<i>Soprano</i>	<i>high</i>
<i>Mezzo-Soprano</i>	<i>medium-high</i>
<i>Contralto</i>	<i>low</i>
<b>Male Voices</b>	
<i>Countertenor</i>	<i>highest</i>
<i>Tenor</i>	<i>high</i>
<i>Baritone</i>	<i>medium-high</i>
<i>Bass</i>	<i>low</i>

**Q:** What does it take to be a great opera singer?

**A:** You need a big voice that is distinctive, an understanding of at least four different languages, incredible musical skills, deep artistry, a healthy body, and a strong work ethic. Most important...you have to *love* opera and being on stage.

# Synopsis of *The Magic Flute*

(adapted from the Metropolitan Opera)

(Overture)

## Act 1

Prince Tamino enters chased by a dragon and faints. Three Ladies who serve the Queen of the Night, arrive and kill the creature. They leave to tell the queen. Papageno, a bird catcher who wears a costume covered in feathers, bounces in and describes how wonderful he is at catching birds (*Der Vogelfänger*). He then takes credit for rescuing Tamino but is caught out when the Three Ladies return. They padlock Papageno's mouth shut for lying.

The Three Ladies show Tamino a portrait of the Queen's daughter Pamina, who has been captured



by the evil sorcerer Sarastro. Tamino immediately falls in love with Pamina's portrait (*Dies Bildnis ist bezaubernd schön*). The grief-stricken and angry Queen appears in a burst of thunder and orders Tamino to rescue Pamina. The Three Ladies give a magic flute to Tamino and magic silver bells to Papageno and appoint Three Sprites to guide them (*Hm! hm! hm!*).

At Sarastro's Temple, Sarastro's slave, Monostatos, pursues Pamina but is frightened away by Papageno, who tells Pamina that Tamino loves her and intends to save her (*Bei Männern, welche Liebe fühlen*). Pamina and Papageno try to escape from the Temple.

Tamino is guided to Sarastro's Temple by the Three Sprites. A high priest explains to him that it is the queen, not Sarastro, who is evil, and that Pamina is safe in Sarastro's care. Tamino charms the animals with his flute, then rushes to follow the sound of Papageno's pipes (*Wie stark ist nicht dein Zauberton*).



# Synopsis of *The Magic Flute*

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Monostatos and his soldiers chase Papageno and Pamina, but are enchanted by Papageno's magic bells into doing a comical dance. Sarastro enters, promises Pamina her freedom and punishes Monostatos.

Tamino and Papageno arrive in the Temple where (with Sarastro's blessing) they embrace and fall in love.

## Act II

Sarastro tells his priests that Tamino and Papageno will undergo initiation rites which involve several trials. The first trial is a vow of silence. Tamino is much more successful than Papageno, who is soon chatting noisily with the Queen's ladies.

The Queen of the Night dismisses Monostatos, whom she finds kissing the sleeping Pamina. She gives her daughter a dagger, ordering her to murder Sarastro and threatens to disown her if she does not



(*Der Hölle Rache*). The weeping Pamina is comforted by Sarastro after her mother's departure (*In diesen heiligen Hallen*) and Monostatos scampers off to join forces with the Queen.

The Three Sprites provide a banquet and advice to Tamino and Papageno, assuring them that all will be well in the end in Sarastro's holy temple (*Seid uns zum zweitenmal willkommen*).

The second trial is hunger, and once again the greedy Papageno is quick to break his oath. He jokes with a flirtatious old lady, who vanishes when he asks her name. Meanwhile Pamina is heartbroken when Tamino will not talk to her, but Tamino remains true to his vow of silence (*Ach ich fühl's es ist verschwunden*).

The priests tell Tamino that he has two more trials to complete his initiation. Papageno is eliminated from the trials as a failure, but, after pleading for a cuddly wife, settles for the old lady (*Ein Mädchen oder Weibchen*). When he promises to be faithful she turns into a young and beautiful Papagena, also feather-covered, but soon disappears.

The Three Sprites prevent Pamina from committing

## Synopsis of *The Magic Flute*

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suicide. She finds Tamino and walks with him through the ordeals by water and fire, protected by the magic flute.

Papageno also is saved from attempted suicide by the Three Sprites, who remind him that if he uses his magic bells he will find true happiness. When he does, Papagena reappears. The two plan for the future filled with many little Papagenos!



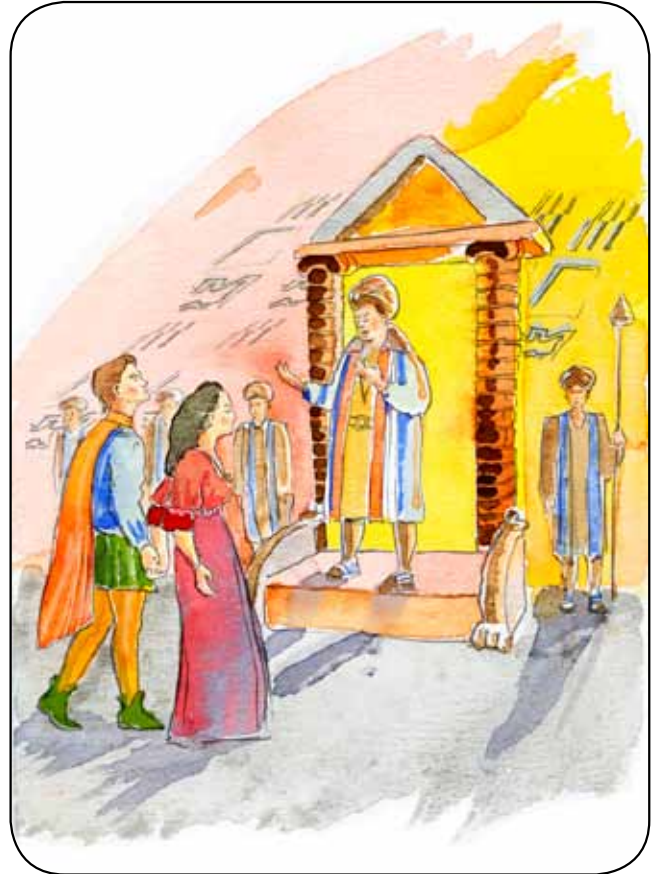
The Queen of the Night, her Three Ladies, and Monostatos attack the temple but are defeated and banished. Sarastro joins Pamina and Tamino as the chorus celebrates the triumph of courage, virtue, wisdom – and love.

## The Magic Flute At-A-Glance

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*The Three Ladies save Tamino from the serpent and show him a portrait of the beautiful Pamina. Papageno is given some magic bells for the journey ahead and Tamino receives a magic flute.*



*Tamino and Pamina see each other for the first time at the Temple of the Sun, under Sarastro's approving eye. Tamino and Papageno prepare to enter the temple to be purified.*



*The Queen of the Night gives Pamina a dagger and tells her that she must kill Sarastro or be disowned forever.*

## The Magic Flute At-A-Glance

*Tamino and Pamina go through the trial by fire, protected by the magic flute. Pamina reveals that the flute Tamino carries was made by her father from the roots of a thousand year old oak tree, cut during a storm of thunder, lightening and rain.*



*Having successfully passed through the trial of fire, Tamino and Pamina gather with Sarastro and his priests in front of the Temple of the Sun. A joyful chorus is raised.*



*Papageno's bells, with help from The Three Sprites, have summoned his dear Papagena!*



# Listening Guide

Track	Excerpt	Storyline
1	Overture <i>Instrumental</i>	From the French work <i>ouverture</i> meaning to open, this is the first piece of music you will hear and the curtain will usually remain down.  This overture was written in a single day, two days before the premiere. Mozart had a reputation for writing things quickly but he himself would say that he heard it all clearly in his head before he wrote it down.  Imagine composing in the days before computers. Every single note was written by hand and all the parts were laboriously copied for the entire orchestra.
2	Der Vogelfänger bin ich ja (Yes, I am the Birdcatcher!) <i>Papageno</i>	Papageno arrives carrying a large birdcage. He sings and describes his triumphs as a bird catcher, and wishes that he had as much success at catching girls!
3	Dies Bildnis ist bezaubernd schön (This portrait is bewitchingly fair) <i>Tamino</i>	Have you heard the expression “love at first sight”? This usually refers to when two people see each other for the first time and instantly fall in love. In the case of this opera, it is the tenor (Tamino) looking at a picture of the soprano (Pamina). One look and he’s a goner!
4	Hm! Hm! Hm! <i>Three Ladies, Tamino, Papageno</i>	Papageno has been overheard taking credit for slaying the monster and has been punished by the Three Ladies with a padlock over his mouth. The excerpt begins with Papageno trying to sing in this condition. The lock is eventually removed and returned to him as a reminder not to lie.  Tamino meanwhile receives the gift of a magic flute - sent by The Queen of the Night - to protect him on his journey to Sarastro’s temple. Papageno is instructed to accompany Tamino, and is given a set of magic bells for safety.  The Three Ladies leave, telling them that Three Sprites will appear to guide and advise them on their journey.
5	Bei Männern, welche Liebe fühlen (Men who know the feeling of love. . .) <i>Pamina, Papageno</i>	Papageno and Pamina have just met and Papageno has just told Pamina of the prince who is madly in love with her. She is breathless at this news and when Papageno expresses his sadness at never having been in love, the two of them break into a duet that sings the praises of love.

# Listening Guide

<b>Musical Detail</b>	<b>Listening Strategies and Activities</b>
<p>The Overture begins with a grand, bold, majestic “sit up and listen” opener in the key of E flat. A threefold chord establishes the tonic triad.</p> <p>The suspense of the Adagio section leads into a burst of energy in the strings and the melody is passed back and forth throughout the orchestra. Another set of three chords emerges, based this time on the dominant.</p> <p>Several minor-key episodes follow and the music builds, ending with a great flourish in the key of E flat (right back where we started!).</p>	<p>Listen: Notice the three chords at the beginning. You will be hearing these again. See Lesson Two for more information on the significance of these chords and the number three.</p> <p>Predict: What will be the overall mood of the opera to follow?</p>
<p>Key of G major</p> <p>This is written in the style of a folk song. There are three verses, each with the same form (known as strophic form, typical of folk songs).</p> <p>The five-note motif of the panpipes is prominent.</p> <p>Notice that the strings play the melody, doubling Papageno’s vocal line.</p>	<p>Listen: Papageno plays a simple little melody on the panpipes. Is it going up or down? How many notes? Can you sing it in solfege (do, re mi fa so)?</p> <p>Ask: why would Mozart have chosen a folk song melody for Papageno?</p> <p>Sing: Sing the song using the translation provided in the Black Line Masters section.</p>
<p>Key of E flat major</p> <p>This is an aria that is difficult to sing! Its tessitura (the pitch range of the melody) stays fairly high much of the time and excellent breath control is required for the smooth melodic line.</p> <p>The aria opens expansively with a large interval leap of heart-swelling emotion. Notice how the music is full of sighs (semi-tones).</p>	<p>Listen: Play the first minute of the aria without telling students who is singing or what he is singing about. Can they guess at what the underlying emotion is?</p> <p>Share: Read aloud the description from the storyline column to set the dramatic context.</p> <p>Ask: Listen to the first two notes Tamino sings. Do you know what interval leap this is? (It is a major sixth.) Note that this immediately moves the singer into the higher end of the tenor range. A tenor’s high notes express an intensity of emotion. What emotion is it in this instance? (longing)</p> <p>Ask: What other types of music use the high male voice to express emotion?</p>
<p>Key of B flat major</p> <p>Mozart makes brilliant use of five contrasting voices – tenor, bass, two sopranos and a mezzo-soprano. Notice the melodic imitation between Papageno and Tamino at the beginning and how it has the effect of conversational banter.</p> <p>Also interesting is the way Mozart sometimes has all five voices singing in harmony using the same rhythms.</p>	<p>Ask: How many voices do you hear? Review who the characters are and their voice ranges.</p> <p>Try: Divide the class into five sections and assign each section one of the characters. Play the excerpt again and have the sections stand when they hear their character sing. This gives a visual picture of how Mozart has used voices alone and together.</p>
<p>Key of E flat major</p> <p>Set in the style of a hymn, the duet begins with one voice at a time, then both together. By the second verse its hymn-like nature becomes more operatic. Pamina’s line grows more ornamented, ending with a lovely little flourish that soars up to a high B flat.</p>	<p>Listen: Have students identify the order in which the voices are heard.</p> <p>Respond: One Mozart scholar describes this duet as “hymn to the habit of monogamy”. Does it sound like a hymn? What is monogamy? What does this duet tell you about the characters of Papageno and Pamina?</p> <p>See Lesson Three.</p>

<b>Track</b>	<b>Excerpt</b>	<b>Storyline</b>
<b>6</b>	Wie stark ist nicht dein Zauberton – Schnelle Füße, rascher Mut (How powerful is your magic music)  <i>Tamino</i>	Tamino has heard the good news that Pamina is still alive and plays his flute. He sings and calls to her and hears Papageno's pipes answering in the distance.
<b>7</b>	Der Hölle Rache kocht in meinem Herzen (The vengeance of hell boils in my heart)  <i>The Queen of the Night</i>	The Queen of the Night is outraged when she hears that Tamino has joined Sarastro's men. She tells Pamina that she must now find and kill Sarastro or she will disown her.
<b>8</b>	In diesen heil'gen Hallen (In these sacred halls we know no revenge)  <i>Sarastro</i>	Sarastro calms and reassures Pamina. He tells her that he is forgiving and does not seek revenge.
<b>9</b>	Seid uns zum zweiten Mal willkommen (A second time you are welcome)  <i>The Three Sprites</i>	The Three Sprites provide a table of food and drink for Tamino and Papageno. The flute and bells have been returned and words of encouragement are given to Tamino, saying that he is near his goal. Papageno is reminded to "be quiet!"
<b>10</b>	Ach ich fühl's es ist entschwunden (Ah, I feel that all is past)  <i>Pamina</i>	Pamina has just found Tamino and Papageno and is crushed when Tamino will not speak to her (she does not know that he has taken the vow of silence). Her heart is breaking as she pleads with Tamino to acknowledge her love.
<b>11</b>	Ein Mädchen oder Weibchen (A sweetheart or a little wife)  <i>Papageno</i>	Papageno so wants a woman in his life – he sings about how happy he would be to have a wife to eat and drink with. She would be someone quite like him – a Papagena in fact. At the end of this aria, an old woman hobbles in and flirts with Papageno. Little does he know that the old woman is actually his Papagena in disguise!

<b>Musical Detail</b>	<b>Listening Strategies and Activities</b>
<p>Tamino's magic flute is heard in the opening as he charms the wild animals. Then there is a change of mood and a bridge to the next section. The flute "sews" the moods together, Mozart keeps us listening with the lovely echoes between the flute and panpipe.</p>	<p>Listen: You are hearing Tamino and his magic flute at the beginning. What makes the flute sound magical? (In the opera at this point the sound of the flute is drawing the wild animals out of the forest.)</p> <p>Respond: Raise your hand when you hear Papageno's panpipes.</p>
<p>Key of G minor</p> <p>The aria opens with a sense of agitation in strings. The Queen's outrage is displayed in vocal pyrotechnics of repeated high coloratura passages. The melody hits a high F, over two octaves above middle C!</p> <p>In Mozart's time this aria was often encored (most present-day sopranos find it exhausting enough to get through it once!).</p>	<p>Listen: What kind of mood is the Queen of the Night in?</p> <p>Read: Listen a second time with the translation (see Black Line Masters).</p> <p>Sing: Play the high part again. Can students hit any of those pitches? (males can try falsetto) Share the information about the aria from the Musical Detail column.</p> <p>See Lesson Five.</p>
<p>Key of E major</p> <p>Sarastro's rich bass voice carries the mainly stepwise melody in a calm and soothing way. The flute at times doubles the melody with Sarastro, and at other times, extends his phrases.</p> <p>Mozart creates a gentle yet subtly changing accompaniment. The melody travels through the different sections of the orchestra.</p> <p>Notice the parallel movement of the violins above the vocal line.</p>	<p>Compare: This aria by Sarastro is the lowest aria in the opera and it happens immediately after the highest aria (Queen of the Night, The Vengeance of Hell...). Its lowest note is four octaves lower than the Queen's highest. What is the effect of this?</p> <p>Sing: Can anyone in the class sing down to Sarastro's lowest note (F#)?</p> <p>Predict: what type of message does Sarastro wish to convey?</p>
<p>Key of A major</p> <p>The roles of The Three Sprites are most often sung by three young boys, two trebles (sopranos) and one alto. In the Opera Lyra Ottawa production, The Three Sprites will be sung by both boys and girls.</p> <p>Young voices have a particularly sweet and angelic sound and provide an excellent contrast to the otherwise adult cast.</p> <p>The accompaniment catches the ear right away with the persistent use of sixty-fourth notes in the strings.</p>	<p>Listen: Listen to the harmony of the three voices. Can you pick out the alto (lowest line)?</p> <p>The Three Sprites first appear suspended in the air. How does Mozart give a sense of floating in the sky? (Hint: listen to the grace notes – they make the music sound a little tipsy or uncertain.)</p> <p>What is the time signature? (6/8) What is the effect in this instance? (Adds a sense of whimsy.)</p>
<p>G minor and B major</p> <p>The halting and haunting rhythm of the accompaniment mirrors Pamina's breaking heart.</p> <p>Her tears are heard in the tension and release of the many chromatic notes in the poignant vocal line.</p>	<p>Listen: What is the mood and who is singing? Is she happy or sad? How do you know?</p> <p>Listen: This is a long aria with very few words. How does Mozart spin out the text?</p> <p>Listen: The words Herzen (heart) and Tode (death) both get an expressive treatment. What is it? (Both are stretched out, ornamented and lingered upon – you hear one syllable over many notes.)</p>
<p>F major</p> <p>This aria is much like Papageno – simple, direct and fun. The melody is said to be similar to a folk song popular at the time. It has a simple ABABAB structure.</p> <p>Papageno's Magic Bells are prominent. Apparently when The Magic Flute was first performed, Mozart used to tease the actor playing Papageno by sneaking backstage and playing this part on the glockenspiel.</p>	<p>Move: Add a simple movement to the first section by keeping time in 2/4 by patting alternate knees (slower than you think – try it as "one-and-two-and"). When you hear the tempo change to 6/8, sway back and forth, and let hands freestyle in the air. Do this with the students for the first A and B section and then see if they can hear the changes on their own.</p> <p>Flashcards: Give half the class "A" cards, the other half "B". Each holds up a card when they hear either the A or B section.</p> <p>Ask: How are the A and B sections different? (different time signatures, A section marches while B section skips, different moods).</p> <p>What is different about the last return of the A section? How does it change? (the theme in the bells is varied)</p>

# Lesson One: A Plot for All Purposes

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## Objective

Students learn about the main plot and sub-plot, and find the commonalities between the two. They predict how the plots will be different in the production.

## Materials

- Character name cards
- Recorder/flute (optional)
- Glockenspiel/jingle bells (optional)
- Chart paper
- Sticky notes– one per student
- Copy of Synopsis of *The Magic Flute*

## Lesson Map

### I. Plot Read Through With Impromptu Performance

- » Set the context by sharing the following thought:
  - › There is an old joke that all operas have the same plot:
    - Boy meets girl.
    - The course of true love does not go smoothly.
    - Everybody dies OR everybody lives happily ever after.
  - › In *The Magic Flute* there are two plots – a main plot and a subplot. In this lesson we are going to explore these two plots and decide to what extent they are the same plot and how are they different.
- » Give name cards to members of the class for the characters in the opera:

<i>Tamino</i>	<i>Pamina</i>	<i>Papageno</i>	<i>Papagena</i>	<i>Queen of the Night</i>
<i>Sarastro</i>	<i>Monostatos</i>	<i>First Lady</i>	<i>Second Lady</i>	<i>Third Lady</i>
<i>First Sprite</i>	<i>Second Sprite</i>	<i>Third Sprite</i>	<i>Priest</i>	

- » You may wish to provide a few props, especially a magic flute (recorder or flute) and magic bells (glockenspiel or jingle bells).
- » Ask one or more students to read the synopsis aloud while the actors create an impromptu performance of the story.

## II. Discussing and Charting

Create a chart with the following headings and hold a class discussion to fill in. Possible answers are provided in brackets to help you lead the discussion.

<b>Plot Element</b>	<b>Main Plot</b>	<b>Sub-Plot</b>
Protagonist(s)	(Tamino/Pamina)	(Papageno)
Story problem	(both - seeking love and happiness)	(seeking love and happiness)
Complication(s)	(T must rescue a princess P must escape imprisonment)	(must accompany T on his quest)
Crisis	(P decides to kill herself for love -both must endure trials – the trial of T’s silence is the most dramatic)	(P decides to hang himself for love)
Resolution	they pass through the trials together and are betrothed	P meets his Papagena and they are betrothed

Working in small groups, ask the students to create five statements, one for each of the plot elements, so that the five statements are equally true of both plots in *The Magic Flute*. For example:

- » The story is about young adults.
- » They are looking for love.
- » They are ordered to go on a quest.
- » They encounter tests and trials, and almost despair.
- » They live happily ever after.

Write on chart paper, post and hold a gallery walk. Ask students to make a prediction on a post-it and add to their chart: *How will these plots be different from each other?* OR *How will the opera keep our interest if the two plots are almost identical?*

## III. Reflecting After the Performance

After the students attend the opera

- » list all the additional parallels students noticed between the serious and comic plots (e.g., compare the two trials of silence: Papageno’s padlocked mouth and Tamino’s much more serious trial).
- » revisit the predictions and discuss how accurate the predictions were. Were there any additional insights?

### **Extension:**

Challenge the students to find a book, movie or TV show plot that has the same “all-purpose” plot as *The Magic Flute*.

#### **Grade 7 and 8**

- **C2:** apply the critical analysis process to communicate their feelings, ideas, and understandings to a variety of music and musical experiences (Specific Expectations C2.1, C2.2)
- **C3:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their socio-cultural and historical contexts. (Specific Expectation C3.2)

#### **Grade 9 and 10**

- **Theory:** demonstrate an understanding of a broad overview of the historical and stylistic context of music;
- **Analysis:** demonstrate an understanding of music history and its cultural context;

#### **Grade 11 and 12**

- **Analysis:** analyze and evaluate musical works, demonstrating an understanding of some major characteristics of baroque and classical music...;

## Ministry Expectations

# Lesson Two: Secrets and Symbols

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## Objective

Students identify the use of symbols in *The Magic Flute*.

## Materials

Opera Atelier's poster for the *The Magic Flute* from [www.operaatelier.com/aboutoa/period.htm](http://www.operaatelier.com/aboutoa/period.htm)  
(project on Smart Board, make an overhead, use data projector or print copies)

Orchestra Seating plan from [www.orchestralondon.ca/0708/images/main/mainOrchestraSeatingPlan.jpg](http://www.orchestralondon.ca/0708/images/main/mainOrchestraSeatingPlan.jpg) or create your own (project as above)

Set designs from [www.hockneypictures.com/magic\\_flute.php#](http://www.hockneypictures.com/magic_flute.php#) (project as above)

Track #1, Overture, CD Excerpts from *The Magic Flute*

Coloured pencils and paper

## Lesson Map

### I. Symbols in The Magic Flute Story

- » Discuss: *What is a symbol?*
- » Pair-share: *Visualize the route you took to school this morning. Now recall some of the symbols you saw on billboards, street signs, clothing, vehicles, churches or other religious buildings, etc.*
- » Share with the class and create a short list of symbols. Analyze the symbols – what range of purposes do they serve? Notice that some symbols help to brand products, some provide information (e.g., a bike icon showing a bicycle lane on the road, any form of print, written music, etc.) and some refer to spiritual values or attitudes (cross, Star of David, peace dove, 'green' logo conveying protection for the environment).
- » *What do all the symbols listed have in common with each other? (All encode communication/information. All require us to de-code or interpret the meaning.)*
- » *Can you think of any symbols used in Early Civilizations? If students are familiar with ancient Egypt direct their attention to these symbols in particular.*
- » Share this information:
  - › *Mozart and Schikaneder, the creators of the The Magic Flute, were both Freemasons and met each other through their Masonic Lodge (or club) in Vienna. Freemasonry has a very ancient history; in fact the Freemasons themselves believe they are directly linked to the designers of the pyramids of ancient Egypt. Freemasons believe that goodness, courage and reason will conquer evil, cowardice and chaos in the world. Freemasonry is something like a religion, and members participate in rituals - Mozart even wrote music for use at his lodge. In the opera, Sarastro is similar to a Masonic master, and the music, rituals and belief system associated with his Temple are based on Freemasonry. Intriguingly Masonic beliefs are shared in full only with the initiates (members) so much of the history is shrouded in mystery to this day.*
- » Show students the poster from Opera Atelier's production of *The Magic Flute*. *How many symbols do you see? What are they symbols of?* Create a chart, filling in the second column using student suggestions:

<b>Themes in the opera</b>	<b>Symbol or Image in the Opera Atelier Poster suggested by students</b>
<i>tyranny, darkness, evil, hypocrisy, evil disguised as beauty...</i>	<i>(Queen of the Night)</i>
<i>power of music to create peace and harmony</i>	<i>(Magic Flute)</i>
<i>power of music to create peace and harmony – comic parallel</i>	<i>(Magic bells)</i>
<i>ideal woman, youth, beauty</i>	<i>(Portrait of Pamina)</i>
<i>creativity, the architect behind it all</i>	<i>(Mozart)</i>
<i>evil, one's own fears...</i>	<i>(Serpent)</i>
<i>traps, getting caught</i>	<i>(Birdcage)</i>
<i>echoing and copying – a chatterbox</i>	<i>(Parrot - 'Papageno' means parrot)</i>
<i>all-seeing god, architect of the universe, reason, the enlightened ruler</i>	<i>(Masonic Eye)</i>

- » Leave blanks for now if students are not familiar enough with all aspects of the opera; add to this chart during subsequent days, and after your field trip to see the opera.

## II. Exploring the Symbolism of the Overture

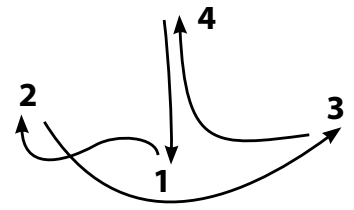
- » There is a hidden symbol in this opera, which people in Mozart's time would have recognized – the number *three*. The number three has special importance in Freemasonry, representing the three pillars of the Temple of Solomon, and is used throughout the opera. *How many examples of three from the story can you think of?*
  - › The Three Ladies
  - › The Three Sprites
  - › Three temples
  - › Three trials for Tamino to undergo
- » The Overture to an opera can be interpreted as a musical symbol of what is to follow. Listen to the first slow section of the Overture (up to about 1:50) noticing that it begins with three big chords – symbolic of the three knocks on the door which are part of Masonic ritual. *What mood is created in this introduction to the Overture?* (solemn, reverent, foreboding, reluctant...)
- » Now listen to the next section for about 30 seconds. *What mood is created by this part of the Overture?* (cheerful, humorous, exhilarating, fast...).
- » *What musical device does Mozart use to introduce the theme in this section?* Students may need to listen again to notice that the theme is introduced *fugally* (like a round – the same little tune enters four times in different pitch ranges).
- » Listen and find the place where Mozart features a little flute theme. This theme occurs a number of times, but it is not always played by the flute – mime the action of playing a flute whenever you hear it.

### **Musical Three's!**

*Mozart wrote three trombone parts – an unusual number for an orchestra of this period – and he wrote the Overture in a key signature of three flats (Eb Major).*

*The Magic Flute ends in the same key.*

- » Tap the beat of the music. Show the students how to conduct a pattern of four beats at this fast tempo. (Say: “down, in, out, up”.)



- » Project the Orchestra Seating Plan. Locate the different sections of the orchestra.
- » Divide students into three groups to conduct the overture:
  - › **Group one:** conduct the steady beat with the conducting pattern
  - › **Group two:** conduct the dynamics (enlarging or shrinking the size of the gesture to show louds and softs) and sudden accents
  - › **Group three:** conduct the entries by different instruments (gesture towards that section of the ‘air orchestra’)
- » Rotate the jobs twice more so that everyone has a chance to listen for that aspect of the music. The repetition will build your students’ familiarity with this wonderful piece of music.
- » *A real conductor does all three things at once!* Your students may wish to try doing this too. Discuss what it was like to be the conductor.
- » Discuss or make a journal entry: *What musical symbols or messages does Mozart communicate to us in this Overture? If you knew nothing at all about the story, what would you expect just from the clues in this music?*

### III. Interpreting the Symbolism of the Set Design

- » Ask students to sketch two contrasting sets for the opera – one for the Queen of the Night’s kingdom at the beginning and one for Sarastro’s kingdom. Post and hold a gallery walk. Discuss: *how are these two worlds different? How have we shown this in our set designs?*
- » Project the David Hockney set designs.
- » Ask students to find a set that shows the Queen of the Night’s kingdom and one that shows Sarastro’s kingdom. *Is it easy to tell which is which? How has David Hockney used visual symbolism to characterize the differences in these two worlds?*

### IV. Reflecting

- » Adopt one of the musical or visual symbols from *The Magic Flute* as a personal symbol. Write for five minutes about why this symbol is meaningful for you, and then share with a small group.

#### Grade 7 and 8

- **C2:** apply the critical analysis process to communicate their feelings, ideas, and understandings to a variety of music and musical experiences (Specific Expectations C2.1, C2.2)
- **C3:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their socio-cultural and historical contexts. (Specific Expectation C3.2)
- **Fundamental Concepts:** duration, dynamics and other expressive controls, timbre, texture/harmony

#### Grade 9 and 10

- **Theory:** identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form); demonstrate an understanding of a broad overview of the historical and stylistic context of music; analyze the influence of certain composers on the musical language of their period.
- **Creation:** demonstrate an understanding of musical literacy at a level appropriate for the grade, using the creative process (perception, production, and reflection).

- **Analysis:** demonstrate an understanding of music history and its cultural context; demonstrate the ability to listen attentively and with discernment to live and recorded music using the stages of critical analysis.

#### Grade 11 and 12

- **Theory:** demonstrate an understanding of the elements of music in relation to music of the baroque and classical periods...;
- **Creation:** demonstrate mastery of technical skills appropriate for the course;
- **Analysis:** analyze and evaluate musical works, demonstrating an understanding of some major characteristics of baroque and classical music...; identify, analyze, and evaluate musical works through listening; analyze the relationship between music and its cultural context;

## Ministry Expectations

# Lesson Three: The Who's Who of *The Magic Flute*

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## Objective

Students become familiar with the principal characters in *The Magic Flute* and identify the characters by their relationships, wants and voice types.

## Teacher Note:

*This lesson will work best if you have already used the "A Plot for All Seasons" lesson.*

## Materials

- MP3 players w/downloads of *The Magic Flute* excerpts
- Character Clue Cards – print and cut (See Black Line Master B)
- The Who's Who of *The Magic Flute* student template (See Black Line Master C)
- Chart of voice ranges (see *Everything You Wanted to Know About Opera* page)

## Lesson Map

### I. Viewing and Thinking

- » Distribute the Character Clue cards – half of the class receives a card with a name only, the other half receives the clue card bearing an in-role quote from the character.
- » Have students read their cards and then mingle to find their match. Once students think they have found their match they should confirm it with you.

### II. Listening and Identifying

- » Post a chart of voice ranges (see *Everything You Wanted to Know About Opera* page) and distribute student copies of the Who's Who template.
- » With card partner, students listen to the music selection indicated on the Character Clue card for their character. As they listen, they write in several words to describe the singer's voice.
- » Have students determine which voice type their character has, referencing the posted chart of voice ranges.
- » Add information to the Who's Who template.

### III. Sharing and Discussing

- » Have each set of partners read their character quote aloud and give the class a few seconds to guess the character's identity.
- » Partners then play a few seconds from their excerpt and share their decision on voice type. Class agrees/disagrees.
- » Have students add information to their Who's Who template.

#### Grade 7 and 8

- **C2:** apply the critical analysis process to communicate their feelings, ideas, and understandings to a variety of music and musical experiences (Specific Expectations C2.1, C2.2)
- **C3:** demonstrate an understanding of a variety of musical genres and styles (Specific Expectation C3.2)
- **Fundamental Concepts:** duration, pitch, dynamics, timbre, texture/harmony

#### Grade 9 and 10

- **Theory:** demonstrate an understanding of a broad overview of the historical and stylistic context of music
- **Analysis:** demonstrate the ability to listen attentively and with discernment to live and recorded music using the stages of critical analysis;

#### Grade 11 and 12

- **Analysis:** analyze and evaluate musical works, identify, analyze, and evaluate musical works through listening;

# Lesson Four: Everybody Loves Papageno

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## Objective

Students sing Papageno's aria from notation and isolate specific rhythms for a body percussion accompaniment.

## Materials

Track #2, CD *Excerpts from The Magic Flute*

Student copies of Papageno's Aria (See Black Line Master D)

## Lesson Map

### I. Building Background

- » Share the following:

*Papageno is probably the best-loved character of the opera. Dressed in feathers and carrying a large birdcage he is always finding himself in some kind of trouble. He talks constantly and is always putting his foot in his mouth. It is not a surprise that his name Papageno means parrot! Listen to the opening measures of Papageno's first aria and try to describe what kind of image Mozart was setting up in the introduction.*

- » Play the opening forty seconds of Track #2 and discuss what mood is set in the opening, what picture it brings to mind.
- » Have a student read the following translation aloud (it is quite literal and a bit awkward in English but the meaning is clear). Ask students to decide what Papageno does for a living, and what seems to be on his mind these days.

Yes, I am the birdcatcher, and ever merry – hopsasa!

As birdcatcher am I known by old and young throughout the land.

I know how to handle decoys and whistle just like my prey!

So I can be cheerful and happy, for all the birds belong to me.

I wish I had a trap for girls – I'd catch them by the dozen, then!

I'd keep them caged up at home, and all the girls would be mine alone.

If all the girls were mine alone, I'd trade some for the best sugar.

And the one I liked best - I'd give her all the sugar she wanted.

And if she kissed me lovingly, she'd be my wife and I her husband.

She would sleep at my side and I would cuddle her like a child.

## II. Singing

- » Distribute student copies of Papageno's aria and have students listen again, following along with the score (don't sing just yet). Notice how Mozart helps the singer by doubling the melody in the strings. This was very deliberate because the comedic role of Papageno was created for an actor, his singing skills were secondary.
- » Check the score. *What key is it in? (G +) What is the key signature? (2/4). What clef are we reading from and why? (Bass clef, because it is in the baritone range).*
- » Have students sing along with the recording, noting that they will be singing an English translation, not the German of the recording. (Versions with piano accompaniments are available at music stores.)

## III. Rhythm Breakout!

- » Try this next activity when students are familiar with the melody.
  - › Sing the aria and clap only on the eighth notes.
  - › Now try singing it again, and in *addition* to clapping on the eighth notes, snap on the sixteenth notes.
  - › Now draw a circle around a rhythm that may be less familiar to your students – the dotted eighth followed by a sixteenth note. (You can call it by the rhythm name tim-ka if you prefer.) Say it and clap it several times until it is firmly established, then add it to the “rhythm breakout” by slapping it on your thighs.
  - › Sing again, using the three different body percussion sounds.

♪ ♪ clap

♪ ♪ ♪ ♪ snap

♪. ♪ slap thighs

### **Did you know...**

*The very first person to play the role of Papageno was Emanuel Schikaneder, the librettist of The Magic Flute. He and Mozart were members of the same Mason's Lodge and played skittles (bowling) together. Schikaneder was a man of many talents – an actor, director, playwright and entrepreneur. He built a large theatre in Vienna that allowed for all kinds of marvelous lighting and special effects. Schikaneder had a reputation for producing shows that were exotic and had an appeal for the ordinary man. He convinced Mozart to write The Magic Flute to take advantage of what his theatre had to offer – space for lavish scenery, machinery, and props.*

#### **Grades 7 and 8**

- **C1.1:** sing and/or play, in tune, music in unison and in two or more parts from a variety of cultures, styles, and historical periods; C1.2 apply the elements of music through performing, composing, and arranging music for a specific effect or clear purpose; C1.5 demonstrate an understanding of standard and other musical notation through performance and composition

#### **Grade 9 and 10**

- **Theory:** demonstrate the ability to read and understand musical notation;
- **Creation:** play or sing technical exercises and diverse repertoire
- **Analysis:** demonstrate an understanding of music history and its cultural context; demonstrate the ability to listen attentively and with

discernment to live and recorded music using the stages of critical analysis;

#### **Grade 11 and 12**

- **Theory:** demonstrate an understanding of the elements of music in relation to music of the baroque and classical periods...;
- **Creation:** play or sing with proficiency musical works and technical exercises that are appropriate for the course
- **Analysis:** analyze and evaluate musical works, demonstrating an understanding of some major characteristics of baroque and classical music...; identify, analyze, and evaluate musical works through listening

## Ministry Expectations

# Lesson Five: Prince of Light: Queen of Darkness

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## Objectives

Students identify, through listening, interviewing, viewing and predicting, how musical elements, visual elements and movement are used to create character in the opera.

## Materials

Tracks #7 and #8 from CD Excerpts from *The Magic Flute*

Student Sheet: *Arias from The Magic Flute* (See Black Line Master E)

Two Character Charts: one saying QUEEN OF THE NIGHT & one saying SARASTRO – around the names write the following musical elements: Beat/rhythm, Pitch, Expression, Tone Colour, Mood and Other.

Stick-on notes

Several images of Sarastro and the Queen of the Night from <http://archives.metoperafamily.org/imgs/Zauberflote.htm> (2004-2005)

<http://archives.metoperafamily.org/Imgs/Zauberflote0607.htm>

<http://archives.metoperafamily.org/Imgs/Zauberflote0809.htm>

[Images can be bookmarked for projection or printed on overheads: the Queen can be identified by the large wings on her costume. Sarastro is dressed in gold.]

## Lesson Map

### I. Listening and Describing

- » Pair-share, then discuss as a class: *what do you remember about the characters of the Queen of the Night and Sarastro from our lesson about the plot of The Magic Flute?*
- » Listen to the Queen's aria "Der Hölle Rache kocht in meinem Herzen" and Sarastro's aria "In deisen heiligen Hallen" thinking about what musical choices Mozart made for each character.
- » In small groups, listen again to each aria, while following along with the translation of the text. Write down phrases or words on stick-on notes that describe the music. For example, students might write 'solemn' or 'very low' for Sarastro's aria.

### II: Linking to the Elements of Music

- » Review the exact meanings of the elements of music (see sidebar).
- » Ask each group to arrange their stick-on notes under each of the musical elements or Mood. If something applies to more than one category draw arrows.

### Elements of Music

**Beat** – is the steady heartbeat of the music. Rhythm is the flow of shorter and longer sounds against the beat.

**Pitch** – refers to how high or low the sounds are.

**Expression** – refers to dynamics (louds and softs), tempo (speed), accent (making single notes louder than those around them), articulation (making sounds legato – long, smooth and joined-up – or staccato – separate jumpy sounds), etc.

**Tone colour** – refers to the quality of the sound apart from these other elements – what makes a clarinet sound different from a trumpet or a man's voice different from a woman's even when they sing the same pitch.

- » Reflect on what the chart shows: How many *musical opposites* can you find between the Queen's and Sarastro's arias? (e.g., high versus low, wild and crazy versus solemn, jumpy and accented versus smooth...) Are there observations under each element? If not, can we add something? Is there general agreement amongst the stick-on notes or do they reveal a variety of responses? Does the music tell us things about the Queen and Sarastro that the words do not?

### III. Moving Into Role

- » Have students do a quick sketch of either the Queen of the Night or Sarastro. Share with a partner.
- » Ask: *If The Queen of the Night (or Sarastro) walked into the room right now, what questions would you ask? Think of a few with your partner and write them down.*
- » Set the following scenario:
  - › Partners chose A or B.
  - › *Partner A – you are the First Lady and a servant to The Queen of the Night. Partner B – you are a reporter from The Ottawa Citizen. Interview the First Lady to get her perspective on the Queen of the Night. Please remember to take notes!*
  - › Note: reword for the students studying Sarastro, have one partner interview in role as a Priest in Sarastro's temple.
- » Allow sufficient time for the interview and then reverse partner roles.
- » Have students write an article: *A Day in the Life of the Queen of the Night* or *A Day in the Life of Sarastro*, using the information they have uncovered from the interview. The sketch can be incorporated as an illustration.
- » Show the students the web images identified above. Are the images like or unlike the journal sketches? What elements are particularly effective and why?
- » Opera is a combination of visual imagery, sound and movement. Predict: *how will each of these characters move on stage? What kind of gestures will they use?* Ask volunteers to demonstrate.
- » End the session with popcorn responses: "Opera is \_\_\_\_\_".
- » *Extension.* For homework make a journal entry: *how did Mozart's musical choices help us to understand the characters of Sarastro and the Queen of the Night?*

#### Grade 7 and 8:

- **C2:** apply the critical analysis process to communicate their feelings, ideas, and understandings to a variety of music and musical experiences (Specific Expectations C2.1, C2.2).
- **C3:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts. (Specific Expectation C3.2).
- **Fundamental Concepts:** duration, dynamics and other expressive controls, timbre, texture/harmony

#### Grade 9 and 10

- **Theory:** identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form); analyze the influence of certain composers on the musical language of their period.

- **Analysis:** demonstrate the ability to listen attentively and with discernment to live and recorded music using the stages of critical analysis.

#### Grade 11 and 12

- **Overall Expectations:**
- **Theory :** demonstrate an understanding of the elements of music in relation to music of the baroque and classical periods...;
- **Analysis:** analyze and evaluate musical works, demonstrating an understanding of some major characteristics of baroque and classical music...; identify, analyze, and evaluate musical works through listening.

## Ministry Expectations

# Lesson Six: Would the Real Pamina Please Stand Up?

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## Objectives

Students explore two contrasting views of Pamina's character by exploring dialogue, listening to music, analyzing the plot, interviewing in role and debating.

## Materials

Tracks #5 and #10, CD Excerpts from *The Magic Flute*

Student Sheet: *Papageno Meets Pamina* – two copies (see Black Line Master F)

Student Sheet: *The Real Pamina* – one per student (See Black Line Master G)

Example of Miniature Portrait (projected or on transparency) from <http://www.burchardgalleries.com/auctions/2001/apr2201/l040a.jpg>

Princess Outline Chart (an outline of a princess shape on chart paper, labeled 'Pamina')

Student Sheet: *Two Paminas* – two copies (See Black Line Master H)

Coloured pencils

## Lesson Map

### I: Finding Information About Pamina

- » Prepare students for the topic of this lesson: *When the children's author Maurice Sendak was engaged to create the design for The Magic Flute in 1979, he brought an unusual perspective to the opera: he sees it through the eyes of Pamina, and sees her as the real heroine of the story. Other interpreters see Pamina as totally lacking in any independence or personality. We are going to try to decide who the real Pamina is in this story.*
- » Post the princess outline chart.
- » Ask two (or more) students to prepare and then read to the class the dialogue between Papageno and Pamina when they first meet. (see Black Line Master F)
- » Do a popcorn quiz: *What do we know about Pamina from this scene?* Add these details to the chart (e.g., loves her mother, kind to people, eager to fall in love, optimistic, a little impulsive)

### II: Sketching a Miniature Portrait

- » Explain that miniature portraits took the place of photographs in Mozart's time (Papageno was looking at a miniature of Pamina when he first spoke to her).
- » Using the Student Sheet: *The Real Pamina*, students sketch a miniature portrait of Pamina using coloured pencils. Share the sketches with the whole class.
- » Show students the example of a miniature picture from the 18<sup>th</sup> century. Compare their own sketches with this example: *what is the same and what is different?*

### III. Listening for Clues About Pamina

- » Listen to 'Bei Männern welche Liebe fühlen', where Papageno and Pamina sing a song in praise of marriage. Put up your hand every time you hear the word for love, 'liebe'.

- » Ask: *Is this song about love full of excitement, agony or contentment? What in the music tells you this?*
- » Ask: *A song about the joy of being in love is not surprising in an opera, but there is one thing that is unusual about it – can you guess what it is? (The man and woman singing this duet are not in love with each other. The song is their pledge to meet and marry their own true loves. This surprise was a stroke of genius on Mozart’s part – it allows him to include a man-woman duet early in the opera, but postpones the dramatic moment when the lovers finally meet.)*
- » Review the plot synopsis in relation to Pamina, adding more details to the princess chart.
- » Listen to Pamina’s aria, “Ach, ich fühl’s, es ist verschwunden”. *At what point in the story do you think she sings this song? What in the music tells you?*
- » Confirm with students that this is the aria Pamina sings after Tamino refuses to talk to her because of his vow of silence. She resolves to kill herself, at this point unaware of his vow, and thinking that he no longer loves her.
- » Ask: *What other challenges does Pamina face in her life? (She has been kidnapped, and is a prisoner, although she is apparently okay with this for the moment. Her mother has ordered her to murder Sarastro and has promised to disown her if she does not.)*

#### IV. Putting Pamina to the Test

- » Hotseat: the teacher or a volunteer is Pamina, and the other students are friendly strangers. Interview the princess and attempt to find out why she is so sad. Offer her advice.
- » Add more details to the Princess Outline Chart.
- » Hold a debate: appoint two debaters who start the debate off by reading the scripts on the Student Sheet: *Two Paminas*. Give each debater another minute to counter the arguments presented by the opponent, then hold a class vote.
- » As a final reflection students fill in *The Real Pamina* Student Sheet, using the information on the chart and from the debate. Discuss how the character of Pamina is interpreted in the Opera Lyra Ottawa production after seeing the opera.

#### Teacher Tip

*Maurice Sendak will probably be best known to your students as the author of *Where the Wild Things Are* or *Mickey in the Night Kitchen*. He also wrote a very powerful picture book called *Outside Over There*, inspired by the story of *The Magic Flute* and Pamina’s role as the heroine of the piece. If possible, read this book to your students as part of their exploration of Pamina’s character. Notice the small figure of Mozart and the three very tiny boy-spirits (Sprites) from *The Magic Flute* in the second-last picture.*

##### Grade 7 and 8

- **C2:** apply the critical analysis process to communicate their feelings, ideas, and understandings to a variety of music and musical experiences (Specific Expectations C2.1, C2.2)
- **C3:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their socio-cultural and historical contexts. (Specific Expectation C3.2)
- **Fundamental Concepts:** duration, pitch, dynamics and other expressive controls, timbre, texture/harmony

##### Grade 9 and 10

- **Overall Expectations:**
- **Theory:** identify and define in simple terms the elements of music (i.e., rhythm, melody, timbre, dynamics, harmony, texture, and form); demonstrate an understanding of a broad overview of the historical and stylistic context of music; analyze the influence of certain composers on the musical language of their period;

- **Analysis:** demonstrate an understanding of music history and its cultural context; demonstrate the ability to listen attentively and with discernment to live and recorded music using the stages of critical analysis;

##### Grade 11 and 12

- **Theory:** demonstrate an understanding of the elements of music in relation to music of the baroque and classical periods.
- **Analysis:** analyze and evaluate musical works, demonstrating an understanding of some major characteristics of baroque and classical music...; identify, analyse, and evaluate musical works through listening; analyse the relationship between music and its cultural context.

## Ministry Expectations

# Black Line Masters

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<i>A: Web Resources</i> .....	35
<i>B: Character Clue Cards</i> <i>(use with Lesson Three)</i> .....	36
<i>C: The Who's Who of The Magic Flute</i> <i>(use with Lesson Three)</i> .....	37
<i>D: Papageno's Aria</i> <i>(use with Lesson Four)</i> .....	38
<i>E: Arias from The Magic Flute</i> <i>(use with Lesson Five)</i> .....	39
<i>F: Papageno Meets Pamina</i> <i>(use with Lesson Six)</i> .....	40
<i>G: The Real Pamina</i> <i>(use with Lesson Six)</i> .....	42
<i>H: Two Paminas</i> <i>(use with Lesson Six)</i> .....	43

### **Lesson Two: Secrets and Symbols**

<http://www.operaatelier.com/aboutoa/period.htm>

<http://www.orchestralondon.ca/0708/images/main/mainOrchestraSeatingPlan.jpg>

[http://www.hockneypictures.com/magic\\_flute.php#](http://www.hockneypictures.com/magic_flute.php#)

### **Lesson Five: Prince of Light : Queen of Darkness**

<http://archives.metoperafamily.org/imgs/Zauberflote.htm> (2004-2005)

<http://archives.metoperafamily.org/Imgs/Zauberflote0607.htm>

<http://archives.metoperafamily.org/Imgs/Zauberflote0809.htm>

### **Lesson Six: The Real Pamina**

<http://www.burchardgalleries.com/auctions/2001/apr2201/l040a.jpg>

<http://www.dailycamera.com/news/2006/nov/05/mozart-meets-sendak-in-opera-colorados-magic/?printer=1/>

[http://www.enquirer.com/editions/2001/07/12/tem\\_magic\\_design.html](http://www.enquirer.com/editions/2001/07/12/tem_magic_design.html)

## B: Character Clue Cards for The Who's Who of *The Magic Flute*

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<b>Sarastro</b> Excerpt #8	<i>"In these sacred halls we know no revenge, and when a man has fallen, love comes to his aid."</i>
<b>The Queen of the Night</b> Excerpt #7	<i>"If you do not cause Sarastro a painful death you will be my daughter no more! Hear me, o gods of vengeance!"</i>
<b>Tamino</b> Excerpt #3	<i>"How powerful is your magic music, sweet flute, for when you play even wild animals feel joy!"</i>
<b>Papageno</b> Excerpt #2	<i>"I know how to handle decoys and whistle just like my prey. "</i>
<b>Pamina</b> Excerpt #10	<i>"See Tamino, these tears flow, beloved, for you alone."</i>
<b>First Lady</b> Excerpt #4	<i>"This lock shall be your warning."</i>
<b>Second Lady</b> Excerpt #4	<i>"This lock shall be your warning."</i>
<b>Third Lady</b> Excerpt #4	<i>"This lock shall be your warning."</i>
<b>Monostatos</b> Excerpt #6	<i>"Ha! Now I've captured you! Just wait, I'll teach you manners!"</i>
<b>First Sprite</b> Excerpt #9	<i>"When we meet for the third time joy will reward your courage."</i>
<b>Second Sprite</b> Excerpt #9	<i>"When we meet for the third time joy will reward your courage."</i>
<b>Third Sprite</b> Excerpt #9	<i>"When we meet for the third time joy will reward your courage."</i>

# C: The Who's Who of *The Magic Flute*

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Fill out each of the cards as though you are the actual character. Describe who you are, what you want, the way your voice sounds and finally, whether you are a coloratura soprano, soprano, mezzo-soprano, countertenor, tenor, baritone, or bass.

<p><b>Sarastro</b></p> <p>I am _____</p> <p>I want _____</p> <p>_____</p> <p>_____</p> <p>My voice sounds _____</p> <p>My voice type is _____</p>	<p><b>The Queen of the Night</b></p> <p>I am _____</p> <p>I want _____</p> <p>_____</p> <p>_____</p> <p>My voice sounds _____</p> <p>My voice type is _____</p>
<p><b>Tamino</b></p> <p>I am _____</p> <p>I want _____</p> <p>_____</p> <p>_____</p> <p>My voice sounds _____</p> <p>My voice type is _____</p>	<p><b>First, Second or Third Lady</b></p> <p>I am _____</p> <p>I want _____</p> <p>_____</p> <p>_____</p> <p>My voice sounds _____</p> <p>My voice type is _____</p>
<p><b>Pamina</b></p> <p>I am _____</p> <p>I want _____</p> <p>_____</p> <p>_____</p> <p>My voice sounds _____</p> <p>My voice type is _____</p>	<p><b>Monsostatos</b></p> <p>I am _____</p> <p>I want _____</p> <p>_____</p> <p>_____</p> <p>My voice sounds _____</p> <p>My voice type is _____</p>
<p><b>Papageno</b></p> <p>I am _____</p> <p>I want _____</p> <p>_____</p> <p>_____</p> <p>My voice sounds _____</p> <p>My voice type is _____</p>	<p><b>First, Second or Third Sprite</b></p> <p>I am _____</p> <p>I want _____</p> <p>_____</p> <p>_____</p> <p>My voice sounds _____</p> <p>My voice type is _____</p>

# D: Papageno's Aria

## Papageno's Song

W.A. Mozart



I am a man of wide-spread fame and Pa-pa-ge-no is my name. To  
 Al- though I the am girls were hap-py man, I'd keep al- so have a fu- ture plan. I  
 Once all the girls were in my net I'd keep the fair- est for my pet, My



tell you all in sim- ple words: I make my liv- ing catch- ing birds.  
 dear- ly love and my my fea- thered friends, But that's not where my in- t'rest ends.  
 sweet- heart and my bride to be, To love and cher- ish ten- der- ly.



(music) The mo- ment they at- tract my eye I a  
 To tell the her cake and su- gar - plums, And



spread my net and in they fly. (music) I  
 pret- ty girl of to my own kind. In  
 be con- tent to eat the crumbs. She'd



whis- tle on my pipe of Pan- in short, I am a hap- py man. (whistles)  
 fact I'd like to fill my net with me, - A hap- pier pair could girls I met.  
 share my lit- tle nest with me, - A hap- pier pair could ne- ver be!



Translation by Ruth and Thomas Martin from *The Magic Flute*, Schirmer Opera Score Edition, 1951.

## E: Arias from *The Magic Flute*

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### **“The Wrath of Hell”**

*sung by the Queen of the Night*

*The wrath of hell within my breast I cherish;  
Death, desperation, death, desperation prompt the oath I swore.  
If by your hand Sarastro does not perish,  
Sarastro does not perish,  
Sarastro does not perish,  
Then as my child I know you never more,  
Then as my child I shall know you never more (the high part happens here)  
I shall know you never more (and here).  
Then as my child I know you never more.  
Abandoned be forever,  
Forsaken be forever,  
And shattered be forever all the force of nature's tie,  
Abandoned and shattered and forsaken,  
All the force of nature's tie,  
All the force (long coloratura passage)  
All the force of nature's tie  
If not through you Sarastro's life be taken.  
Hark! Hark! Hark! gods of vengeance, hear a mother's cry!*

### **“Within These Holy Portals”**

*sung by Sarastro*

*Within these holy portals revenge remains unknown,  
And to all erring mortals, their way by love is shown.  
And guided forth by friendship's hand, they journey to a better land  
And guided forth by friendship's hand, they journey to a better land.  
And guided forth by friendship's hand, they journey to a better land, a better, better land.*

*Within this holy dwelling in brother love one lives,  
Of hatred is no telling, for man his foe forgives.  
Who by this law is led aright, will ever share the gods' delight.  
Who by this law is led aright, will ever share the gods' delight.  
Who by this law is led aright, will ever share the gods' delight, the gods', the gods' delight.*

## F: Papageno Meets Pamina (Act 1 Scene II)

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**PAPAGENO** *I am a fool, to let myself be frightened!  
Ah, look there!  
Here is that pretty young woman.  
It's you!*

**PAMINA** *Who are you?*

**PAPAGENO** *A messenger from the Queen of the  
Night!*

**PAMINA** *My mother? Oh Joy! Your name!?*  
(joyfully)

**PAPAGENO** *Papageno.*

**PAMINA** *Papageno? I remember having heard  
that name. But I have never seen you.*

**PAPAGENO** *I saw you before just a little.*

(He takes the portrait that had been given to Tamino, which he now wears around his neck).

**PAMINA** *You know my good, gentle mother?*

**PAPAGENO** *If you are the daughter of the Queen of  
the night...yes!*

**PAMINA** *Oh I am she.*

**PAPAGENO** *That will I now verify.*

(He begins comparing the portrait's features with Pamina's)

*The eyes black...correct, black.*

*The lips red...correct, red.*

*Blond hair...blond hair.*

*Everything agrees, except hands and  
feet,*

*Judging from the picture you haven't  
got any!*

**PAMINA** (looking at the portrait)

*Allow me...Yes I am she...How did it  
come into your hands?*

**PAPAGENO** *In a strange way.*

*This morning I came, as usual, to your  
mother's palace with my delivery...*

**PAMINA** *Delivery?*

**PAPAGENO** *Yes, every day I deliver beautiful birds  
to your Mother's palace.*

*Just as I was about to hand them over*

*I saw a young man who called himself  
"prince". This prince charmed your  
Mother so much that she gave your  
portrait to him as a present*

*and ordered him to rescue you.*

*His decision was as sudden as his love  
for you.*

**PAMINA** *Love? He loves me? Tell me again!*

**PAPAGENO** *He loves you for sure! You are, after all,  
a lovely woman.*

*Where was I?*

**PAMINA** *You were talking about love.*

**PAPAGENO** Good memory!

*In short, this great love for you was the whiplash that set our feet quickly in motion. Now we are here to say a thousand lovely and pleasant things to you, take you into our arms and then run off quickly to the palace of your mother.*

**PAMINA** *That is all beautifully said; But dear friend! If this “prince” as he calls himself, loves me, why does he delay so long to free me from my fetters?*

**PAPAGENO** *There is indeed the hook. As we were leaving, your Mother’s maidens said that three sweet boys would guide us here and instruct us how to proceed.*

**PAMINA** *They instructed you?*

**PAPAGENO** *They instructed us about nothing because they disappeared as quickly as they appeared.*

*The Prince went to find them and sent me ahead to announce our arrival.*

**PAMINA** *Friend, you are very brave.*

*If Sarastro catches you here you would suffer a death of limitless torture.*

**PAPAGENO** *In order to avoid that we better go NOW!*

*Come, you pretty young woman, your eyes will pop out of your head when you catch sight of the handsome young man.*

**PAMINA** *Well then, let’s dare it!*

*(They start to go but Pamina turns away, assailed by a sudden worry.)*

*How do I know that you are not one of Sarastro’s evil spirits?*

**PAPAGENO** *Me, an evil spirit?! What are you thinking about, lady?*

*I am the nicest spirit in the world!*

**PAMINA** *Friend, forgive me if I offended you. I can tell that you have a tender heart.*

**PAPAGENO** *I certainly do! But what good does it do me? I would often like to pluck out all my feathers when I think that Papageno still has no Papagena.*

**PAMINA** *Poor man! Then you have no wife?*

**PAPAGENO** *Not even a girlfriend, much less a wife! Even us birdcatchers need . . . social entertainment.*

**PAMINA** *Patience, friend! Heaven will send you a lady friend before you know it.*

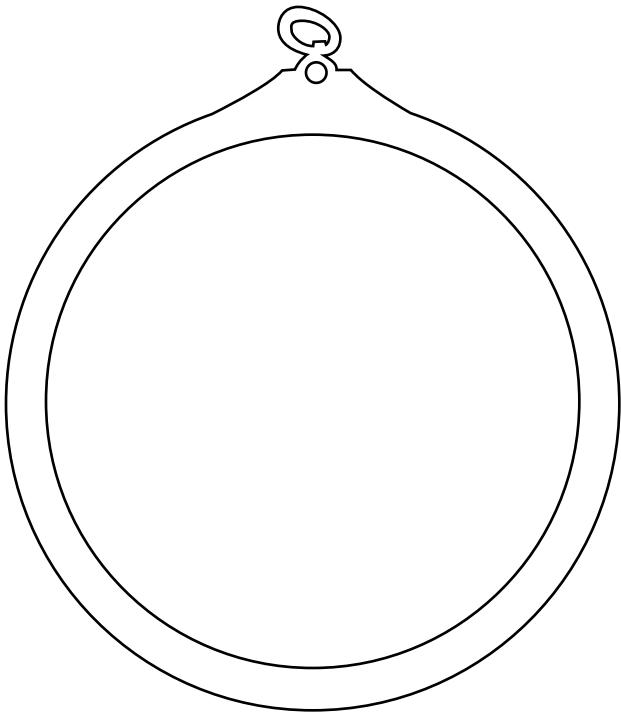
**PAPAGENO** *If only heaven would send her soon!*

*(English translation by Tom Diamond for Opera Lyra Ottawa)*

# G: The Real Pamina

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Name \_\_\_\_\_



Pamina is **not** a heroine because \_\_\_\_\_

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Pamina **is** a heroine because \_\_\_\_\_

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My opinion is that Pamina \_\_\_\_\_

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### **Debater Number One: Mr. R. B. Moberly**

*Pamina is the picture-girl; an ideal woman from Tamino's point of view. She is going to be a perfect wife and mother. She is a beautiful princess, brave and unselfishly loyal, virtuous, a gentle and sympathetic listener who will also make the right comforting remark at the right moment, exultant at the hope of married love, truthful, extremely affectionate – she beats Tamino to a declaration of love every time. But she expresses no independent views on political philosophy or public affairs. She is not even upset when Sarastro tells her, "By man your course must be decided, / For by herself a woman steps beyond her sphere and is misguided." In this opera, women, because they are women, are more inferior than everyone else. As the priests sing, "Beware of woman's crafty scheming: This is the Order's first command!"*

*(paraphrased from Three Mozart Operas by R.B. Moberly)*

### **Debater Number Two: Maurice Sendak**

*The real heroine of The Magic Flute is Pamina, and the opera is a women's rights opera. Pamina is still a very young person; she grows up and confronts her fears with great heroism during this story. All of us are afraid of being lost and abandoned in life, and she faces this many times in the story. The only people who speak the truth to her are the boy-spirits (Sprites) – the other children in the opera. When she is about to commit suicide, they come and say, "Believe me, he loves you." Mozart is saying, the only people who don't lie are children. Then Mozart has Pamina endure and pass the Masonic trials with Tamino — unheard of for a woman in 18th-century Vienna. When Tamino collapses, she says, "Put your hand on my shoulder and I will lead you." So, from the ignorant girl, she becomes a mighty heroine. In fact I based the story of Ida in my book Outside Over There on Pamina.*

*(paraphrased from [http://www.enquirer.com/editions/2001/07/12/tem\\_magic\\_design.html](http://www.enquirer.com/editions/2001/07/12/tem_magic_design.html))*

# Who Does What at Opera Lyra Ottawa?

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**We love to get letters! Please write and tell us what you thought of the opera.  
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