



MOZART'S

THE
MAGIC
FLUTE

STUDY GUIDE



PRESENTS

THE MAGIC FLUTE

Opera in two acts by Wolfgang Amadeus Mozart

Libretto by Emanuel Schikaneder

Sung in German with projected English titles and spoken English dialogue

April 12 & 13, 2024

Tennessee Performing Arts Center, Andrew Jackson Hall

Directed by John Hoomes

Conducted by Dean Williamson

Featuring the Nashville Opera Orchestra & the Nashville Opera Chorus

CAST

Tamino.....JOSHUA SANDERS
Papageno.....JESUS VICENTE MURILLO
Pamina.....JASMINE HABERSHAM
Queen of the Night.....RAINELLE KRAUSE
Sarastro.....MATTHEW ANCHEL
Papagena.....DEE DONASCO
First Lady.....SABREENA CHERRINGTON
Second Lady.....SARA CRIGGER
Third Lady.....MARIA DE CONZO
Monostatos.....JORDAN COSTA
Speaker.....ANDREW PAYNE
Spirit No. 1.....EMILY APUZZO HOPKINS
Spirit No. 2.....MARY KATHERINE STEWART
Spirit No. 3.....IVY CALVERT
Priest.....BRIAN RUSSELL

Tickets & Information

Contact Nashville Opera at 615.832.5242

or visit NashvilleOpera.org

SYNOPSIS - ACT I

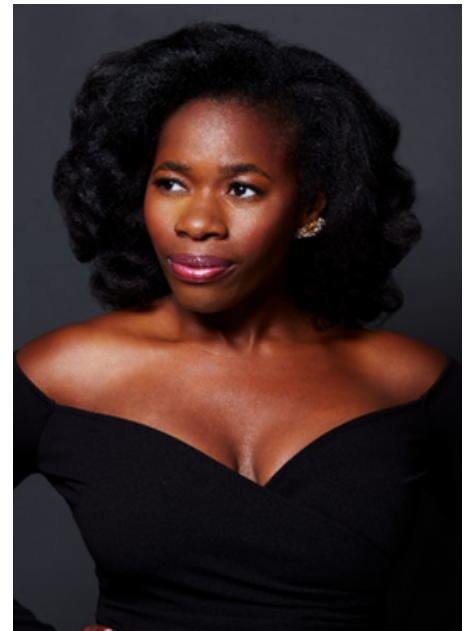
Tamino, a handsome prince lost in a foreign land, finds himself running from a serpent chasing behind him. He faints, and three ladies in the service of the Queen of the Night appear to kill the serpent. The ladies find Tamino extremely attractive. When they leave to tell the Queen, the bird catcher Papageno appears. Tamino awakes and hides himself from Papageno, who sings of his longing for a wife.

As Tamino comes out of hiding, Papageno boasts he killed the serpent himself. The three ladies reappear and claim responsibility for saving Tamino from the snake. They punish Papageno for lying by padlocking his mouth shut. The ladies give Tamino a portrait of the Queen of the Night's daughter Pamina, with whom Tamino falls immediately in love.

The Queen, arriving in a burst of thunder and lightning, tells Tamino that Pamina has been kidnapped by her enemy, Sarastro. She commands him to rescue her daughter. The ladies give Tamino a magic flute which has the power to change sorrow into joy, and Papageno a set of bells for protection to join Tamino on the journey. The ladies send three spirits to guide the rescuers to Sarastro's temple.

Pamina is being chased by Monostatos, a slave of Sarastro. Papageno enters and frightens Monostatos away with his appearance. He tells Pamina that Tamino has fallen in love with her and is on his way to rescue her. Pamina rejoices to hear that Tamino is in love with her.

The three spirits lead Tamino into Sarastro's temple. They explain that he will be successful if he remains faithful and truthful. Tamino is denied entrance at first, but then a priest appears and explains that the Queen is evil, not Sarastro. After the priest leaves, Tamino attempts to let Papageno and Pamina know where he is by playing his flute. He hears Papageno's bells and rushes off to meet them.



JASMINE HABERSHAM as PAMINA



JOSHUA SANDERS as TAMINO

Monostatos and his men chase Papageno and Pamina, but dance away when Papageno plays his magic bells. The sound of Sarastro and his crowd approaching frightens Papageno, but Pamina comforts him saying they must be brave and tell the truth. When Sarastro enters, Pamina falls at his feet and begs for freedom.

Monostatos enters with Tamino as a prisoner, but he is punished by Sarastro. Tamino and Pamina are together for the first time and instantly fall in love with each other. Sarastro orders them to the Temple of Examination to test if they are worthy of one another.



RAINELLE KRAUSE as
THE QUEEN OF THE NIGHT

ACT II

Sarastro enters with his council of priests. They decide that Tamino and Pamina are to be married, and Tamino will be Sarastro's successor if he passes their trials. Sarastro sings a prayer to the gods Isis and Osiris to protect Tamino and Pamina.

Tamino and Papageno begin their instruction. Papageno tries to back out of the trials, but the priest tells Papageno that Sarastro has chosen a wife for him named "Papagena," if he endures the trials.

The two begin the first trial, where they are required to remain silent while the three ladies enter to tempt them. Papageno cannot resist answering the ladies, but Tamino speaks only to Papageno to warn him angrily. The ladies see Tamino will not answer them, and they withdraw. The Speaker and a priest return to lead Tamino and Papageno away.

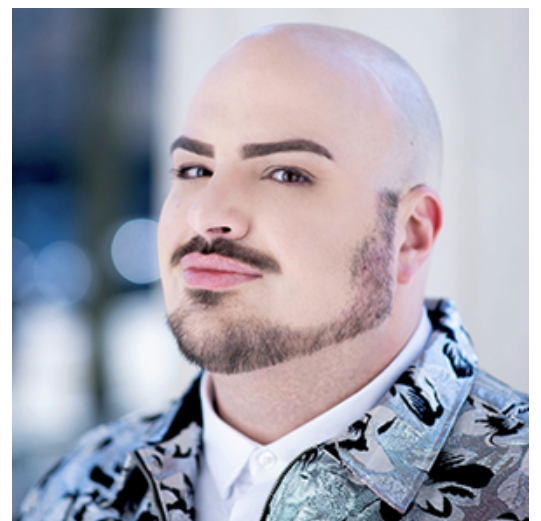
Pamina sleeps as Monostatos watches her, lamenting that he has no one to love. He decides to take the chance to kiss Pamina, but the Queen of the Night appears. The Queen is determined to destroy Sarastro's kingdom. She gives Pamina a dagger and demands that she kill Sarastro or face being disowned, but Pamina refuses. Sarastro learns about the plot, and Pamina begs for forgiveness for her mother. Sarastro comforts Pamina, telling her he has no thoughts of vengeance.

Tamino and Papageno once again face a test of silence. An elderly woman enters and offers Papageno a drink of water. Despite his vow, he begins to talk to her. He drinks and jokes that she must have a boyfriend. She replies that she does and his name is Papageno, but she leaves without revealing her name.

Tamino begins playing his flute which summons Pamina, but when she tries to speak with him he cannot answer her under his vow of silence. Pamina becomes upset, thinking that he no longer loves her.

Papageno begins playing his bells and singing of his desire for a wife. The elderly woman returns and demands Papageno marry her or remain alone forever. Reluctantly, Papageno promises to marry her. The woman is then transformed into a young, attractive Papagena. Papageno rushes to her, but she is driven away by thunder and lightning.

Overwhelmed by the loss of Tamino's love, Pamina attempts suicide, but she is stopped by the three spirits. They take her dagger and promise she will see Tamino again soon.



MATTHEW ANCHEL as SARASTRO

SPOILER ALERT!

Tamino enters and boldly declares himself ready for the final trial. Pamina calls for him to wait, so they may enter the trial together. As they pass through the trial, the magic flute protects them, and they exit unscathed. The priests praise their victory.

Papageno has given up hope of winning Papagena, and tries to hang himself. The three spirits intercede again and remind him to use his bells. When he plays them, Papagena is summoned and they are happily united.

Monostatos joins the Queen of the Night as they plot to destroy Sarastro's temple. Upon arrival, they are overcome by sounds of raging water, thunder, and lightning, and cast into eternal night. Sarastro welcomes the couples at the gate of his temple and unites them. All join in the final chorus, praising the triumph of Tamino and Pamina.



JESUS VICENTE MURILLO as
PAPAGENO

MOMENTS TO LISTEN FOR

"Dies Bildnis ist bezaubernd schön"

Tamino sees a portrait of Pamina for the first time. He sings of his love at first sight.

"Es lebe Sarastro"

The full chorus heralds the arrival of King Sarastro. Filled with pomp and circumstance, this piece is a complete change from what we have heard up to this point in the opera.

"Der Hölle rache kocht in meinem Herzen" ("The wrath of Hell boils in my heart")

The Queen of the Night's "Revenge Aria." Filled with rage, the Queen orders Pamina to kill Sarastro, or she will outcast her from the family. It showcases vocal agility and coloratura, featuring an F above high C.

FUN FACT:

Mozart's music catalogue contains over 625 works, and the first was written at age 5!



The 2024 Mary Ragland Emerging Artists
backstage for THE THREE LITTLE PIGS

MARY RAGLAND EMERGING ARTISTS

Selected and auditioned from hundreds of applicants across the country, these emerging artists move to Nashville for a 3-month program to improve their craft in acting, stage presence, vocal projection, and the business of making a career in opera. Additionally, they participate in our education tour where they travel across Middle Tennessee to elementary schools bringing THE THREE LITTLE PIGS to life for these students. Each year, the Nashville Opera emerging artists perform the education tour for roughly 25,000 students. In THE MAGIC FLUTE, the artists will be performing amongst the cast.

WOLFGANG AMADEUS MOZART 1756-1791

Wolfgang Amadeus Mozart is one of the most well known, prolific, and enduring composers to have ever lived. Having written over six hundred known compositions, the sheer body of work he completed during his lifetime is nearly unparalleled.

Mozart was born on January 27, 1756 to Leopold and Anna Maria Mozart. Wolfgang's only sibling to survive infancy was his sister, Maria Anna "Nannerl", who was five years older. His father was a composer and musician who worked at the court of the Archbishop of Salzburg. Wolfgang and Nannerl both inherited their father's musical affinity and talent. The family toured Europe extensively, displaying their prodigious talent.



In 1773, Wolfgang was employed at the Salzburg Court by Prince-Archbishop Colloredo. The employment lasted a brief four years, but provided opportunity to compose in many genres. After becoming frustrated with his situation in Salzburg due to low wages and other matters, he went on to brief stints in Paris, Mannheim, Salzburg again, and Munich before settling in Vienna. Here, he established himself as a freelance musician and composer, due in large part to the premiere of his opera *THE ABUCTION FROM THE SERAGLIO* in 1782. Later the same year, Mozart married Costanze Weber.

In 1784, Mozart met and befriended fellow composer Franz Joseph Haydn. He and Haydn frequently played together in string quartets and Haydn was full of praise for Mozart. In August of that year, Mozart became a Freemason, the influence of which is reflected in *THE MAGIC FLUTE*. In the mid 1780s, Mozart enjoyed a period of financial success and lived a somewhat lavish lifestyle, but by the end of the decade, his success began to fade. He found himself unable to book public concerts, due in large part to the ongoing Austro-Turkish War. He never stopped working and his financial situation began to turn around in 1791 while he was writing his requiem and final operas *LA CLEMENZA DI TITO*, and *THE MAGIC FLUTE*. Around the time of *THE MAGIC FLUTE* premiere Mozart became quite ill. While there are many speculations about his illness, the most widely accepted is rheumatic fever, which led to his death in December 1791.



EMANUEL SCHIKANEDER 1751-1821

Emmanuel Schikaneder was a librettist, singer, composer, impresario, and dramatist. He began his schooling in Regensburg in the early 1770s and performed opera and Singspiel. In 1774, he landed a job at Innsbruck. The following year, his Singspiel *DIE LYRANTEN* premiered there, became an immediate success, and helped to establish his career. In 1777, he married Eleonore Arth, an actress in the theatrical troupe with which he performed. In 1778, he became the manager of the troupe.

In 1780 during a stay in Salzburg, he met the Mozart family and they soon became good friends. In 1789, Schikaneder's troupe settled in Vienna when they became the resident troupe of the Theater auf der Wieden. Here, they premiered Mozart's opera *THE ABUCTION FROM THE SERAGLIO*.

In addition to writing the libretto for THE MAGIC FLUTE, Schikeneder also performed the role of Papageno at the premiere and several subsequent performances. The success of THE MAGIC FLUTE enabled Schikeneder to have a new theater built in 1801. The Theater an der Wien was the largest, most upscale theater of time. It hosted the premieres of Beethoven's second, third, fifth, and sixth symphonies as well as his only opera, FIDELIO. After his collaborations with Mozart, Schikeneder continued to produce works in which he portrayed the main character. Throughout his lifetime, he wrote approximately fifty-five theater pieces and forty-five libretti.

ON OPERATIC VOICES

Every voice is unique, and no singer gets to choose the category in which they sing but must work with the vocal attributes with which they were born. Composers usually assign a voice type to a character based on his/her personality or age. Read these descriptions for examples.

SOPRANO

This is the highest female voice and has a range similar to a violin. In opera, the soprano most often plays the young girl or the heroine (sometimes called the prima donna), since a high bright voice traditionally suggests femininity, virtue, and innocence. The normal range of a soprano is from middle C through two octaves above middle C, sometimes with extra top notes. Most women are sopranos. In THE MAGIC FLUTE, Pamina, the Queen of the Night, and Papagena are played by sopranos.

MEZZO-SOPRANO

Also called a mezzo, this is the middle female voice with a range similar to an oboe. A mezzo's sound is often darker and warmer than a soprano's. In opera, composers generally use a mezzo to portray older women, villainesses, seductive heroines, and sometimes even young boys. Mezzo-sopranos also often serve as the friend or sidekick to the soprano. The mezzo-soprano's normal range is from the A below middle C to the A two octaves above it.



Nashville Opera's 2013 Production of
THE MAGIC FLUTE



Nashville Opera's 2013 Production of
THE MAGIC FLUTE

CONTRALTO

This is the lowest female voice and has a voice similar in range to a clarinet. Contraltos usually sing the roles of older females or special character parts such as witches and old gypsies. The range is two octaves from F below middle C to the top line of the treble clef. A true contralto is very rare - some believe they don't exist at all!

COUNTERTENOR

This is the highest male voice, which was mainly used in very early opera and oratorio. The voice of a countertenor sounds very much like a mezzo-soprano's voice, and they often sing the same repertoire. Like the contralto, true countertenors are very rare.



Nashville Opera's 2013 Production of
THE MAGIC FLUTE

TENOR

This is usually the highest male voice in an opera. It is similar to a trumpet in range, tone, color, and acoustical ring. The tenor typically plays the hero or the love interest. His voice ranges from the C below middle C to the above. In THE MAGIC FLUTE, Tamino is played by a tenor.

BARITONE

This is the middle male voice and is close to a French horn in range and tone color. The baritone usually plays villainous roles or father-figures. The range is from the G an octave and a half below middle C to the G above.

BASS-BARITONE/BASS

This is the lowest male voice and is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera. The range spans from roughly the F above middle C to the F an octave and a fifth below. In THE MAGIC FLUTE, Papageno is played by a bass-baritone, and Sarastro is played by a bass.

THE SOUND ANATOMY OF OPERA

There are many different kinds of songs in opera. Performers may sing alone, in couples (duets), trios, or larger groups, and there are also moments when no one sings at all - each composer develops their own preferred combination of these options.

OVERTURE

An opera usually begins with an orchestral piece of music called the overture, which functions as an introduction to the opera. Lasting anywhere from five to twenty-five minutes, these opera overtures usually contain important themes from the rest of the production. Before 1800, houselights were not dimmed while the overture played, and audience members continued to talk, drink, and even play cards! This ceased in the 1900's as the overture became a more integral part of an operatic performance. At the end of the overture, the curtain rises, and the story of the opera unfolds through a series of scenes.

ARIA

An aria is a solo moment for an opera singer and is usually accompanied by the orchestra. Italian for "air" or song, an aria stops the plot momentarily, giving each character the opportunity to express their innermost thoughts and feelings. These pieces also provide an opportunity for the singer to demonstrate their vocal and artistic skill. Arias balance memorable melodies that perfectly suit the human voice while still reflecting the drama of the text.



Nashville Opera's 2013 Production of
THE MAGIC FLUTE



Nashville Opera's 2013 Production of
THE MAGIC FLUTE

FUN FACT:

THE MAGIC FLUTE
was Mozart's final opera
composed, roughly
three months before
his death in 1791.

OPERA ETIQUETTE

ALWAYS BE EARLY!

Please arrive early to ensure you can find your seat before the performance begins and before the orchestra tunes. If you are late, you may miss the overture or even the first act!

OPERA IS FOR ALL AGES TO ENJOY!

Opera is full of emotion, passion, human conflict, and discovery. Nashville Opera usually presents operas in their original language and projects supertitles above the stage so the audience can understand every word.

RECITATIVES

Recitatives, a type of singing unique to opera, help propel the action forward. They can be accompanied either by a full orchestra, or, as is often the case with opera written before 1800, by harpsichord or keyboard instrument. Often introducing an aria, the text is delivered quickly and encompasses a very limited melodic range. It has no recognizable melody, and the rhythms follow those of the spoken word.

ENSEMBLE

Ensemble singing deals with two or more voices of different ranges performing together. These include duets, trios, quartets, quintets, and sometimes sextets. The composer blends the voices depending on the dramatic requirements of the plot. For instance, a love duet may begin with each performer singing different music at different times, then gradually unifying into harmony. Conversely, the music of a duet may depict conflict.

CHORUS

Most operas include music sung by a large group of singers (sometimes more than 40) called a chorus. The chorus often appears in a crowd scene and can provide a stunning contrast to solo or ensemble singing. In one opera by Benjamin Britten, the chorus is played by a single male and a single female, as in the tradition of ancient Greek theatre.

ORCHESTRAL MUSIC

The orchestra accompanies the singing and introduces the opera with the overture. Musical and emotional themes often appear in orchestral introductions and conclusions to arias, recitatives, and choruses.



Nashville Opera's 2013 Production of
THE MAGIC FLUTE

WHAT TO WEAR

Many people think of a night at the opera as a glamorous event and an excuse to bring out the fancy attire. But, it is also acceptable to dress comfortably. A light sweater, jacket, or wrap is suggested because the theater is air-conditioned.

USE THE RESTROOM

Once in the theater it is courteous to remain seated and involved in the production until intermission. Please do not leave the theater unless there is an emergency.

PLEASE BE COURTEOUS...

to everyone in the audience and on stage. Opera is a live performance, so any talking, cell-phone use (including texting) or other noise/light disruption takes away from everyone's experience at the opera. Wait until intermission to talk to your neighbor or use electronic devices that may distract others.

APPLAUSE WELCOME!

There are several opportunities for applause during a performance. Applause should take place when the conductor takes the podium at the very beginning of the performance and following intermission. It is also acceptable to applaud after an overture or aria during the performance. You may show your appreciation to the performers by shouting "Bravo!" for a male performer, "Brava" for a female performer, or "Bravi" for an ensemble. At the conclusion of the performance, the singers will take their "curtain call." It is appropriate to continue applauding until all singers have stepped forward to accept their applause.

NO PHOTOS OR RECORDINGS PERMITTED

For the safety of the actors, no still photography or video recording are permitted during the performance.

