

THE MAGIC FLUTE

Study Guide

Music by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder

MICHIGAN OPERA THEATRE
Department of Education and Community Programs

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An Introduction to MICHIGAN OPERA THEATRE

Michigan Opera Theatre (MOT), the State of Michigan's premier opera company, which, through its commitment to producing and presenting the very best professional productions of opera, dance, musical theater, and arts education programming, serves as a statewide cultural resource.

The vision of Founder and Artistic Director Dr. David DiChiera, and led by President and Chief Executive Officer Wayne S. Brown, MOT offers an essential, vibrant contribution to the quality of life for Detroit-area residents and to communities throughout the region. This dynamic cultural resource exemplifies artistic excellence. Since its founding in 1971, MOT has offered southeast Michigan the finest arts and cultural performances, concerts, education, and entertainment. By presenting culturally significant productions relative to the diverse populace of the region, such as *Porgy and Bess*, *Anoush*, *King Roger*, *Dead Man Walking*, and the world premiere production of *Margaret Garner*, MOT has brought the magic of live theatre to thousands of people.

In 1963, Dr. DiChiera introduced a new civic enterprise in Detroit, the popular Overture to Opera series, a program of staged opera scenes and one-act operas he narrated and toured to hundreds of schools and community centers throughout the state. The success of the series over a period of years laid the groundwork for the creation of Michigan Opera Theatre in 1971.

In April of 1996, on the Company's twenty-fifth anniversary, the ribbon was cut for the grand opening of the Detroit Opera House. Michigan Opera Theatre joined the ranks of major opera companies worldwide with the multi-million renovation of a 1922 movie palace. Michigan Opera Theatre is one of only a few opera companies in the United States to own its own opera house. The product of Dr. DiChiera's dream, the Detroit Opera House, is comparable to the world's greatest houses in visual and acoustical beauty.



Michigan Opera Theatre's Mission

Michigan Opera Theatre is the premier multi-disciplined producer and presenter for opera, musical theatre, and dance in the Great Lakes Region. Based in the city of Detroit, the organization engages artists of national and international stature for stellar main stage and outreach performances, and provides compelling cultural enrichment programs for the diverse audiences and communities that it serves, making it one of Detroit's pillars of arts and culture.



Michigan Opera Theatre's **DEPARTMENT OF EDUCATION AND COMMUNITY PROGRAMS**

Founded by Karen V. DiChiera, the Department of Education and Community Programs has served the entire state with quality entertainment and education for over 30 years. The Department of Education and Community Programs has brought its varied musical programs to every age group in Michigan, allowing artists to visit clubs, offices, schools, and community stages, and performing shows that range from lively children's operas to musical revues to full length operas produced by the local community.

The Magic Flute: **CHARACTERS & SYNOPSIS**

*“Give Mozart a fairy tale, and he creates without effort
an immortal masterpiece!”*

- Camille Saint-Saëns

CHARACTERS

Tamino, a prince (Tenor)

Papageno, a bird-catcher (Baritone)

Monostatos, overseer at the temple (Tenor)

Papagena, an “old” lady (Soprano)

Pamina, a maiden (Soprano)

The Queen of the Night (Soprano)

Sarastro, priest of the sun (Bass)

SETTING

A mythical land between the sun and the moon

SYNOPSIS

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

Monostatos pursues Pamina but is frightened away by Papageno, who tells Pamina that Tamino loves her and is on his way to save her. At the temple of Sarastro, Tamino learns from a high priest that it is the Queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino charms the wild animals with his flute, then rushes off to follow the sound of Papageno’s pipes. Sarastro enters and punishes Monostatos and promises Pamina that he will eventually set her free. Pamina catches a glimpse of Tamino, who is led into the temple with Papageno.

Sarastro tells the priests that Tamino will undergo initiation rites. Monostatos tries to kiss the sleeping Pamina, but is surprised by the appearance of the Queen of the Night. The Queen

gives her daughter a dagger and orders her to murder Sarastro, but Sarastro finds the desperate Pamina and consoles her, explaining that he is not interested in vengeance.

Tamino and Papageno are told by a priest that they must remain silent and are not allowed to eat, a vow that Papageno immediately breaks when he takes a glass of water from a flirtatious old lady. Tamino remains silent even when Pamina appears. Misunderstanding his vow for coldness, she is heartbroken. Papageno, who has given up on entering the brotherhood, longs for a wife instead. He eventually settles for the old lady. When he promises to be faithful she turns into a beautiful young Papagena, but immediately disappears.

Pamina and Tamino are reunited and face the ordeals of water and fire together, protected by the magic flute. Papageno tries to hang himself on a tree but is saved by the three spirits, who remind him that if he uses his magic bells he will find true happiness. When he plays the bells, Papagena appears and the two start making family plans. The Queen of the Night, her three ladies, and Monostatos attack the temple but are defeated and banished. Sarastro blesses Pamina and Tamino as all join in hailing the triumph of courage, virtue, and wisdom.



The Composer:

WOLFGANG AMADEUS MOZART

(1756 – 1791)

“This boy will consign us all to oblivion!”

- Johann Adolph Hasse, pre-eminent composer in the generation before Mozart



WOLFGANG AMADEUS MOZART was born Johannes Chrysostomus Wolfgangus Theophilus Mozart on January 27, 1756, in Salzburg, Austria, the son of Anna Maria Pertl and Leopold Mozart, a skilled violinist, leading music teacher, and successful composer. Wolfgang and his sister Maria Anna (“Nannerl”) were the only two of their seven children to survive.

Mozart showed a remarkable talent for music very early on, and at five, he was composing his first pieces. That same year, he and Nannerl, also highly gifted in music, were taken to Munich by their father to play at the Bavarian court. A few months later, they went to Vienna and were heard at the imperial court and in noble houses.

In mid-1763, the family set out on a tour of western Europe, including Munich, Frankfurt, Paris, Amsterdam, and London (where they spent 15 months). Mozart’s first pieces were published in Paris during this time, and in London, he composed his first symphonies- all by the age of eight years old.

In 1768, Mozart wrote a one-act German singspiel (literally “sing-play”), *Bastien und Bastienne*, which was followed by *La finta semplice* (“The Fake Innocent”), an opera in three acts. Within the year, another tour would follow, bringing the now 13 year-old Mozart to Italy, then considered a preferred educational destination for aspiring young musicians. Over 15 months, he traveled to all the main musical centers in Italy, and commissions began to roll in- an opera in Milan, an oratorio in Padua, and more.

Returning from Italy in 1773, Mozart gained employment as a court musician in Salzburg, allowing him the opportunity to compose in a great number of genres, including symphonies, sonatas, string quartets, serenades, and the occasional opera. Nevertheless, Mozart gradually grew more discontented with Salzburg and at age 25, moved to Vienna in order to continue developing his career.

It was in Vienna that Mozart would meet his wife, Constanze, and strongly establish himself as a composer. His opera *Die Entführung aus dem Serail* (“The Abduction from the Seraglio”) achieved a huge success and was soon being performed throughout German-speaking Europe. However, despite this achievement, Mozart focused on his work as a piano soloist and writer of concertos, and did not return to opera until four years later, when he composed *The Marriage of Figaro*. The success of this opera led to a commission for *Don Giovanni*, which premiered in 1787, and was followed in 1790 by *Così Fan Tutti*. All three operas are now considered among Mozart’s most important works and are mainstays of the operatic repertoire.

Despite the popularity of his work, Mozart struggled financially in this period as his career began to decline. He moved his family from Vienna to cheaper lodgings in the suburb of Alsergrund, and began to borrow money from friends. 1791 would be Mozart's last year, but was, until his final illness struck, one of great productivity. This was the year he completed a series of string quartets, a piano concerto, a clarinet concerto, and of course, his opera *The Magic Flute*.

Wolfgang Amadeus Mozart's death came at a young age, even for the time period. At the time of his death at age 35, Mozart was considered one of the greatest composers of all time. His music presented a bold expression, oftentimes complex and dissonant, and required high technical mastery from the musicians who performed it. Mozart conceived and perfected the grand forms of symphony, opera, string ensemble, and concerto that marked the classical period, and have continued to fascinate and provide enjoyment to musicians and music lovers alike.

The Librettist: EMANUEL SCHIKANEDER (1751 – 1812)

“Die Zauberflote was produced at Schikaneder’s theatre, with that enterprising barnstormer... appearing in the part of Papageno, so designed as to earn him all the evening’s laughs and to put the catchiest tunes in his mouth.”

-Eric Blum, *Mozart*



EMANUEL SCHIKANEDER, who was born Johann Joseph Schikaneder in Bavaria, was a prominent actor, singer, composer, playwright, director, and theatre manager. As a young man, he began his career as an actor with a small traveling company, but by the age of 22, he had written and starred in his first operetta. Five years later he became the manager of his own company, and his growing interest in music led to his acquaintance with the Mozart family in 1780.

Schikaneder's company had settled in Vienna by 1784, and it was then that Schikaneder turned his attention to opera, commissioning musical scores to fit his own libretti. His libretto for *The Magic Flute*, set to music by his friend Wolfgang Amadeus Mozart, and his superb performance in the role of Papageno at the premiere in 1791, raised him to the peak of his popularity.

Although today Schikaneder is primarily known for his collaboration with Mozart, he was widely respected in his time, and for decades after his death. Over the course of his career, Schikaneder's work included 56 libretti and 45 plays. His legacy survives in the form of the Theater an der Wien, the Viennese theatre he opened in 1801 which remains in operation to this day.

THE AGE OF ENLIGHTENMENT

"Dare to know! Have courage to use your own reason!"

-Immanuel Kant, Philosopher

Mozart lived and composed during a time known as the Age of Enlightenment (sometimes called the Age of Reason). This title refers to the guiding intellectual movement of the time which aimed to establish authoritative ethics, aesthetics, and knowledge based on an "enlightened" reasoning. Enlightenment thinkers argued that reason could free humankind from superstition and religious authoritarianism, and advocated for the causes of personal freedom and education. From its inception, the Enlightenment focused on the power and goodness of human rationality. The movement provided a framework for the American and French revolutions, as well as the rise of capitalism and the birth of socialism.

Much of Mozart's life and music were shaped by the Enlightenment and its principles. His travels to England and France had exposed him to the ideals of independence and equality, and eventually, Mozart sought to support himself with public concerts and commissions, as opposed to remaining in the service of the court. His operas also examined Enlightenment ideology; for instance, in *The Marriage of Figaro*, servants play a central role. Previously, servants were comic figures to be laughed at; but Mozart presented them on stage as equally worthy of attention as any nobleman.

The Enlightenment brought the now widely accepted principles of reason and equality into the public consciousness throughout much of Europe, and its leaders spoke out against aristocracy, class division, and religious and racial prejudice.

The time period of the Enlightenment covers about a century and a half in Europe, beginning with, according to some, the publication of Francis Bacon's *Novum Organum* (1620) and ending with Immanuel Kant's *Critique of Pure Reason* (1781). Others mark this movement as beginning at the close of the Thirty Years' War in 1648 and ending with the French Revolution in 1789. This movement began in England, but eventually spread to have influence in many parts of the world.

ENLIGHTENMENT LEADERS



FRANCIS BACON (left), an English philosopher, statesman, orator, and scientist who is considered the ‘father of empiricism’ for his work and advocacy of scientific method and inquiry.

RENE DESCARTES, a French philosopher and mathematician. Descartes made a significant contribution to the philosophy of rationalism, and his willingness to doubt previous certainties paved the way for later discussion and debate of what had been established as “fact”.

BARUCH SPINOZA (left), a Jewish-Dutch philosopher who was critical of religious scriptures, and promoted a view that the Divine was in all. His philosophy influenced later philosophers, writers, and romantic poets, such as Shelley and Coleridge.

THOMAS JEFFERSON, an American Founding Father, the third President of the United States, and the principle author of *The Declaration of Independence*. In the Declaration, Jefferson laid out the fundamental principles of America, calling for equality and liberty.

JOHN LOCKE (left), a leading philosopher and political theorist, who had a profound impact on liberal political thought. He argued for liberty, religious tolerance, and rights to life and property. Locke was an influential figure on those involved in the American and French revolutions, such as Jefferson, Madison, and Voltaire.

IMMANUEL KANT, an influential German philosopher whose *Critique of Pure Reason* sought to unite reason with experience and move philosophy on from the debate between rationalists and empiricists. Kant’s philosophy was influential on future German idealists and philosophers, such as Shelling and Schopenhauer.

SIR ISAAC NEWTON (left), who pioneered studies in mathematics, optics, physics, and astronomy. In his *Principia Mathematica*, published in 1687, he laid the foundations for classical mechanics, explaining the law of gravity and the laws of motion.

VOLTAIRE, a French philosopher and critic best known for his work *Candide* (1762), a satire and criticism of social convention. Voltaire was instrumental in promoting republican ideas due to his criticism of the absolute monarchy of France.

JEAN JACQUES ROUSSEAU (left), a political philosopher who was influential in French revolution. He sought to promote a more egalitarian form of government by consent and formed the basis of modern Republicanism.

BENJAMIN FRANKLIN, an author, politician, diplomat, scientist, and statesman, as well as a key figure in the American enlightenment. Franklin was an early supporter of colonial unity in the United States, and one of America’s Founding Fathers.

MARY WOLLSTONECRAFT (left), who espoused some of the most controversial and radical ideas of any Enlightenment thinker, fighting mainly for women’s rights and equal access to education. She was a believer that marital rights for women were unfair, calling marriage a legal form of slavery and prostitution. Her views led people to question the treatment of women in her time, and her book on women’s rights and education, *A Vindication of the Rights of Woman*, still stands today as a classic of feminist thought.

DID YOU KNOW?

“Opera comes to me before anything else.”

-W.A. Mozart in a letter to his father, 1782

- ◆ *The Magic Flute* was the last opera Mozart composed. It premiered on September 30th, 1791, roughly three months before he died. Mozart himself conducted the orchestra, while the librettist, Emanuel Schikaneder, sang the role of Papageno.
- ◆ According to his letters, at one performance of *The Magic Flute*, Mozart played the glockenspiel while accompanying his friend Emanuel Schikaneder, and intentionally played the part incorrectly, showing the audience that Schikaneder was only miming playing the instrument. However, Schikaneder got a laugh from the audience by telling the instrument to “shut up”!
- ◆ Mozart had an incredible ability to remember music; he famously heard Allegri’s *Miserere* at the age of fourteen when visiting Rome. That day, he wrote it down entirely from memory, returning to the Chapel later that week to make minor corrections.
- ◆ On January 27th, 2006, Mozart’s 250th birthday, all the church bells in Salzburg were rung simultaneously at the exact hour of his birth.
- ◆ A 1980 production of *The Magic Flute* at Houston Grand Opera had sets and costumes designed by *Where The Wild Things Are* author Maurice Sendak.
- ◆ Mozart's opera is widely known as a Masonic allegory. Both Mozart and Schikaneder were Freemasons, and throughout the opera, the symbolism they employed becomes apparent. The opera's plot reflects ideals of the Age of Enlightenment- a belief in liberty, progress, knowledge, and religious freedom, as well as the rejection of the church and its abuses.
- ◆ Mozart produced over 600 works in his short lifetime, completing his first composition at the age of 5.

CINEMA SCAVENGER HUNT

Music from *The Magic Flute* appears in the following films.
How many have you seen? Can you pick out where the music is used?

Love and Death (1975)

Amadeus (1984)

The Rocketeer (1991)

Operation Dumbo Drop (1995)

Face/Off (1997)

In All Innocence (1998)

The General's Daughter (1999)

All the Wrong Places (2000)

Miss Congeniality (2000)

Eat Pray Love (2010)

Timeline:

THE WORLD IN MOZART'S TIME

1725 – 1755

- ◆ The largest encyclopedia ever printed, consisting of 10,000 chapters, is commissioned by the Manchu (Qing) emperor.
- ◆ Calcutta has become an active commercial port. Its population has risen to 100,000.
- ◆ Ottoman Turks defeated by Mohammed Nader in Iran.
- ◆ A revivalist movement in America, led by Jonathan Edwards, becomes known as the Great Awakening. Edwards' vivid sermon *Sinners in the Hands of an Angry God* was full of imagery evoking Hell, Satan, and God's wrathful judgement, and is still read and studied today.
- ◆ Along Africa's Gold Coast, the Asante kingdom supplies slaves to British and Dutch traders in exchange for firearms.
- ◆ The Manchu Chinese capture the town of Lhasa and take power in Tibet.

January 27, 1756

- ◆ Wolfgang Amadeus Mozart (full name Johannes Chrysostomus Wolfgangus Theophilus Mozart) is born in Salzburg, Austria.

1757 - 1762

- ◆ After the Battle of Plassey, the British take control of the province of Bengal, paving the way for British control of India. Independence from Britain will not be declared in India until 1947.
- ◆ King George III of England begins his 60-year reign.
- ◆ Tacky's War, a slave rebellion, occurs in Jamaica.
- ◆ Catherine II (Catherine the Great) becomes ruler of Russia.
- ◆ Mozart and his sister, Nannerl, begin to tour Europe as child prodigies.

1763 - 1770

- ◆ The Treaty of Paris ends the Seven Years' War (The French and Indian War) between Britain and France.
- ◆ British Parliament passes the Stamp Act, levying a tax on all newspapers, legal documents, pamphlets, and almanacs. Groups against the Stamp Act organize themselves as the Sons of Liberty.
- ◆ English explorer James Cook makes three voyages to the Pacific and charts many of the Polynesian archipelagos, including Tonga, New Zealand, the Society Islands, and Hawai'i. The "artificial curiosities" collected on these expeditions represent the first systematic collections of Oceanic art brought back to the West.

- ◆ Mozart composes his first symphony at the age of eight. By age twelve, he will premiere his first opera, *Bastien und Bastienne*, in Vienna.

1770 - 1780

- ◆ Phillis Wheatley becomes the first African-American writer to be published in the United States.
- ◆ Months after his 14th birthday, Mozart's opera *Mitridate, re di Ponto* is a great success in Milan.
- ◆ Patrick Henry makes a stirring declaration – “Give me liberty or give me death!” – to the Virginia Assembly. The first shot of the American Revolution is fired at Lexington.
- ◆ The Bolshoi Ballet is founded in Moscow.
- ◆ The Comunero Rebellion, also called Comunero Revolt or Commoners' Rebellion, occurs in Socorro, Colombia, in response to new tobacco and polling taxes levied by the Spanish government.

1781 - 1790

- ◆ Mozart's opera *Idomeneo* premieres in Munich. Soon after, at age 25, he leaves Salzburg to settle in Vienna. He marries Constanze Weber the following year.
- ◆ British General Cornwallis surrenders to George Washington at Yorktown, ending the fighting in the American Revolution. Later, John Adams, Benjamin Franklin, and John Jay negotiate the Treaty of Paris, in which the British government recognizes US independence.
- ◆ Sir William Jones founds the Asiatic Society of Bengal to promote and publish research in the history, arts, sciences, and literature of India.
- ◆ Mozart's *The Marriage of Figaro* premieres in Vienna, and the following year has tremendous success in Prague. The emperor Joseph II is reported to have told Mozart that this opera has “too many notes”.
- ◆ The French Revolution begins with the storming of the Bastille.
- ◆ Mozart's *Così Fan Tutte* premieres in Vienna without success.

1791

- ◆ *The Magic Flute* opens in Vienna.
- ◆ Louis XVI and his family attempt to flee from Paris to the border but are captured at Varennes.
- ◆ The first ten amendments to the US Constitution, collectively known as the Bill of Rights, are ratified by the states.

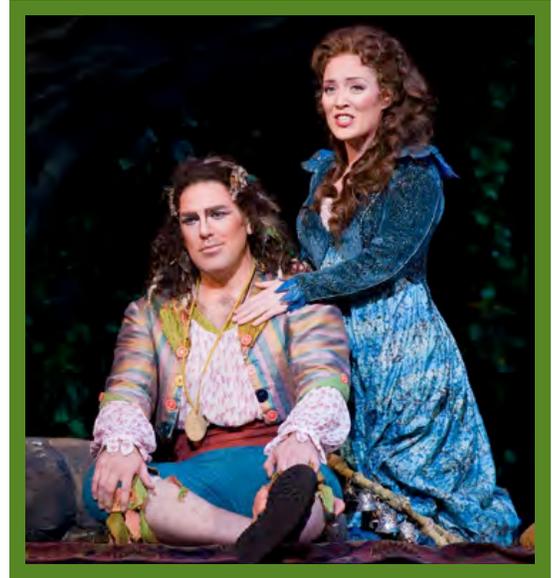
December 5, 1791

- ◆ Three months after the premiere of *The Magic Flute*, Mozart dies at the age of thirty-five. He is alleged to have said, on his deathbed, “I should like to have heard my *Zauberflöte* (*Magic Flute*) one more time.”

DISCUSSION QUESTIONS

Part 1: Art in Our Lives

- ◆ What is art? What is music? How do these fit into our lives?
- ◆ What was your first exposure to opera? What do you remember about it?
- ◆ Define what opera is, and what it is not. How does it differ from other musical and/or theatrical forms?
- ◆ Do you consider yourself an artist? What is the criteria for being an artist?
- ◆ What did you expect to experience with this opera? Were your predictions correct? In what ways were your expectations met or not met?
- ◆ Did you identify with any characters in this opera? Why or why not?



Part 2: About the Production

- ◆ How did you see the technical elements support the story? What did the costumes tell us about the characters, etc.? Did anything in particular stand out?
- ◆ How did the music reinforce the action on stage? What musical changes did you note throughout in terms changes in setting and atmosphere?
- ◆ How does Mozart's music help to build the characters in this opera?

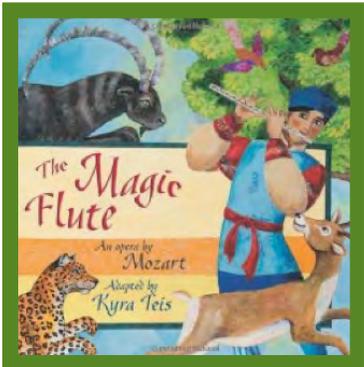
Part 3: Story and Themes

- ◆ What statements, actions, or scenes in the opera relate to ideas of the Enlightenment?
- ◆ Discuss the concept of "magic". Name other stories where magic figures prominently. How are they similar and/or dissimilar to *The Magic Flute*? Does the magic in those stories serve the same purpose? Why or why not?
- ◆ Does Mozart challenge traditional gender roles in this opera? Explain why or why not.
- ◆ Discuss the nature of good and evil. Is any character in this opera truly "good" or wholly "evil"?
- ◆ Discuss the usage and significance of "The Rule of Three" that Mozart appears to invoke in *The Magic Flute*- three ladies, three loud chords at the beginning of the overture, three temples, three trials, etc. What could these choices mean? What is Mozart making reference to? Where else do we see "threes" appearing in music, art, religion, politics, and/or pop culture?

FURTHER READING

The Magic Flute has inspired a number of adaptations, sequels, and re-imaginings! In addition, much has been written for all ages about Mozart and his life and times. The list below will help Mozart fans of all ages to further explore his life and works.

FOR YOUNG READERS:



The Magic Flute: An Opera by Mozart by Kyra Teis

Enter a magical world of monster serpents, mysterious ladies, and flying machines where giant flowers and butterflies the size of birds abound. It is here amid a lush wood and within a dark labyrinthine castle that an unforgettable cast of characters and a magical story of good versus evil unfolds.

The Magic Flute by Anne Gatti, Illustrated by Peter Malone

Brought to life with glorious illustrations, this enchanting retelling of Mozart's famous opera is sure to delight lovers of fairy tales and music alike.

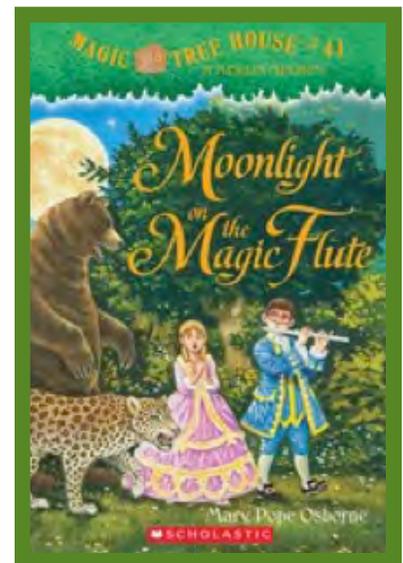
Pet of the Met by Don Freeman

Maestro Petrini, the tiny page-turner for the Prompter at the Metropolitan Opera House, has always evaded Mefisto the cat until the day Petrini gets carried away by Mozart's *Magic Flute* and joins the performers onstage.

FOR MIDDLE GRADE READERS:

Moonlight on the Magic Flute (Magic Treehouse Series #41) by Mary Pope Osborne

Jack and Annie head to 18th-century Austria, where they must find and help a musician by the name of Mozart. Decked out in the craziest outfits they've ever worn--including a wig for Jack and a giant hoopskirt for Annie --the two siblings search an entire palace to no avail. Their hunt is further hampered by the appearance of a mischievous little boy who is determined to follow them everywhere. But when the boy lets the animals out of the palace zoo, Jack and Annie have to use the only magic at their disposal to save themselves and the naughty little fellow.



Story of the Orchestra by Robert Levine

Eye-catching illustrations, engaging text, and delightful musical selections on the accompanying 70-minute CD lead children ages 8 to 12 (and parents, too!) on an exciting tour through the instruments and music of the orchestra.

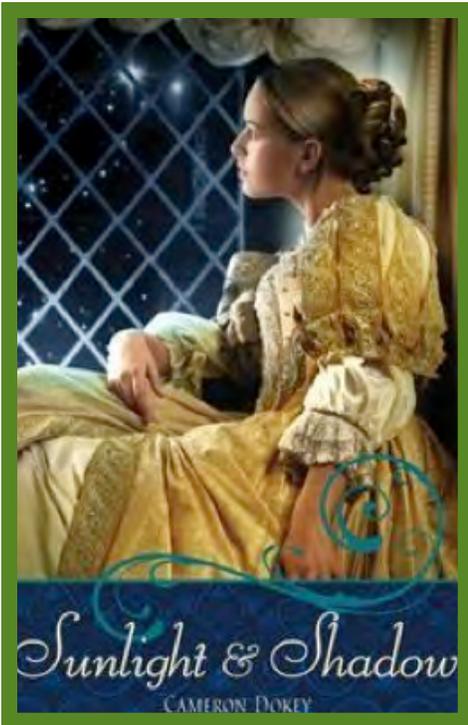
Who Was Wolfgang Amadeus Mozart? by Yona Zeldis McDonough

Born in Austria in 1756, Wolfgang Amadeus Mozart composed his first piece of music, a minuet, when he was just five years old! Soon after, he was performing for kings and emperors. Although he died at the young age of thirty-five, Mozart left a legacy of more than 600 works. This fascinating biography charts the musician's extraordinary career and personal life while painting a vivid cultural history of eighteenth-century Europe.

FOR TEEN READERS:

In Mozart's Shadow: His Sister's Story by Carolyn Meyer

Nannerl Mozart was a musical prodigy who seemed to have a brilliant future. But once her younger brother, Wolfgang, began composing symphonies at the age of five, her career and talents were utterly eclipsed. Here, at last, is Nannerl's heart-wrenching tale. It's the story of her undying passion for music; her relationship with her "miracle boy" brother; and her life as the "other Mozart," the one forgotten by history. The acclaimed Carolyn Meyer has written a powerful historical novel about a little-known but gifted musician who never stopped dreaming.



Sunlight and Shadow: A Retelling of "The Magic Flute" by Cameron Dokey

A new spin on *The Magic Flute* by an acclaimed author! "In a time when the world was young, Sarastro, Mage of the Day, wed Pamina, the Queen of the Night. And in this way was the world complete, for light was joined to dark. For all time would they be joined together. Only the ending of the world could tear them apart." Thus begins the tale of Mina, a girl born on the longest night of the darkest month of the year. When her father looked at her, all he saw was what he feared: by birth, by name, by nature, she belonged to the Dark. So when Mina turned sixteen, her father took her away from shadow and brought her into sunlight. In retaliation, her mother lured a handsome prince into a deadly agreement: if he frees Mina, he can claim her as his bride. Now Mina and her prince must endure deadly trials -- of love and fate and family -- before they can truly live happily ever after.

Magic Flutes by Eva Ibbotson

Spring, 1922 - Tessa is a beautiful princess who's given up her duties to follow her heart, working for nothing backstage at the Viennese opera. No one there knows who she really is, or that a fairytale castle is missing its princess, and Tessa is determined to keep it that way. But

secret lives can be complicated. When a wealthy, handsome Englishman discovers this bewitching urchin backstage, Tessa's two lives collide - and in escaping her inheritance, she finds her destiny.

FOR ADULT READERS:

Mozart: A Life by Paul Johnson

Acclaimed historian and author Paul Johnson offers a concise, illuminating biography of Mozart. Johnson's focus is on the music—Mozart's wondrous output of composition and his uncanny gift for instrumentation. In addition to his many insights into Mozart's music, Johnson also challenges the many myths that have followed Mozart, including those about the composer's health, wealth, religion, and relationships. Johnson offers readers and music lovers a superb examination of Mozart and his glorious music, which is still performed every day in concert halls and opera houses around the world.

A Life in Letters (Penguin Classics) by Wolfgang Amadeus Mozart

A selection of Mozart's letters, translated into English, complete with notes, linking commentary and chronology.

Mozart: A Cultural Biography by Robert W. Gutman

This major work, the result of years of careful study and analysis, places Wolfgang Amadeus Mozart's life and music in the context of the intellectual, political, and artistic currents of eighteenth-century Europe. The result is a fresh interpretation of Mozart's genius, as Robert Gutman shows the great composer in a new light. With an informed and sensitive handling, Mozart emerges as an affectionate and generous man with family and friends, self-deprecating, witty, and winsome but also an austere moralist, incisive and purposeful. *Mozart* is an extraordinary portrait of a man and his times, and a brilliant distillation of musical thought.



1791: Mozart's Last Year

by H. C. Robbins Landon

The last month of the year 1791 witnessed what Robbins Landon calls "the greatest tragedy in the history of music" - the premature death of the 35-year-old Mozart. The event was surrounded by enigma and intrigue, allegations of poisoning and scandal. Drawing on his knowledge of the sources, Professor Landon seeks to cut through the fantasy to present the facts and to reconstruct the story of the last year of Mozart's life.

Mateki: The Magic Flute by Yoshitaka Amano

From the world's greatest fantasy artist, Yoshitaka Amano, comes a masterful interpretation of Wolfgang Amadeus Mozart's classic opera *The Magic Flute*. *Mateki* tells the beautiful and dark tale of a young man who must put away his flute and become a warrior in order to save his beloved from the lord of darkness. An over-sized graphic novel, *Mateki* features a staggering 128 original full-page illustrations and artworks.

Mozart's Women: His Family, His Friends, His Music by Jane Glover

Throughout his life, Mozart was inspired, fascinated, amused, aroused, hurt, disappointed, and betrayed by women- and he was equally complex to them. But, first and last, Mozart loved and respected women. His mother, his sister, his wife, her sisters, and his female patrons,

friends, lovers, and fellow artists all figure prominently in his life. Rich, evocative, and compellingly readable, *Mozart's Women* illuminates the music and the man -- but, above all, the women who inspired him.

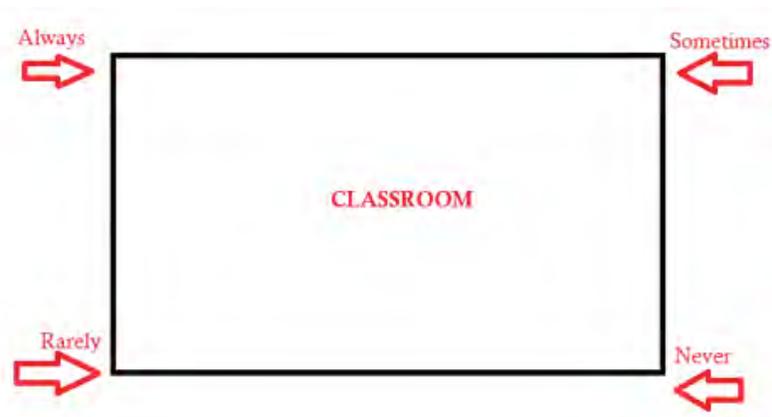
IN THE CLASSROOM

Pre- and Post-Performance Activity:

ALWAYS, SOMETIMES, RARELY, NEVER

Assign four corners of the room (or four spaces within the room) to be the location for Always, Sometimes, Rarely, and Never.

When a statement is given, have students move to the location that matches their answer and discuss with their group members why those chose their answer. After several minutes of discussion, choose one group member from each area to share with the whole class why the group as a whole answered Always, Sometimes, Rarely, or Never.



Statements about live performance:

- ◆ I (*always, sometimes, rarely, or never*) think that attending a live performance (an opera, play, concert, or sporting event) is more enjoyable than watching the same event on television.
- ◆ I (*always, sometimes, rarely, or never*) think that attending live performances is an important thing to do.
- ◆ Live performances hold my interest (*always, sometimes, rarely, or never*).
- ◆ When I attend live performances, I (*always, sometimes, rarely, or never*) feel like the story is relevant to my life.
- ◆ I (*always, sometimes, rarely, or never*) wish I could attend live performances more often than I do.

Notes on this activity:

Remember to encourage your students to talk about WHY they chose their answers. Follow questions with more questions- for example, if students RARELY believe that operas and live performances are relevant to their lives, make sure to ask why. And how can we change that? Who is telling the stories right now? How do we position ourselves to make sure our stories, and stories that are important to us, get told? What stories would we like to see represented on stage? Also, if this activity is conducted both pre- and post-performance, make sure to encourage students to note if their answer has changed, and why it changed. Encourage them to talk about elements of the performance that may have contributed to their answer changing.

GRADES 1 – 3

English Language Arts

1. Write a review of *The Magic Flute* and send a copy to Michigan Opera Theatre!

CCSS.ELA-LITERACY.W.3.1

Write opinion pieces on topics or texts, supporting a point of view with reasons.

2. Write your own story using characters from *The Magic Flute*. This can be a “prequel” story (e.g. Write a story about Papageno when he was your age) or a “sequel” story (e.g. What happens for Tamino and Pamina in their “happily-ever-after?”).

CCSS.ELA-LITERACY.W.3.3B

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

Science

1. In *The Magic Flute*, Papageno is a bird-catcher, and knows all about different kinds of birds. Conduct a nature walk and look and listen for different types of birds in your community. Which ones do you know about already? Do you see any new birds? Back in the classroom, draw pictures of what you saw on your walk, and present your findings to the class.

S.IP.02.11 Make purposeful observation of the natural world using the appropriate senses.

S.IA.01.13 Communicate and present findings of observations.

2. Become a bird expert like Papageno, and write and illustrate a book about birds. Make sure to include information about where birds live, what they eat, and what they look like. Include a whole family of birds in your book, and write about how the parents are similar to their young.

L.OL.01.13 Identify the needs of animals.

L.HE.01.11 Identify characteristics (for example: body coverings, beak shape, number of legs, body parts) that are passed on from parents to young.

3. In *The Magic Flute*, Tamino has to undergo a trial of water. If this took place in Michigan, where might Tamino have his water trial? Draw a map of water sources in Michigan, including prominent rivers and lakes. Draw how they would look in both the summer and the winter, and describe the differences to a classmate.

E.FE.02.11 Identify water sources (wells, springs, lakes, rivers, oceans).

E.FE.02.14 Describe the properties of water as a solid (hard, visible, frozen, cold) and recognize ice, snow, and hail as water in its solid state.

GRADES 4-5

English Language Arts

1. Write your own story using characters from *The Magic Flute*. This can be a “prequel” story (e.g. How did Papageno become a bird-catcher?) or a “sequel” story (e.g. What happens to the Queen of the Night after she’s banished?).

CCSS.ELA-LITERACY.W.5.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

2. Write a blog post about your visit to the Detroit Opera House, including a review of *The Magic Flute*. Make sure to tag #michiganoperatheatre in your posts, and don’t forget to e-mail a copy of your review to ascobie@motopera.org.

CCSS.ELA-LITERACY.W.5.6

With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

Science

1. In *The Magic Flute*, Papageno is a bird-catcher, and knows all about different kinds of birds. Conduct a nature walk in your community, looking and listening for different types of birds. Then create your own encyclopedia of birds native to your region.

S.IP.04.II Make purposeful observation of the natural world using the appropriate senses.

2. At the beginning of *The Magic Flute*, Tamino is attempting to kill a giant serpent. Conduct your own research on snakes and make a speech (or write a monologue or story) explaining how different species of snakes survive in different types of environments around the world.

L.EV.05.II Explain how behavioral characteristics (adaptation, instinct, learning, habit) of animals help them to survive in their environment.

Social Studies

1. While Mozart was in Europe composing operas like *The Magic Flute*, the American colonies were struggling to attain independence. Write a theatrical scene or compose a poem or song from the point of view of a colonist who was involved with a major event leading up to the Revolution- the Boston Tea Party, the Stamp Act, etc. Make sure that your piece addresses WHY the event happened, and what your character thinks will happen next.

5 – U3.I.2 Describe the causes and effects of events such as the Stamp Act, Boston Tea Party, the Intolerable Acts, and the Boston Massacre.

GRADES 6-8

English Language Arts

1. Choose an event from the timeline on pages 12 and 13 and write a short research paper on the topic. When completed, create a corresponding Power Point presentation to share with your class.

CCSS.ELA-LITERACY.W.8.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

2. Both Mozart, as well as his sister, Maria (called Nannerl) were musical prodigies as children and toured Europe as performers throughout their childhoods. As she grew older, Nannerl had to stay at home while her brother continued to travel and perform. Write a fictional short story from the point of view of either Mozart or Nannerl (or alternating points of view) that focuses on their childhood experiences.

CCSS.ELA-LITERACY.W.8.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.8.3.A

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

3. Write a review of *The Magic Flute* and send a copy to the Michigan Opera Theatre.

CCSS.ELA-LITERACY.W.7.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Geography

1. Identify the countries that Mozart visited as a young musician, and choose one to research. Prepare and present to the class a comparison of that specific country during Mozart's time and today, including language, religion, governmental system, and cultural traditions.

6 – G2.2.1 Describe the human characteristics of the region under study (including languages, religion, economic system, governmental system, cultural traditions).

U.S. History

1. Mozart lived and composed in a period known as The Enlightenment, a time that introduced many new ideas and ways of thinking. Many of these ideas were hugely influential on the Founding Fathers, and became the basis for the new American government. In small groups, read excerpts on natural rights by John Locke and the "social contract" ideas of Locke and Jean-Jacques Rousseau alongside selections from the Declaration of Independence. Discuss the similarities and differences in these writings.

FI.1 Describe the ideas, experiences, and interactions that influenced the colonists' decisions to declare independence by analyzing colonial ideas about government

GRADES 9-10

English Language Arts

1. Write a review of *The Magic Flute* and send a copy to the Michigan Opera Theatre.

CCSS.ELA-LITERACY.WHST.9-10.1.D

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

2. Create and present an informational presentation about opera that utilizes video and/or audio clips, Power Point slides, photos, etc.

CCSS.ELA-LITERACY.SL.9-10.5

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.SL.9-10.4

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

3. Compare and contrast the “Queen of the Night” aria from Michigan Opera Theatre’s production to the same scene in the 2006 film by Kenneth Branagh. (If time allows, students can watch the whole film and compare and contrast the entirety of the opera and the movie.) How does setting affect the story and your understanding of it? What are the strengths and drawbacks of live opera and those of film in presenting this scene? To view the aria from the film, visit: https://www.youtube.com/watch?v=i_FCYzv383o

CCSS.ELA-LITERACY.RL.9-10.7

Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

World History and Geography

1. In small groups, research the effects of the Enlightenment on politics, religion, economics, and culture throughout Europe. Use this information to create a newspaper with articles that detail these changes and showcase differing thoughts among Enlightenment thinkers.

WHG 5.3.5 Analyze the major political, religious, cultural and economic transformations in Europe by analyzing how the Renaissance, Reformation, Scientific Revolution, and the Enlightenment contributed to transformations in European society.

GRADES 11-12

English Language Arts

1. Write a review of *The Magic Flute* and send a copy to the Michigan Opera Theatre.

CCSS.ELA-LITERACY.W.II-12.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

2. Individually or in small groups, have students brainstorm “Who, what, where, when, why, how” questions they may have relating to Mozart’s *The Magic Flute*. These could be about the production itself (“What is the process of putting up an opera?”), about the themes represented in the opera (“What are the Masonic elements that Mozart references in *The Magic Flute*?”), or the historical context of the piece (“Where can we see the lasting influences of Enlightenment thought both in Europe and the American colonies?”). Let students choose one question to guide their research project, and then share final projects with the class.

CCSS.ELA-LITERACY.W.II-12.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

3. Compose an essay on Mozart and the Age of Enlightenment.

CCSS.ELA-LITERACY.W.II-12.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

World History and Geography

1. While Mozart was in Europe composing operas like *The Magic Flute*, the American colonies were engaged in the Revolution to bring independence from Great Britain. Create a chart comparing the economic and political systems of early Americans under Great Britain’s rule and after independence.

WHG 6.1.4 Compare the emerging economic and political systems (industrialism and democracy) with the economic and political systems of the previous era (agriculture and absolutism).

2. Write a short play, or stage a debate, where major players from three political and/or national revolutions (American, French, Chinese, etc.) come together to discuss causes and consequences of their beliefs and actions.

WHG 6.2.1 Analyze the Age of Revolutions by comparing and contrasting the political, economic, and social causes and consequences of at least three political and/or nationalistic revolutions (American, French, Haitian, Mexican or other Latin American, or Chinese Revolutions)

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