

# CHAPTER SIX

## THE MAGIC FLUTE

## 6.1 SELECTION OF THE MAGIC FLUTE

In the process of searching for a theatrical style which would be best suited to a site-specific performance, the idea of opera was brought to light. Acoustically the opera is a loud and extravagant performance. Musicians and singers perform in competition with each other to create a powerful encompassing auditory experience. As mentioned in the study on acoustics, the open-air environment is ideal for theatrical performances as there are no surfaces for the sound to refract off causing noise cancellation or reverberation. The natural voice is at its best when placed in an open-air environment, provided the sound can be captured. The nature of the site with its lowered courtyard-like area and raised surrounding area is like that of the ancient Roman and Greek open-air theatres. Therefore, the site could essentially be treated as this form of theatre, providing an ideal space for the opera to take place.

To ensure the correct selection of an opera was made, a study of the top five most viewed operas of all time was conducted. According to Operabase (2017), an online worldwide opera statistics database, the top five operas, by number of performances are La Traviata (4190), Die Zauberflöte (3310), Carmen (3280), La Bohème (3131) and Tosca (2694). After identifying an opera which is well known, the thematic

views and concept development of each were considered. It was after this that Die Zauberflöte (The Magic Flute) was selected as the opera for this specific performance. The opera contains universal themes of love and self-sacrifice which are easily relatable to the public, and the performance has a straightforward storyline for the audience to follow. After identifying The Magic Flute as the chosen opera, a William Kentridge adaption of the performance was found. Throughout his performance, he relates the characters and themes directly to a South African context, once again reinforcing the choice for this specific opera and strengthening the contextual relevance of its performance. The Kentridge adaption was finally selected as the appropriate version for the site-specific performance, as the imagery and relationship to the South African community had already been established. Ultimately, Kentridge's imagery and South African relevance in the Magic Flute will be re-adapted into the context of the selected site, namely the Fort Daspoortrand ruin.

## 6.2 OVERVIEW, 1991 TRADITIONAL VERSION

The Magic Flute is referred to as one of Mozart's last and greatest work of art. The opera was composed and completed in 1791 during the classical period. The opera takes the form of a Singspiel, which includes dialogue within the musical development of the performance, making the opera easily accessible for first-time opera spectators.

This chapter is a film study of Mozart's, Die Zauberflöte, by The Metropolitan Opera in 1991 (Met, 2003) the following imagery of the traditional version 1991 are screen grabs from the viewing of the DVD, Appendix A page 254, shows the film study analysis. The William Kentridge imagery was found in his book Flute (Kentridge 2005).

The Magic Flute is a German comic opera with a strong theme of sacrificial love. The main concept which runs through the opera is the idea of darkness (evil) versus light (love and goodness). These themes and how goodwill always prevails is something very prevalent in the Freemason fraternity of which Mozart was a member. The story is set in ancient Egypt and follows a journey of self-discovery and self-sacrifice which ultimately leads the main character, Tamino, to a state of enlightenment. The Magic Flute consists of thirteen scenes, three scenes in

act one and ten in act two. Scenes are defined as environment changes which take place in the performance.

Throughout the performance, there are 34 sung pieces of music. Mozart uses a solemn and dramatic mood to portray the story of The Magic Flute.

## 6.3 ACT 1

The opera begins with an overture, introducing the thematic musical material which is further explored throughout the performance.

### 6.31 SCENE 1 – A ROUGH, ROCKY LANDSCAPE

Lost in a distant land, a handsome prince (Tamino), is being chased by a serpent. The first musical item of the performance is Tamino asking the gods for help “Zu Hilfe! Zu Hilfe” (Help me! Help me!). Three ladies (die Drei Damen), who serve the Queen of the Night, appear to rescue him and kill the serpent. The three ladies argue over who should be left to guard the handsome prince, who is unconscious. They eventually leave to tell the Queen together. While the three ladies are away Papageno (a bird catcher), awakens Tamino and convinces him that he was the one who rescued Tamino from the serpent. Papageno carries his bird catching equipment, and by playing pipes, he introduces himself to Tamino through an aria ““Der Vogelfänger bin ich ja” (I am a bird catcher). Papageno gladly takes the praise and credit for killing the serpent. However, when the three ladies return they are angered by his lies, and they padlock his mouth so that he may learn

a lesson. The three ladies gift Tamino a portrait of Pamina, the Queen of the Night's daughter. He instantly falls in love with her, singing the aria “Dies Bildnis Ist bezaubernd schön” (This image is enchantingly beautiful). Once the three ladies have captured Tamino's attention, they tell him that Pamina has been caught by Sarastro, a supposedly evil-sorcerer. Tamino vows to rescue her. The Queen of the Night appears, in a dramatic recitative and aria “O zittre nicht, mein Lieber Sohn” (Oh, tremble not, my dear son), telling Tamino that if he saves Pamina, he can have her as his wife. Once the queen has left, the three ladies give Tamino a magic flute, with the power to change sorrow into joy, and Papageno is given a set of magic bells for his protection. Joining them on their journey to Sarastro's temple are three child-spirits. The scene ends with Tamino and Papageno singing the quintet: “Hm! Hm! Hm! Hm!”.

### FEAR AND LONELINESS



Figure 6.1 Act 1 Scene 1- Traditional version 1991



Figure 6.2 Act1 Scene 1 - William Kentridge version 2001



Figure 6.3 "Zu Hilfe! Zu Hilfe" (Help me! Help me!)



Figure 6.4 "O zittre nicht, mein lieber Sohn" (Oh, tremble not, my dear son)

Selected Scene



Figure 6.5 "Der Vogelfänger bin ich ja" (I am a bird catcher)



Figure 6.6 "Hm! Hm! Hm! Hm!"



Figure 6.7 "Dies Bildnis ist bezaubernd schön" (This image is enchantingly beautiful)



## 6.32 SCENE 2 – A ROOM IN SARASTRO'S PALACE

Pamina, who has just tried to escape, is dragged in by Sarastro's slaves. Monostatos, chief of slaves and blackamoor, orders the others to chain Pamina and leave her alone with him. Papageno, who was sent ahead, enters with the trio "Du feines Täubchen, nur herein!" (Come in, my lovely

dove). Terrified by each other's appearance, Papageno and Monostatos flee. Papageno returns to tell Pamina that her mother has sent Tamino, who has fallen in love with her, to rescue her. Pamina is delighted and offers sympathy to Papageno, who longs for a wife. They sing together in a duet "Bei Männern welche Liebe fühlen" (Men who feel the call of love), which explains the joys and greatness of marital love.

### DESPERATION AND INTIMIDATION



Figure 6.8 Act 1 Scene 2 - Traditional version 1991



Figure 6.10 "Du feines Täubchen, nur herein!" (Come in, my lovely dove)



Figure 6.9 Act 1 Scene 2 -William Kentridge version 2001



Figure 6.11 "Bei Männern welche Liebe fühlen" (Men who feel the call of love)

## 6.33 SCENE 3 – A GROVE IN FRONT OF THE TEMPLE (THREE TEMPLES, WISDOM, REASON AND NATURE)

The three child-spirits have lead Tamino to Sarastro's temple. They tell him in "Zum Ziele fuhrst dich diese Bahn" (This path leads you to your goal) that if he remains patient, wise, and steadfast, he will succeed in rescuing Pamina. After they leave, Tamino is denied access from both the left and right entrances. Suddenly the entrance in the middle opens, and an old priest invites him in. In the recitative "Die Weisheitslehre diese Knaben" (May the wise teachings of these boys) he explains to Tamino that Sarastro is benevolent, not evil, and not to trust the Queen of the Night. The priest tells Tamino that if he approaches the temple as a friend, his confusion will be lifted. Tamino then plays his magic flute and animals appear and start dancing around him in "Wie stark ist nich dein Zauberton" (How strong must be your magic sway). Tamino hears Papageno's pipes in the distance and hurries off to find him.

As Papageno and Pamina enter, they are captured by Monostatos and his slaves. Papageno

plays his magic bells in "Schnelle Fube, rascher Mut" (Swift steps and boldness of heart) and their capturers begin dancing around and move off stage. Pamina and Papageno hear Sarastro's approach and become frightened. Pamina decides that telling the truth is the best solution for this situation. Sarastro enters on a lion-drawn chariot, and a crowd follows him to the piece "Es lebe Sarastro, Sarastro soll Leben" (Long live Sarastro)

In "Herr, ich bin zwar Verbrechenrin" (Lord, I am indeed guilty) Pamina, in confession falls to Sarastro's feet, telling him that she tried to escape because Monostatos tried to force himself on her. Sarastro gently and kindly accepts her, explaining to her that all he wishes for her is happiness. Sarastro refuses to return Pamina to her mother, whom he states is a proud and headstrong woman and who has a bad influence on those around her. Sarastro tells Pamina that she will need to be guided by a man.

Tamino enters, being led by Monostatos. This is the first meeting between Pamina and Tamino - they celebrate in an embrace, causing outrage from Sarastro's followers. In the final piece of Act Two "Nun stolzer Jungling, nur hierher" (Proud youth, come this way), Monostatos demands a



Figure 6.12 Act 1 Scene 3 - Traditional version 1991

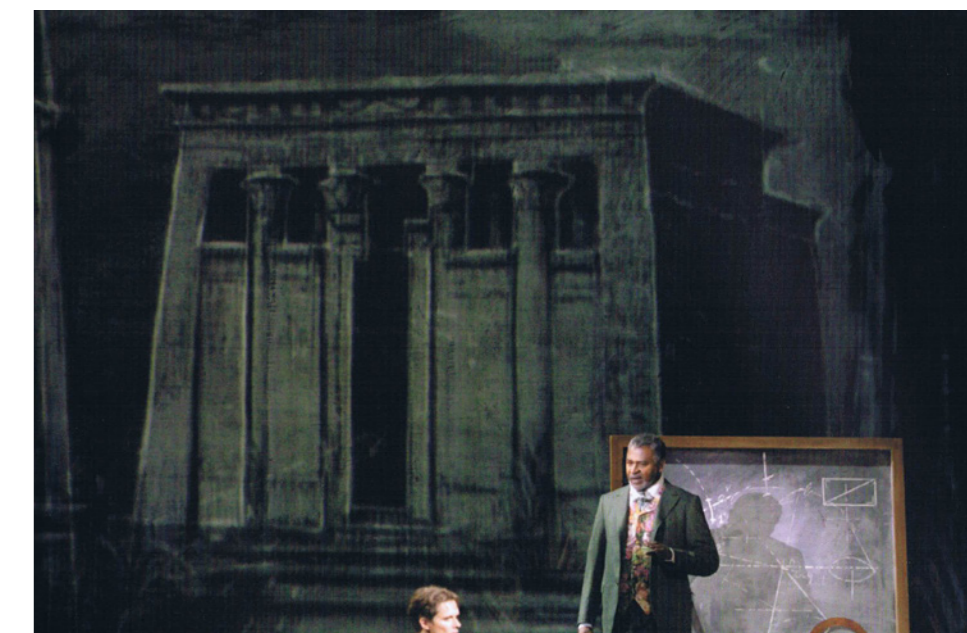


Figure 6.13 Act 1 Scene 3 - William Kentridge version 2001



reward for the capturing of Papageno and Pamina as they were trying to escape. Sarastro instead punishes Monostatos for his lustful behaviour towards Pamina, and Monostatos is sent away. Sarastro tells Tamino that he must undergo a trial to prove his worthiness of being Pamina's husband. The priest ends off the act with a declaration that 'virtue and righteousness will sanctify life and make mortals like gods'

### TRIAL, KINDNESS AND UNITY



Figure 6.16 "Wie stark ist nich dein Zauberton" (How strong must be your magic sway)



Figure 6.19 "Herr, ich bin zwar Verbrecherin" (Lord, I am indeed guilty)



Figure 6.14 "Zum Ziele fuhrst dich diese Bahn" (This path leads you to your goal)



Figure 6.17 "Schnelle Fube, rascher Mut" (Swift steps and boldness of heart)



Figure 6.20 "Nun stolzer Jungling, nur hierher" (Proud youth, come this way)



Figure 6.15 "Die Weisheitslehre diseer Knaben" (May the wise teachings of these boys)



Figure 6.18 "Es lebe Sarastro, Sarastro soll leben" (Long live Sarastro)

## 6.4 ACT 2

The second act begins with a solemn intermezzo, "March der Priesters" (March of the priests). The music builds the drama so that the audience are placed into the same frame of mind and emotional state as that of the end of Act One.

### POWER AND AUTHORITY



Figure 6.21 Act 2 Scene 1 - Traditional version 1991



Figure 6.23 "March der Priesters" (March of the priests)



Figure 6.24 "O Isis und Osiris" (Oh Isis and Osiris)

## 6.4.1 SCENE 1 - A GROVE OF PALMS

The council of priests of Isis and Osiris, led by Sarastro, enter during the end of the intermezzo. Sarastro tells the priests that Tamino is ready to undergo his path to enlightenment. In the Aria and chorus "O Isis und Osiris", (Oh Isis and Osiris), he asks the gods to protect and take care of Pamina and Tamino. As Pamina and Tamino part ways, Pamina sadly sings the terzet "Soll ich dich, Teurer, nicht mehr sehn?" (Dearest, must I never see you again?)



Figure 6.22 Act 2 Scene 1 - William Kentridge version 2001



Figure 6.25 "Soll ich dich, Teurer, nicht mehr sehn?" (Dearest, must I never see you again?)



## 6.42 SCENE 2 – THE COURTYARD OF THE TEMPLE OF ORDEAL

Two priests lead Tamino and Papageno to their first trial. They are advised about the danger ahead, and the priests swear them to silence in the duet “Bewahret euch vor Weibertucken” (Beware the wiles of women). The three ladies appear to frighten Tamino and Papageno into talking in the

quintet “Wie? Wie? Wie? Ihr an diesem Schreckensort” (What? What? What? You in this dreadful place?). Papageno cannot resist talking, but Tamino remains silent and disinterested. The ladies leave when they realise that they will not be able to make Tamino talk.

### TERROR AND UNCERTAINTY



Figure 6.26 Act 2 Scene 2 - Traditional version 1991



Figure 6.27 Act 2 Scene 2 - William Kentridge version 2001



Figure 6.28 “Wie? Ihr an diesem Schreckensort” (What? You in this dreadful place?)

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Figure 6.29 “Bewahret euch vor Weibertucken”, (Beware the wiles of women)

## 6.43 SCENE 3 – A GARDEN

Pamina is sleeping in the garden when Monostatos appears. He gazes at her while singing the aria “Alles fühlt der Lebe Freuden” (All men feel love’s rapture). Monostatos is about to kiss her when the Queen of the Night appears and chases him away. In the aria “Der Holle Rache kocht in meinem Herzen” (The Revenge of hell rages in my heart), the queen gives Pamina a dagger and orders her

to kill Sarastro, or she will be disowned. The queen leaves and Monostatos reappears, threatening to reveal the queen's plot if Pamina does not love him. Pamina is saved by Sarastro who chases Monostatos away. Pamina tries to convince Sarastro to forgive her mother; he reassures her in the aria “In diesen heil’gen Hallen” (Within these sacred halls revenge is unknown).

### ANGER AND CONSOLIDATION



Figure 6.30 Act 2 Scene 3 - Traditional version 1991

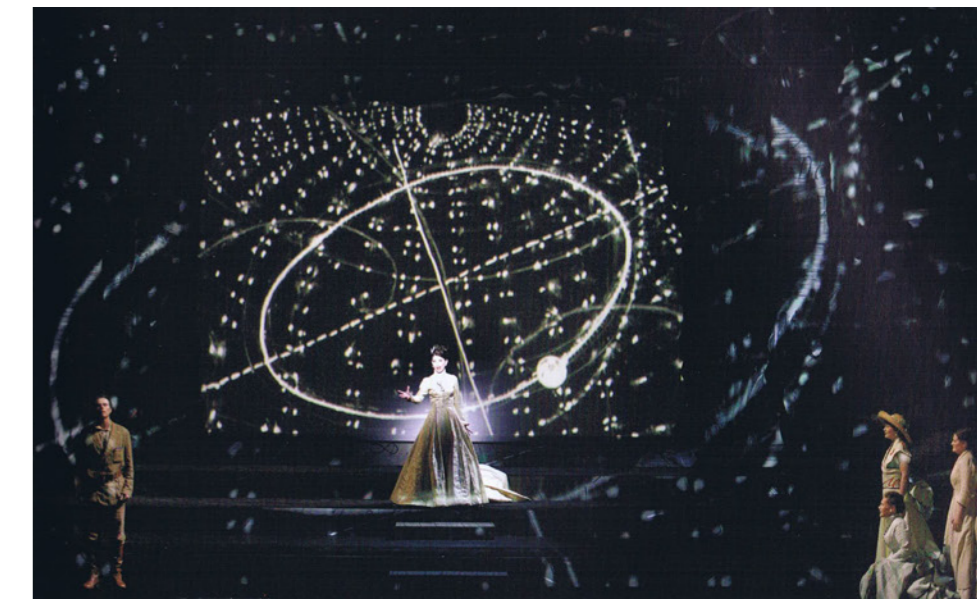


Figure 6.31 Act 2 Scene 3 - William Kentridge version 2001



Figure 6.32 “Alles fühlt der Lebe Freuden” (All men feel loves rapture)



Figure 6.33 “Der Holle Rache kocht in meinem Herzen” (The revenge of hell rages in my heart)



Figure 6.34 “In diesen heil’gen Hallen” (Within these sacred halls revenge is unknown)



## 6.44 SCENE 4 – A HALL IN THE TEMPLE OF ORDEAL

Tamino and Papageno are reminded to remain silent by the priests as they are led into the hall. Papageno complains of thirst when an old woman enters to offer him some water to drink. Papageno teasingly asks the old lady if she has a boyfriend to which she replies that she does and his name is Papageno. The old woman disappears as Papageno asks her name. The three

child-spirits arrive singing “Seid uns zum zweitenmal Willkommen” (Welcome and second time you men). They bring with them food, the magic flute and bells sent by Sarastro. Tamino plays his magic flute which summons Pamina. However, when Pamina tries to talk to him he, - bound by his vow of silence - ignores her. Pamina believes that Tamino no longer loves her and before she leaves him in despair she sings the aria “Ach, ich fuhl’s, es ist verschwunden” (Ah, I feel that it has vanished).

DESPERATION



Figure 6.35 Act 2 Scene 4 - Traditional version 1991



Figure 6.36 Act 2 Scene 4 - William Kentridge version 2001



Figure 6.37 “Seid uns zum zweitenmal willkommen” (Welcome and second time you men)



Figure 6.38 “Ach, ich fuhl’s, es ist verschwunden.” (Ah, I feel that is has vanished)

## 6.45 SCENE 5 – THE PYRAMIDS

The priests are pleased with Tamino’s progress, and in the chorus “O Isis und Osiris” (Oh Isis and Osiris), they pray that he will find success and become worthy of their order. Papageno enters, and the priests grant his request for a glass of wine. He then expresses his desire for a wife in

the aria “Ein Mädchen oder Weibchen” (A little maid or wife). The elderly woman reappears and warns Papageno that if he does not promise to marry her, he will be imprisoned forever. He vows to love her faithfully while muttering under his breath ‘until someone better comes along’. The old woman is transformed into a beautiful young Papagena. As Papageno rushes to embrace her, he is stopped by the priests who say that he is not worthy of her.

LONELINESS

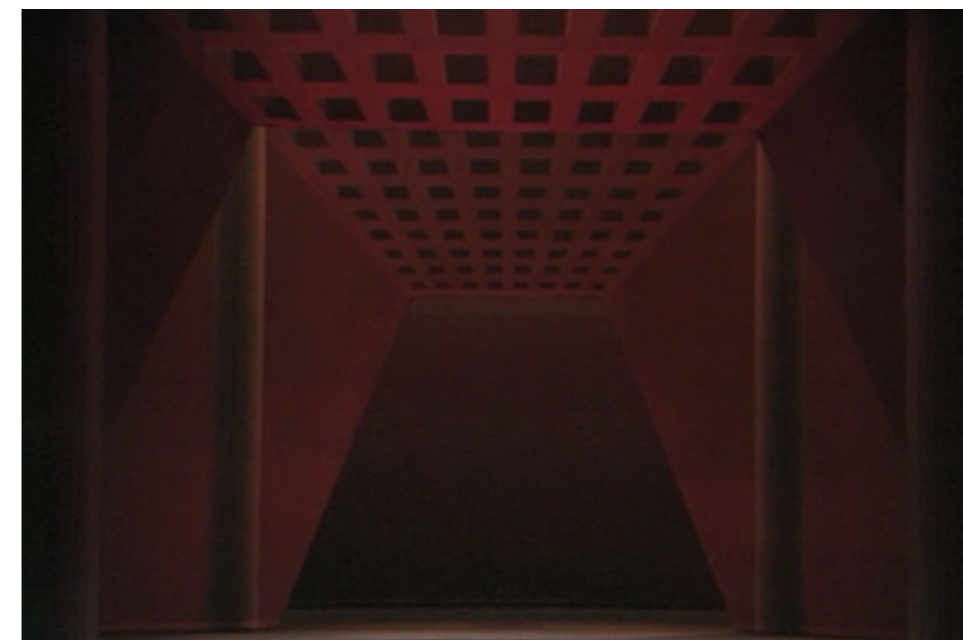


Figure 6.39 Act 2 Scene 5 - Traditional version 1991



Figure 6.40 Act 2 Scene 5 - William Kentridge version 2001

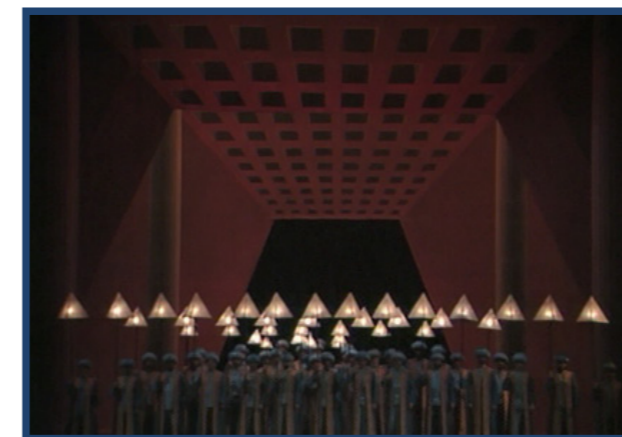


Figure 6.41 “O Isis und Osiris” (Oh Isis and Osiris)



Figure 6.42 “Ein Mädchen oder Weibchen” (A little maid or wife)



## 6.5 FINALE (SCENE 6-10)

Scenes six to ten change without interruption to the music. They form part of the finale where each character is given a chance to conclude their performance.

### 6.5.1 SCENE 6 – A GARDEN

The three child-spirits reappear and in the piece “Bald prangt, den Morgen zu verkünden” (Soon to herald the morn...) they reassure a suicidal Pamina that Tamino loves her and that he has not abandoned her.

DESPERATION



Figure 6.43 Act 2 Scene 6 - Traditional version 1991



Figure 6.44 Act 2 Scene 6 - William Kentridge version 2001



Figure 6.45 “Bald prangt, den Morgen zu verkünden” (Soon to herald the morn...)



Figure 6.46 Pamina in “Bald prangt, den Morgen zu verkünden”

### 6.5.2 SCENE 7 – OUTSIDE THE TEMPLE OF ORDEAL

Two men in armour lead Tamino, in the piece “Der, welcher wandert diese Strasse voll Beschwerden” (He who treads this path of trails). They recite the creed of Isis and Osiris which promises enlightenment to those who successfully overcome the fear of death. Tamino declares his readiness for the final test. Pamina rushes in, and the priests tell Tamino that he is freed from

his silence trial. Pamina tells Tamino that she would like to join him in his final test. Pamina hands him the magic flute to help them through the trial, singing “Tamino mein, o welch ein Glück!” (My Tamino, oh what joy). Protected by the magic flute, Pamina and Tamino pass through the chamber of fire. Having completed the trial, the priest tells them they have been triumphant and that they may now enter the temple. The scene concludes with a duet and chorus “Wir wandelten durch Feugluten” (We have walked through the flames)

TREPIDATION AND WEARISS



Figure 6.47 Act 2 Scene 7 - Traditional version 1991



Figure 6.48 Act 2 Scene 7 - William Kentridge version 2001



Figure 6.49 “Der, welcher wandert diese Strasse voll Beschwerden” (He who treads this path of trails)



Figure 6.50 “Tamino mein, o welch ein Glück!” (My Tamino, oh what joy)



Figure 6.51 “Wir wandelten durch Feugluten” (We have walked through the flames)



### 6.5.3 SCENE 8 – A GARDEN WITH A TREE

Saddened by his loss of Papagena, Papageno decides he is going to hang himself in a tree. He sings an aria “Papagena! Papagena! Papagena! Weibchen, Täubchen, meine Schöne” (Papagena!

Papagena! Papagena! Little wife, my dove, my sweet). Just before he can do anything more, the three child-spirits stop him. They tell him to summon Papagena using his magic bells. Papagena appears and the two sing in a bird-like courting, a piece about their future and dreams and children “Pa-Pagena! Pa-Pageno!” (Papagena! Papageno!).

#### SOLITUDE



Figure 6.52 Act 2 Scene 8 - Traditional version 1991



Figure 6.53 Act 2 Scene 8 - William Kentridge version 2001



Figure 6.54 “Papagena! Weibchen, Täubchen, meine Schöne” (Papagena! Little wife, my dove, my sweet)



Figure 6.55 “Pa-Pagena! Pa-Pageno!” (Papagena! Papageno!)

### 6.5.4 SCENE 9 – ROCKY LANDSCAPE OUTSIDE THE TEMPLE (NIGHT)

Monostatos, the Queen of the Night and the three ladies are seen plotting to destroy the temple. They sing together in “Nur stille, stille, stille” (Hush now, absolute quiet) about how the queen has

promised her daughter to Tamino. Just as the traitors are about to enter the temple, they are cast out into the eternal night.

#### CRUELTY AND SORCERY

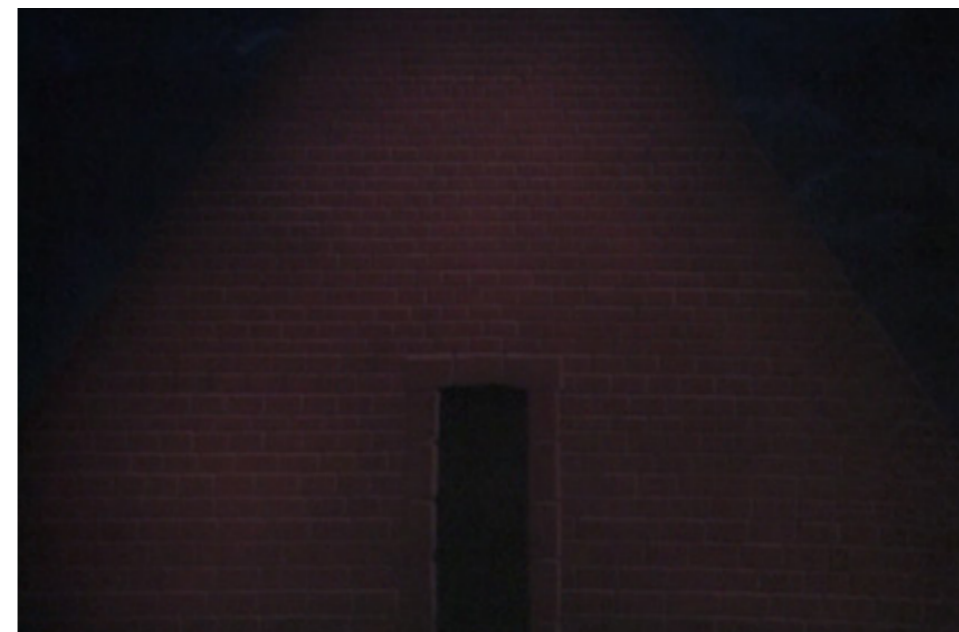


Figure 6.56 Act 2 Scene 9 - Traditional version 1991

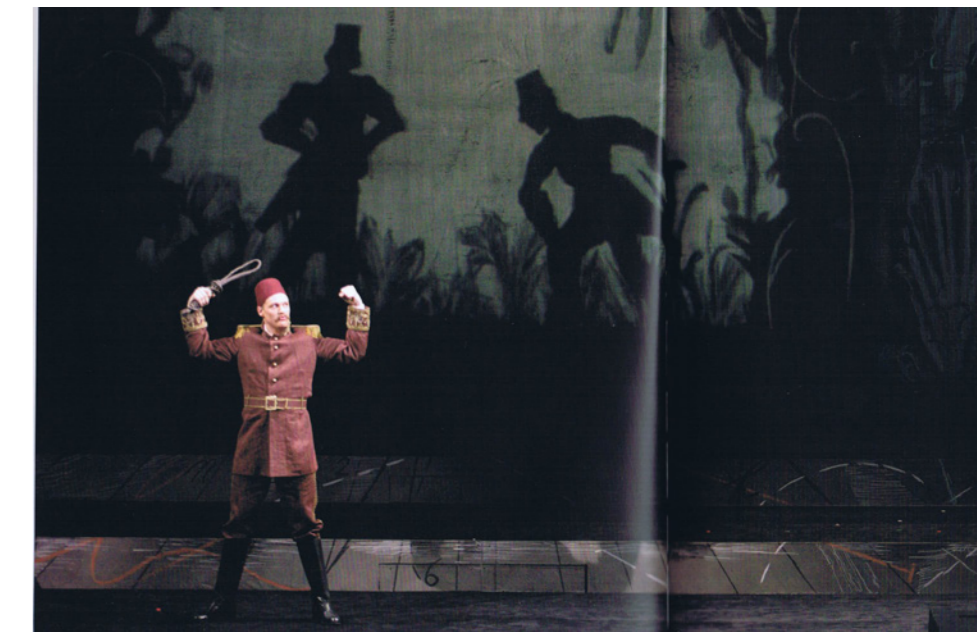


Figure 6.57 Act 2 Scene 9 -William Kentridge version 2001



Figure 6.58 “Nur stille, stille, stille” (Hush now, absolute quiet)



## 6.5.5 SCENE 10 – THE TEMPLE OF THE SUN

The mood of music changes and Sarastro expresses how the sun has been triumphant over the night - good has overcome evil. Everyone praises Tamino and Pamina for his and her courage, giving thanks to Isis and Osiris, and hail the dawn of a new era of wisdom and brotherhood.

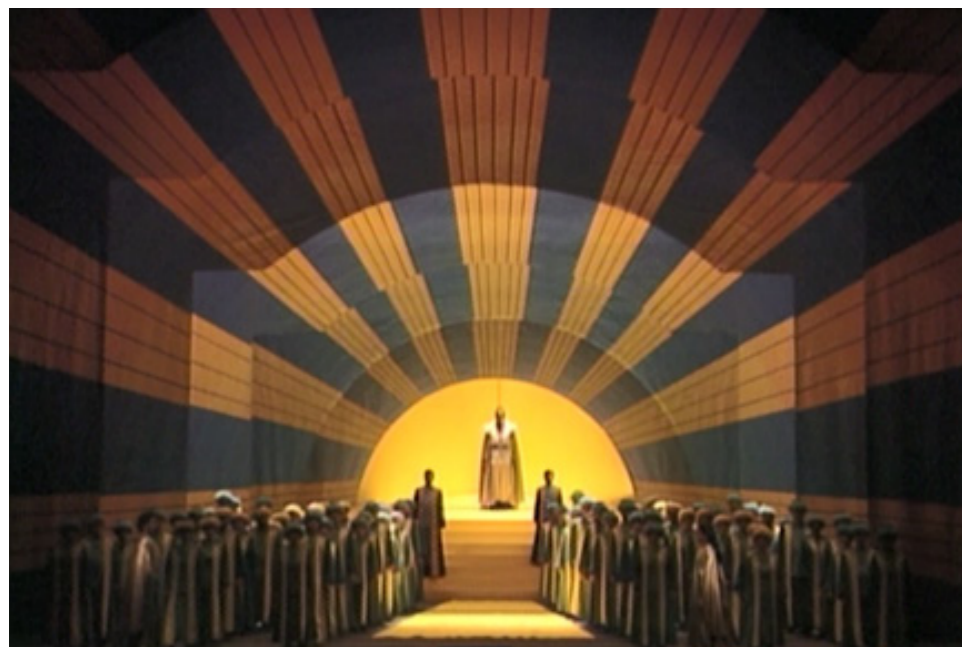


Figure 6.59 Act 2 Scene 10 - Traditional version 1991

## 6.6 END

A triumphant piece of music concludes the performance of The Magic Flute.

### ENLIGHTENMENT AND GOODNESS

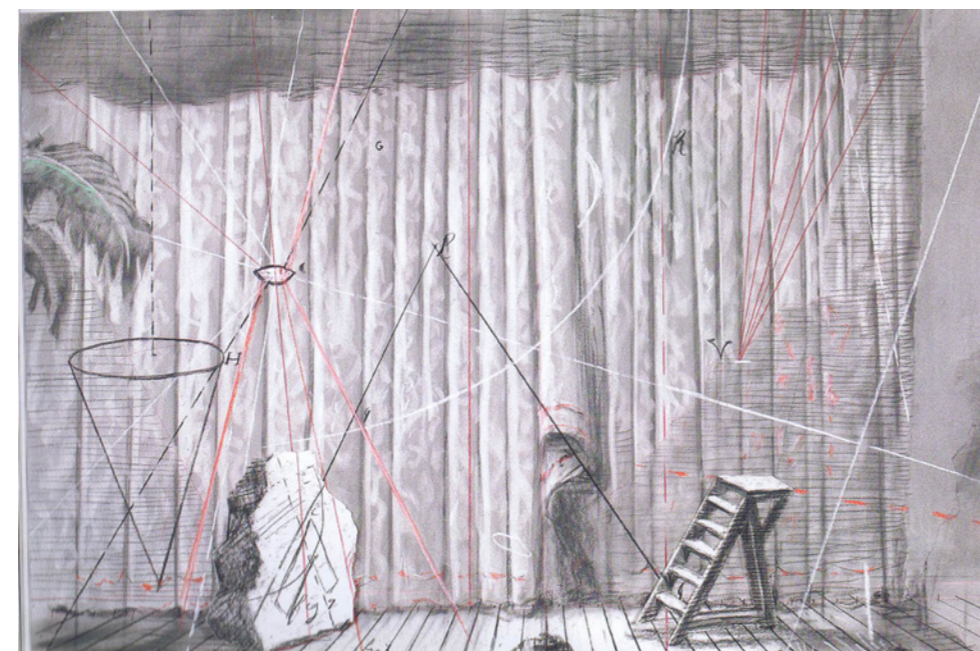
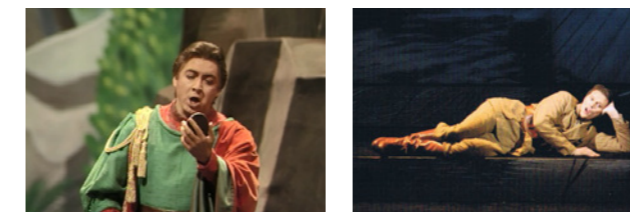


Figure 6.60 Act 2 Scene 10 - William Kentridge version 2001

## 6.7 CHARACTER SKETCHES

### TAMINO



Traditional version versus William Kentridge version

Tamino is a handsome young prince who is sent on a journey by the Queen of the Night to find her daughter. Along the way, Tamino learns the truth about the Queen and starts on a path to enlightenment. He is a naïve character who is easily influenced by those around him. As the story progresses, Tamino learns more about himself and earns the respect of Sarastro, Pamina and the brotherhood.

Character interpretation (Author, 2017)



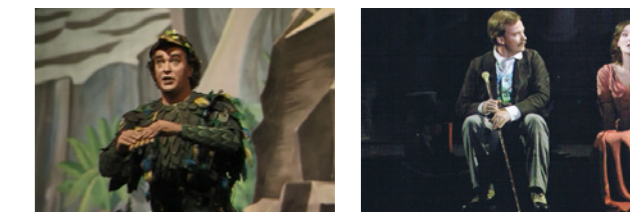
### PAMINA



Pamina is the Queen of the Night's daughter; she has supposedly been captured by the evil Sarastro. Pamina is a dramatic character, reflected in the musical style used to describe her. When she finds out that Tamino has fallen in love with her, she equally and dramatically falls in love with him. She plays an active part in Tamino's journey to self-discovery and enlightenment.



### PAPAGENO

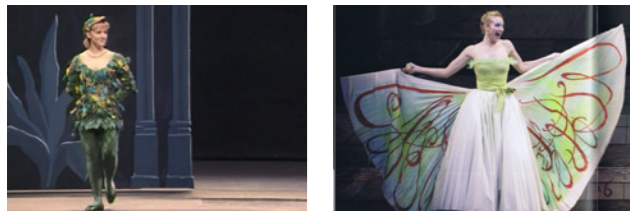


Papageno is a quirky, clumsy and comical birdcatcher. He accompanies Tamino on his journey to rescue Pamina, carrying with him a set of magical bells. Papageno's downfall is that he desperately longs to find love, but as the story progresses he meets a beautiful young Papagena to fill his heart with joy.





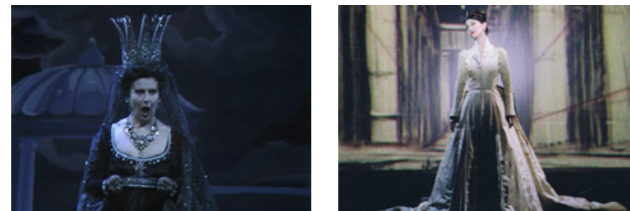
## PAPAGENA



Papagena is another comical character. She first appears as an old woman to trick Papageno, and soon the two fall in love filling the last act of the opera with a comical and entertaining journey of their love.



## QUEEN OF THE NIGHT



The Queen of the Night is a powerful and strong character. She initially tries to fool Tamino into thinking that she is helpless and weak, however she later proves him wrong. The queen is a representation of evil and darkness; she is cunning and wicked. She is portrayed as a cruel mother who is dangerous and manipulative - this theme comes across in her dramatic and powerful arias.



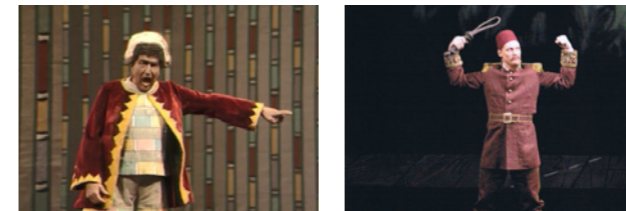
## SARASTRO



Sarastro is a father-like character. At the start of the opera, he portrayed as an evil sorcerer. However during Tamino and Papageno's journey and trials his true nature is revealed. Sarastro is a benevolent leader who wishes that all men can reach a state of enlightenment and become deserving of the love of their wives. Sarastro holds profound wisdom and shows great kindness to all.



## MONOSTATOS



Monostatos is a 'blackamoor' - an evil black spirit. He represents darkness and evil. Monostatos is constantly trying to trick and deceive all who communicate with him. Towards the end of the opera, justice is served when light (goodness) prevails, and Monostatos is cast off into eternal darkness to live out the rest of his days.

