



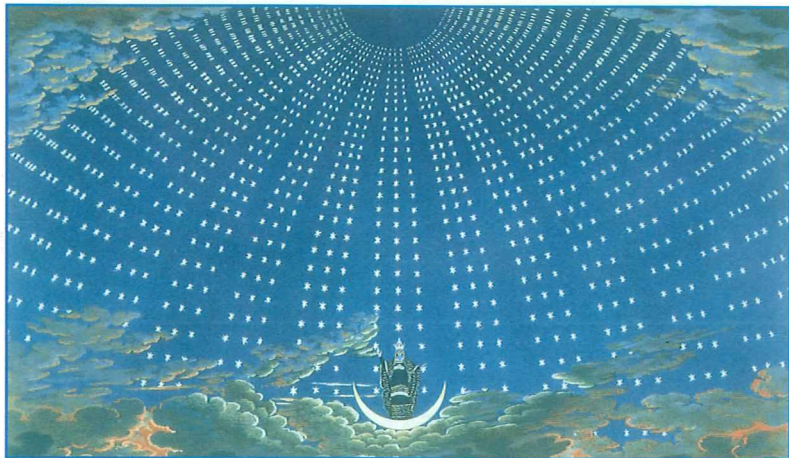
MOZART

DDD

8.553438

# The Magic Flute (Highlights)

Herbert Lippert • Elizabeth Norberg-Schulz • Georg Tichy  
Kurt Rydl • Hellen Kwon • Wilfried Gahmlich  
Hungarian Festival Chorus • Failoni Orchestra, Budapest  
Michael Halász



## Wolfgang Amadeus Mozart (1756 - 1791)

### The Magic Flute (Highlights)

In 1781 Mozart won independence from the ties that had bound him to his native Salzburg. After a childhood during which he had astonished Europe by his feats of musicianship, there had been a less satisfactory period of adolescence in which his gifts were the greater but his chances to display them the less. An attempt to seek an honourable position in Mannheim or in Paris in 1777 and 1778 led to nothing, but the successful reception of his opera *Idomeneo* in Munich in January 1781 encouraged him in his quarrel with his patron, the Archbishop of Salzburg, during the course of visit to Vienna immediately afterwards.

For the last ten years of his life Mozart lacked the security of patronage and was without the careful advice of his father, Leopold Mozart, who remained as Vice-Kapellmeister in Salzburg, unable any longer to guide and plan his son's career. An imprudent marriage did nothing to improve his position, but Vienna brought one very great advantage. At last it was possible to write directly for the theatre. Mozart's first Vienna opera during this period was the German Singspiel *Die Entführung aus dem Serail* (The Abduction from the Seraglio), in 1782. This was followed in 1786 by the first of his collaborations with Lorenzo da Ponte, the Italian opera *Le nozze di Figaro* (The Marriage of Figaro). In 1787, the year of his father's death, came a further opera with Lorenzo da Ponte, *Don Giovanni*, and in 1790, with the same poet, *Così fan tutte* (All Women Act Alike), otherwise known as *La scuola degli amanti* (The School of Lovers). The following year Mozart wrote two operas, *La clemenza di Tito* (The Clemency of Titus) as a coronation opera for Prague and a German magic opera, *Die Zauberflöte* (The Magic Flute) for a suburban theatre in Vienna, where it was still running at the time of his death early in December.

Written in collaboration with the actor-manager and fellow-mason Emanuel Schikaneder, *The Magic Flute* is full of masonic symbolism in its story of initiation. Prince Tamino, accompanied by the bird-catcher Papageno, sets out, after initial confusion, to rescue Pamina from her wicked mother, the Queen of the Night, and, through ordeals of silence and of fire and water, to reach her again in the presence of the benign Sarastro, high priest of Isis and Osiris.

The *Overture* starts with an element of masonic symbolism in its opening chords, reinforced by the most solemn of instruments, the trombones. The chords are to reappear in the course of the *Overture*, interrupting the lively *Allegro*, and in the opera itself. The curtain opens to reveal a forest scene, with Tamino running away from a great serpent and calling for help (*Zu Hilfe! Zu Hilfe!*). He sinks to the ground, fainting, but the serpent is killed by the three ladies who now appear, attendants of the Queen of the Night, proud of their achievement and eager to enjoy the favours of the handsome young man at their feet.

Tamino comes to his senses and hides, as the bird-catcher Papageno enters, announcing his identity in his first song (*Der Vögelfänger bin ich ja!*). Tamino emerges, and Papageno claims that it was he that killed the serpent, a lie that causes the three ladies, who now return, to put a padlock on his lips. Before they go, they give Tamino a miniature of Pamina, a picture that he finds immediately enchanting (*Dies Bildnis ist bezaubernd schön*). Now the three return again to announce the coming of the Queen of the Night, who appears enthroned, against a background of stars, urging Tamino not to be afraid (*O zittre nicht*) but to rescue her daughter Pamina from the wicked magician Sarastro. She disappears and the three ladies return to release Papageno, who has been unable to speak (*Hm! hm! hm! hm!*), to give him a set of magic bells and Tamino a magic flute, to guide them on their way, with the help of three spirits.

The second scene is set in Sarastro's palace, where Pamina, who has tried to escape, has been caught again by Sarastro's wicked black henchman Monostatos, in whose absence Papageno, who has made his way in, sings with Pamina of the love that men can feel (*Bei Männern, welche Liebe fühlen*) and tells her about Tamino. The latter, alone before the temple of Sarastro, learns something of the true nature of the High Priest, and sadly plays his flute, to the magic sound of which animals emerge to dance (*Wie stark ist nicht dein Zauberton*). He hears the pan-pipes of Papageno and goes to join him, missing Papageno and Pamina, who are now trying to escape from the palace, urging haste (*Schnelle Füße, rascher Mut*), only to be caught by Monostatos and his slaves, who are forced to dance, when Papageno plays the magic bells he was given.

The second act opens with the solemn *March of the Priests*, the companions of Sarastro, who sings his great prayer to Isis and Osiris (*O Isis und Osiris*). Two priests lead Tamino and Papageno into a temple court and impose on them the ordeal of silence, if they are to find love, Tamino his Pamina and, for Papageno, a female counterpart, a Papagena. Monostatos, meanwhile, comes upon Pamina, asleep, and insisting that everyone feels the joys of love (*Alles fühlt der Liebe Freuden*), tries to steal a kiss, deterred only by the sudden appearance of the Queen of the Night, who gives her daughter a dagger and seeks hellish coloratura revenge on her enemy Sarastro (*Der Hölle Rache kocht in meinen Herzen*). Monostatos renews his attempts, once the Queen has gone, but is now interrupted by Sarastro, who reassures Pamina of the lack of vengeful thoughts within his sacred halls (*In diesen heil'gen Hallen*).

Still bound to silence, Tamino is unable to answer Pamina, when she finds him once more, her happiness turned to sadness (*Ach ich fühl's*). This ordeal completed, he must then face the two last tests, before being united with Pamina. Papageno has been confronted by an old woman, who claims to be his beloved. He has proceeded now as far as he is capable on the road to enlightenment, and asks for a cup of wine. When this appears by magic, he sings of his desire for a little wife (*Ein Mädchen oder Weibchen*), at which the old woman returns, demanding his promise to marry her. Under dire threats, he reluctantly agrees, whereupon the old woman is transformed into the young Papagena of his dreams. She disappears, but they are later re-united, after Papageno has even contemplated suicide in his despair. Now they join in a song of happiness (*Pa-Pa-Pa-Pa-Pa-Pa-Papageno*).

The Queen of the Night with her three ladies and now joined by Monostatos plans her own revenge on Sarastro, secretly approaching the temple the conspirators urging each other to silence (*Nur stille, stille, stille, stille*). They are defeated by thunder and lightning and pitched into darkness. Light triumphs, with Tamino's ordeals now ended, and Sarastro and his priests singing of the victory of enlightenment and the defeat of night (*Die Strahlen der Sonne vertreiben die Nacht*).



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STEREO

# MOZART

## The Magic Flute

### (Highlights)

DDD

**Playing  
Time:  
69'38"**

Herbert Lippert, Tenor (Tamino) • Elizabeth Norberg-Schulz, Soprano (Pamina)  
Georg Tichy, Baritone (Papageno) • Hellen Kwon, Soprano (The Queen of the Night)  
Kurt Rydl, Bass (Sarastro) • Wilfried Gahmlich, Tenor (Monostatos)  
Hungarian Festival Chorus • Failoni Orchestra, Budapest • Michael Halász, Conductor

- |                                                |        |                                                       |        |
|------------------------------------------------|--------|-------------------------------------------------------|--------|
| <b>1</b> Overture                              | (6:43) | Act 2                                                 |        |
| Act 1                                          |        | <b>10</b> March of the Priests                        | (2:40) |
| <b>2</b> Zu hilfe! Zu hilfe!                   | (6:23) | <b>11</b> O Isis und Osiris (Sarastro, Chorus)        | (3:03) |
| (Tamino, The Three Ladies)                     |        | <b>12</b> Alles fühlt der Liebe Freuden               | (1:19) |
| <b>3</b> Der Vogelfänger bin ich ja (Papageno) | (2:58) | (Monostatos)                                          |        |
| <b>4</b> Dies Bildnis ist bezaubernd schön     | (3:37) | <b>13</b> Der Hölle Rache kocht in meinen Herzen      | (2:56) |
| (Tamino)                                       |        | (Queen of the Night)                                  |        |
| <b>5</b> O zitt're nicht, mein lieber Sohn!    | (4:48) | <b>14</b> In diesen heil'gen Hallen (Sarastro)        | (3:58) |
| (Queen of the Night)                           |        | <b>15</b> Ach, ich fühl's (Pamina)                    | (4:17) |
| <b>6</b> Hm! hm! hm! hm!                       | (6:11) | <b>16</b> Ein Mädchen oder Weibchen (Papageno)        | (4:12) |
| (Papageno, Tamino, The Three Ladies)           |        | <b>17</b> Pa-Pa-Pa-Pa-Pa-Papageno                     | (2:35) |
| <b>7</b> Bei Männern, welche Liebe fühlen      |        | (Papageno, Papageno)                                  |        |
| (Pamina, Papageno)                             | (3:02) | <b>18</b> Nur stille, stille, stille, stille          | (2:10) |
| <b>8</b> Wie stark ist nicht dein Zauberton!   | (2:51) | (Monostatos, Queen of the Night,<br>The Three Ladies) |        |
| (Tamino)                                       |        | <b>19</b> Die Strahlen der Sonne vertreiben           | (2:44) |
| <b>9</b> Schnelle Füße, rascher Mut            | (3:12) | die Nacht (Sarastro, Chorus)                          |        |
| (Pamina, Papageno, Monostatos, Slaves)         |        |                                                       |        |

(From the complete opera on Naxos 8.660030-31)

Music Notes: Keith Anderson

Cover Picture:  
Stage design for Act 1, Scene 4 of "The Magic Flute" Berlin 1816.  
Watercolour by C F Thiele after Karl Friedrich Schinkel (1781-1841)  
(Archiv für Kunst und Geschichte)

