



CHAN 3121(2)

THE MAGIC FLUTE

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MOZART

THE MAGIC FLUTE

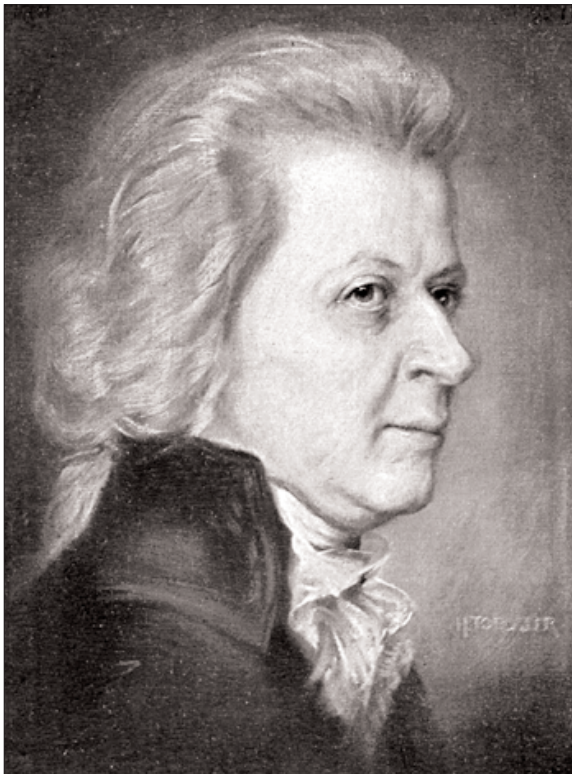
CHANDOS
OPERA IN
ENGLISH



REBECCA EVANS, ELIZABETH VIDAL, MAJELLA CULLAGH, SARAH FOX, DIANA MONTAGUE,
LESLEY GARRETT, BARRY BANKS, SIMON KEENLYSIDE AND JOHN TOMLINSON

LONDON PHILHARMONIC ORCHESTRA **SIR CHARLES MACKERRAS**

PETER MOORES FOUNDATION



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Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756–1791)

The Magic Flute

Singspiel in two acts

Libretto by Emanuel Schikaneder, English translation by Jeremy Sams

Tamino, a Javanese Prince	Barry Banks <i>tenor</i>
Queen of the Night.....	Elizabeth Vidal <i>soprano</i>
Pamina, her daughter	Rebecca Evans <i>soprano</i>
Three Ladies, attendants to the Queen:	
First Lady.....	Majella Cullagh <i>soprano</i>
Second Lady	Sarah Fox <i>soprano</i>
Third Lady.....	Diana Montague <i>mezzo-soprano</i>
Papageno, a bird catcher	Simon Keenlyside <i>baritone</i>
Papagena.....	Lesley Garrett <i>soprano</i>
Sarastro, Priest of the Sun	John Tomlinson <i>bass</i>
Monostatos, a Moor, overseer at the temple.....	John Graham-Hall <i>tenor</i>
Speaker, an elderly priest.....	Christopher Purves <i>bass</i>
Two Armed Men.....	{ Peter Bronder <i>tenor</i> Christopher Purves <i>bass</i>
First Priest.....	Christopher Purves <i>bass</i>
Second Priest	Peter Bronder <i>tenor</i>
Three Boys.....	Debbie Tyfield, Nazan Fikret, Victoria Jones

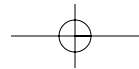
London Philharmonic Orchestra

Geoffrey Mitchell Choir

Three Boys from New London Children's Choir
(music director Ronald Corp)

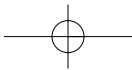
Gareth Hancock assistant conductor

Sir Charles Mackerras



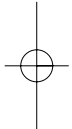
Bill Rafferty

Barry Banks as Tamino
in English National
Opera's production of
The Magic Flute



COMPACT DISC ONE

	Time	Page
1 Overture	6:27	[p. 116]
Act I		
2 'Have mercy, have mercy' <i>Tamino, Three Ladies</i>	6:22	[p. 116]
3 'I'm sure that there could never be' <i>Papageno, Tamino, Three Ladies</i>	4:26	[p. 117]
4 'Such loveliness beyond compare' <i>Tamino, Three Ladies</i>	4:33	[p. 119]
5 'Don't be afraid, now hear my song' <i>Queen of the Night, Tamino</i>	4:54	[p. 120]
6 'Hm! hm! hm! hm!' <i>Papageno, Tamino, Three Ladies</i>	5:47	[p. 120]
7 Dialogue: (<i>scream</i>) – 'Slaves!' – 'You will not dare escape again' <i>Pamina, Monostatos, Papageno</i>	3:01	[p. 123]
8 'A man in search of truth and beauty' <i>Pamina, Papageno</i>	3:07	[p. 124]
9 'If you can strive to be a man' <i>Three Boys, Tamino</i>	1:40	[p. 124]
10 'These words of wisdom reassure me' <i>Tamino, Speaker</i>	2:06	[p. 125]
11 'What rash adventure brings you here' <i>Speaker, Tamino, Chorus</i>	6:34	[p. 125]
12 'How soft, how strong your magic sound' <i>Tamino</i>	3:02	[p. 127]



	Time	Page
[13] 'Walk on tip-toe, not a sound' <i>Pamina, Papageno, Monostatos, Chorus</i>	3:01	[p. 127]
[14] 'We worship Sarastro, we bow before him!' <i>Chorus, Papageno, Pamina</i>	1:50	[p. 128]
[15] 'Sir, I was disobedient' <i>Pamina, Sarastro</i>	3:08	[p. 129]
[16] 'Our Lord Sarastro will decide' <i>Pamina, Sarastro</i>	3:20	[p. 129]

TT 63:23

COMPACT DISC TWO

Act II

[1] 'My brothers who serve the great gods' <i>Sarastro, First Priest, Second Priest</i>	4:30	[p. 130]
[2] 'O Isis and Osiris, arm them with strength' <i>Sarastro, Priests</i>	3:06	[p. 131]
[3] Dialogue: 'Where do you think we are?' <i>Tamino, Papageno, First Priest, Second Priest</i>	1:18	[p. 131]
[4] 'A woman's beauty is beguiling' <i>Second Priest, Speaker, Papageno</i>	1:03	[p. 132]
[5] 'Why, why, why are you in this place of fear?' <i>Three Ladies, Papageno, Tamino, First Priest, Second Priest</i>	3:29	[p. 132]
[6] Dialogue: 'There she is, the blushing violet' – 'All the world is always lusting' <i>Monostatos, Queen of the Night, Pamina</i>	2:20	[p. 134]

	Time	Page
[7] 'The wrath of hell is burning in my bosom' <i>Queen of the Night, Pamina, Monostatos, Sarastro</i>	4:01	[p. 135]
[8] 'We worship at the altar' <i>Sarastro</i>	4:00	[p. 136]
[9] Dialogue: 'Here we must leave you' <i>First Priest, Second Priest, Papageno, Tamino, Old Woman</i>	1:20	[p. 136]
[10] 'Now for the second time we greet you' <i>Three Boys, Papageno, Pamina</i>	2:14	[p. 137]
[11] 'Now I know that love can vanish' <i>Pamina, Papageno</i>	3:59	[p. 138]
[12] 'O Isis and Osiris, gods all-knowing' <i>Chorus of Priests, Sarastro, Pamina, Tamino</i>	2:41	[p. 138]
[13] 'Will I not see my love again?' <i>Pamina, Sarastro, Tamino</i>	2:54	[p. 139]
[14] Dialogue: 'Tamino! Tamino... Tamino...' <i>Papageno, Second Priest</i>	1:06	[p. 139]
[15] 'If only I could meet her' <i>Papageno, Old Woman, Second Priest, Papagena</i>	4:42	[p. 140]
[16] 'Behold, the harbinger of morning' <i>Three Boys</i>	1:50	[p. 141]
[17] 'Are you the man I love the best' <i>Pamina, Three Boys</i>	4:21	[p. 141]
[18] 'The man who dares to tread this path' <i>Two Armed Men, Tamino, Pamina</i>	3:11	[p. 143]

	Time	Page
[19] 'Pamina? I hear her calling' <i>Tamino, Two Armed Men</i>	1:19	[p. 143]
[20] 'Tamino, mine, welcome at last' <i>Pamina, Tamino, Two Armed Men</i>	3:55	[p. 143]
[21] 'The fiery furnace could not harm us' <i>Pamina, Tamino, Attendants, Priests</i>	3:17	[p. 144]
[22] 'Papagena! Papagena! Papagena!'	4:30	[p. 144]
[23] 'Play your magic music' <i>Papageno, Three Boys</i>	0:42	[p. 145]
[24] 'Pa-pa-ge-na!' – 'Pa-pa-ge-no!' <i>Papageno, Papagena</i>	2:20	[p. 146]
[25] 'We must be very, very quiet!' <i>Monostatos, Queen of the Night, Three Ladies</i>	2:23	[p. 146]
[26] 'The banner of sunlight' <i>Sarastro, Chorus</i>	2:50	[p. 147]

TT 73:24

If you wish to listen only to the music and not the dialogue, you may skip to the beginning of the following track. Two tracks (CD1 track [7], and CD2 track [6]) begin with a short section of dialogue, and tracks [3], [9] and [14] on CD2 consist entirely of dialogue.

We are delighted to add this recording of *The Magic Flute* to our catalogue. What better way to experience this sublime opera than with these fine forces under the baton of Sir Charles Mackerras, whose wisdom, insight and determination are inspirational. All of us present at the recording sessions felt that we were learning yet more about Mozart's masterpiece. I hope that this recording will give equal pleasure to both 'new' and 'experienced' ears.

Peter Moores

March 2005

Sir Peter Moores examining an archaic Chinese bronze from the collection at Compton Verney

Mozart: The Magic Flute

The Magic Flute is all things to all men and, as may become apparent, to all women as well. It is both funny and deadly serious. It is both popular entertainment and High Art. The plot is both deeply mysterious and as clear as day. In terms of passing years it may be old, but in terms of 1791 it was startlingly original and innovative – and still is. Today, only the prematurely aged among us will find it anything but a miracle of mould-breaking inventiveness.

Mozart indeed broke the operatic mould with the *Flute*. It was not written for the Viennese court, as was his previous German opera, *The Abduction from the Seraglio*. It was not written for a metropolitan opera audience who pretended to understand Italian, then one of the private languages of the nobility, but for the Theater auf der Wieden, a rackety old theatre in the suburbs built of wood and only temporary – the original building has long since vanished. The actor-manager Emanuel Schikaneder, whose troupe toured widely through German-speaking lands (he was a renowned Hamlet and Lear) had taken a lease on the theatre, and wanted to make some money with a bit of popular entertainment, an

apparently ramshackle fairy-tale of the kind then very popular in Vienna. There were opportunities for spectacular stage effects, with much flying on wires and use of trapdoors. A pantomime at the Hackney Empire might be a useful analogy.

Schikaneder himself wrote the libretto, almost certainly with help from members of his company, and, plainly a natural comedian as well as a tragedian, he played the role of Papageno, one of operatic literature's great comic characters. Mozart transcended the fairy-tale format, and you can sense him relishing the freedom that both the format and writing for a popular, operatically uncommitted audience gave him. He was not compelled to fulfil any expectations, which he had been even in the Da Ponte trilogy: no show-off arias, no compulsion to follow conventional form, no need to give everyone an aria simply because they were there. He could do whatever he wanted, and he did, which is one reason why the *Flute* remains so fresh.

Over the years, much ink has been spilled about the mysteriousness of the libretto. In particular, it was argued that half way through

the first act there was a sudden change of plot, with the Queen of Night having started out as a 'good' character before turning into a villain, and Sarastro vice versa. This holds water only for the theatrically naïve: it is unwise to believe everything people say about themselves, especially in the theatre. In 1913 Edward Dent, who must have done more than anyone in the twentieth century to popularise Mozart's operas, through his translations apart from anything else, described the *Flute* libretto as 'one of the most absurd specimens of that form of literature in which absurdity is regarded as a matter of course'. Dent was a great tease, and perhaps didn't mean it too seriously. A century earlier Goethe had written that 'more knowledge is required to understand the value of this libretto than to mock it', and Goethe should know, having tried (and failed) to write a sequel.

You can take the narrative at any number of levels. At its simplest, it tells the story of a journey from darkness to light. It starts at night, the Queen's realm, and ends in blazing sunlight, Sarastro's. At its most complicated, it is well known to be an allegory based on the rituals of Freemasonry and, far from being as ramshackle as the theatre in which it was first performed, it is logical and tightly argued: every line means

something. Either you know about Freemasonry or you don't, and it honestly doesn't matter. The only point that has to be taken on board is that there was controversy in the eighteenth century about whether or not there should be Lodges for women. There were some – in Paris, wouldn't you know – and their rituals embraced padlocks and serpents. So the symbolism is there right from curtain-rise, and the *Flute* didn't suddenly become a Masonic opera in the first-act finale when Tamino encounters the Speaker. Sarastro and the Queen are in the same game, and it was canny of Ingmar Bergman in his classic television version of the *Flute* to portray them as an estranged husband and wife, understandably worried about the way their daughter was to be raised. And given the way the story unfolds, Mozart and Schikaneder were definitely on the side of the angels.

Even without knowledge of the symbolism, the plot has its own logic, its own symmetries and its own apparently irreconcilable opposites – light and dark, sun and moon, male and female, fire and water, gold and silver. Both Tamino and Pamina, when we first see them, faint, Tamino at the sight of a huge snake (and we don't need Freud to explain snakes to us), Pamina at the threat of the

lecherous Monostatos. They swoon in the face of a first sexual challenge. In an echo from the earliest operas when comic servants sent up their masters, Papageno proudly has his own swoon ('I've fainted!') in the second act after the Three Ladies have practised their wiles on him. Later, Papageno parodies Pamina's suicide scene. It is also perfectly logical that Papageno and Monostatos should start off on the 'wrong' sides, Papageno serving the Queen and Monostatos serving Sarastro, and in the course of the action they swap round, just as in the minds of the audience the Queen and Sarastro have.

But the crux of the *Flute*, of this journey from darkness to light, shouldn't need any explanation. Let male versus female stand for all the irreconcilable opposites mentioned above. Many people have been worried by what looks like routine misogyny in the text, especially as mouthed by Sarastro's priests, not to mention by Sarastro himself. How, ask sensitive twenty-first-century souls, can these people be seen as paragons of the Enlightenment? Such sensitivity is a good two hundred years out of date. In the original German text of 'O Isis and Osiris' Sarastro sings of the spirit of wisdom to be granted [to] 'dem neuen Paar', the 'new pair', 'arm them

with strength and joy as they proceed' in Jeremy Sams's clever translation. Later he asks Tamino if he still aspires 'to lead the brotherhood with Pamina'.

And look what happens to Pamina in the course of the opera: she matures from a teenager (Anna Gottlieb, who created the role, was only seventeen) into a highly aware woman, one whom even the Armed Men declare to be 'worthy to attain the light'. When she joins Tamino for the Trials of Fire and Water, it is not just a case of 'I am by your side': the stage directions state that she (a woman) *leads* him (a man) through those Trials, a step forward from the 'living as one as man and wife' that Pamina and Papageno dream of in the first act. Pamina is indeed worthy, and so much for misogyny, conquered as decisively as is the Queen by Sarastro, who as a wise man will realise that some of his ingrained attitudes are, let us say, a little out of date. Hence his master plan for the reconciliation of all those warring opposites, his determination in his second aria 'to make the world a better place', and his prudent decision to take (fairly) early retirement.

All that is astonishing enough in twenty-first-century terms, let alone eighteenth, but of course the most astonishing aspect of the *Flute*

remains Mozart's music. Take as read its prodigious tunefulness, its wit, its sense of fantasy, of 'magic', and – if this doesn't sound off-putting – its academic 'correctness': the dazzling counterpoint in the overture is as exhilarating as that in the finale of the 'Jupiter' Symphony. What is so new about the score is the way that, freed from the constraints of what was expected, Mozart to a greater extent than in any of his earlier operas (or anyone else's) fitted the musical style to the dramatic situation. Papageno sings pop songs. The Armed Men sing a contrapuntally complex Bach chorale – Mozart loved Bach. He also loved Handel, and devised his own affectionate version of *Messiah*. Did he know 'Zadok the Priest'? The sheer grandeur of the Priests' Chorus in the second act, and its accompaniment, suggest as much. And he certainly knew his Gluck, witness the march that introduces the second act. This is not for a moment to suggest plagiarism on Mozart's part, rather very proper admiration and homage.

To characterise the reactionary Queen through music he resorted to the backward-looking musical language of *opera seria*, elaborate and supremely testing, defining the woman precisely yet with sensitivity; you can

imagine Fiordiligi under extreme pressure singing the Queen's first aria. The lithe, slithery music for Monostatos is characterisation-through-music of genius, and strophic forms are not just given to semi-serious characters like Papageno and Monostatos: both Sarastro's arias are songs in two verses, and George Bernard Shaw's famous description of them as the only music fit to emerge from the mouth of God is absolutely right. The music for the Three Ladies has a knowing skittishness, a lively wit that would not be out of place in Cole Porter's Broadway.

Most astonishing of all to contemporary ears must have been Tamino's Portrait Aria and Pamina's G-minor aria, 'Now I know that love can vanish'. Neither adheres to any known eighteenth-century aria-form: they are rhapsodic outpourings of purely musical eloquence inspired by response to text. They must have sounded like Birtwistle in 1791. Just as astonishing, and yet to be analysed in any depth, are the embryonic Leitmotifs, the little musical cross-references. Pamina's 'Tamino mine' as she enters to join the Trials echoes the opening of Tamino's Portrait Aria, and in the same scene Tamino himself reprises melodic patterns (in the same key) from his first outpouring of love. Mozart, his life so

soon to be tragically cut short, was well on the way to re-inventing opera as he knew it.

There is one other innovation. Just as Mozart fitted musical style to dramatic need, so he ensured that no single musical number lasted a bar longer than it needs to make its point, which cannot be said even of the great Mozart operas that preceded the *Flute*. Take the duet for the Priests in the second act, 'A woman's beauty is beguiling'. It is over almost before it has begun, and the perky postlude is a little masterpiece of musical wit. One could go on, and on, about such musical coups as the sudden, heart-stopping string *legato* at the entrance of the Speaker, or the awesome solemnity of the end of his scene. Or about the orchestral colour, again unlike anything Mozart had done before, the airiness of the accompaniments for the Three Boys, the stark yet ineffably imposing simplicity of sound – solo flute punctuated by wind and drums – as Pamina and Tamino undergo their Trials. Better just to listen to, and marvel at, the freshness of thought behind every bar of this miraculous score.

And marvel, too, at what it has to say to us, even today, in a world in which irreconcilable opposites are not unknown. Eternal truths emerge from the mouths of children, the

power of music itself to heal, to save, to reconcile, is celebrated time and again. We need the *Flute* as much as ever.

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***The Magic Flute*, its music and its performance on this recording**

When Mozart and Schikaneder collaborated on *The Magic Flute* they created a new form of German musical theatre, which contained elements of the high drama associated with Schiller and Goethe, the fantastic fairy-tales of Raimund and Nestoy, but also the low farce of that typically Austrian character, Hanswurst. Not only did Schikaneder (or whoever really did write the serious parts of *The Magic Flute*) manage to combine all these elements, but Mozart composed music of such diversity and originality that one looks in vain for a parallel in Mozart's own output, or indeed in any other operatic work before or since.

There are still reminiscences of Italian opera in the Queen of the Night's two arias, but the music associated with Sarastro and the Brotherhood is of astonishing originality, with entirely new orchestral sounds, such as the bassoon horns and trombones in the March of the Priests in Act II and Sarastro's following

aria, 'O Isis and Osiris' (No. 10). Throughout the serious parts of the opera the noble voices of three trombones are continually employed, to introduce first the Masonic chords in the Overture. Then the Three Boys who guide Tamino and Papageno (No. 8), the disembodied voices of the priests (also in No. 8), the Armoured Men who assist at the initiation ceremony (in the Finale, No. 21), and finally to accompany Tamino's magic flute during the ordeals of fire and water (also in No. 21). The magic flute itself was played on stage by the tenor Benedikt Schack, and a new instrument in opera, the Glockenspiel, was played off-stage while Schikaneder as Papageno mimed its playing on stage. Although there are pictures of Schikaneder doing this, we don't really know what the instrument was like which made the sound (in Nos. 8, 20 and 21),

Each of the personages in this half-allegorical, half-farcical entertainment has a particular turn of melody expressing his or her character: Tamino's youthful nobility; Pamina's vulnerability and passion, expressed in her tragic, almost hysterical lament in Mozart's favourite dark key of G minor, and her projected suicide; the simple yet supernatural quality of the music of the Three Boys

contrasted with the all-too-human scheming of the Three Ladies; the grotesque, comic villainy of Monostatos, and above all the nobly ecstatic outpourings of the Noble Lovers and the Two Armed Men as they prepare for the Trials – each contributes to a musical mosaic of such richness that it is unusual even for Mozart.

However, it is in the music of Papageno that the originality of *The Magic Flute* is most noticeable. Mozart's simple folklike melodies are in perfect accord with Schikaneder's naive doggerel proverbs and are of a type virtually unique in his output. For Papageno's music he seems to have tapped a melodic source which we recognize as typically Viennese. Papageno sings with Pamina just after he has first tested the effectiveness of his magic bells, a melody beginning 'Armed with such a magic charm' ('Könnte jeder brave Mann'). This tune has subsequently been used in various forms by Austrian composers from Schubert to Mahler, as well as by the Bavarian Strauss, to give a Viennese flavour to the finale of his *Rosenkavalier*. All the tunes sung by Papageno, whether alone or in duets have this quality. Beethoven must have felt the essential Germanness of Papageno's melodies when he used them as models for Leonore's two great duets in *Fidelio*.

How does all this affect our interpretation of *The Magic Flute*? The opera, with all its apparent simplicity, is one of its creator's most sophisticated works, and interpreters have traditionally instilled a lofty, uplifting feeling into the music, particularly since with hindsight they see it as the inspirational source of such great cornerstones of German art as Beethoven's Ninth Symphony or Wagner's *Die Meistersinger*. Even quite early on in the history of *Die Zauberflöte*, we find Nissen, who married Mozart's widow Constanze, objecting to the excessively slow tempo taken by Kapellmeister of Pamina's aria 'Now I know that love can vanish' ('Ach, ich fühl's'). This had first been mentioned in 1815 by a certain Gottfried Weber, who found the aria 'boring' when taken slowly and suggested a measurement of tempo equivalent in modern metronomic terms to ♩ = 132. Three months later came a reply (unfortunately anonymous) to the musical journal in which Weber wrote, confirming that the writer had heard *The Magic Flute* under Mozart's direction, and that the composer had indeed taken the aria quickly and passionately. Further, the anonymous correspondent mentioned that at the time of writing (1815), the tempi marked *Andante* and ♩ (*Alla breve*) were currently

being taken much too slowly, contrary to Mozart's practice.

This information gives us valuable insight into Mozart's tempi, and taken together with the tempi for the symphonies suggested by Hummel and Czerny, it provides a general picture of the speeds current in Mozart's time, which differ considerably from those accepted by late twentieth-century tradition.

The instruments we play today are more sonorous and our voices are trained to be more powerful than those of Mozart's time, but this added sonority has brought a certain ponderousness to the general sound, with an inevitable slowing down of the tempi. No matter what instruments we use or what vocal techniques we employ, an approximation to the tempi of Mozart's time seems necessary if we are properly to express the spirit of his age. Thus, in this recording, Pamina's aria is invested with a new, passionate expression when taken up to the speed which we believe Mozart intended. Other movements marked by Mozart as *Andante*, *Larghetto*, *Andantino* or *Adagio* (*Alla Breve* or 6/8) are similarly taken with a feeling of two slow beats in a bar, rather than four or six. The listener will notice this different kind of pulse in many places throughout the opera, but the following places should be mentioned:

the opening of the Overture, the Duet 'A man in search of truth and beauty' ('Bei Männern'), the Boys' first Trio, Tamino's 'Flute' Aria, the Chorus 'O Isis and Osiris' and the following Trio, the Boys' Trio and Pamina's attempted suicide, and finally the Chorale Prelude featuring the Two Armed Men.

Throughout the recording, appoggiaturas are sung as was the practice in Mozart's time, and there are occasional improvised ornaments. Those appoggiaturas actually written by Mozart as small notes are sung at their notated value, often providing a lilting syncopation to the melody and sometimes giving variety to the expression of the words, as in Tamino's 'Portrait' aria ('Such loveliness beyond compare').

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Synopsis

COMPACT DISC ONE

Act I

[1] – [2] A serpent is attacking prince Tamino, who has run out of arrows. Tamino faints and three Ladies, servants of the Queen of the Night, kill the serpent. They cannot agree who should stay to watch over the attractive young

man, so they go off together to tell their Queen about him. [3] Tamino comes round and catches sight of Papageno, the Queen's bird-catcher, who claims to have killed the serpent himself. The Ladies punish Papageno for this lie by padlocking his mouth; they then give Tamino a portrait of Pamina, the Queen's daughter, [4] and looking at her picture he immediately falls in love with her.

[5] – [6] The Queen appears and promises Tamino that Pamina will be his if he will rescue her from Sarastro, the Queen's enemy, who has kidnapped her. Papageno will accompany him, and they will have a magic flute and magic bells to help them, and three Boys to guide them.

[7] – [8] In Sarastro's palace, Monostatos tries to rape Pamina. Papageno, who has become separated from Tamino, unexpectedly appears and frightens him off. He comforts Pamina and together they make their escape.

[9] The three Boys lead Tamino to Sarastro's temple of Nature, Reason and Wisdom.

[10] Tamino approaches each of three doors in turn. Voices order him back from the first two; [11] from the third the Speaker enters and convinces him he has been deceived in thinking that Sarastro is evil. He leaves Tamino to consider this reversal of his fate.

[12] Tamino discovers that the magic flute can tame the wild animals of the forest.

[13] Papageno follows his music but they just miss each other: Papageno and Pamina enter, pursued by Monostatos. Papageno plays his magic bells, enchanting Monostatos and avoiding capture. [14] Sarastro returns with his followers from hunting [15] and Pamina tells him the whole truth of what has happened to her. [16] Tamino is brought in by Sarastro's men, and sees Pamina for the first time. Sarastro orders Monostatos to be punished for his actions, and invites Tamino and Papageno to prove themselves worthy by undergoing the trials of initiation into the community of Isis.

COMPACT DISC TWO

Act II

[1] Sarastro explains to his fellow priests his purpose in introducing Tamino and Papageno into the mysteries of Isis. [2] His fellow initiates overcome their misgivings and take the blind-folded men into the vaults of the temple. [3] – [4] The first trial is to take place; they must remain silent in the darkness.

[5] When the three Ladies attempt to distract them and win them back to the Queen's cause, the men ignore them.

[6] – [8] Monostatos attempts again to seduce Pamina and this time it is the Queen who intervenes to defend her. She gives her daughter a dagger, ordering her to kill Sarastro and recover the sign of the sun for her. Monostatos has overheard and now threatens to inform on her if she does not yield to him. When Sarastro appears, Pamina, distraught, tells him everything that has happened, but he assures her that he has no thought of revenge on her mother.

[9] Tamino and Papageno begin a second trial of silence: the contemplation of mortality. Papageno cheats by chatting up an old lady who says she is his girl-friend. [10] The three Boys bring food and drink, and return the magic instruments to assist them. [11] At the sound of Tamino's flute, Pamina appears and cannot understand why he rejects her in silence. She concludes that he no longer loves her.

[12] Sarastro congratulates Tamino on his strength of will, but tells him that, after one last meeting, he may never see Pamina again. [13] – [14] The lovers greet each other joyfully but sadly part. [15] Papageno also meets the old woman again, and discovers that she is really Papagena, a perfect young wife for him; to his annoyance an initiate insists that he, like Tamino, should continue the trials alone.

[16] – [19] Pamina, now inconsolable, contemplates suicide. The Boys prevent her, however, and reunite her with Tamino, who has reached the final trial: the ordeals of fire and water. [20] Pamina is allowed to join him and together they brave the dangers, guarded by the music of the flute and strengthened by their love for one another. [21] They are both welcomed into the temple.

[22] – [23] It is Papageno's turn to contemplate suicide. The Boys remind him of his magic bells, and as he plays, [24] Papagena appears again and they are happily united.

[25] – [26] The Queen, Monostatos and the three Ladies plan a final assault on Sarastro's temple. They are destroyed by the vision of a family united in wisdom and selfless love.

Christian Seiner



A graduate of The Royal Northern College of Music where he was a Peter Moores scholar, **Barry Banks** has established himself as one of the finest tenors of his generation for his outstanding

appearances in opera and concert. In much demand on the international opera stage his roles include: Tom Rakewell for English National Opera; Belfiore and Libenskof (*Il viaggio a Reims*) at Teatro Comunale di Bologna; Nemorino (*L'elisir d'amore*) at Oper Frankfurt & ENO; Oreste (*Ermione*) and Menelaus (*La belle Hélène*) for the Santa Fe Opera; Tamino (*Die Zauberflöte*) at the Salzburg Festival, La Monnaie, Leipzig Opera and Scottish Opera; Don Ramiro (*La Cenerentola*) at Basel Opera; Candide for Chicago Lyric Opera; Arnalta (*L'incoronazione di Poppea*) at San Francisco Opera; Edgardo (*Lucia di Lammermoor*) for Welsh National Opera; Aufidio (*Lucio Silla*) at the Salzburg Festival and Oper Frankfurt; Don Narciso (*Il turco in Italia*) in Brussels, Paris and Geneva; L'Astrologue (*Le Coq d'or*) at the Châtelet, and in performances of *Die Entführung aus dem Serail*, *The Italian Girl in Algiers* and *Le Rossignol* at New York's Metropolitan Opera.

A committed concert artist Barry Banks has sung Rossini's *Petite Messe solennelle* with the Royal Philhamonic Orchestra under Daniele Gatti, *Fidelio* with the City of Birmingham Symphony Orchestra under Walter Weller, *War Requiem* with the Orchestre Philharmonique de Strasbourg under Jan

Latham-Koenig and also in Sao Paulo, Bruckner's Requiem with the Scottish Chamber Orchestra under Sir Charles Mackerras, Rossini's *Armida* at the Edinburgh Festival under Carlo Rizzi and a critically acclaimed performance Ermione at Carnegie Hall.

For Chandos' Opera in English series Barry Banks has recorded a disc of Great Operatic Arias, *The Elixir of Love*, *Don Pasquale*, *Don Giovanni* and *The Thieving Magpie*, and other recordings include *La bohème* under Kent Nagano, *Un ballo in maschera* under Carlo Rizzi, and *Trial by Jury* under Sir Charles Mackerras. Video releases include *Billy Budd* in the English National Opera production and *Die Entführung aus dem Serail*.



Rebecca Evans was born in Pontrhydyfen in South Wales and studied at the Guildhall School of Music and Drama. She took part in Welsh National Opera's Young Singers Scheme, and received support from the Peter Moores

Foundation to study with Ronald Schneider in Vienna. She has established a major operatic career in America where she has sung Susanna (*Le nozze di Figaro*) for the Santa Fe Opera and at the Ravinia Festival; Adele (*Die Fledermaus*) for the Chicago Lyric Opera; Zerlina (*Don Giovanni*), Ann Trulove (*The Rake's Progress*) and Adina (*L'elisir d'amore*) for San Francisco Opera; and both Susanna and Zerlina for the Metropolitan Opera, New York.

In Europe, she is a regular guest at the Bayerische Staatsoper, Munich, where her roles have included Susanna, Sophie (*Der Rosenkavalier*), Zdenka (*Arabella*), Ilia (*Idomeneo*) and, most recently, Nanetta (*Falstaff*) conducted by Zubin Mehta. Elsewhere she has sung Ilia for the Netherlands Opera and Opéra de Lausanne; the title role of *The Cunning Little Vixen* for Scottish Opera; Susanna, Ilia, Marzelline (*Fidelio*), Norina (*Don Pasquale*) and Hero (*Beatrice and Benedict*) for Welsh National Opera; Romilda (*Xerxes*) for English National Opera; and Zerlina, Nanetta and Johanna (*Sweeney Todd*) at the Royal Opera House, Covent Garden.

Her extensive concert experience includes appearances at the BBC Proms and Edinburgh

International Festival. She has performed Bach's *Magnificat* with the San Francisco Symphony Orchestra conducted by Michael Tilson Thomas; Brahms' Requiem with the Boston Symphony Orchestra conducted by Jeffrey Tate at the Tanglewood Festival; Mahler's Fourth Symphony on tour with the Sapporo Symphony Orchestra and Tadaaki Otaka, and Schumann's *Faust Szenen* and Brahms' Requiem at the Ravinia Festival.

Her many recordings include Susanna (*The Marriage of Figaro*) Ilia (*Idomeneo*), and Marzelline (*Fidelio*) for Chandos' Opera in English series, Nanetta (*Falstaff*) with Sir John Eliot Gardiner, a series of Gilbert and Sullivan recordings with Sir Charles Mackerras, and a solo recording of Italian songs.



Simon Keenlyside was born in London, and studied zoology at Cambridge and singing with John Cameron at the Royal Northern College of Music in Manchester, where he was a Peter Moores Scholar.

He made his operatic debut at the Hamburg State Opera as Count Almaviva (*Le nozze di Figaro*). He has since sung in Geneva (Hamlet and Pelléas); San Francisco (Pelléas); Sydney (Figaro); Berlin (Figaro); Brussels (Orfeo); Paris (Papageno, Pelléas, Guglielmo, Yeletsky and Dandini); Vienna (Figaro, Marcello, Count Almaviva and Billy Budd); Munich (Marcello, Ford, Count Almaviva and Wolfram); at the Metropolitan Opera, New York (Belcore, Marcello and Papageno); at the Salzburg Festival (Guglielmo and Papageno); La Scala, Milan (Papageno and Count Almaviva under Muti); in Ferrara (Don Giovanni under Abbado); and at the Royal Opera House, Covent Garden (Billy Budd, Count Almaviva and Ford under Bernard Haitink, Don Giovanni under Sir Charles Mackerras, Valentin under Antonio Pappano, Belcore, Marcello, Guglielmo and Papageno under Sir Colin Davis, Hamlet under Louis Langrée and Prospero in the world premiere of *The Tempest* under Thomas Adès).

Simon Keenlyside enjoys extensive concert work, appearing with, amongst others, the Chamber Orchestra of Europe, the Berlin Philharmonic, the City of Birmingham Symphony, the London Symphony Orchestra, the Cleveland Orchestra, the Vienna

Philharmonic and the Czech Philharmonic Orchestra. In recital he has appeared in New York, San Francisco, Lisbon, Geneva, Moscow, Paris, Amsterdam, Ferrara, Rome, Brussels, London, Graz, the Edinburgh, Aldeburgh, Salzburg, Munich and Schubertiade Festivals, at La Scala Milan and both the Konzerthaus and Musikverein in Vienna.

Recordings include two recital discs of Schubert and Strauss with Malcolm Martineau, a disc of Schumann *Lieder* with Graham Johnson, *Des Knaben Wunderhorn* under Sir Simon Rattle, the title role in *Don Giovanni*, *Carmina Burana*, Marcello (*La Bohème*), Count Almaviva (*Le nozze di Figaro*), and, for Chandos, the title role in *Billy Budd* under Richard Hickox.



Elizabeth Vidal studied at the Paris Opéra's École de chant with Elisabeth Grümmer. In 1985 she joined the Lyons Opera company where her roles included Nanetta (*Falstaff*), Blondchen (*L'Enlèvement au sérail*), Glauce (Cherubini's

Medea), and Rosina (Paisiello's *Barbiere*). She has also appeared at the Aix-en-Provence Festival, notably in Lully's *Psyché*, under Jean Claude Malgoire, and in *Ariadne auf Naxos*.

She has appeared in many international festivals, including San Sebastian (*Die Zauberflöte*), Göttingen and Bath (in Leclair's *Scylla et Glaucus*), at the Villa Medici in Rome (*Le Martyre de Saint Sébastien*), and the Spoleto and Covent Garden Festivals. Her wide operatic repertoire embraces French Baroque opera, Gluck, Mozart and Strauss (both Johann and Richard). She is particularly noted for her exceptional portrayal of the Queen of the Night, which she has performed in Vienna, Nice, Athens, and at the Royal Opera House, Covent Garden. Other accomplishments include performances of Euridice (*Orphée aux enfers*) at the Théâtre de la Monnaie in Bruxelles, a debut at the Toronto Opera in the role of Constance (*Dialogues des Carmélites*), Olympia (*The Tales of Hoffmann*) and Oscar (*Un ballo in maschera*) in Santiago, and the title role in *Lakmé* at the Opéra Comique in Paris.

Recordings include *L'Enfant et les Sortilèges*, *Scylla and Glaucus*, Dalayrac's *L'Amant statue*, a recital disc of songs for voice, flute and piano, Massenet's *Thaïs*, and for Opera Rara Mayr's *Ginevra di Scozia* and Viardot's *Cendrillon*.



Born in Ireland **Majella Cullagh** trained at Cork School of Music, the National Opera Studio in London, and currently studies with Gerald Martin Moore. Roles include Adina (*The Elixir of Love*) in Copenhagen and

Dublin; Comtesse Adèle (*Le Comte Ory*) for Glyndebourne on Tour; Elsie Maynard (*The Yeomen of the Guard*) for Welsh National Opera; First Lady, Micaëla (*Carmen*) and Countess (*The Marriage of Figaro*) for Opera North; Melissa (*Amadigi*) at the Covent Garden Festival, the Brooklyn Academy of Music, and in Lisbon and Oporto; Fiordiligi (*Così fan tutte*) in the Canary Islands; Manon for Opera New Zealand; Donna Anna (*Don Giovanni*) in Regensburg and Dublin; Tatyana (*Eugene Onegin*) for Grange Park Opera; and *La gazza ladra* for Garsington Opera.

Other appearances include Arminda (*La finta giardiniera*) at the Garsington Festival; her debut as Violetta (*La traviata*) with Glyndebourne on Tour – a role she was able to study with Renata Scotto in New York with a grant from the Peter Moores Foundation;

Musetta at the Royal Albert Hall and with Glyndebourne on Tour; Nedda (*Pagliacci*), Berenice (*L'occasione fa il ladro*) and Ghita (*Der Zwerg*) for Opera North.

Recordings include Wallace's *Maritana*, Mendelssohn's Symphony No. 2, and for Opera Rara Donizetti's *Zoraida di Granata*, *Elisabetta*, *Regina d'Inghilterra*, Rossini's *Bianca e Falliero* and Mercadante's *Zaira*.



Born in Yorkshire, **Sarah Fox** was educated at Giggleswick School and read Music at London University. She went on to study at the Royal College of Music with Margaret Kingsley

with scholarships from the Countess of Munster Musical Trust and the Musicians' Benevolent Fund. She now studies with Paul Farrington.

Operatic roles include Susanna (*Le nozze di Figaro*) for Glyndebourne Festival Opera; Zerlina (*Don Giovanni*) for Glyndebourne Festival Opera and Cincinnati Opera; Susanna for the Royal Danish Opera; the title role in

Handel's *Arianna in Creta* for Reisopera; Marzelline (*Fidelio*) for Glyndebourne Touring Opera; and Ilia (*Idomeneo*) for Flanders Opera. In demand as a recitalist, Sarah made her Wigmore Hall debut with Roger Vignoles in 1998 and has worked with Piers Lane, the Nash Ensemble and on several occasions with Malcolm Martineau.

Her concert work has taken her to venues throughout this country, Europe and the USA in engagements including Handel's *Messiah* at the Queen Elizabeth Hall, the Liverpool Philharmonic Hall and for the Florida Philharmonic; Mahler's Eighth Symphony at the Royal Albert Hall; and Mozart's C minor Mass with the Hanover Band and the Scottish Chamber Orchestra.

Her recordings include Vivaldi's sacred music with King's College Cambridge, Boccherini's *Stabat Mater* with the King's Consort and songs by Cecil Coles with the BBC Scottish Symphony Orchestra.

Diana Montague was born in Winchester and studied at the Royal Northern College of Music. Since her debut as Zerlina with Glyndebourne Touring Opera she has appeared in venues such as the Royal Opera House, Covent Garden, the Metropolitan



Opera in New York, the Théâtre de la Monnaie in Brussels, the Opéra national de Paris-Bastille, Teatro Colón in Buenos Aires and the Bayreuth and Salzburg Festivals.

Her repertoire includes the major roles for mezzo-soprano in operas by Mozart, Gluck (*Orfeo*), Strauss, Rossini, Bellini and Berlioz, and engagements have included *Benvenuto Cellini* with Rome Opera; *Iphigénie en Tauride* in Buenos Aires, Madrid and with Welsh National Opera; *Albert Herring*, *Le nozze di Figaro* and *Andromaca* in Rossini's *Ermione* at Glyndebourne; *Le Comte Ory* in Lausanne, Rome and Glyndebourne; Proserpina in Monteverdi's *Orfeo* in Amsterdam; Composer (*Ariadne auf Naxos*) in Lisbon; Marguerite (*La Damnation de Faust*) in Geneva; Minerva (*Il ritorno d'Ulisse in patria*) in Amsterdam and Sydney; *Die Meistersinger von Nürnberg* at the Royal Opera House Covent Garden, Junon in Rameau's *Platée* with The Royal Opera at the Edinburgh Festival and in London, Octavian (*Der Rosenkavalier*) at

English National Opera, in Bilbao and at the Teatro Real in Madrid; Marguerite (*Faust*) in Vienna, and *Le nozze di Figaro* at La Monnaie.

Diana Montague's many recordings include Monteverdi's *Orfeo*, *I Capuleti e i Montecchi*, *Iphigénie en Tauride*, for Opera Rara *Rosmonda d'Inghilterra*, *Zoraida di Granata* and *Il crociato in Egitto*, and, as part of Chandos' Opera in English series, Cherubino (*The Marriage of Figaro*), *Idomeneo*, *Cavalleria rusticana*, Octavian in *Der Rosenkavalier* (highlights), *Faust*, and two recital discs of Great Operatic Arias.



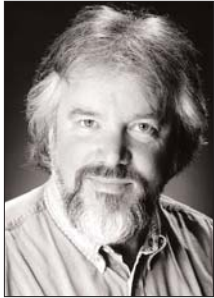
Lesley Garrett, CBE, is Britain's most popular soprano, regularly appearing in opera and in concert, on television and CD. She has won both critical acclaim and the affection of many fans and music lovers. As a recording artist, she has eleven solo CDs to her credit. Her own BBC2 television series *The Lesley Garrett Show* (previously called *Lesley Garrett... Tonight*) featured guest artists such as Marcello Álvarez, Ian Bostridge, Alison Moyet, Michael Ball, Maxim Vengerov and

Joshua Bell, Renée Fleming, Ladysmith Black Mambazo, Dmitri Hvorostovsky, Marti Pellow, Michel Legrand and Elaine Paige.

Lesley Garrett's operatic career included early engagements at the Wexford Festival, Welsh National Opera, Opera North, and Glyndebourne Festival Opera before joining English National Opera in 1984. During her time with English National Opera she starred in many productions and won critical acclaim for her portrayals of both comic and serious roles. She made her Royal Opera debut in their production of *The Merry Widow* in 1997. More recently she returned to the Coliseum for a revival of her acclaimed Rosina in Rossini's *Barber of Seville*. She is now a member of ENO's Board of Directors. She sang the role of the Fox in Rachel Portman's new opera, *The Little Prince*, broadcast on BBC2 in 2004.

Internationally Lesley has performed throughout Europe, the USA (including appearances with Jonathon Pryce at the Hollywood Bowl in performances of *My Fair Lady*), Australia, Russia, Brazil, Japan, Malaysia, Taiwan and South Korea.

In the 2002 New Year's Honours List Lesley Garrett was awarded a CBE for Services to Music.



John Tomlinson was born in Lancashire. He gained a degree in Civil Engineering at Manchester University before winning a scholarship to the Royal Manchester College of Music (now the Royal Northern College of Music).

John Tomlinson has sung regularly with English National Opera since 1974, and with the Royal Opera, Covent Garden, since 1977, and has also appeared with Opera North, Scottish Opera, Glyndebourne Festival and Touring Operas and Kent Opera. He has sung at the Bayreuth Festival every year since 1988, where he has been heard as Wotan (*Das Rheingold* and *Die Walküre*), the Wanderer (*Siegfried*), Titirel and Gurnemanz (*Parsifal*), King Mark (*Tristan und Isolde*), Heinrich (*Lobengrin*), Hagen (*Götterdämmerung*), and in the title role of *The Flying Dutchman*.

Foreign engagements include Geneva, Lisbon, New York, Chicago, San Francisco, San Diego, Paris, Amsterdam, Berlin, Dresden, Munich and Vienna, and the Festivals of Orange, Aix-en-Provence, Salzburg, Edinburgh

and the Maggio Musicale, Florence. His repertoire further includes Hans Sachs (*Die Meistersinger von Nürnberg*), Landgraf (*Tannhäuser*), Baron Ochs (*Der Rosenkavalier*), Rocco (*Fidelio*), King Philip (*Don Carlos*), Sarastro (*Die Zauberflöte*), Commendatore (*Don Giovanni*), Dosifey (*Kovanshchina*) and title roles in *Boris Godunov*, *Oberto* and *Attila*.

John Tomlinson has a large concert repertoire and has sung with all the leading British orchestras and in Germany, Italy, Belgium, Holland, France, Spain, Denmark and the U.S.A. His many recordings include, Donizetti's *Gabriella di Vergy* for Opera Rara, and as part of the Opera in English series, *Julius Caesar*, *Mary Stuart*, *Rigoletto*, *Werther*, discs of highlights from *Boris Godunov* and *Der Rosenkavalier*, two discs of Great Operatic Arias, and the title role in *The Flying Dutchman*.

John Tomlinson was awarded a CBE in the 1997 New Year's Honours list.

John Graham-Hall studied at King's College, Cambridge and the Royal College of Music. He has sung with all the major British opera companies where roles include Albert Herring (Royal Opera House, Covent Garden); Kudrjas (*Katya Kabanova*), Flute



(*A Midsummer Night's Dream*) and Bob Boles (*Peter Grimes*) for Glyndebourne Festival Opera; Don Basilio, Monostatos, Lysander (*A Midsummer Night's Dream*), Alwa (*Lulu*) and Herod (*Salome*) for English National

Opera; Cassio (*Otello*) for Welsh National Opera; Eisenstein, Schoolmaster (*The Cunning Little Vixen*) for Scottish Opera; and Aschenbach (*Death in Venice*), Lysander, Albert Herring and Ferrando (*Così fan tutte*) for Glyndebourne Touring Opera.

Other engagements have included Bob Boles (Netherlands Opera); Basilio (La Monnaie); the title role in Pascal Dusapin's new opera *Perela, l'homme de fumée* at the Opéra de Paris-Bastille and in Montpellier. Other roles at English National Opera, where he was a Company Principal, have included Sylvester (*The Silver Tassie*), Goro (*Madam Butterfly*), Triquet (*Eugene Onegin*), Monostatos (*The Magic Flute*), Mime (*The Rheingold*) and Alwa (*Lulu*).

John Graham-Hall has worked with many distinguished conductors including Haitink,

Harnoncourt, Boulez, Andrew Davis, Tate, Rattle, Gardiner and Abbado. His concert career has taken him all over Europe, working with all the major British orchestras and appearing frequently at the Barbican and the South Bank. Recordings for Chandos include Vaughan Williams's *The Poisoned Kiss*, *Peter Grimes*, and, as part of the Opera in English series, Basilio (*The Marriage of Figaro*), *The Thieving Magpie* and Berg's *Wozzeck*.



Christopher Purves studied English at King's College, Cambridge before performing and recording with the highly innovative vocal rock and roll group, *Harvey and the Wallbangers*. With the

group's demise in 1988, he resumed vocal training with David Keren, Diane Forlano and Janice Chapman.

His operatic engagements include Figaro (*Le nozze di Figaro*) for Welsh National Opera, Scottish Opera and Opera North; Marcello (*La Bohème*) for Scottish Opera; Papageno (*The Magic Flute*), Faninal (*Der Rosenkavalier*)

for Welsh National Opera and Opera North; Podesta (*La gazza ladra*) for Garsington Opera; Siegfried (*Genoveva*) and Dulcamara (*L'elisir d'amore*) both for Opera North. He created the role of Executioner in James Macmillan's *Ines de Castro* and has performed Macmillan's *Parthenogenesis* at the Edinburgh Festival, where he has also appeared as Cecil in *Maria Stuarda* under Sir Charles Mackerras.

Concert engagements include Mozart's Mass in C at Aix-en-Provence with the Sixteen, Stravinsky's *Les Noces* with Philippe Herreweghe in Brussels, Monteverdi's *Vespers 1610* with Richard Hickox, John Tavener's *Apocalypse* at the Proms with the City of London Sinfonia, the *St John Passion* with Paul Goodwin in Madrid, *Messiah* with the Scottish Chamber Orchestra, *Les Mamelles de Tereias* with the London Sinfonietta under Sir Simon Rattle, Britten's *War Requiem* and Haydn's *Creation* with the Ulster Orchestra, *Belshazzar's Feast* with the English Northern Sinfonia under Paul Daniel, and Lucifer in Handel's *La Resurrezione* for Paul McCreeh.

Christopher Purves gave his debut recital at the Aldeburgh Festival in June 2004. His recordings include the title role in *The Marriage of Figaro*, and Gottardo (*The Thieving Magpie*), both for Chandos' Opera in English series.



Peter Bronder was born in Hertfordshire of German/Austrian parentage and studied at the Royal Academy of Music and the National Opera Studio. After a season with Glyndebourne, he was principal tenor

with the Welsh National Opera from 1986 to 1990, where his repertoire included the major roles in the lyric tenor repertoire. Since then, for WNO, he has sung Bob Boles (*Peter Grimes*), Pylade (*Iphigenie en Tauride*) and Alfred (*Die Fledermaus*).

More recently he has been concentrating on the heavier tenor repertoire, especially major character roles such as Loge (*Das Rheingold*) for Scottish Opera and Stuttgart Staatstheater, Mime (*Siegfried*) with the Cleveland Orchestra, Erik (*Der fliegende Holländer*) in Rennes, Herod (*Salome*) and Narr (*Der Schatzgräber*) for Oper Frankfurt, Hauptmann (*Wozzeck*) for Opera North, and Laça (*Jenůfa*) at the Komische Oper Berlin.

Other appearances include, Arturo (*Lucia di Lammermoor*), Cassio (*Otello*), Pedrillo (*Die Entführung aus dem Serail*) for the Royal

Opera House, Covent Garden; Vanya (*Katya Kabanova*) and Almaviva (*The Barber of Seville*) for English National Opera; Prunier (*La rondine*) for Opera North; Rodolfo (*La Bohème*), Leicester (*Maria Stuarda*), and Loge (*Das Rheingold*) for Scottish Opera; and the title role in *Idomeneo* for Glyndebourne Touring Opera.

Appearances abroad include Naraboth (*Salome*) and Mazal (*Dr Brouček*) at the Bayerische Staatsoper, Munich; Ernesto (*Don Pasquale*) for Netherlands Opera; Pedrillo at La Monnaie and with San Francisco Opera; and Tamerlano at the Komische Oper Berlin.

Geoffrey Mitchell's singing career has encompassed a remarkably wide repertoire from early to contemporary music and has taken him to Scandinavia, Germany, the former Czechoslovakia, Canada and Australasia. Early conducting experience with the BBC led to a wider involvement with his own singers and in turn to the establishment of the **Geoffrey Mitchell Choir**. Early recordings resulted in the Choir's long-term involvement with Opera Rara for which it has made over thirty recordings. The Choir is enjoying a growing reputation with further work from the BBC and international record

companies. For Chandos the Geoffrey Mitchell Choir has participated in numerous recordings in the acclaimed Opera in English series sponsored by the Peter Moores Foundation.

The **London Philharmonic Orchestra** has a long-established reputation for its versatility and artistic excellence. These traits are evident from its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and its pioneering education work. Kurt Masur has been the Orchestra's Principal Conductor since September 2000. Previous holders of this position, since its foundation in 1932 by Sir Thomas Beecham, have included Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Franz Welser-Möst. Since 1992 the London Philharmonic Orchestra has been Resident Symphony Orchestra at the Royal Festival Hall. It has also been Resident Symphony Orchestra at Glyndebourne Festival Opera since 1964.

Sir Charles Mackerras studied at the Sydney Conservatorium of Music and came to England in 1947. He gained a British Council Scholarship to study further at the Academy of



Music in Prague. His great interest and love for Janáček commenced in 1947 on hearing *Katya Kabanova* conducted by the great Václav Talich.

As an assistant conductor at Sadler's Wells in 1951 he gave the first performance of

Katya Kabanova in the English-speaking world. Later he introduced *The Makropoulos Case* and *From the House of the Dead* at Sadler's Wells and continued conducting highly successful productions of Janáček's operas as well as more standard repertoire when he became Musical Director of English National Opera (1970–77) and for Welsh National Opera when he became their Musical Director (1987–1992). He has been a pioneer in the dissemination of the music of Janáček throughout the capitals of Europe and in the USA and Australia. *Jenůfa* has been a particular favourite.

He has had a long association with the Czech Philharmonic and recorded most of Janáček's orchestral works with them as well as *Katya Kabanova* and Dvořák's *Rusalka*. Included in his

vast discography is an award-winning cycle of the Janáček operas with the Vienna Philharmonic in the early 1980s. For Chandos he has recorded Janáček's *Glagolitic Mass* in the original version, Kodály's *Psalmus Hungaricus* and Dvořák's Cello Concerto. As part of the Opera in English series he has recorded *Jenůfa*, *Eugene Onegin*, *Osud*, *La traviata*, *Werther*, *Julius Caesar* and *Mary Stuart*.

Sir Charles has also undertaken much research into the music of the eighteenth century, particularly Handel and Mozart. He has recorded a series of Mozart and Gilbert and Sullivan operas as well as a complete series of Mozart, Beethoven and Brahms Symphonies, several oratorios by Handel and symphonies by Mahler and Elgar. He is at present Principal Guest Conductor of the Philharmonia Orchestra, Conductor Laureate of the Scottish Chamber Orchestra and Conductor Emeritus of Welsh National Opera and the San Francisco Opera.

Sir Charles received a CBE in 1974, was knighted in 1979, honoured with the Medal of Merit from the Czech Republic in 1996 and made a Companion of the Order of Australia in 1997. In 2003 he became a Companion of Honour in the Queen's Birthday Honours.

Wilfried Hösl



Rebecca Evans as Ilia in the Bayerischer Staatsoper, Munich's production of Mozart's *Idomeneo*

PETER MOORES FOUNDATION

British philanthropist Sir Peter Moores established the Peter Moores Foundation in 1964 to realise his charitable aims and, to fulfill one of these, the Compton Verney House Trust in 1993 to create a new art gallery in the country. Through his charities he has disbursed more than £93 million to a wide variety of arts, environmental and social causes 'to get things done and open doors for people'.

Sir Peter's philanthropic work began with his passion for opera: in his twenties he helped a number of young artists in the crucial, early stages of their careers, several of whom – Dame Joan Sutherland, Sir Colin Davis and the late Sir Geraint Evans amongst them – became world-famous.

Today, the Peter Moores Foundation supports talented young singers with annual scholarships awarded through the Royal Northern College of Music, has made it possible for Chandos Records to issue the world's largest catalogue of operas recorded in English translation, and enabled Opera Rara to record rare *bel canto* repertoire which would otherwise remain inaccessible to the general public.

In live performance, the Foundation has encouraged the creation of new work and schemes to attract new audiences, financed the publication of scores, especially for world premieres of modern operas, and enabled rarely heard works to be staged by British opera companies and festivals.

Projects supported by the Foundation to help the young have ranged from a scheme to encourage young Afro-Caribbeans 'stay at school' for further education, to the endowment

of a Faculty Directorship and Chair of Management Studies at Oxford University (providing the lead donation which paved the way for the development of the Said Business School).

In 1993 the Foundation bought Compton Verney, a Grade 1 Georgian mansion in Warwickshire, designed by Robert Adam, with grounds by Capability Brown. Compton Verney House Trust was set up by Sir Peter to transform the derelict mansion into a world-class art gallery that would provide an especially welcoming environment for the 'first-time' gallery visitor. The gallery, which houses six permanent collections, a Learning Centre for all ages, and facilities for major visiting exhibitions, was opened in March 2004 by HRH the Prince of Wales. The Compton Verney website can be found at: www.comptonverney.org.uk

Sir Peter Moores was born in Lancashire and educated at Eton College and Christ Church, Oxford. He was a student at the Vienna Academy of Music, where he produced the Austrian premiere of Benjamin Britten's *The Rape of Lucretia*, and worked as an assistant producer with Viennese artists in Naples, Geneva and Rome, before returning to England in 1957 to join his father's business, Littlewoods. He was Vice-Chairman of Littlewoods in 1976, Chairman from 1977 to 1980 and remained a director until 1993.

He received the Gold Medal of the Italian Republic in 1974, an Honorary MA from Christ Church, Oxford, in 1975, and was made an Honorary Member of the Royal Northern College of Music in 1985. In 1992 he was appointed a Deputy Lieutenant of Lancashire by HM the Queen. He was appointed CBE in 1991 and received a Knighthood in 2003 for his charitable services to the arts.

Mozart: Die Zauberflöte

Die Zauberflöte bedeutet für jeden etwas anderes, und dies gilt, wie sich herausstellen wird, gleichermaßen für männliche wie für weibliche Hörer. Das Werk ist komisch, zugleich aber auch todernst. Es eignet sich als populäre Unterhaltung, ist aber auch hohe Kunst. Die Handlung ist zutiefst geheimnisvoll und doch klar wie der helle Tag. Auf die seit seiner Entstehung vergangene Zeit bezogen mag das Werk alt sein, 1791 war es jedoch überraschend neu und originell – und das ist es eigentlich auch noch heute. Und heute werden nur die früh Gealterten unter uns etwas anderes darin sehen als ein Wunder an Erfindungsgabe, die seinerzeit jegliche Schablonen sprengte.

Mit der *Zauberflöte* durchbrach Mozart tatsächlich die gängigen Konventionen der Oper. Er schrieb das Werk nicht für den Wiener Hof wie seine vorangehende deutsche Oper, *Die Entführung aus dem Serail*. Er schrieb es nicht für ein städtisches Opernpublikum, das vorgab, italienisch zu verstehen, sondern für das Theater auf der Wieden, ein baufälliges altes Theater in der Vorstadt, aus Holz und nicht für die Ewigkeit

gebaut – heute ist es längst verschwunden. Der Schauspieler und Manager Emanuel Schikaneder, dessen Ensemble ausgedehnte Tourneen durch die deutschsprachigen Länder (er war ein gefeierter Hamlet und Lear), hatte das Theater gepachtet und wollte mit volkstümlicher Unterhaltung etwas Geld verdienen – ihm schwebte ein lose gestricktes Märchen von der Art vor, wie sie seinerzeit in Wien sehr populär waren. Das Theater verfügte über die Mittel zu spektakulären Bühneneffekten, mit allerhand Flugkünsten an Drähten und Falltüren. Eine Pantomime am Hackney Empire im Londoner Eastend wäre eine hilfreiche Analogie.

Schikaneder schrieb das Libretto selbst, höchstwahrscheinlich mit Unterstützung von Mitgliedern seines Ensembles, und da er offensichtlich nicht nur ein großer Tragöde sondern auch als Komödiant ein Naturtalent war, übernahm er selbst die Rolle des Papageno, eine der großen komischen Figuren der Opernliteratur. Mozart setzte sich über die Gattungsbeschränkungen des Märchens hinweg und man spürt, wie er die Freiheit genoß, die sich sowohl aus dem Format ergab

als auch aus dem Umstand, daß er für ein volkstümliches und nicht für ein typisches Opernpublikum schrieb. Es fehlte der Zwang, irgendwelche Erwartungen zu erfüllen, der selbst in der Da-Ponte-Trilogie bestanden hatte: Keine Bravourarien, keine bindenden konventionellen Formen, keine Notwendigkeit, jemandem eine Arie zu geben, bloß weil er da war. Mozart konnte tun, was er wollte, und das tat er auch – und hierin liegt der Grund, warum die *Zauberflöte* auch heute noch so frisch wirkt.

Im Laufe der Jahre ist über den geheimnisvollen Charakter des Librettos viel Tinte verschrieben worden. Insbesondere wurde behauptet, daß die Handlung nach der Hälfte des ersten Akts eine plötzliche Wandlung durchmacht, da die Königin der Nacht, die als "gutes" Wesen begann, nun zum Bösewicht wird, während Sarastro sich umgekehrt entwickelt. Doch davon läßt sich nur der naive Theatergänger überzeugen – es ist nie weise, alles zu glauben, was die Leute von sich selbst behaupten, schon gar nicht im Theater. Edward Dent, der sich mehr als irgendjemand anderes im zwanzigsten Jahrhundert für die Popularisierung von Mozarts Opern einsetzte – nicht zuletzt auch durch seine Übersetzungen –, beschrieb das

Libretto der *Zauberflöte* 1913 als "eines der absurdesten Exemplare dieser Literaturform, in der die Absurdität als selbstverständlich hingenommen wird". Dent hatte einen ausgeprägten Sinn für Humor und meinte dies vielleicht nicht ganz ernst. Goethe hatte ein Jahrhundert zuvor geschrieben, es gehöre mehr Kenntnis dazu, dieses Libretto zu verstehen als sich darüber lustig zu machen; und Goethe mußte es wissen, denn er hatte selbst den Versuch unternommen (und war daran gescheitert), eine Fortsetzung zu schreiben.

Man kann die Geschichte auf den verschiedensten Ebenen verstehen. Auf der einfachsten ist dies die Erzählung einer Reise aus der Dunkelheit ins Licht. Sie beginnt in der Nacht, dem Reich der Königin, und endet in strahlendem Sonnenlicht, Sarastros Domäne. Auf der kompliziertesten handelt es sich bekanntlich um eine logisch und stringent entwickelte Allegorie der Rituale des Freimaurertums, die keineswegs so wacklig konstruiert ist wie das Theater, in dem das Werk zuerst aufgeführt wurde – jede Zeile hat ihre Bedeutung. Nun, entweder man kennt sich im Freimaurerwesen aus oder man tut es nicht, es macht, ehrlich gesagt, keinen Unterschied. Der einzige relevante Aspekt ist, daß im achtzehnten Jahrhundert eine

Kontroverse bestand, ob es Logen für Frauen geben sollte oder nicht. Einige gab es – in Paris, was kaum überrascht –, und ihre Rituale hatten mit Vorhängeschlössern und Schlangen zu tun. Die Symbolik ist also gleich beim Aufgehen des Vorhangs da, die *Zauberflöte* wurde also nicht erst plötzlich mit dem Finale des ersten Akts zur Freimaurer-Oper, als Tamino dem Sprecher begegnet. Sarastro und die Königin sind Teil desselben Spiels, und es war sehr klug von Ingmar Bergman, sie in seiner klassischen Adaptation der *Zauberflöte* fürs Fernsehen als entfremdetes Ehepaar darzustellen, das sich verständlicherweise um die Erziehung seiner Tochter sorgt. Und wenn man bedenkt, wie die Geschichte sich entwickelt, dann waren Mozart und Schikaneder eindeutig auf der Seite der Engel.

Selbst ohne Kenntnis der Symbolik hat die Geschichte ihre eigene Logik, ihre eigenen Symmetrien und ihre eigenen scheinbar unvereinbaren Gegensätze – Licht und Dunkel, Sonne und Mond, männlich und weiblich, Feuer und Wasser, Gold und Silber. Tamino und Pamina verlieren beide das Bewußtsein, als wir ihnen zum ersten Mal begegnen, Tamino als er eine riesige Schlange erblickt (und wir brauchen keinen Freud, um uns die Bedeutung von Schlangen zu

erklären), Pamina unter der Bedrohung des wollüstigen Monostatos. Sie werden also beide angesichts einer ersten sexuellen Herausforderung ohnmächtig. Ein Echo der frühesten Opern, in denen komische Diener sich über ihre Herren lustig machten, erleidet auch Papageno im zweiten Akt stolz seine eigene Ohnmacht "I've fainted" – ("Ich lieg' in einer Ohnmacht"), nachdem die drei Damen ihren Spaß mit ihm hatten. Später parodiert Papageno Paminas Selbstmordszene. Logisch ist auch, daß Papageno und Monostatos auf der "falschen" Seite beginnen – Papageno dient der Königin und Monostatos dem Sarastro – und im Verlauf der Handlung ihre Positionen tauschen, genau wie es in den Köpfen der Zuschauer die Königin und Sarastro tun.

Doch die Crux der *Zauberflöte*, dieser Reise aus der Dunkelheit ins Licht, sollte keiner Erklärung bedürfen. Möge das Gegensatzpaar "männlich versus weiblich" für all die oben erwähnten unvereinbaren Gegensätze stehen. Manch einer hat sich betroffen gezeigt von der scheinbar routinierten misogynistischen Haltung des Texts, die besonders in den Worten von Sarastros Priestern zum Ausdruck kommt, ganz zu schweigen von der Figur des Sarastro selbst. Wie, fragen sensible Seelen des einundzwanzigsten Jahrhunderts, können diese

Menschen als Vorbilder der Aufklärung gelten? Solche Sensibilität kommt gut zweihundert Jahre zu spät. In dem originalen deutschen Text von "O Isis und Osiris" singt Sarastro vom Geist der Weisheit, der "dem neuen Paar" geschenkt werden solle und der "der Wandrer Schritte lenket, stärkt mit Geduld sie in Gefahr!". Später fragt er Tamino, ob dieser noch immer vorhabe, mit Pamina die Bruderschaft zu leiten ("Schlägt dein Herz noch ebenso warm für Pamina und wünschst du einst als ein weiser Fürst zu regieren").

Und schauen wir uns an, was Pamina im Verlauf der Oper widerfährt: Sie reift vom Teenager (Anna Gottlieb, die die Rolle als erste spielte, war erst siebzehn) zu einer sehr aufgeweckten Frau heran, von der selbst die Geharnischten sagen, sie sei es wert, das Licht zu erlangen. Als sie sich für die Versuchungen des Feuers und des Wassers zu Tamino gesellt, ist dies nicht nur ein Fall von "Ich bin an deiner Seite"; den Bühnenanweisungen ist zu entnehmen, daß sie (eine Frau) ihn (einen Mann) durch diese Proben *leitet*, und damit sind wir schon einen Schritt weiter als das "nichts Edlers sei als Weib und Mann", von dem Pamina und Papageno im ersten Akt träumen. Pamina ist in der Tat ihrer Rolle würdig, und dies widerlegt den Vorwurf der

Misogynie, besiegt ihn so entschieden wie die Königin Sarastro unterliegt, der als weiser Mann schon erkennen wird, daß einige seiner eingefleischten Ansichten ein wenig veraltet sind. Daher sein meisterhafter Plan für die Versöhnung aller konfliktierenden Gegensätze, sein in seiner zweiten Arien geäußelter Entschluß, die Welt zu einem besseren Ort zu machen und seine kluge Entscheidung, sich (recht) früh von seinem Amt zurückzuziehen.

All das ist aus der Sicht des zwanzigsten Jahrhunderts erstaunlich genug, mehr noch aus der des achtzehnten, aber der erstaunlichste Aspekt der *Zauberflöte* bleibt natürlich Mozarts Musik. Man denke nur an die Fülle von Melodien, ihren Esprit, den Eindruck des Fantastischen, des "zauberhaften", aber auch ihre akademische "Korrektheit" – der brillante Kontrapunkt in der Ouvertüre ist so erhebbend wie der im Finale der Jupiter-Sinfonie. Das fundamental Neue an dieser Musik ist die Art, wie Mozart – befreit von den Zwängen der Erwartung – in größerem Maße als je in seinen früheren Opern (oder in denen anderer Komponisten) den Stil seiner Musik der dramatischen Situation anpaßte. Papageno singt Popsongs. Die Geharnischten singen einen kontrapunktisch komplexen Bach-Choral –

Mozart liebte Bach. Er mochte auch Händel und erfand seine eigene liebevolle Fassung des *Messias*. Kannte er "Zadok der Priester"? Die schiere Großartigkeit des Chors der Priester im Zweiten Akt wie auch seine Begleitung legen diese Vermutung nahe. Sicherlich aber kannte er seinen Gluck, wie man an dem Marsch sieht, mit dem der Zweite Akt beginnt. All dies soll keinesfalls Mozart als Plagiator darstellen, vielmehr demonstrierte er aufrichtige Bewunderung und Homage.

Um die reaktionäre Königin mit den Mitteln der Musik zu charakterisieren, griff er auf die rückständige musikalische Sprache der *opera seria* zurück – ausgefeilt und extrem anspruchsvoll, wodurch es ihm gelang, diese Frau präzise und zugleich mit Feingefühl darzustellen; man kann sich vorstellen, wie die Fiordiligi unter extremem Druck die erste Arie der Königin sang. Die geschmeidige, gleitende Musik für Monostatos stellt einen genialen Fall von Charakterisierung durch Musik dar, allerdings ist die strophische Form nicht nur halbernten Gestalten wie Papageno und Monostatos vorbehalten – beide Arien des Sarastro sind zweistrophige Lieder, und George Bernard Shaws berühmte Beschreibung dieser Stücke als die einzige Musik, die geeignet ist, aus dem Mund Gottes zu ertönen, ist absolut

richtig. Die Musik der drei Damen ist von einer solch wissenden Flatterhaftigkeit, von solch lebhaftem Esprit, wie er auch auf Cole Porters Broadway nicht unangebracht wäre.

Am erstaunlichsten aber müssen dem zeitgenössischen Ohr Taminos Porträtarie und Paminas g-Moll-Arie "Ach, ich fühl's, es ist verschwunden" ("Now I know that love can vanish") vorgekommen sein. Keine von beiden folgt irgendeiner bekannten Arienform des achtzehnten Jahrhunderts, vielmehr handelt es sich um rhapsodische Ergüsse reiner musikalischer Eloquenz, inspiriert als Reaktion auf den gegebenen Text. 1791 müssen diese Arien wie Musik von Birtwistle geklungen haben. Gleichermaßen erstaunlich, im einzelnen jedoch noch einer eingehenden Analyse harrend, sind die embryonischen Leitmotive, die kleinen musikalischen Querverweise. Paminas "Tamino mein" ("Tamino mine"), das sie singt, als sie sich anschickt, sich den Prüfungen zu unterziehen, ist ein Echo des Beginns von Taminos "Porträt"-Arie, und in derselben Szenen greift Tamino Melodiemuster (in der gleichen Tonart) aus seiner ersten Liebeserklärung auf. Mozart, dessen Leben so tragisch früh enden sollte, war hier auf dem besten Wege, die Oper, wie er sie kannte, neu zu erfinden.

Es gibt noch eine weitere Neuerung. Ebenso wie er den Stil seiner Musik den dramatischen Bedürfnissen anpaßte, achtete Mozart darauf, daß keine musikalische Nummer auch nur einen Takt länger war als notwendig, um ihre dramatische Aufgabe zu erfüllen, und das kann man noch nicht einmal von den großen Mozart-Opern sagen, die der *Zauberflöte* vorangingen. Nehmen wir zum Beispiel das Duett der Priester im Zweiten Akt, "Bewahret euch vor Weibertücken" ("A woman's beauty is beguiling"). Kaum hat es begonnen, ist das Stück schon wieder vorbei, und das kecke kleine Nachspiel ist ein kleines Meisterwerk geistreicher Musikalität. Man könnte sich immer weiter auslassen über solche musikalischen Kabinettstücke wie das plötzliche atemberaubende Streicherlegato beim Auftritt des Sprechers oder die eindrucksvolle Feierlichkeit am Ende dieser Szene. Oder über die ebenfalls mit jeglichem früheren Mozart unvergleichlichen Klangfarben des Orchesters, die Leichtigkeit der Begleitung der drei Knaben, die krasse und zugleich unbeschreiblich imposante Einfachheit des Klangs – Soloflöte, untermalt von Bläsern und Pauken –, als Pamina und Tamino sich ihren Prüfungen unterziehen. Es ist wohl besser, einfach zuzuhören und über

die Gedankenfrische hinter jedem Takt dieser wunderbaren Musik zu staunen.

Und sich auch darüber zu wundern, was diese Musik uns heute noch zu sagen hat, in einer Welt, in der unversöhnliche Gegensätze auch weiterhin nicht unbekannt sind. Ewige Wahrheiten aus den Mündern von Kindern, die Kraft der Musik zu heilen, zu retten, zu versöhnen, wird immer wieder aufs Neue gefeiert. Wir brauchen die *Zauberflöte* so dringend wie je zuvor.

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Übersetzung: Stephanie Wollny

Die Zauberflöte, ihre Musik und ihre Aufführung für diese CD

Als Mozart und Schikaneder gemeinsam an der *Zauberflöte* arbeiteten, schufen sie eine neue Art von deutschem Musiktheater, das Elemente des mit Schiller und Goethe assoziierten klassischen Dramas enthielt, zugleich an die fantastischen Märchen eines Raimund und Nestroy anknüpfte, schließlich aber auch possenhafte Züge der typisch österreichischen Figur des Hanswurst trug. Schikaneder (oder wer auch immer die ernsthaften Teile der *Zauberflöte* tatsächlich schrieb) vermochte, alle diese Elemente

miteinander zu verknüpfen, und Mozart komponierte Musik von einer solchen Vielseitigkeit und Originalität, daß man in seinem übrigen Schaffen, ja in jeder anderen bis dahin oder seither entstandenen Oper vergeblich nach etwas Vergleichbarem sucht.

Die beiden Arien der Königin der Nacht weisen noch Affinitäten zur italienischen Oper auf, aber die Musik Sarastros und der Bruderschaft ist von erstaunlicher Originalität – mit völlig neuen Orchesterfarben, wie etwa die Bassethörner und Posaunen im Marsch der Priester im Zweiten Akt und in Sarastros anschließender Arie “O Isis und Osiris” (Nr. 10). In allen ernsten Teilen der Oper werden die noblen Stimmen von drei Posaunen beständig eingesetzt: zuerst in der Ouvertüre, wo sie die Freimaurer-Akkorde einführen, dann als die drei Knaben Tamino und Papageno geleiten (Nr. 8), als die Stimmen der Priester erklingen (ebenfalls Nr. 8), als die Geharnischten bei der Weihezeremonie assistieren (im Finale, Nr. 21) und schließlich zur Begleitung von Taminos Zauberflöte während der Prüfungen durch Feuer und Wasser (ebenfalls Nr. 21). Die Zauberflöte wurde auf der Bühne von dem Tenor Benedikt Schack gespielt; das Glockenspiel – ein neues Instrument in der Oper – erklang hinter der

Bühne, während Schikaneder in der Rolle des Papageno ihr Spiel auf der Bühne mimte. Obwohl es von Schikaneder in dieser Rolle Bilder gibt, wissen wir nicht wirklich, wie das Instrument beschaffen war, das den Klang hervorbrachte (in Nr. 8, 20 und 21).

Jede der Figuren in dieser halb allegorischen, halb possenhaften Unterhaltung hat eine besondere Melodie, die seinen oder ihren Charakter zum Ausdruck bringt: Taminos jugendlicher Edelmut; Paminas Verwundbarkeit und Leidenschaft, die sich in ihrer tragischen, fast hysterischen Klage in Mozarts bevorzugter dunklen Tonart g-Moll und ihrem angekündigten Selbstmord kundtut; die einfache, doch zugleich auch übernatürliche Qualität der Musik der drei Knaben, gegen die sich das allzu menschliche Intrigieren der drei Damen abhebt; das grotesk-komische Schurkentum des Monostatos und vor allem die nobel-ekstatischen Ergüsse der edlen Liebenden und der beiden Geharnischten, als sie sich auf die Prüfungen vorbereiten – all diese leisten ihren Beitrag zu einem musikalischen Mosaik von selbst für Mozart ungewöhnlichem Reichtum.

Am auffälligsten ist die Originalität der *Zauberflöte* jedoch in der Musik Papagenos. Mozarts einfache volkstümliche Melodien

passen perfekt zu Schikaneders in Knittelverse verpackten naiven Sprichwörtern und sind in seinem gesamten Schaffen einzigartig. Für Papagenos Musik scheint er eine melodische Quelle angezapft zu haben, die wir als typisch wienerisch erkennen. Unmittelbar nachdem er die Wirkung seines magischen Glockenspiels getestet hat, singt Papageno mit Pamina ein Lied, das beginnt “Könnte jeder brave Mann” (“Armed with such a magic charm”). Diese Melodie wurde später in verschiedenen Formen von österreichischen Komponisten von Schubert bis Mahler sowie auch von dem Bayern Richard Strauss verwendet, der damit dem Finale seines *Rosenkavalier* einen Wiener Anstrich verleihen wollte. Diese besondere Qualität ist allen von Papageno gesungenen Melodien zu eigen, und zwar gleichermaßen seinen solistischen Partien und seinen Duetten. Beethoven muß das zutiefst Deutsche in Papagenos Melodien gespürt haben, als er sie für Leonores zwei große Duette in *Fidelio* zur Vorlage wählte.

Wie hat all dies unsere Interpretation der *Zauberflöte* beeinflusst? Die Oper ist in ihrer ganzen scheinbaren Einfachheit eines der komplexesten Werke ihres Schöpfers, und ihre Interpreten haben der Musik gewöhnlich eine erhabene, erbauende Stimmung verliehen,

besonders seit sie sie rückblickend als Inspirationsquelle solch großer Eckpfeiler der deutschen Kunst sehen wie Beethovens Neunter Sinfonie oder Wagners *Meistersinger*. Selbst recht früh schon in der Geschichte der *Zauberflöte* protestierte Nissen, der spätere Ehemann von Constanze Mozart, gegen das extrem langsame Tempo, das Kapellmeister gewöhnlich für Paminas Arie “Ach, ich fühl’s” (“Now I know that love can vanish”) wählten. Dies war zuerst 1815 von einem gewissen Gottfried Weber erwähnt worden, der die Arie “langweilig” fand, wenn sie langsam gespielt wurde, und daher ein Tempo vorschlug, das in modernen metronomischen Begriffen MM = 132 pro Achtelnote entspricht. Drei Monate später erreichte die Musikzeitschrift, für die Weber schrieb, eine (leider anonyme) Antwort, deren Verfasser bestätigte, die *Zauberflöte* unter Mozarts Leitung gehört zu haben, der die Arie in der Tat schnell und leidenschaftlich genommen hatte. Der anonyme Korrespondent erwähnte außerdem, daß zum Zeitpunkt seines Schreibens (1815) die Tempoangaben *Andante* und ♩ (*Alla breve*) im Vergleich mit Mozarts Praxis viel zu langsam interpretiert würden.

Diese Zeugnisse geben uns wertvolle Einblicke in Mozarts Tempi, und in

Verbindung mit den von Hummel und Czerny für die Sinfonien vorgeschlagenen Metronomangaben entsteht ein allgemeines Bild von den zu Mozarts Zeiten üblichen Tempi, die sich von den im späten zwanzigsten Jahrhundert geläufigen Traditionen wesentlich unterscheiden.

Die von uns heute gespielten Instrumente sind voller im Klang als zu Mozarts Zeit, und unsere Stimmen sind so ausgebildet, daß sie kräftiger erscheinen; diese größere Sonorität hat dem Gesamtklang jedoch eine Gewichtigkeit verliehen, die unvermeidlich mit einer Verlangsamung der Tempi einhergeht. Ganz gleich welche Instrumente wir verwenden oder welche Gesangstechniken wir einsetzen, eine Annäherung an die Tempi aus Mozarts Zeit erscheint unabdingbar, wenn wir dem Geist seines Zeitalters gerecht werden wollen. Paminas Arie – in dem nach unserer Meinung von Mozart intendierten Tempo gesungen – gewinnt daher in der vorliegenden Einspielung einen ganz neuen leidenschaftlichen Ausdruck. Andere von Mozart als *Andante*, *Larghetto*, *Andantino* oder *Adagio* (in Kombination mit *Alla breve* oder 6/8) bezeichnete Sätze werden in ähnlicher Weise mit der Empfindung von

zwei langsamen Schlägen pro Takt anstelle von vier oder sechs genommen. Dem Hörer wird dieser anders geartete Puls vielerorts in der Oper auffallen, doch auf die folgenden Stellen sei besonders hingewiesen: der Beginn der Ouvertüre, das Duett “Bei Männern, welche Liebe fühlen” (“A man in search of truth or beauty”), das erste Terzett der Knaben, Taminos “Flöten”-Arie, der Chor “O Isis und Osiris” und das nachfolgende Terzett, das Terzett der Knaben und die Szene mit Paminas versuchtem Selbstmord sowie schließlich das Choralvorspiel mit den beiden Geharnischten.

In der gesamten Aufnahme werden Appogiaturen nach den Gepflogenheiten der Mozart-Zeit gesungen, und gelegentlich kommen improvisierte Verzierungen vor. Die von Mozart als kleine Noten geschriebenen Appogiaturen werden nach den verzeichneten Notenwerten gesungen, woraus sich für die Melodie oft eine wiegende Synkopierung ergibt und gelegentlich der Ausdruck der Wörter variiert wird, so zum Beispiel in Taminos “Porträt”-Arie (“Dies Bildnis ist bezaubernd schön”).

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Übersetzung: Stephanie Wollny

Unterhaltung

COMPACT DISC ONE

Erster Akt

[1] – [2] Prinz Tamino wird von einer Schlange angegriffen, doch ihm sind seine Pfeile ausgegangen. Tamino verliert die Besinnung und drei Damen, Dienerinnen der Königin der Nacht, töten die Schlange. Sie können sich nicht einigen, wer zurückbleiben und über den attraktiven jungen Mann wachen soll, daher gehen sie gemeinsam fort, um ihrer Königin von ihm zu berichten. [3] Tamino erwacht und sieht Papageno, den Vogelfänger der Königin, der behauptet, die Schlange selbst erlegt zu haben. Die Damen bestrafen Papageno für diese Lüge, indem sie seinen Mund mit einem Schloß versiegeln; sodann geben sie Tamino ein Bildnis von Pamina, der Tochter der Königin, [4] bei deren Anblick er sich sofort in sie verliebt.

[5] – [6] Die Königin erscheint und verspricht Tamino Pamina zur Frau, wenn er sie aus den Händen ihres Feindes Sarastro befreit, der Pamina entführt hat. Papageno wird ihn begleiten und sie werden eine Zauberflöte und ein magisches Glockenspiel haben, ihnen zu helfen, sowie drei Knaben, sie zu führen.

[7] – [8] In Sarastos Palast versucht Monostatos, Pamina zu vergewaltigen. Unerwartet taucht Papageno auf, der von Tamino getrennt worden ist, und verscheucht ihn. Er tröstet Pamina und gemeinsam gelingt ihnen die Flucht.

[9] Die drei Knaben führen Tamino zu Sarastos Tempeln der Natur, Vernunft und Weisheit. [10] Tamino nähert sich nacheinander drei Türen. Bei den beiden ersten befiehlt ihm eine Stimme, zurückzuweichen; [11] aus der dritten schließlich tritt der Sprecher selbst hervor und überzeugt ihn, daß man ihn in seinem Glauben, Sarastro sei böse, getäuscht habe. Er verläßt Tamino, damit er über diese Wandlung seines Schicksals nachdenke.

[12] Tamino entdeckt, daß die Zauberflöte die wilden Tiere des Waldes zähmen kann. [13] Papageno folgt seiner Musik, doch sie verfehlen sich knapp. Papageno und Pamina treten auf, von Monostatos verfolgt. Papageno spielt auf seinem magischen Glockenspiel und verzaubert Monostatos, wodurch sie der Gefangennahme entgehen. [14] Sarastro kehrt mit seinem Gefolge von der Jagd zurück [15] und Pamina erzählt ihm die Wahrheit über das, was ihr widerfahren ist. [16] Tamino wird von Sarastos Männern hereingebracht und erblickt Pamina zum ersten Mal. Sarastro gibt

Anweisungen zu Monostatos' Bestrafung für seine Taten und fordert Tamino und Papageno auf, sich als würdig zu erweisen, indem sie sich den Weiheprüfungen für die Gemeinschaft der Isis unterziehen.

COMPACT DISC TWO

Zweiter Akt

[1] Sarastro erklärt den anderen Priestern, warum er Tamino und Papageno in die Mysterien der Isis einweihen will. [2] Die Geweihten überwinden ihre Zweifel und bringen die Männer mit verbundenen Augen in die Gewölbe des Tempels. [3] – [4] Die erste Prüfung soll beginnen – sie müssen in der Dunkelheit Stillschweigen bewahren. [5] Als die drei Damen versuchen, sie abzulenken und wieder für die Seite der Königin zu gewinnen, ignorieren die Männer sie.

[6] – [8] Monostatos versucht erneut, Pamina zu verführen, und diesmal ist es die Königin, die zu ihrer Verteidigung eingreift. Sie gibt ihrer Tochter einen Dolch und befiehlt ihr, Sarastro zu töten und das Zeichen der Sonne für sie zurückzuholen. Monostatos hat sie belauscht und droht nun, sie zu verraten, wenn sie seinem Drängen nicht nachgibt. Als Sarastro erscheint, erzählt die

verzweifelte Pamina ihm, was sich ereignet hat; er versichert ihr jedoch, daß er nicht die Absicht habe, sich an ihrer Mutter zu rächen.

[9] Tamino und Papageno beginnen eine zweite Schweigeprüfung – das Nachdenken über die Sterblichkeit. Papageno hält sich nicht an die Regeln und spricht ein altes Weib an, das behauptet, seine Freundin zu sein.

[10] Die drei Knaben bringen Speise und Trank und geben ihnen zur Unterstützung die magischen Instrumente zurück. [11] Beim Klang von Taminos Flöte erscheint Pamina, die nicht verstehen kann, warum er sie schweigend zurückweist. Sie schließt daraus, daß er sie nicht länger liebt.

[12] Sarastro gratuliert Tamino zu seiner Willensstärke, sagt ihm jedoch auch, daß er Pamina nach einem letzten Treffen nie mehr wiedersehen darf. [13] – [14] Die Liebenden begrüßen einander voller Freude und gehen traurig auseinander. [15] Papageno trifft auch die Alte wieder und entdeckt, daß sie tatsächlich Papagena ist, genau die richtige junge Frau für ihn; zu seiner Verärgerung jedoch bestimmt einer der Geweihten, daß er – wie Tamino – die weiteren Prüfungen alleine zu bestehen habe.

[16] – [19] Die untröstliche Pamina denkt an Selbstmord. Die Knaben halten sie jedoch von

der Tat ab und vereinen sie wieder mit Tamino, der die letzte Prüfung erreicht hat – die Prüfung durch Feuer und Wasser.

[20] Pamina darf ihn begleiten, und gemeinsam trotzen sie den Gefahren, geleitet von der Musik der Flöte und gestärkt durch ihre Liebe zueinander. [21] Sie werden beide in den Tempel eingelassen.

[22] – [23] Nun ist es an Papageno, an Selbstmord zu denken. Die Knaben erinnern ihn an das magisch Glockenspiel und als er spielt, [24] taucht Papagena wieder auf und die beiden sind glücklich vereint. [25] – [26] Die Königin, Monostatos und die drei Damen planen einen letzten Angriff auf Sarastros Tempel. Sie werden durch den Anblick einer in Weisheit und selbstloser Liebe vereinten Familie besiegt.

Übersetzung: Stephanie Wollny

Der Tenor **Barry Banks**, Absolvent des Royal Northern College of Music wo er Peter Moores Stipendiat war, hat sich sowohl auf der Opernbühne als auch im Konzertsaal als einer der herausragendsten Tenöre seiner Generation etabliert. Er ist international in der Opernwelt äußerst gefragt, und zu seinen Partien gehören: Tom Rakewell (*The Rake's Progress*) an der

English National Opera; Belfiore und Libensko (Il viaggio a Reims) am Teatro Comunale di Bologna; Nemorino (*L'elisir d'amore*) an der Oper Frankfurt und an der English National Opera; Oreste (*Ermione*) und Menelaus (*La belle Hélène*) an der Santa Fe Opera; Tamino (*Die Zauberflöte*) bei den Salzburger Festspielen, an der Brüsseler Oper "La Monnaie", an der Oper Leipzig sowie der Scottish Opera; Don Ramiro (*La Cenerentola*) an der Oper Basel; Candide an der Chicago Lyric Opera; Arnalta (*L'incoronazione di Poppea*) an der San Francisco Opera; Edgardo (*Lucia di Lammermoor*) an der Welsh National Opera; Aufidio (*Lucio Silla*) bei den Salzburger Festspielen und an der Oper Frankfurt; Don Narciso (*Il turco in Italia*) in Brüssel, Paris und Genf; L'Astrologue (*Le Coq d'or*) am Pariser Théâtre du Châtelet; außerdem wirkte er bei Aufführungen von *Die Entführung aus dem Serail*, *L'Italiana in Algeri* und *Le Rossignol* an der New Yorker Metropolitan Opera mit.

Ebenso ist Barry Banks auf dem Konzertpodium zu Hause: Mit dem Royal Philharmonic Orchestra unter der Leitung von Daniele Gatti sang er Rossinis *Petite Messe solennelle*; weiterhin *Fidelio* mit dem City of Birmingham Symphony Orchestra unter der Leitung von Walter Weller; Benjamin Britten's

War Requiem mit dem Orchestre Philharmonique de Strasbourg unter Jan Latham-Koenig sowie in São Paulo, das Requiem von Anton Bruckner mit dem Scottish Chamber Orchestra unter Sir Charles Mackerras; Rossinis *Armida* beim Edinburgh Festival unter Carlo Rizzi; außerdem eine von der Kritik sehr gut aufgenommene konzertante Darbietung von *Ermione* in der Carnegie Hall.

Für die Chandos-Reihe "Opera in English" hat Barry Banks eine Sammlung großer Opernarien, *L'elisir d'amore*, *Don Pasquale*, *Don Giovanni* und *La Gazza Ladra* eingespielt; zu weiteren Aufnahmen gehören *La Bobème* unter Kent Nagano, *Un ballo in maschera* unter Carlo Rizzi und *Trial by Jury* unter Sir Charles Mackerras. Auf Video ist Barry Banks u.a. in *Billy Budd* in der Inszenierung der English National Opera sowie in *Die Entführung aus dem Serail* zu sehen.

Rebecca Evans wurde in Pontrhydyfen (Südwest Wales) geboren und studierte an der Guildhall School of Music and Drama. Sie nahm am Förderprogramm für Nachwuchssänger der Welsh National Opera teil und wurde von der Peter Moores Foundation in ihrem Studium bei Ronald Schneider in Wien unterstützt. Als

Opernsängerin hat sie besonders in Amerika viel Beachtung gefunden, so etwa als Susanna (*Le nozze di Figaro*) an der Santa Fe Opera und beim Ravinia Festival, Adele (*Die Fledermaus*) an der Chicago Lyric Opera, Zerlina (*Don Giovanni*), Ann Trulove (*The Rake's Progress*) und Adina (*L'elisir d'amore*) an der San Francisco Opera sowie Susanna und Zerlina an der Metropolitan Opera New York.

In Europa gastiert sie regelmäßig an der Bayerischen Staatsoper, wo sie Susanna, Sophie (*Der Rosenkavalier*), Zdenka (*Arabella*), Ilia (*Idomeneo*) und unlängst Nanetta (*Falstaff*) unter der Leitung von Zubin Mehta gesungen hat. Weitere Rollen waren Ilia an der Nederlandse Opera und Opéra de Lausanne, die Titelrolle in *Das schlaue Fuchslein* an der Scottish Opera, Susanna, Ilia, Marzelline (*Fidelio*), Norina (*Don Pasquale*) und Héro (*Béatrice et Bénédict*) an der Welsh National Opera, Romilda (*Xerxes*) an der English National Opera sowie Zerlina, Nanetta und Johanna (*Sweeney Todd*) an der Royal Opera Covent Garden.

Zu ihren umfangreichen Konzertverpflichtungen gehören die BBC Proms und die Edinburgher Festspiele. Sie hat Bachs *Magnificat* mit dem San Francisco Symphony Orchestra und Michael Tilson Thomas, das

Requiem von Brahms mit dem Boston Symphony Orchestra und Jeffrey Tate beim Tanglewood Festival, Mahlers Vierte mit dem Sapporo Symphony Orchestra und Tadaaki Otaka sowie Schumanns "Faust"-Szenen und das *Requiem* von Brahms beim Ravinia Festival aufgeführt.

Neben zahlreichen anderen Schallplatten hat Rebecca Evans Susanna (*Le nozze di Figaro*), Ilia (*Idomeneo*) und Marzelline (*Fidelio*) für die Chandos-Serie "Opera in English", Nanetta (*Falstaff*) mit Sir John Eliot Gardiner, eine Reihe von Gilbert-und-Sullivan-Aufnahmen mit Sir Charles Mackerras und eine Solo-CD mit italienischen Liedern aufgenommen.

Simon Keenlyside wurde in London geboren und studierte Zoologie in Cambridge und Gesang bei John Cameron am Royal Northern College of Music in Manchester mit einem Stipendium der Peter Moores Foundation.

Sein Operndebüt gab er an der Hamburger Staatsoper als Almaviva (*Le nozze di Figaro*). Es folgten Auftritte in Genf (Hamlet und Pelléas), San Francisco (Pelléas), Sydney (Figaro), Berlin (Figaro), Brüssel (Orfeo), Paris (Papageno, Pelléas, Guglielmo, Jeletski und Dandini), Wien (Figaro, Marcello, Almaviva

und Billy Budd), München (Marcello, Ford, Almaviva und Wolfram), an der Metropolitan Opera New York (Belcore, Marcello und Papageno), bei den Salzburger Festspielen (Guglielmo und Papageno), an der Mailänder Scala (Papageno und Almaviva unter Muti), in Ferrara (Don Giovanni unter Abbado) und an der Royal Opera Covent Garden (Billy Budd, Almaviva und Ford unter Bernard Haitink; Don Giovanni unter Sir Charles Mackerras; Valentin unter Antonio Pappano; Belcore, Marcello, Guglielmo und Papageno unter Sir Colin Davis; Hamlet unter Louis Langrée; und Prospero in der Weltaufführung von *The Tempest* unter Thomas Adès).

Konzertiert hat Simon Keenlyside u.a. mit dem Chamber Orchestra of Europe, den Berliner Philharmonikern, dem City of Birmingham Symphony Orchestra, London Symphony Orchestra und Cleveland Orchestra, den Wiener Philharmonikern und den Tschechischen Philharmonikern. Solokonzerte hat er in New York, San Francisco, Lissabon, Genf, Moskau, Paris, Amsterdam, Ferrara, Rom, Brüssel, London und Graz, bei den Festspielen von Edinburgh, Aldeburgh, Salzburg, München und der Schubertiade in Vorarlberg, an der Mailänder Scala sowie im Wiener Konzerthaus und im Musikverein gegeben.

Seine Diskographie umfasst u.a. Lieder von Schubert und Strauss mit Malcolm Martineau, Schumann-*Lieder* mit Graham Johnson, *Des Knaben Wunderhorn* unter der Leitung von Sir Simon Rattle, die Titelrolle in *Don Giovanni*, *Carmina Burana*, Marcello (*La Bohème*), Almaviva (*Le nozze di Figaro*), und, für Chandos, die Titelrolle in *Billy Budd* unter der Leitung von Richard Hickox.

Elizabeth Vidal studierte an der Gesangsschule der Pariser Oper bei Elisabeth Grümmer. 1985 trat sie der Opéra de Lyons, wo sie neben vielen anderen Rollen Nanetta (*Falstaff*), Blondchen (*Die Entführung aus dem Serail*), Glauce (Cherubinis *Medea*) und Rosina (Paisiello's *Il barbiere di Siviglia*) sang. Bei den Festspielen von Aix-en-Provence tat sie sich in Lullys *Psyché*, unter der Leitung von Jean Claude Malgoire, und in *Ariadne auf Naxos* besonders hervor.

Auch bei vielen anderen internationalen Festivals ist sie aufgetreten, u.a. San Sebastian (*Die Zauberflöte*), Göttingen und Bath (in Leclairs *Scylla et Glaucus*), Villa Medici in Rom (*Le Martyre de Saint Sébastien*) sowie Spoleto und Covent Garden.

Ihr breit gefächertes Opernrepertoire reicht von französischen Barockwerken über Gluck und Mozart bis zu Strauss. Die Königin der

Nacht ist eine ihrer Glanzrollen, die sie in Wien, Nizza, Athen und an der Royal Opera Covent Garden verkörpert hat. Weitere Höhepunkte ihrer Karriere waren Euridice (*Orphée aux enfers*) am Théâtre de la Monnaie Brüssel, ihr Debüt an der Toronto Opera als Constance (*Dialogues des Carmélites*), Olympia (*Les Contes d'Hoffman*) und Oscar (*Un ballo in maschera*) in Santiago sowie die Titelrolle in *Lakmé* an der Opéra Comique Paris.

Ihre Diskographie umfasst Aufnahmen von *L'Enfant et les Sortilèges*, *Scylla et Glaucus*, Dalayrac's *L'Amant statue*, eine Lieder-CD mit Flöten- und Klavierbegleitung, Massenets *Thaïs* und, für Opera Rara, Mayrs *Ginevra di Scozia* und Viardots *Cendrillon*.

Majella Cullagh wurde in Irland geboren und studierte an der Cork School of Music und am National Opera Studio in London. Sie setzt ihre musikalische Ausbildung bei Gerald Martin Moore fort.

Zu ihren Rollen gehören Adina (*L'elisir d'amore*) in Kopenhagen und Dublin, Comtesse Adèle (*Le Comte Ory*) mit der Glyndebourne Touring Opera, Elsie Maynard (*The Yeomen of the Guard*) an der Welsh National Opera, Erste Lady, Micaëla (*Carmen*) und Gräfin Almaviva (*Le nozze di Figaro*) an der Opera North,

Melissa (*Amadigi*) beim Covent Garden Festival, an der Brooklyn Academy of Music, in Lissabon und in Oporto, Fiordiligi (*Così fan tutte*) auf den Kanarischen Inseln, Manon an der Opera New Zealand, Donna Anna (*Don Giovanni*) in Regensburg und Dublin, Tatjana (*Eugen Onegin*) an der Grange Park Opera und *La gazza ladra* an der Garsington Opera.

Zu erwähnen sind auch ihre Arminda (*La finta giardiniera*) beim Garsington Festival; ihr Debüt als Violetta (*La traviata*) mit der Glyndebourne Touring Opera – eine Rolle, die sie mit Unterstützung der Peter Moores Foundation bei Renata Scotto in New York studieren konnte; Musetta in der Royal Albert Hall und mit der Glyndebourne Touring Opera; sowie Nedda (*Pagliacci*), Berenice (*L'occasione fa il ladro*) und Ghita (*Der Zwerg*) an der Opera North.

Ihre Diskographie umfasst Wallaces *Maritana*, Mendelssohns 2. Sinfonie sowie, für Opera Rara, Donizettis *Zoraida di Granata*, Elisabetta, Regina d'Inghilterra, Rossinis *Bianca e Falliero* und Mercadantes *Zaira*.

Sarah Fox wurde in Yorkshire geboren, besuchte das Internat Giggleswick und studierte Musik an der London University. Mit Stipendien des Countess of Munster Musical Trust und des

Musicians' Benevolent Fund setzte sie ihre Ausbildung am Royal College of Music bei Margaret Kingsley fort. Heute studiert sie bei Paul Farrington.

Im Bereich der Oper blickt sie zurück auf Susanna (*Le nozze di Figaro*) an der Glyndebourne Festival Opera, Zerlina (*Don Giovanni*) an der Glyndebourne Festival Opera und Cincinnati Opera, Susanna an der Kongelige Opera Kopenhagen, die Titelrolle in Händels *Arianna in Creta* an der Nationale Reisopera der Niederlande, Marzelline (*Fidelio*) mit der Glyndebourne Touring Opera und Ilia (*Idomeneo*) an der Vlaamse Opera. Als gefragte Recitalsängerin debütierte Sarah 1998 mit Roger Vignoles in der Londoner Wigmore Hall; seitdem hat sie auch mit Piers Lane, dem Nash Ensemble und verschiedentlich mit Malcolm Martineau zusammengearbeitet.

Konzertverpflichtungen haben sie über Großbritannien und Europa hinaus auch in die USA geführt: Händels *Messiah* in der Queen Elizabeth Hall London, der Philharmonic Hall Liverpool und mit der Florida Philharmonic, Mahlers Achte in der Royal Albert Hall London und Mozarts Messe c-Moll mit der Hanover Band und dem Scottish Chamber Orchestra.

Auf Schallplatte hat sie u.a. Sakralmusik

von Vivaldi mit dem Chor des King's College Cambridge, Boccherinis *Stabat Mater* mit dem King's Consort und Verlaine-Lieder von Cecil Coles mit dem BBC Scottish Symphony Orchestra vorgelegt.

Diana Montague wurde in Winchester geboren und studierte am Royal Northern College of Music. Seit ihrem Debüt als Zerlina mit der Glyndebourne Touring Opera ist sie an vielen namhaften Opernhäusern – Royal Opera Covent Garden, Metropolitan Opera New York, Théâtre de la Monnaie Brüssel, Opéra national de Paris-Bastille, Teatro Colón Buenos Aires – sowie bei den Bayreuther und Salzburger Festspielen aufgetreten.

Ihr Repertoire umfasst die wichtigen Rollen für Mezzosopran in Opern von Mozart, Gluck (*Orfeo*), Strauss, Rossini, Bellini und Berlioz, und zu ihren Verpflichtungen gehörten *Benvenuto Cellini* in Rom, *Iphigénie en Tauride* in Buenos Aires, Madrid und an der Welsh National Opera, *Albert Herring*, *Le nozze di Figaro* und Andromaca in Rossinis *Ermione* in Glyndebourne, *Le Comte Ory* in Lausanne, Rom und Glyndebourne, Proserpina in Monteverdis *Orfeo* in Amsterdam, Komponist (*Ariadne auf Naxos*) in Lissabon, Marguerite (*La Damnation de Faust*) in Genf, Minerva

(*Il ritorno d'Ulisse in patria*) in Amsterdam und Sydney, *Die Meistersinger von Nürnberg* an der Royal Opera Covent Garden, Junon in Rameaus *Platée* mit der Royal Opera bei den Edinburgher Festspielen und in London, Oktavian (*Der Rosenkavalier*) an der English National Opera, in Bilbao und am Teatro Real in Madrid, Marguerite (*Faust*) in Wien und *Le nozze di Figaro* in Brüssel.

Diana Montague hat zahlreiche Schallplatten aufgenommen, u.a. Monteverdis *Orfeo*, *I Capuleti e i Montecchi*, *Iphigénie en Tauride*, für Opera Rara *Rosmonda d'Inghilterra*, *Zoraida di Granata* und *Il crociato in Egitto* sowie für die Chandos-Serie "Opera in English" Cherubino (*Le nozze di Figaro*), *Idomeneo*, *Cavalleria rusticana*, Oktavian in *Der Rosenkavalier* (Auszüge), *Faust* und zwei Recitals mit großen Opernarien.

Lesley Garrett, die populärste Sopranistin Großbritanniens, ist regelmäßig auf Opern- und Konzertbühnen, im Fernsehen und auf CD zu erleben. Sie hat sowohl die Kritik als auch die Öffentlichkeit für sich eingenommen. Als Schallplattenkünstlerin hat sie elf Solo-CDs vorgelegt. In ihrer eigenen BBC2-Fernsehserie *The Lesley Garrett Show* (anfangs

Lesley Garrett... Tonight) war sie Gastgeberin für Künstler wie Marcello Álvarez, Ian Bostridge, Alison Moyet, Michael Ball, Maxim Vengerov und Joshua Bell, Renée Fleming, Ladysmith Black Mambazo, Dmitri Hvorostovsky, Marti Pellow, Michel Legrand und Elaine Paige.

Lesley Garrett begann ihre Opernkarriere mit Auftritten beim Wexford Festival, an der Welsh National Opera, Opera North und Glyndebourne Festival Opera, bevor sie 1984 der English National Opera beitrat. Als Mitglied dieses Ensembles sang sie viele große Rollen und überzeugte die Kritik mit ihrer Vielseitigkeit sowohl im komischen als auch dramatischen Fach. An der Royal Opera Covent Garden debütierte sie 1997 in *Die lustige Witwe*. Unlängst kehrte sie an die ENO zurück, um dort abermals Rosina in Rossinis *Il barbiere di Siviglia* zu singen. Inzwischen gehört sie dem Vorstand dieser Operngesellschaft an. In Rachel Portmans neuer Oper *The Little Prince*, die 2004 von BBC2 ausgestrahlt wurde, sang sie den Fuchs.

Ihre internationalen Verpflichtungen haben Lesley in alle Welt geführt: durch ganz Europa, die USA (mit Jonathon Pryce zu *My Fair Lady* in der Hollywood Bowl),

Australien, Russland, Brasilien, Japan, Malaysia, Taiwan und Südkorea.

2002 wurde Lesley Garrett mit dem britischen Verdienstorden CBE ausgezeichnet.

John Tomlinson wurde in Lancashire geboren. Er studierte zunächst Bauwesen an der Universität Manchester, bevor er als Stipendiat das Royal Manchester College of Music (heute: Royal Northern College of Music) besuchte.

Regelmäßig singt John Tomlinson seit 1974 an der English National Opera und seit 1977 an der Royal Opera Covent Garden. Außerdem ist er an der Opera North, der Scottish Opera, in Glyndebourne und mit der Glyndebourne Touring Opera sowie der Kent Opera aufgetreten. Seit 1988 singt er jedes Jahr bei den Bayreuther Festspielen, wo man ihn als Wotan (*Das Rheingold* und *Die Walküre*), Wanderer (*Siegfried*), Tituel und Gurnemanz (*Parsifal*), König Marke (*Tristan und Isolde*), Heinrich (*Lohengrin*), Hagen (*Götterdämmerung*) und in der Titelrolle von *Der fliegende Holländer* erlebt hat.

Weitere Stationen waren Genf, Lissabon, New York, Chicago, San Francisco, San Diego, Paris, Amsterdam, Berlin, Dresden, München und Wien, die Festspiele von Orange, Aix-en-Provence, Salzburg, Edinburgh sowie der

Maggio musicale in Florenz. Sein Opernrepertoire umfasst auch die Rollen von Hans Sachs (*Die Meistersinger von Nürnberg*), Landgraf (*Tannhäuser*), Baron Ochs (*Der Rosenkavalier*), Rocco (*Fidelio*), Filippo II. (*Don Carlos*), Sarastro (*Die Zauberflöte*), Commendatore (*Don Giovanni*), Dossifei (*Chowanschina*) und die Titelrollen in *Boris Godunow*, *Oberto* und *Attila*.

John Tomlinson verfügt über ein umfangreiches Konzertrepertoire. Er hat mit allen namhaften britischen Orchestern gesungen und auch in Deutschland, Italien, Belgien, Holland, Frankreich, Spanien, Dänemark und den USA konzertiert. Stellvertretend für seine vielen Schallplattenaufnahmen seien hier nur genannt für Opera Rara Donizettis *Gabriella di Vergy*, für Chandos die Neunte von Beethoven und für die Reihe "Opera in English" *Julius Caesar*, *Mary Stuart*, *Rigoletto*, *Werther*, Auszüge aus *Boris Godunow* und *Der Rosenkavalier* sowie zwei Sammlungen großer Opernarien und die Titelrolle in *Der fliegende Holländer*.

John Tomlinson wurde 1997 mit dem britischen Verdienstorden CBE ausgezeichnet.

John Graham-Hall studierte am King's College Cambridge und am Royal College of Music. Er ist mit allen namhaften

Opernensembles Großbritanniens aufgetreten, so etwa als Albert Herring (Royal Opera Covent Garden), Kudrjáš (*Katja Kabanowa*), Flute (*A Midsummer Night's Dream*) und Bob Boles (*Peter Grimes*) in Glyndebourne, als Don Basilio, Monostatos, Lysander (*A Midsummer Night's Dream*), Alwa (*Lulu*) und Herodes (*Salome*) an der English National Opera, Cassio (*Otello*) an der Welsh National Opera, Eisenstein, Lehrer (*Das schlaue Fuchslein*) an der Scottish Opera sowie Aschenbach (*Death in Venice*), Lysander, Albert Herring und Ferrando (*Così fan tutte*) mit der Glyndebourne Touring Opera.

Weitere Rollen waren Bob Boles (Niederlande Opera), Basilio (La Monnaie), die Titelrolle in Pascal Dusapins neuer Oper *Perela, l'homme de fumée* an der Opéra de Paris-Bastille und in Montpellier. An der English National Opera, der er als erster Tenor angehörte, sang er auch Sylvester (*The Silver Tassie*), Goro (*Madama Butterfly*), Triquet (*Eugen Onegin*), Monostatos (*Die Zauberflöte*), Mime (*Das Rheingold*) und Alwa (*Lulu*).

John Graham-Hall hat mit vielen berühmten Dirigenten zusammengearbeitet, u.a. Haitink, Harnoncourt, Boulez, Andrew Davis, Tate, Rattle, Gardiner und Abbado. Seine Konzertkarriere hat ihn durch ganz

Europa geführt, er hat mit allen namhaften britischen Orchestern konzertiert und ist in London häufig im Barbican und in der Festival Hall aufgetreten. Zu seinen Schallplattenaufnahmen für Chandos gehören *The Poisoned Kiss* von Vaughan Williams, *Peter Grimes* und, in der Reihe "Opera in English", Basilio (*Le nozze di Figaro*), *La gazza ladra* und Bergs *Wozzeck*.

Christopher Purves studierte Anglistik am King's College Cambridge, bevor er mit der innovativen Rockgruppe *Harvey and the Wallbangers* von sich reden machte. Als sich die Gruppe 1988 auflöste, nahm er seine Gesangsausbildung bei David Keren, Diane Forlano und Janice Chapman wieder auf.

Hervorzuheben unter seinen Opernrollen sind Figaro (*Le nozze di Figaro*) an der Welsh National Opera, Scottish Opera und Opera North, Marcello (*La Bohème*) an der Scottish Opera, Papageno (*Die Zauberflöte*), Faninal (*Der Rosenkavalier*) an der Welsh National Opera und Opera North, Podesta (*La gazza ladra*) an der Garsington Opera sowie Siegfried (*Genoveva*) und Dulcamara (*L'elisir d'amore*) an der Opera North. Er schuf die Rolle des Executioner in James Macmillans *Ines de Castro* und ist in Macmillans

Parthenogenesis bei den Edinburgher Festspielen aufgetreten, wo man ihn auch als Cecil in *Maria Stuarda* unter der Leitung von Sir Charles Mackerras erlebt hat.

Auf seinem Konzertprogramm standen Mozarts Messe C-Dur in Aix-en-Provence mit The Sixteen, Strawinskys *Les Noces* mit Philippe Herreweghe in Brüssel, Monteverdis *Vespro della Beate Vergine* mit Richard Hickox, John Taveners *Apocalypse* bei den Proms mit der City of London Sinfonia, die *Johannespassion* mit Paul Goodwin in Madrid, *Messiah* mit dem Scottish Chamber Orchestra, *Les Mamelles de Térésias* mit der London Sinfonietta unter Sir Simon Rattle, Britten's *War Requiem* und Haydns *Schöpfung* mit dem Ulster Orchestra, *Belshazzar's Feast* mit der English Northern Sinfonia unter Paul Daniel sowie Lucifer in Händels *La Resurrezione* für Paul McCreesh.

Christopher Purves gab sein Solodebüt beim Aldeburgh Festival im Juni 2004. Für die Chandos-Serie "Opera in English" hat er die Titelrolle in *Le nozze di Figaro* und Gottardo (*La gazza ladra*) aufgenommen.

Peter Bronder wurde in Hertfordshire in ein deutsch-österreichisches Elternhaus geboren und studierte an der Royal Academy of Music

und am National Opera Studio. Nach einer Saison in Glyndebourne sang er von 1986 bis 1990 als erster Tenor an der Welsh National Opera, wo er sich den großen Rollen des lyrischen Repertoires widmete. Seitdem hat er an der WNO auch Bob Boles (*Peter Grimes*), Pylade (*Iphigenie en Tauride*) und Alfred (*Die Fledermaus*) gesungen.

In neuerer Zeit hat er sich den dramatischeren Tenorrollen zugewandt, insbesondere Charakterpartien wie Loge (*Das Rheingold*) an der Scottish Opera und Staatsoper Stuttgart, Mime (*Siegfried*) mit dem Cleveland Orchestra, Erik (*Der fliegende Holländer*) in Rennes, Herodes (*Salome*) und Narr (*Der Schatzgräber*) an der Oper Frankfurt, Hauptmann (*Wozzeck*) an der Opera North und Lača (*Jenůfa*) an der Komischen Oper Berlin.

Weitere Rollen waren Arturo (*Lucia di Lammermoor*), Cassio (*Otello*) und Pedrillo (*Die Entführung aus dem Serail*) an der Royal Opera Covent Garden, Kudrjáš (*Katja Kabanowa*) und Almaviva (*Il barbiere di Siviglia*) an der English National Opera, Prunier (*La rondine*) an der Opera North, Rodolfo (*La Bohème*), Leicester (*Maria Stuarda*) und Loge (*Das Rheingold*) an der Scottish Opera und die Titelrolle in *Idomeneo* mit der Glyndebourne Touring Opera.

Im Ausland hat man ihn als Naraboth (*Salome*) und Mazal (*Dr. Brouček*) an der Bayerischen Staatsoper, Ernesto (*Don Pasquale*) an der Nederlandse Opera, Pedrillo in Brüssel und San Francisco sowie Tamerlano an der Komischen Oper Berlin erlebt.

Geoffrey Mitchells Gesangskarriere hat ihm ein bemerkenswert breitgefächertes Repertoire von der alten bis zur neuen Musik beschert und ihn nach Skandinavien, Deutschland, in die ehemalige Tschechoslowakei, nach Kanada und Australasien geführt. Nachdem er bei der BBC erste Dirigiererfahrungen gesammelt hatte, begann er mit eigenen Sängern zu arbeiten und gründete den **Geoffrey Mitchell Choir**. Aus ersten Aufnahmen entwickelte sich eine langfristige Zusammenarbeit des Chors mit Opera Rara, für die er über dreißig Tonträger aufgenommen hat. Der Chor genießt wachsendes Ansehen und ist bei der BBC und internationalen Plattenfirmen gefragt. Für Chandos hat der Geoffrey Mitchell Choir an zahlreichen Aufnahmen der hervorragend kritisierten Reihe Opera in English unter der Schirmherrschaft der Peter Moores Foundation teilgenommen.

Das **London Philharmonic Orchestra** ist seit langem als vielseitiges und künstlerisch herausragendes Orchester fest etabliert. Bezeugt wird dies durch Konzert- und Opernaufführungen, vielfach preisgekrönte Schallplattenaufnahmen, bahnbrechende internationale Gastspielreisen und wegbereitende pädagogische Arbeit. Chefdirigent des Orchesters ist seit September 2000 Kurt Masur. Er steht in einer langen Tradition, die seit der Gründung des Orchesters durch Sir Thomas Beecham im Jahre 1932 durch Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt und Franz Welser-Möst aufgebaut wurde. Seit 1992 ist das London Philharmonic Orchestra das Gastsinfonieorchester der Royal Festival Hall und seit 1964 das Gastsinfonieorchester an der Glyndebourne Festival Opera.

Sir Charles Mackerras studierte am Konservatorium in Sydney und kam 1947 nach England. Von der Kulturorganisation British Council erhielt er ein Stipendium zur Erweiterung seines Studiums an der Musikakademie Prag. In jenem Jahr begann seine Leidenschaft für die Musik Janáčeks, als

er *Katja Kabanowa* unter der Leitung des großen Václav Talich hörte.

Als Assistant Conductor am Londoner Opernhaus Sadler's Wells dirigierte er 1951 die erste Aufführung von *Katja Kabanowa* in der englischsprachigen Welt und brachte später auch *Die Sache Makropulos* und *Aus einem Totenhaus* nach Sadler's Wells. Hoherfolgreiche Inszenierungen von Janáčeks Opern sowie vertrautere Werke aus dem Standardrepertoire leitete er auch während seiner Zeit als Musikdirektor der English National Opera (1970–77) und der Welsh National Opera (1987–1992). In ganz Europa, den USA und Australien gilt er als Wegbereiter der Musik Janáčeks. *Jenůfa* ist ihm besonders ans Herz gewachsen.

Name verbindet sich seit langem mit der Tschechischen Philharmonie, mit der er die meisten Orchesterwerke Janáčeks, *Katja Kabanowa* und Dvořáks *Rusalka* aufgenommen hat. Seine umfangreiche Diskographie enthält einen preisgekrönten Zyklus von Janáček-Opern mit den Wiener Philharmonikern aus den frühen achtziger Jahren. Für Chandos hat er Janáčeks *Glagolitische Messe* in der Originalfassung, Kodálys *Psalmus Hungaricus* und Dvořáks Cellokonzert eingespielt. Für die Chandos-

Serie "Opera in English" hat er *Jenůfa*, *Eugene Onegin*, *Osud*, *La traviata*, *Werther*, *Julius Caesar* und *Mary Stuart* aufgenommen.

Sir Charles hat auch die Musik des 18. Jahrhunderts erforscht, insbesondere Händel und Mozart. Er hat eine Reihe von Mozart-Opern und Gilbert-und-Sullivan-Operetten sowie Gesamtaufnahmen der Sinfonien von Mozart, Beethoven und Brahms, mehrere Oratorien von Händel sowie Sinfonien von Mahler und Elgar vorgelegt. Derzeit ist er Hauptgastdirigent des

Philharmonia Orchestra, Conductor Laureate des Scottish Chamber Orchestra sowie Conductor Emeritus der Welsh National Opera und der San Francisco Opera.

Sir Charles wurde 1974 mit dem britischen Verdienstorden CBE ausgezeichnet, 1979 zum Ritter geschlagen, 1996 mit der Ehrenmedaille der Tschechischen Republik gewürdigt und 1997 zum Companion of the Order of Australia ernannt. 2003 erhob ihn Königin Elizabeth II. zum Companion of Honour.



Lesley Garrett as Papagena and John Rawnsley as Papageno in English National Opera's production of *The Magic Flute*

Mozart: La Flûte enchantée

La Flûte enchantée est un sommet aux yeux de tous les hommes, et de toutes les femmes aussi, apparaîtra-t-il peut-être. Cette œuvre est à la fois comique et implacablement sérieuse. Elle combine divertissement populaire et grand Art. L'intrigue est profondément mystérieuse et limpide comme le jour. En termes d'années, l'opéra peut sembler ancien, mais en 1791 il était étonnamment original et innovateur – et il le reste. A l'heure actuelle, seul ceux d'entre nous qui ont prématurément vieilli le verront comme autre chose qu'un miracle d'inventivité sortant des sentiers battus.

Avec *La Flûte*, Mozart brisa le moule de l'opéra. L'œuvre ne fut pas écrite pour la cour viennoise comme son précédent opéra en langue allemande, *L'Enlèvement au sérail*. Elle ne le fut pas non plus pour le public d'un opéra métropolitain prétendant comprendre l'italien, une des langues de la noblesse à l'époque, mais pour le Theater auf der Wieden, un vieux théâtre tapageur dans les faubourgs – une construction provisoire partiellement en bois disparue depuis longtemps. Emanuel Schikaneder, directeur de ce théâtre et comédien, dont la troupe fit de

nombreuses tournées dans les pays de langue allemande (il était réputé pour son interprétation des rôles de Hamlet et de Lear) avait loué le théâtre et voulait faire un peu d'argent en offrant à son public un divertissement populaire, un conte de fées décousu en apparence mais dans un style très prisé à l'époque. La pièce offrait des possibilités d'effets scéniques spectaculaires: câbles transportant des personnages à travers les airs, trappes. Parler d'analogie avec une pantomime au Hackney Empire n'est pas sans intérêt.

Schikaneder a lui-même écrit le livret de l'opéra, presque certainement avec l'aide de membres de sa troupe, et comme il était aussi naturellement comédien que tragédien, il interpréta le rôle de Papageno, l'un des grands caractères comiques du répertoire opératique. Mozart transcenda le cadre du conte de fées, et on le sent savourer la liberté que lui offraient à la fois le format et l'écriture pour un auditoire populaire, sans ambition dans le domaine de l'opéra. Il n'était contraint de répondre à aucune attente comme cela avait été le cas même avec la trilogie Da Ponte: aucune aria d'apparat, aucune obligation de se conformer à

une structure conventionnelle, nul besoin de confier une aria à chacun des protagonistes tout simplement parce qu'ils étaient là. Il pouvait faire ce qu'il voulait, et il le fit, et c'est une des raisons pour lesquelles *La Flûte* a conservé toute sa fraîcheur.

Au cours des ans, beaucoup d'encre a coulé au sujet du mystère qui imprègne le livret. On prétendit en particulier qu'à mi-chemin du premier acte, un changement survenait subitement dans l'intrigue, car la Reine de la Nuit qui apparaissait tout d'abord comme un caractère bienfaisant se transformait en un personnage maléfique tandis que Sarastro effectuait un cheminement inverse. Cette thèse ne convaincra que les esprits naïfs en termes de théâtre: il ne faut pas croire tout ce que disent les gens à leur propre propos, surtout sur scène. En 1913, Edward Dent qui fit sans doute plus que quiconque au vingtième siècle pour populariser les opéras de Mozart, particulièrement par ses traductions, dit que le livret de *La Flûte* est "l'un des spécimens les plus absurdes de cette forme de littérature qui considère l'absurdité comme naturelle". Dent qui était très taquin ne pensait peut-être pas vraiment ce qu'il disait. Un siècle plus tôt, Goethe avait écrit: "plus de science est nécessaire pour comprendre la valeur de ce

livret que pour s'en moquer", et Goethe savait de quoi il parlait, ayant tenté (sans y réussir) d'en écrire une suite.

Le récit peut être appréhendé à différents niveaux. Au niveau le plus élémentaire, c'est celui d'un voyage de l'obscurité vers la lumière. Il commence de nuit, dans le royaume de la Reine, et se termine sous un soleil resplendissant, dans celui de Sarastro. A un niveau plus complexe, l'opéra est connu comme une allégorie fondée sur les rites maçonniques et, loin d'être boiteux comme le théâtre dans lequel il fut créé, il est logique et solidement étayé: chaque ligne a une signification. Que l'on connaisse ou non la franc-maçonnerie, peu importe. Le seul point à considérer est qu'au dix-huitième siècle, la question de savoir s'il fallait ou non créer des Loges féminines soulevait une controverse. Il en existait – à Paris, si vous l'ignorez –, et cadenas et serpents apparaissaient dans leur rituel. Le symbolisme est donc là dès le lever de rideau, et *La Flûte* ne se transforme pas soudain en un opéra maçonnique dans le finale du premier acte lorsque Tamino rencontre l'Orateur. Sarastro et la Reine participent au même jeu, et ce fut judicieux de la part d'Ingmar Bergman dans sa version télévisée de *La Flûte*, qui est un classique, de

les représenter comme des époux désunis, soucieux à juste titre de la manière dont leur fille doit être éduquée. Et compte tenu de la manière dont se déroule le récit, Mozart et Schikaneder étaient manifestement du côté des anges.

En dehors de la symbolique et de la connaissance que l'on peut en avoir, l'intrigue conserve sa propre logique, ses propres symétries et ses propres oppositions, apparemment inconciliables – lumière et obscurité, soleil et lune, éléments mâle et femelle, feu et eau, or et argent. Lorsque nous les voyons pour la première fois, tant Tamino que Pamina s'évanouissent, Tamino à la vue d'un immense serpent (et nous n'avons pas besoin de Freud pour nous expliquer la signification des serpents), Pamina sous la menace du libidineux Monostatos. Ils tombent en pâmoison face à un premier défi sexuel. Et faisant écho aux opéras antérieurs dans lesquels des serviteurs parodiaient leurs maîtres, Papageno, avec une certaine fierté, tombe aussi en pâmoison ("Je suis évanoui" – "I've fainted!") dans le deuxième acte après avoir été victime des artifices des Trois Dames. Plus tard Papageno parodie la scène du suicide de Pamina. Il est aussi parfaitement logique que Papageno et Monostatos soient au début du

"mauvais" côté, Papageno au service de la Reine et Monostatos au service de Sarastro; ils en changent dans le cours de l'action, tout comme le font la Reine et Sarastro dans l'esprit du public.

Mais le nœud de *La Flûte*, de ce voyage de l'obscurité vers la lumière, ne demande aucun commentaire. Le face à face des éléments mâle et femelle illustrent toutes les inconciliables oppositions évoquées ci-dessus. Ce qui ressemble dans le texte à de la misogynie coutumière, perceptible surtout dans les paroles des prêtres de Sarastro, sans même parler de Sarastro, a souvent dérangé. Comment, demandent certains esprits sensibles du vingt-et-unième siècle, ces personnages peuvent-ils être considérés comme des parangons issus du Siècle des lumières? Cette forme de sensibilité est périmée depuis plus de deux siècles! Dans le texte allemand original de "O Isis et Osiris", Sarastro chante l'esprit de sagesse à accorder au "nouveau couple" ("dem neuen Paar"), "arm them with strength and joy as they proceed" dans la judicieuse traduction de Jeremy Sams ("armez-les de force et de joie dans leur cheminement"). Plus tard, il demande à Tamino s'il aspire encore à régner un jour avec sagesse avec Pamina.

Et voyez ce qu'il advient de Pamina au cours de l'opéra: l'adolescente qu'elle était (Anna Gottlieb qui créa le rôle n'avait que dix-sept ans) devient une femme d'une impressionnante maturité au point que les Hommes d'armes la déclare "digne d'être initiée". Lorsqu'elle rejoint Tamino pour les épreuves du feu et de l'eau, elle prononce les mots: "je resterai à tes côtés", mais là n'est pas seulement la question. Les indications scéniques précisent qu'elle (une femme) le "conduit" lui (un homme) au travers de ces épreuves, ce qui est plus que de vivre comme "homme et femme" ce dont rêvent Pamina et Papageno dans le premier acte. Pamina se montre digne en effet, et tant pis pour la misogynie, conquise de manière aussi décisive que l'est la Reine par Sarastro qui en homme sage se rendra compte que certaines de ses attitudes invétérées sont légèrement périmées! D'où son projet magistral de conciliation face à toutes ces oppositions, sa détermination dans sa seconde aria de marcher "vers une terre meilleure", et sa prudente décision de se retirer d'une manière (relativement) anticipée.

Tout cela est bien sûr étonnant dans le contexte du vingt-et-unième siècle, et il va sans dire du dix-huitième, mais c'est par la musique

de Mozart que *La Flûte* surprend le plus, bien sûr. Prenons-en pour preuve la prodigieuse mélodie, l'esprit, la fantaisie, la "magie", et – si les termes ne font par horreur – la "correction" académique: le contrepoint éblouissant dans l'ouverture est aussi exaltant que celui du finale de la Symphonie "Jupiter". La manière dont Mozart, libéré des conventions, ajusta son style musical à la situation dramatique, plus que dans tout autre opéra (de sa main ou d'un autre compositeur). Papageno chante des chansons pop. Les Hommes d'armes chantent un chorale de Bach d'une grande complexité contrapuntique – Mozart adorait Bach. Il aimait beaucoup Haendel aussi, et conçut du *Messie* sa propre version imprégnée de tendresse. Connaissait-il "Zadok the Priest"? Rien que la grandeur du Chœur des Prêtres dans le deuxième acte, et son accompagnement, le suggèrent. Et il avait certes une connaissance approfondie de Gluck, comme en témoigne la marche qui introduit le deuxième acte. Ces remarques ne laissent nullement supposer que Mozart ait plagié; elles sont plutôt l'expression d'une admiration et d'un hommage bien justifiés.

Pour illustrer musicalement le caractère réactionnaire de la Reine, Mozart eut recours au langage musical d'apparence désuète de

l'*opera seria*, élaboré et infiniment exigeant, donnant du personnage féminin une définition précise et cependant sensible; on peut imaginer Fiordiligi interprétant sous une pression extrême la première aria de la Reine. La musique ondoyante écrite pour Monostatos est une illustration musicale de génie, et la forme strophique n'est pas réservée aux caractères semi-sérieux comme Papageno et Monostatos: les arias de Sarastro comportent l'une et l'autre deux strophes, et la célèbre description qu'en donne George Bernard Shaw qui les voit comme la seule musique qui puisse émaner des lèvres de Dieu est parfaitement exacte. La musique conçue pour les Trois Dames est délicatement frivole, espiègle, et ne détonnerait pas de ce fait dans le Broadway de Cole Porter.

Le plus étonnant pour l'auditeur contemporain est sans doute l'aria du Portrait de Tamino et l'aria en sol mineur de Pamina "Ah, je le sens, il [l'amour] s'est enfui" ("Now I know that love can vanish"). Ni l'une ni l'autre ne correspond à une des formes d'aria connues au dix-huitième siècle: ce sont des épanchements rhapsodiques, des épisodes de pure éloquence musicale inspirés par le texte. C'était Birtwistle en 1791 en quelque sorte. Les leitmotive, les petites références musicales

sont tout aussi étonnants, et méritent encore une minutieuse analyse. Les mots de Pamina "Mon Tamino!" lorsqu'elle entre pour se joindre à lui dans les épreuves font écho au début de l'aria du Portrait de Tamino, et dans la même scène Tamino reprend lui aussi certains schémas mélodiques (dans la même tonalité) de ces premiers épanchements amoureux. Mozart dont la vie était sur le point de se terminer précocement et tragiquement était en bonne voie de réinventer l'opéra tel qu'il le connaissait.

Il y a dans cette œuvre une autre innovation encore. De même qu'il adapta le style de sa musique aux exigences dramatiques, Mozart veilla à ce qu'aucun numéro musical ne dure une mesure de plus que nécessaire pour produire l'effet voulu. Jamais il ne le fit dans les grands opéras qui ont précédé *La Flûte*. Ainsi le duo des Prêtres dans le deuxième acte "Méfiez-vous de la ruse des femmes" ("A woman's beauty is beguiling") se termine pratiquement avant d'avoir commencé, et le postlude très bref et animé est un petit chef-d'œuvre musical plein d'esprit. On pourrait citer de nombreux autres exemples d'astuces musicales, tel le saisissant *legato* aux cordes quand entre l'Orateur ou l'imposante solennité de la fin de cette scène. Ou encore, s'agissant

du coloris orchestral, contrairement de nouveau à tout ce que fit Mozart dans ses œuvres antérieures, la légèreté de l'accompagnement des Trois Garçons, la simplicité austère et cependant ineffablement impressionnante de la musique – solo de flûte ponctué d'interventions des vents et des tambours – quand Pamina et Tamino sont soumis aux épreuves. Mieux vaut se contenter de découvrir la fraîcheur d'inspiration de Mozart dans chaque mesure de cette prodigieuse partition, et s'en émerveiller.

Émerveillons-nous aussi du message que l'opéra a à nous transmettre, de nos jours encore dans un univers non dépourvu d'inconciliables oppositions. Les enfants énoncent des vérités éternelles et le pouvoir qu'a la musique elle-même de guérir, sauver, réconcilier est célébré tant et plus. *La Flûte* nous est plus que jamais essentielle.

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Traduction: Marie-Françoise de Meets

***La Flûte enchantée*, sa musique et son interprétation dans cet enregistrement**

En collaborant à la conception de *La Flûte enchantée*, Mozart et Schikaneder créèrent une nouvelle forme de théâtre musical allemand

reprenant des éléments du haut drame associé à Schiller et à Goethe, des contes de fées fantastiques de Raimund et Nestroy, mais aussi du comique trivial de Hanswurst, personnage typiquement autrichien. A la performance de Schikaneder (ou quiconque conçut effectivement les épisodes sérieux de *La Flûte enchantée*) qui réussit à combiner tous ces éléments s'ajouta celle de Mozart qui composa une musique d'une diversité et d'une originalité sans pareil dans sa production ou dans tout autre opéra composé avant ou après celui-ci.

Dans les deux arias de la Reine de la nuit, il y a encore des réminiscences de l'opéra italien, mais la musique associée à Sarastro et à la Confrérie est d'une étonnante originalité et comporte des sonorités orchestrales entièrement nouvelles comme celles des cors de basset et des trombones dans la Marche des Prêtres de l'Acte II et l'aria de Sarastro qui suit "O Isis et Osiris" (no 10). Tout au long des épisodes sérieux de l'opéra, les voix nobles de trois trombones retentissent, tout d'abord pour introduire les accords maçonniques dans l'Ouverture, puis en accompagnement des Trois Garçons qui guident Tamino et Papageno (no 8), des voix désincarnées des Prêtres (no 8 aussi), des Hommes d'armes qui

assistent à la cérémonie d'initiation (dans le Finale, no 21) et enfin de la flûte enchantée de Tamino pendant les épreuves du feu et de l'eau (no 21 aussi). La flûte enchantée elle-même était jouée sur scène par le ténor Benedikt Schack, et des coulisses s'élevaient les sonorités d'un nouvel instrument d'opéra, le glockenspiel, dont Schikaneder dans le rôle de Papageno mimait le jeu sur scène. Il existe des illustrations de cette scène de mime de Schikaneder, mais nous ne savons guère comment était l'instrument (n° 8, 20 et 21).

Chaque personnage dans le divertissement créé qui tient à la fois de l'allégorie et de la farce a une coloration mélodique particulière illustrant son caractère propre: noblesse juvénile de Tamino; vulnérabilité et passion de Pamina perceptibles dans sa lamentation tragique et presque hystérique en sol mineur, tonalité sombre qu'affectionnait tout particulièrement Mozart, ainsi que dans son projet de suicide; simplicité, teintée cependant d'une touche surnaturelle, des Trois Garçons contrastant avec les intrigues basement humaines des Trois Dames; infamie comique, grotesque de Monostatos, et surtout dignité des ardents épanchements des Nobles Amants et des Deux Hommes d'armes tandis qu'ils se

préparent aux épreuves. Chacun contribue à une mosaïque musicale d'une richesse inhabituelle même chez Mozart.

C'est toutefois dans la musique de Papageno que l'originalité de *La Flûte enchantée* est la plus évidente. Les mélodies simples, aux accents populaires, de Mozart sont en parfait accord avec les vers de mirliton naïfs de Schikaneder et sont d'un genre quasiment unique dans son œuvre. Pour la musique de Papageno, le compositeur semble avoir puisé à une source mélodique qui nous apparaît comme typiquement viennoise. Juste après avoir testé l'efficacité de ses clochettes magiques, Papageno chante avec Pamina une mélodie commençant par "Armed with such a magic charm" ("Könnte jeder brave Mann"). Cette mélodie a été reprise ultérieurement sous différentes formes par divers compositeurs autrichiens de Schubert à Mahler, ainsi que par le compositeur bavarois Strauss pour donner une coloration viennoise au finale de son *Rosenkavalier*. Toutes les mélodies chantées par Papageno, seul ou en duo, ont cette qualité. Beethoven a probablement perçu le caractère essentiellement germanique des mélodies de Papageno en les choisissant comme modèles pour les deux grands duos de Leonore dans *Fidelio*.

Comment tous ces éléments influencent-ils notre interprétation de *La Flûte enchantée*? L'opéra, en dépit de son apparente simplicité, est une des œuvres les plus sophistiquées de Mozart et les interprètes l'ont traditionnellement animé de sentiment nobles et élevés, surtout depuis qu'ils la voient, avec le recul du temps, comme la source d'inspiration de pierres angulaires aussi importantes dans l'art germanique que la Neuvième symphonie de Beethoven ou *Die Meistersinger* de Wagner. Très tôt déjà dans l'histoire de *Die Zauberflöte*, nous voyons Nissen, qui épousa la veuve de Mozart, Constance, s'opposer au tempo excessivement lent du Kapellmeister dans l'aria de Pamina "Now I know that love can vanish" ("Ach, ich fühl's"). Ceci fut mentionné pour la première fois en 1815 par un certain Gottfried Weber qui trouvait l'aria "ennuyeuse" lorsque le tempo était si lent et suggéra un tempo équivalant en termes métronomiques modernes à 132 à la croche. Trois mois plus tard, une réponse (malheureusement anonyme) parvint au journal musical dans lequel Weber avait écrit et son auteur confirme avoir entendu *La Flûte enchantée* sous la direction de Mozart qui jouait en effet l'aria avec rapidité et passion. Le correspondant anonyme ajoutait qu'à l'époque où il écrivait

(1815), les passages portant une indication de tempo *Andante* et *♩ (Alla breve)* étaient souvent interprétés beaucoup trop lentement, contrairement à la pratique du compositeur de l'opéra.

Cette information nous renseigne utilement sur les tempos de Mozart qui offrent, si l'on considère aussi ceux suggérés par Hummel et Czerny pour les symphonies, une image générale des tempos couramment adoptés à son époque, très différents de ceux acceptés dans la tradition musicale de la fin du vingtième siècle.

De nos jours, les instruments sont plus sonores et les voix entraînées à plus de puissance qu'à l'époque de Mozart, mais le son en général s'en trouve quelque peu appesanti, et ceci ralentit inévitablement les tempos. Quels que soient les instruments ou les techniques vocales utilisées, il semble nécessaire, pour être fidèles à l'esprit de son temps, de s'approcher des tempos utilisés à l'époque de Mozart. Dans cet enregistrement donc, l'aria de Pamina jouée à la vitesse que nous pensons être celle requise par Mozart, est animée d'une passion nouvelle. D'autres mouvements annotés *Andante*, *Larghetto*, *Andantino* ou *Adagio (Alla Breve ou 6/8)* par Mozart sont aussi interprétés de manière à

donner une impression de deux battues lentes par mesure, plutôt que quatre ou six. L'auditeur remarquera cette pulsion d'un genre différent en de nombreux endroits dans l'opéra, mais les passages suivants méritent d'être mentionnés: le début de l'Ouverture, le Duo "A man in search of truth and beauty" ("Bei Männern, welche Liebe fühlen"), le premier Trio des Garçons, l'Aria de la "Flûte" de Tamino, le Chœur "Isis et Osiris" et le Trio qui suit, le Trio des Garçons et la tentative de suicide de Pamina, et enfin le Prélude choral qui met en scène les Deux Hommes d'armes.

Tout au long de l'enregistrement, des appoggiatures sont chantées comme à l'époque de Mozart, et il y a des ornements improvisés occasionnelles. Ces appoggiatures qui sont en fait écrites par Mozart sous forme de petites notes sont chantées à la valeur notée, créant souvent un mélodieux effet de syncope et apportant parfois un peu de variété dans l'expression des mots, comme dans l'aria du "Portrait" de Tamino "Such loveliness beyond compare" ("Dies Bildnis ist bezaubernd schön").

© Sir Charles Mackerras

Traduction française: Marie-Françoise de Meets

Synopsis

COMPACT DISC ONE

Acte un

[1] – [2] Un serpent attaque Tamino qui n'a plus de flèches. Il s'évanouit et trois Dames, au service de la Reine de la Nuit, tuent l'animal. Elles n'arrivent pas à décider laquelle d'entre elles devrait rester pour veiller sur le séduisant jeune homme, et c'est donc ensemble qu'elles partent informer la Reine de la Nuit à son sujet. [3] Tamino apparaît et aperçoit Papageno, l'oiseleur de la Reine, qui prétend avoir, lui, tué le serpent. Les Dames châtient Papageno pour ce mensonge en lui cadenassant la bouche et remettent à Tamino un portrait de Pamina, la fille de la Reine.

[4] En le regardant, Tamino tombe amoureux d'elle.

[5] – [6] La Reine apparaît et promet à Tamino que Pamina sera sienne s'il la libère de l'emprise de Sarastro, son ennemi, qui l'a enlevée. Papageno l'accompagnera et ils auront, pour les aider, une flûte enchantée et des clochettes magiques; trois Garçons les guideront.

[7] – [8] Dans le palais de Sarastro, Monostatos essaye de séduire Pamina.

Papageno qui n'est plus maintenant en compagnie de Tamino apparaît subitement et le chasse. Il reconforte Pamina et ils s'enfuient ensemble.

[9] Les trois Garçons mènent Tamino aux temples de Sarastro: les temples de la Nature, de la Raison et de la Sagesse. [10] Tamino s'approche tour à tour de chacune des trois portes. Des voix l'enjoignent de s'éloigner des deux premières; [11] l'Orateur entre par la troisième et le convainc qu'il a été dupé au sujet de la malveillance de Sarastro. Il laisse Tamino réfléchir à ce renversement de son destin.

[12] Tamino découvre que la flûte enchantée peut apprivoiser les animaux de la forêt.

[13] Papageno le suit à la trace en écoutant sa musique, mais ils se ratent de peu; Papageno et Pamina entrent, poursuivis par Monostatos. Papageno agit ses clochettes magiques qui ensorcellent Monostatos, et il évite ainsi leur capture. [14] Sarastro revient de la chasse avec sa suite; [15] Pamina lui raconte toute la vérité sur ce qu'elle vient de vivre. [16] Tamino est introduit par les suivants de Sarastro et voit Pamina pour la première fois. Sarastro ordonne que Monostatos soit puni pour ses actes et invite Tamino et Papageno à témoigner de leurs mérites en se soumettant

aux épreuves de l'initiation dans la communauté d'Isis.

COMPACT DISC TWO

Acte deux

[1] Sarastro explique à ses prêtres quelles sont ses intentions en initiant Tamino et Papageno aux mystères d'Isis. [2] Les initiés surmontent leurs appréhensions et conduisent les hommes, les yeux bandés, sous les voûtes du temple.

[3] – [4] La première épreuve va avoir lieu; ils doivent garder le silence dans l'obscurité.

[5] Quand les trois Dames tentent de les distraire et de les convaincre de prendre de nouveau fait et cause pour la Reine, les hommes les ignorent.

[6] – [8] Monostatos tente une nouvelle fois de séduire Pamina et c'est à présent la Reine qui intervient pour prendre sa défense. Elle remet un poignard à sa fille et lui ordonne de tuer Sarastro et de récupérer pour elle le cercle solaire. Monostatos a surpris les paroles qu'elles ont échangées et menace maintenant de trahir Pamina si elle ne lui cède pas. Lorsque Sarastro apparaît, Pamina, affolée, lui raconte tout ce qui s'est passé, mais il lui assure qu'il n'a aucune intention de se venger sur sa mère.

[9] Tamino et Papageno se soumettent à une nouvelle épreuve de silence: la contemplation de la mort. Papageno triche en faisant la cour à une vieille femme qui prétend être la bien-aimée de Papageno. [10] Les trois Garçons apportent des mets et des boissons, et leur rendent la flûte et les clochettes magiques. [11] Au son de la flûte de Tamino, Pamina apparaît et elle ne peut comprendre pourquoi il la rejette sans un mot. Elle en conclut qu'il ne l'aime plus.

[12] Sarastro félicite Tamino pour sa force de caractère, mais il lui dit qu'après une dernière rencontre, il se peut qu'il ne revoie plus jamais Pamina. [13] – [14] Les amants se retrouvent dans la joie puis se séparent dans la tristesse. [15] Papageno voit une fois encore la vieille femme et découvre qu'il s'agit réellement de Papagena, une jeune épouse parfaite pour lui. A son grand déplaisir, un initié insiste pour qu'il poursuive les épreuves tout seul, comme Tamino.

[16] – [19] Pamina, inconsolable à présent, envisage de mettre fin à ses jours. Les Garçons l'en empêchent toutefois et favorisent un nouveau rapprochement avec Tamino qui a atteint l'épreuve finale, celle du feu et de l'eau. [20] Pamina est autorisée à le rejoindre, et ensemble ils affrontent les périls, protégés par

la musique de la flûte et fortifiés par l'amour qui les unit. [21] Ils sont tous deux accueillis dans le temple.

[22] – [23] C'est au tour de Papageno d'envisager le suicide. Les Garçons lui rappellent qu'il a des clochettes magiques, et tandis qu'il les agite, [24] Papagena réapparaît et ils sont réunis dans la félicité. [25] – [26] La Reine, Monostatos et les trois Dames planifient un dernier assaut du temple de Sarastro. Leur projet est anéanti par la vision d'une famille réunie dans la sagesse et l'amour désintéressé.

Traduction: Marie-François de Meeûs

Diplômé du Royal Northern College of Music où il étudia grâce à une bourse de la Peter Moores Foundation, **Barry Banks** s'est placé au rang des meilleurs ténors de sa génération par ses remarquables productions à l'opéra et en concert. Très demandé sur la scène internationale de l'opéra, il a interprété les rôles suivants: Tom Rakewell pour l'English National Opera; Belfiore et Libenskof (*Il viaggio a Reims*) au Teatro Comunale di Bologna; Nemorino (*L'elisir d'amore*) à l'Oper Frankfurt et à l'ENO; Oreste (*Ermione*) et Ménélas (*La belle Hélène*) pour le Santa Fe

Opera; Tamino (*Die Zauberflöte*) au Salzburg Festival, à La Monnaie, au Leipzig Opera et au Scottish Opera; Don Ramiro (*La Cenerentola*) au Basel Opera; Candide pour le Chicago Lyric Opera; Arnalta (*L'incoronazione di Poppea*) au San Francisco Opera; Edgardo (*Lucia di Lammermoor*) pour le Welsh National Opera; Aufidio (*Lucio Silla*) au Salzburg Festival et à l'Oper Frankfurt; Don Narciso (*Il turco in Italia*) à Bruxelles, Paris et Genève; L'Astrologue (*Le Coq d'or*) au Châtelet. Il a aussi interprété différents rôles dans *Die Entführung aus dem Serail*, *The Italian Girl in Algiers* et *Le Rossignol* au Metropolitan Opera à New York.

Artiste de concert très actif, Barry Banks a participé aux productions suivantes: la *Petite Messe solennelle* avec le Royal Philharmonic Orchestra dirigé par Daniele Gatti, *Fidelio* avec le City of Birmingham Symphony Orchestra dirigé par Walter Weller, *War Requiem* à la fois avec l'Orchestre Philharmonique de Strasbourg sous la baguette de Jan Latham-Koenig et à Sao Paulo, le Requiem de Bruckner avec le Scottish Chamber Orchestra dirigé par sir Charles Mackerras, *Armida* de Rossini à l'Edinburgh Festival sous la direction de Carlo Rizzi et Ermione au Carnegie Hall.

Pour Chandos' Opera in English series, Barry Banks a enregistré une disque de Grands Airs d'opéra, *The Elixir of Love*, *Don Pasquale*, *Don Giovanni* et *The Thieving Magpie*. Il a aussi enregistré *La bohème* sous la baguette de Kent Nagano, *Un ballo in maschera* sous la direction de Carlo Rizzi, et *Trial by Jury* sous la direction de sir Charles Mackerras. Quant à ses productions vidéo, citons *Billy Budd* dans l'exécution de l'English National Opera et *Die Entführung aus dem Serail* enregistré au Buckingham Palace.

Rebecca Evans est née à Pontrhydyfen dans le Sud du Pays de Galles et a fait ses études à la Guildhall School of Music and Drama. Elle a participé au Young Singers Scheme du Welsh National Opera et a reçu le soutien de la Fondation Peter Moores pour travailler avec Ronald Schneider à Vienne. Elle fait une grande carrière lyrique aux États-Unis, où elle a interprété les rôles de Susanna (*Les Noces de Figaro*) à l'Opéra de Santa Fe et au Festival de Ravinia; Adele (*La Chauve-souris*) au Lyric Opera de Chicago; Zerlina (*Don Giovanni*), Ann Trulove (*Le Libertin* [*The Rake's Progress*]) et Adina (*L'elisir d'amour*) à l'Opéra de San Francisco; et Susanna ainsi que Zerlina au Metropolitan Opera de New York.

En Europe, elle est régulièrement invitée au Bayerische Staatsoper de Munich, où ses rôles ont été notamment Susanna, Sophie (*Le Chevalier à la rose*), Zdenka (*Arabella*), Ilia (*Idoménée*) et, plus récemment, Nanetta (*Falstaff*) sous la direction de Zubin Mehta. Dans d'autres pays, elle a chanté Ilia à l'Opéra néerlandais et à l'Opéra de Lausanne; le rôle titre de *La Petite Renarde rusée* au Scottish Opera; Susanna, Ilia, Marcelline (*Fidelio*), Norina (*Don Pasquale*) et Hero (*Béatrice et Bénédicte*) au Welsh National Opera; Romilda (*Xerxes*) à l'English National Opera; et Zerlina, Nanetta et Johanna (*Sweeney Todd*) au Royal Opera House de Covent Garden.

Sa vaste expérience dans le domaine du concert comprend des prestations au Proms de la BBC et au Festival international d'Édimbourg. Elle a chanté le *Magnificat* de Bach avec l'Orchestre symphonique de San Francisco sous la direction de Michael Tilson Thomas; le *Requiem allemand* de Brahms avec l'Orchestre symphonique de Boston sous la direction de Jeffrey Tate au Festival de Tanglewood; la Quatrième Symphonie de Mahler en tournée avec l'Orchestre symphonique de Sapporo et Tadaaki Otaka, les *Scènes de Faust* de Schumann et le *Requiem allemand* de Brahms au Festival de Ravinia.

Ses nombreux enregistrements comprennent Susanna (*Les Noces de Figaro*), Ilia (*Idoménée*) et Marcelline (*Fidelio*) pour la série "Opera in English" de Chandos, Nanetta (*Falstaff*) avec Sir John Eliot Gardiner, une série d'enregistrements de Gilbert et Sullivan avec Sir Charles Mackerras et un enregistrement en soliste de mélodies italiennes.

Simon Keenlyside est né à Londres et a étudié la zoologie à Cambridge et le chant avec John Cameron au Royal Northern College of Music de Manchester, où il a bénéficié d'une bourse de la Peter Moores Foundation.

Il a fait ses débuts lyriques à l'Opéra d'État de Hambourg dans le rôle du comte Almaviva (*Les Noces de Figaro*). Depuis lors, il a chanté à Genève (Hamlet et Pelléas); San Francisco (Pelléas); Sydney (Figaro); Berlin (Figaro); Bruxelles (Orfeo); Paris (Papageno, Pelléas, Guglielmo, Eletski et Dandini); Vienne (Figaro, Marcello, le comte Almaviva et Billy Budd); Munich (Marcello, Ford, le comte Almaviva et Wolfram); au Metropolitan Opera de New York (Belcore, Marcello et Papageno); au Festival de Salzbourg (Guglielmo et Papageno); à la Scala de Milan (Papageno et le comte Almaviva sous la direction de Muti); à Ferrare (Don Giovanni sous la direction

d'Abbado); et au Royal Opera House de Covent Garden (Billy Budd, le comte Almaviva et Ford sous la direction de Bernard Haitink, Don Giovanni sous la direction de Sir Charles Mackerras, Valentin sous la direction d'Antonio Pappano, Belcore, Marcello, Guglielmo et Papageno sous la direction de Sir Colin Davis, Hamlet sous la direction de Louis Langrée et Prospero lors de la création mondiale de *The Tempest* sous la direction de Thomas Adès).

Simon Keenlyside mène une grande carrière de concertiste; il se produit notamment avec l'Orchestre de chambre d'Europe, l'Orchestre philharmonique de Berlin, le City of Birmingham Symphony Orchestra, l'Orchestre symphonique de Londres, l'Orchestre de Cleveland, l'Orchestre philharmonique de Vienne et l'Orchestre philharmonique tchèque. En récital, il a chanté à New York, San Francisco, Lisbonne, Genève, Moscou, Paris, Amsterdam, Ferrare, Rome, Bruxelles, Londres, Graz, aux festivals d'Édimbourg, Aldeburgh, Salzbourg, Munich et aux Schubertiades, à la Scala de Milan, au Konzerthaus et au Musikverein de Vienne.

Ses enregistrements comportent deux disques de récitals consacrés à Schubert et à Strauss avec Malcolm Martineau, un disque de

lieder de Schumann avec Graham Johnson, *Des Knaben Wunderhorn* sous la direction de Sir Simon Rattle, le rôle titre de *Don Giovanni*, *Carmina Burana*, Marcello (*La Bohème*), le comte Almaviva (*Les Noces de Figaro*), et, pour Chandos, le rôle titre de *Billy Budd* sous la direction de Richard Hickox.

Elizabeth Vidal a fait ses études à l'École de chant de l'Opéra de Paris avec Elisabeth Grümmer. En 1985, elle est entrée dans la troupe de l'Opéra de Lyon, où elle a interprété les rôles de Nanetta (*Falstaff*), Blondchen (*L'Enlèvement au sérail*), Glauce (*Médée de Cherubini*) et Rosine (*Le Barbier de Séville* de Paisiello). Elle s'est également produite au Festival d'Aix-en-Provence, notamment dans *Psyché* de Lully, sous la direction de Jean-Claude Malgoire, et dans *Ariane à Naxos*.

Elle a chanté dans de nombreux festivals internationaux, notamment ceux de Saint-Sébastien (*La Flûte enchantée*), Göttingen et Bath (dans *Scylla et Glaucus* de Leclair), à la Villa Medici à Rome (*Le Martyre de saint Sébastien*), et aux festivals de Spoleto et de Covent Garden.

Son vaste répertoire lyrique englobe l'opéra baroque français, Gluck, Mozart et Strauss (Johann et Richard). Elle est particulièrement

appréciée pour son interprétation exceptionnelle de la Reine de la Nuit, qu'elle a donnée à Vienne, Nice, Athènes et au Royal Opera House de Covent Garden. Parmi ses autres réussites, on peut citer Euridice (*Orphée aux enfers*) au Théâtre de la Monnaie à Bruxelles, ses débuts à l'Opéra de Toronto dans le rôle de Constance (*Dialogues des Carmélites*), Olympia (*Les Contes d'Hoffmann*) et Oscar (*Un bal masqué*) à Santiago, et le rôle titre de *Lakmé* à l'Opéra-Comique à Paris.

Ses enregistrements comprennent *L'Enfant et les Sortilèges*, *Scylla et Glaucus*, *L'Amant statue* de Dalayrac, un disque récital de mélodies pour voix, flûte et piano, *Thaïs* de Massenet, ainsi que *Ginevra di Scozia* de Mayr et *Cendrillon* de Viardot pour Opera Rara.

Née en Irlande, **Majella Cullagh** a fait ses études à l'École de musique de Cork, au National Opera Studio de Londres et les poursuit avec Gerald Martin Moore.

Ses rôles comprennent Adina (*L'Elixir d'amour*) à Copenhague et Dublin; la comtesse Adèle (*Le Comte Ory*) dans le cadre de la tournée du Festival de Glyndebourne; Elsie Maynard (*The Yeomen of the Guard*) au Welsh

National Opera; la Première Dame (*La Flûte enchantée*), Micaëla (*Carmen*) et la Comtesse (*Les Noces de Figaro*) pour Opera North; Melissa (*Amadigi*) au Festival de Covent Garden, à l'Académie de musique de Brooklyn, à Lisbonne et à Porto; Fiordiligi (*Così fan tutte*) aux Iles Canaries; Manon à l'Opéra de Nouvelle Zélande; Donna Anna (*Don Giovanni*) à Ratisbonne et Dublin; Tatiana (*Eugène Onéguine*) au Grange Park Opera; et *La Pie voleuse* à l'Opéra de Garsington.

Elle a également chanté Arminda (*La finta giardiniera*) au Festival de Garsington; elle a fait ses débuts dans Violetta (*La traviata*) lors de la tournée du Festival de Glyndebourne – rôle qu'elle a pu travailler avec Renata Scotto à New York grâce à une bourse de la Peter Moores Foundation; elle est aussi apparue dans Musetta au Royal Albert Hall et avec la tournée du Festival de Glyndebourne; Nedda (*Paillasse*), Berenice (*L'Occasion fait le larron*) et Ghita (*Der Zwerg*) pour Opera North.

Ses enregistrements comprennent *Maritana* de Wallace, la Symphonie no 2 de Mendelssohn ainsi que *Zoraida di Granata*, *Elisabetta*, *Regina d'Inghilterra* de Donizetti, *Bianca e Falliero* de Rossini et *Zaira* de Mercadante pour Opera Rara.

Née dans le Yorkshire, **Sarah Fox** a fait ses études à l'École de Giggleswick et a étudié la musique à l'Université de Londres. Elle a poursuivi ses études au Royal College of Music avec Margaret Kingsley grâce à des bourses du Countess of Munster Musical Trust et du Musicians' Benevolent Fund. Elle travaille maintenant avec Paul Farrington.

À l'opéra, ses rôles comprennent Susanna (*Les Noces de Figaro*) qu'elle a chanté au Festival de Glyndebourne; Zerlina (*Don Giovanni*) au Festival de Glyndebourne et à l'Opéra de Cincinnati; Susanna à l'Opéra royal danois; le rôle titre d'*Arianna in Creta* de Haendel pour le Reisopera; Marcelline (*Fidelio*) dans le cadre de la tournée du Festival de Glyndebourne; et Ilia (*Idomenée*) à l'Opéra des Flandres. Très demandée en récital, Sarah Fox a fait ses débuts à Wigmore Hall avec Roger Vignoles en 1998 et a travaillé avec Piers Lane, le Nash Ensemble et à plusieurs reprises avec Malcolm Martineau.

En concert, elle s'est produite dans tout le Royaume-Uni, en Europe et aux États-Unis, ses engagements comprenant le *Messie* de Haendel au Queen Elizabeth Hall, au Liverpool Philharmonic Hall et avec l'Orchestre philharmonique de Floride; la Symphonie no 8 de Mahler au Royal Albert

Hall; et la Messe en ut mineur de Mozart avec la Hanover Band et l'Orchestre de chambre d'Écosse.

Ses enregistrements comprennent la musique sacrée de Vivaldi avec le King's College de Cambridge, le *Stabat Mater* de Boccherini avec le King's Consort et des mélodies de Cecil Coles avec le BBC Scottish Symphony Orchestra.

Diana Montague est née à Winchester et a fait ses études au Royal Northern College of Music. Depuis ses débuts dans le rôle de Zerlina dans le cadre de la tournée du Festival de Glyndebourne, elle s'est produite notamment au Royal Opera House de Covent Garden, au Metropolitan Opera de New York, au Théâtre de la Monnaie à Bruxelles, à l'Opéra national de Paris-Bastille, au Teatro Colón de Buenos Aires ainsi qu'aux festivals de Bayreuth et de Salzbourg.

Son répertoire comprend les principaux rôles de mezzo-soprano des opéras de Mozart, Gluck (*Orfeo*), Strauss, Rossini, Bellini et Berlioz; parmi les engagements qu'elle a honorés figurent *Benvenuto Cellini* à l'Opéra de Rome; *Iphigénie en Tauride* à Buenos Aires, Madrid et au Welsh National Opera; *Albert Herring*, *Les Noces de Figaro* et *Andromaca*

dans *Ermione* de Rossini à Glyndebourne; *Le Comte Ory* à Lausanne, Rome et Glyndebourne; Proserpina dans l'*Orfeo* de Monteverdi à Amsterdam; le Compositeur (*Ariane à Naxos*) à Lisbonne; Marguerite (*La Damnation de Faust*) à Genève; Minerva (*Le Retour d'Ulysse en sa patrie*) à Amsterdam et Sydney; *Les Maîtres Chanteurs de Nuremberg* au Royal Opera House de Covent Garden, Junon dans *Platée* de Rameau avec le Royal Opera au Festival d'Édimbourg et à Londres, Octavian dans *Le Chevalier à la rose* à l'English National Opera, à Bilbao et au Teatro Real de Madrid; Marguerite (*Faust*) à Vienne et *Les Noces de Figaro* à La Monnaie.

Les nombreux enregistrements de Diana Montague comprennent l'*Orfeo* de Monteverdi, *Les Capulet et les Montaigu*, *Iphigénie en Tauride*, pour Opera Rara *Rosmonda d'Inghilterra*, *Zoraida di Granata* et *Il crociato in Egitto*, et, dans la série "Opera in English" de Chandos Chérubin (*The Marriage of Figaro*), *Idomeneo*, *Cavalleria rusticana*, Octavian dans *Le Chevalier à la rose* (extraits), *Faust* et deux disques de récitals de Grands airs d'opéra.

Lesley Garrett, Commandeur dans l'Ordre de l'Empire britannique, est la soprano la plus populaire de Grande-Bretagne; elle se produit

régulièrement à l'opéra et en concert, à la télévision et en CD. Elle remporte énormément de succès auprès de la critique et a gagné l'affection de nombreux fans et mélomanes. Dans le domaine de l'enregistrement, elle a onze CD en solo à son actif. Sa propre émission de télévision sur BBC2 *The Lesley Garrett Show* (intitulée auparavant *Lesley Garrett... Tonight*) a présenté des artistes invités comme Marcelo Álvarez, Ian Bostridge, Alison Moyet, Michael Ball, Maxim Vengerov et Joshua Bell, Renée Fleming, Ladysmith Black Mambazo, Dmitri Hvorostovsky, Marti Pellow, Michel Legrand et Elaine Paige.

Dans le domaine lyrique, Lesley Garrett a été engagée très jeune au Festival de Wexford, au Welsh National Opera, à l'Opera North et au Festival de Glyndebourne, avant d'entrer à l'English National Opera en 1984. Au cours de la période qu'elle y a passée, elle a tenu les principaux rôles dans de nombreuses productions et a suscité les louanges de la critique pour ses interprétations de rôles tant comiques que sérieux. Elle a fait ses débuts au Royal Opera dans la production de 1997 de *La Veuve joyeuse*. Plus récemment, elle est retournée au Coliseum pour une reprise de son interprétation de Rosine dans *Le Barbier de*

Séville de Rossini qui a connu un grand succès. Elle fait aujourd'hui partie du conseil d'administration de l'English National Opera. Elle a chanté le rôle du renard dans le nouvel opéra de Rachel Portman, *The Little Prince (Le Petit Prince)*, diffusé sur BBC2 en 2004.

Sur le plan international, Lesley Garrett a chanté dans toute l'Europe, aux États-Unis (notamment avec Jonathon Pryce à l'Hollywood Bowl dans des représentations de *My Fair Lady*), en Australie, en Russie, au Brésil, au Japon, en Malaisie, à Taïwan et en Corée du Sud.

Dans la promotion du Nouvel An 2002, Lesley Garrett a été fait Commandeur dans l'Ordre de l'Empire britannique pour services rendus à la musique.

John Tomlinson est né dans le Lancashire. Il reçoit un diplôme de génie civil à l'Université de Manchester avant d'obtenir une bourse pour étudier au Royal Manchester College of Music (aujourd'hui le Royal Northern College of Music).

John Tomlinson chante régulièrement à l'English National Opera depuis 1974 et au Royal Opera de Covent Garden depuis 1977; il s'est également produit à l'Opera North, au Scottish Opera, au Festival de Glyndebourne

et dans le cadre de la tournée du Festival de Glyndebourne, ainsi qu'à l'Opéra du Kent. Il chante chaque année au Festival de Bayreuth depuis 1988; il s'y est produit dans les rôles de Wotan (*L'Or du Rhin* et *La Walkyrie*), du Voyageur (*Siegfried*), de Tituel et Gurnemanz (*Parsifal*), du roi Mark (*Tristan et Isolde*), de Heinrich (*Lohengrin*), de Hagen (*Le Crépuscule des dieux*) et du Hollandais (*Le Vaisseau fantôme*).

Ses engagements à l'étranger l'ont mené à Genève, Lisbonne, New York, Chicago, San Francisco, San Diego, Paris, Amsterdam, Berlin, Dresde, Munich et Vienne, et aux festivals d'Orange, Aix-en-Provence, Salzbourg, Édimbourg, ainsi qu'au Mai musical florentin. Son répertoire comprend aussi les rôles de Hans Sachs (*Les Maîtres Chanteurs de Nuremberg*), du Landgrave (*Tannhäuser*), du Baron Ochs (*Le Chevalier à la rose*), de Rocco (*Fidelio*), de Philippe II (*Don Carlos*), de Sarastro (*La Flûte enchantée*), du Commandeur (*Don Giovanni*), de Dosiféi (*Khovanchchina*) et les rôles titres de *Boris Godounov*, *Oberto* et *Attila*.

John Tomlinson a un vaste répertoire de concert et a chanté avec tous les grands orchestres britanniques, ainsi qu'en Allemagne, Italie, Belgique, Hollande, France, Espagne, au

Danemark et aux États-Unis. Ses nombreux enregistrements comprennent *Gabriella di Vergy* de Donizetti pour Opera Rara, et pour Chandos la Neuvième Symphonie de Beethoven et, dans la série “Opera in English”, *Julius Caesar*, *Mary Stuart*, *Rigoletto*, *Werther*, des disques d’airs célèbres de *Boris Godounov* et du Chevalier à la rose, deux disques de Grands Airs d’opéra, et le Hollandais dans *Le Vaisseau fantôme*.

John Tomlinson a été fait commandeur dans l’Ordre de l’Empire britannique à l’occasion de la promotion du Nouvel An 1997.

John Graham-Hall a fait ses études au King’s College de Cambridge et au Royal College of Music de Londres. Il a chanté avec toutes les plus importantes troupes lyriques britanniques, notamment les rôles d’Albert Herring (Royal Opera House de Covent Garden); Kudrjas (*Katya Kabanova*), Flûte (*Le Songe d’une nuit d’été*) et Bob Boles (*Peter Grimes*) au Festival de Glyndebourne; Don Basilio, Monostatos, Lysander (*Le Songe d’une nuit d’été*), Alwa (*Lulu*) et Hérode (*Salomé*) à l’English National Opera; Cassio (*Otello*) au Welsh National Opera; Eisenstein, l’Instituteur (*La Petite Renarde rusée*) au Scottish Opera; Aschenbach

(*Mort à Venise*), Lysander, Albert Herring et Ferrando (*Così fan tutte*) pour la tournée du Festival de Glyndebourne.

Parmi ses autres engagements, on peut citer Bob Boles (Opéra néerlandais); Basilio (La Monnaie); le rôle titre dans le nouvel opéra de Pascal Dusapin *Perela, l’homme de fumée* à l’Opéra national de Paris-Bastille et à Montpellier. Parmi ses autres rôles à l’English National Opera, où il a été premier chanteur de la troupe, figurent Sylvester (*The Silver Tassie*), Goro (*Madama Butterfly*), Triquet (*Eugène Onéguine*), Monostatos (*La Flûte enchantée*), Mime (*L’Or du Rhin*) et Alwa (*Lulu*).

John Graham-Hall a travaillé avec de nombreux chefs d’orchestre célèbres, notamment Haitink, Harnoncourt, Boulez, Andrew Davis, Tate, Rattle, Gardiner et Abbado. Sa carrière de concertiste l’a conduit dans toute l’Europe, où il a chanté avec tous les plus grands orchestres britanniques et s’est souvent produit au Barbican Centre et à South Bank. Parmi ses enregistrements pour Chandos, on peut citer *The Poisoned Kiss* de Vaughan Williams, *Peter Grimes*, et, dans la série “Opera in English”, Basilio (*Les Noces de Figaro*), *The Thieving Magpie* et *Wozzeck* de Berg.

Christopher Purves a fait des études d’anglais au King’s College de Cambridge avant de chanter et de faire des enregistrements avec le groupe de rock and roll vocal très novateur *Harvey and the Wallbangers*. Lors de la disparition de ce groupe en 1988, il a repris sa formation vocale avec David Keren, Diane Forlano et Janice Chapman.

Ses engagements lyriques comprennent les rôles de Figaro (*Les Noces de Figaro*) au Welsh National Opera, au Scottish Opera et pour Opera North; Marcello (*La Bohème*) au Scottish Opera; Papageno (*La Flûte enchantée*), Faninal (*Le Chevalier à la rose*) au Welsh National Opera et pour Opera North; Podestà (*La Pie voleuse*) à l’Opéra de Garsington; Siegfried (*Genoveva*) et Dulcamara (*L’Elixir d’amour*) pour Opera North. Il a créé le rôle de l’Executioner (*Le Bourreau*) dans *Ines de Castro* de James Macmillan et a chanté dans *Parthenogenesis* de Macmillan au Festival d’Édimbourg, où il a également interprété le rôle de Cecil dans *Maria Stuarda* sous la direction de Sir Charles Mackerras.

En concert il a chanté la Messe en ut de Mozart à Aix-en-Provence avec les Sixteen, *Les Noces* de Stravinski avec Philippe Herreweghe à Bruxelles, les *Vêpres* de Monteverdi avec Richard Hickox, *Apocalypse* de John Tavener

aux Proms avec le City of London Sinfonia, la *Passion selon saint Jean* avec Paul Goodwin à Madrid, *Le Messie* avec le Scottish Chamber Orchestra, *Les Mamelles de Tiresias* avec le London Sinfonietta sous la direction de Sir Simon Rattle, le *War Requiem* de Britten et *La Création* de Haydn avec l’Orchestre d’Ulster, *Belshazzar’s Feast* avec l’English Northern Sinfonia sous la direction de Paul Daniel, et Lucifer dans *La Resurrezione* de Haendel avec Paul McCreesh.

Christopher Purves a fait ses débuts en récital au Festival d’Aldeburgh en juin 2004. Ses enregistrements comprennent le rôle titre des *Noces de Figaro* et Gottardo (*The Thieving Magpie*), tous deux pour la série “Opera in English” de Chandos.

Peter Bronder est né dans le Hertfordshire de parents allemands et autrichiens; il a fait ses études à la Royal Academy of Music et au National Opera Studio. Après une saison à Glyndebourne, il a été premier ténor au Welsh National Opera entre 1986 et 1990, dans un répertoire comprenant les plus grands rôles de ténor lyrique. Depuis lors, au Welsh National Opera, il a chanté Bob Boles (*Peter Grimes*), Pylade (*Iphigénie en Tauride*) et Alfred (*La Chauve-souris*).

Plus récemment, il s'est centré sur le répertoire de ténor plus lourd, notamment les principaux rôles de caractère comme Loge (*L'Or du Rhin*) au Scottish Opera et au Staatstheater de Stuttgart, Mime (*Siegfried*) avec l'Orchestre de Cleveland, Erik (*Le Vaisseau fantôme*) à Rennes, Hérode (*Salomé*) et Narr (*Der Schatzgräber*) à l'Opéra de Francfort, Hauptmann (*Wozzeck*) pour Opera North, et Laça (*Jenůfa*) au Komische Oper de Berlin.

Il a également interprété les rôles d'Arturo (*Lucia di Lammermoor*), Cassio (*Othello*), Pedrillo (*L'Enlèvement au sérail*) au Royal Opera House de Covent Garden; Vanya (*Katya Kabanova*) et Almaviva (*Le Barbier de Séville*) à l'English National Opera; Prunier (*La Rondine*) pour Opera North; Rodolfo (*La Bohème*), Leicester (*Maria Stuarda*) et Loge (*L'Or du Rhin*) au Scottish Opera; ainsi que le rôle titre dans *Idoménée* dans le cadre de la tournée du Festival de Glyndebourne.

À l'étranger, il s'est produit dans les rôles de Naraboth (*Salomé*) et Mazal (*Les Excursions de Monsieur Broucek*) au Bayerische Staatsoper de Munich; Ernesto (*Don Pasquale*) à l'Opéra néerlandais; Pedrillo à la Monnaie de Bruxelles et à l'Opéra de San Francisco; et Tamerlano au Komische Oper de Berlin.

Durant sa carrière de chanteur, Geoffrey Mitchell aborda un répertoire remarquablement varié, depuis la musique ancienne jusqu'à la musique contemporaine, se produisant en Scandinavie, en Allemagne, dans l'ancienne Tchécoslovaquie, au Canada et en Australasie. Après avoir fait ses premières armes de chef d'orchestre avec la BBC, il décida de prendre une part active dans ce domaine avec ses propres chanteurs et fonda le **Geoffrey Mitchell Choir**. Par suite de ses premiers enregistrements l'ensemble travaille depuis longtemps avec Opera Rara pour qui il a réalisé plus de trente enregistrements. Ce Chœur ne cesse d'élargir sa réputation, travaillant avec la BBC et plusieurs maisons de disques internationales. Pour Chandos, le Geoffrey Mitchell Choir a participé à plusieurs enregistrements pour Opera in English, une série de disques très prisés financée par la Peter Moores Foundation.

Le **London Philharmonic Orchestra** est depuis longtemps réputé pour la multiplicité de ses talents et son excellence en matière artistique. Ces qualités se manifestent dans la salle de concert comme sur la scène lyrique, dans ses nombreux enregistrements primés, ses tournées internationales innovatrices et son

travail d'avant-garde dans le domaine éducatif. Kurt Masur est chef principal de l'Orchestre depuis septembre 2000. Parmi ses prédécesseurs, depuis la fondation de l'Orchestre en 1932 par Sir Thomas Beecham, notons Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt et Franz Welser-Möst. Depuis 1992, le London Philharmonic Orchestra est orchestre symphonique en résidence au Royal Festival Hall. Il est également orchestre symphonique en résidence au Glyndebourne Festival Opera depuis 1964.

Sir Charles Mackerras étudia au Conservatoire de Musique de Sydney et vint en Angleterre en 1947. Il obtint une bourse du British Council pour continuer ses études à l'Académie de Musique de Prague. Son vif intérêt et sa passion pour la musique de Janáček commença en 1947 après avoir entendu l'opéra *Kat'a Kabanová* dirigé par le grand Václav Talich.

C'est en qualité de chef assistant au Sadler's Wells qu'il donna la première de *Kat'a Kabanová* dans un pays de langue anglaise en 1951. Plus tard, il présenta *L'Affaire Makropoulos* et *La Maison des morts* au Sadler's Wells. Il continua à diriger des productions très acclamées d'opéras de Janáček ainsi que

des ouvrages du répertoire habituel quand il devint directeur musical de l'English National Opera (1970–1977), et au Welsh National Opera dont il fut directeur musical de 1987 à 1992. Il a été un défenseur de la musique de Janáček dans les capitales européennes, aux USA et en Australie. *Jenůfa* est l'une de ses œuvres préférées.

Il a entretenu une longue collaboration avec la Philharmonie tchèque et a enregistré à la tête de cette formation la plupart des œuvres pour orchestre de Janáček, ainsi que *Kat'a Kabanová* et *Rusalka* de Dvořák. Sa vaste discographie inclut le cycle primé des opéras de Janáček réalisé avec le Wiener Philharmoniker au début des années 1980. Pour Chandos, il a enregistré la version originale de la *Messe Glagolitique* de Janáček, le *Psalmus Hungaricus* de Kodály et le Concerto pour violoncelle de Dvořák. Dans la série Opera in English, il a enregistré *Jenůfa*, *Eugene Onegin*, *Osud*, *La traviata*, *Werther*, *Julius Caesar* et *Mary Stuart*.

Charles Mackerras a également fait d'importantes recherches dans le domaine de la musique du dix-huitième siècle, en particulier Haendel et Mozart. Il a enregistré une série consacrée aux opéras de Mozart et à ceux de Gilbert et Sullivan, ainsi que les cycles complets

des symphonies de Mozart, Beethoven et Brahms, plusieurs oratorios de Haendel et des symphonies de Mahler et Elgar. Il est actuellement chef principal invité du Philharmonia Orchestra, chef lauréat du Scottish Chamber Orchestra et chef émérite du Welsh National Opera et du San Francisco Opera.

Charles Mackerras fut nommé commandeur de l'empire britannique (CBE) en 1974 et anobli en 1979. Il a reçu la Médaille du Mérite de la République tchèque en 1996 et fait Companion of the Order of Australia en 1997. En 2003, la reine Elizabeth II l'a nommé Companion of Honour.



English National Opera's production of *The Magic Flute*

Mozart: Il flauto magico

Il flauto magico significa qualcosa per tutti, uomini e – come si vedrà – anche donne. È comico ed estremamente serio. È spettacolo popolare e arte con la A maiuscola. La trama è misteriosa e chiara come il sole. Dal punto di vista del tempo è antico, ma nel 1791 era sorprendentemente originale e innovativo – e lo è ancora. Oggi solo chi soffre di vecchiaia precoce può negare che sia un miracolo creativo fuori dai canoni.

Con il *Flauto magico* Mozart infranse proprio le consuetudini teatrali. L'opera non fu composta per la corte viennese, come era avvenuto per *Die Entführung aus dem Serail*. Non era rivolta a un pubblico cittadino che pretendeva di capire l'italiano, ma per il Theater auf der Wieden, un vecchio e malridotto teatro di periferia, una costruzione provvisoria in legno che non esiste più da tempo. L'impresario-attore Emanuel Schikaneder, che viaggiò molto con la sua troupe nelle regioni di lingua tedesca (famose le sue interpretazioni di Amleto e Lear) lo aveva affittato e sperava di sbarcare il lunario con uno spettacolo popolare, una fiaba apparentemente sconnessa del tipo che allora

aveva molto successo a Vienna, ricca di spettacolari effetti teatrali, voli funambolici e botole. Un po' come una farsa piena di colpi di scena.

Autore del libretto fu lo stesso Schikaneder, il quale si fece quasi certamente aiutare da alcuni membri della compagnia. Grazie alle sue doti comiche naturali, oltre che di attore tragico, interpretò il ruolo di Papageno, uno dei grandi personaggi comici della letteratura operistica. Mozart superò il formato della fiaba; è facile immaginarlo mentre pregusta la libertà che gli diedero la formula e il lavoro per un pubblico popolare, non di intenditori. Non era costretto a soddisfare alcuna aspettativa, a differenza di quanto era accaduto anche per la trilogia di da Ponte: niente arie vistose, nessun obbligo di seguire la forma convenzionale, nessun bisogno di creare un'aria per tutti i cantanti presenti. Poteva fare quello che voleva, e ne approfittò: ecco perché il *Flauto magico* risulta ancora sempre nuovo.

Negli anni sono stati versati fiumi di inchiostro sul carattere misterioso del libretto. In particolare è stato detto che a metà del primo atto la trama cambia all'improvviso e la

Regina della notte, che si era presentata come personaggio "buono", diventa malvagia, mentre il contrario accade per Sarastro. Questa è una teoria ingenua: non è bene credere a tutto quello che la gente dice di sé, soprattutto in teatro. Nel 1913 Edward Dent, che si adoperò moltissimo per far conoscere le opere mozartiane al pubblico anglofono anche attraverso le sue traduzioni, definì il libretto del *Flauto* "uno degli esempi più assurdi di quella forma di letteratura in cui l'assurdità è considerata normale". Dent era un gran burlone e forse non faceva troppo sul serio. Un secolo prima Goethe aveva scritto: "è necessario più sapere per comprendere il valore di questo libretto che per schernirlo". Goethe se ne intendeva, dato che aveva provato (senza riuscirci) a scrivere un seguito.

La vicenda si presta a diverse interpretazioni. La più semplice narra la storia di un viaggio dal buio alla luce. Inizia di notte, il regno della Regina, e finisce alla luce abbagliante del sole di Sarastro. Al livello più complicato si tratta di un'allegoria basata sui riti della massoneria e, lungi dall'essere sconnessa come il teatro in cui fu allestita per la prima volta, segue una logica stringente: ogni verso significa qualcosa. Non tutti conoscono la massoneria, ma non ha

importanza. L'unico punto da tenere presente è che una delle controversie del Settecento era se fosse il caso di avere delle logge femminili. Ne esistevano alcune a Parigi e i loro riti comprendevano lucchetti e serpenti. Quindi il simbolismo è presente al momento in cui si alza il sipario e il *Flauto* non diventa d'un tratto un'opera massonica nel finale del primo atto, quando Tamino incontra l'Oratore. Sarastro e la Regina appartengono alla stessa cerchia, e Ingmar Bergman nella sua classica versione televisiva dell'opera ricorse a un espediente intelligente: quello di ritrarli come marito e moglie separati, comprensibilmente preoccupati del modo di allevare la propria figlia. E dato lo svolgimento della storia, Mozart e Schikaneder stavano decisamente dalla parte dei buoni.

Anche per chi non ne analizza il simbolismo la trama ha la propria logica, le proprie simmetrie e i suoi opposti apparentemente inconciliabili: luce e oscurità, sole e luna, maschio e femmina, fuoco e acqua, oro e argento. Tamino e Pamina, quando li vediamo per la prima volta, svengono, Tamino alla vista di un enorme serpente (e non c'è bisogno di ricorrere a Freud per capire come mai), Pamina davanti alle minacce del lussurioso Monostatos. Svengono di fronte alla prima

sfida sessuale. In un'eco delle prime opere, in cui i servi comici si prendevano gioco dei padroni, Papageno li imita orgogliosamente ("Sono svenuto!" – "I've fainted!") nel secondo atto dopo che le tre Damigelle hanno esercitato le loro astuzie su di lui. Più tardi Papageno fa una parodia della scena del suicidio di Pamina. Inoltre, è perfettamente logico che Papageno e Monostatos inizino dal lato "sbagliato", Papageno al servizio della Regina e Monostatos a quello di Sarastro, e nel corso dell'azione si scambino di posto, come accade per la Regina e Sarastro agli occhi del pubblico.

Ma il fulcro del *Flauto magico*, di questo viaggio dall'oscurità alla luce, non dovrebbe aver bisogno di alcuna spiegazione. Il contrasto tra i due sessi può rappresentare tutti gli opposti inconciliabili citati prima. Molti si sono preoccupati da quella che appare normale misoginia nel testo, specialmente le dichiarazioni dei sacerdoti di Sarastro, per non parlare dello stesso Sarastro. Come si può considerarli modelli dell'Illuminismo?, si chiedono le sensibili anime del Ventunesimo secolo. Questa sensibilità è superata da almeno duecento anni. Nel testo tedesco originale di "O Isis und Osiris" Sarastro chiede che lo spirito della saggezza venga concesso alla

nuova coppia, "dem neuen Paar", che deve armarsi di forza e di gioia mentre procede. In seguito egli chiede a Tamino se aspira ancora a guidare la confraternita con Pamina.

E guardiamo cosa accade a Pamina nel corso dell'opera: la fanciulla (Anna Gottlieb, che creò il ruolo, aveva solo diciassette anni) si trasforma in una donna perfettamente matura, dichiarata "degnà di raggiungere la luce" persino dagli Armigeri. Quando accompagna Tamino nelle prove del fuoco e dell'acqua, non vuole solo essere al suo fianco: le indicazioni di scena stabiliscono che sia lei (la donna) a guidare lui (l'uomo) attraverso quelle prove, un passo avanti dall'ideale della vita insieme come marito e moglie sognato da Pamina e Papageno nel primo atto. Pamina ne è senz'altro degna, e questa non è misoginia; non è dominata come la Regina da Sarastro, che in qualità di saggio si rende conto che alcuni dei suoi atteggiamenti radicati sono, diciamo, piuttosto antiquati. Da qui il suo piano per la riconciliazione di tutti quegli opposti contrastanti, la decisione di fare del mondo un posto migliore nella sua seconda aria, e la prudente decisione di ritirarsi (un po') in anticipo.

Tutto ciò è abbastanza straordinario per il Ventunesimo secolo e lo era ancor di più nel

Settecento, ma naturalmente l'aspetto più stupefacente del *Flauto magico* rimane la musica di Mozart. Leggete la sua prodigiosa armoniosità, il suo ingegno, la sua fantasia, la sua "magia" e – se questo non appare sconcertante – la sua "correttezza" accademica: l'abbagliante contrappunto dell'ouverture è stimolante come quello del finale della Sinfonia "Jupiter". La novità assoluta nella partitura sta nel fatto che, libero dai vincoli delle regole prestabilite, Mozart più che nelle sue opere precedenti (o di chiunque altro) adattò lo stile musicale alla situazione drammatica. Papageno canta motivi popolari. Gli Armigeri cantano una complessa corale bachiana dal punto di vista contrappuntistico. Mozart adorava Bach; amava anche Handel e immaginò la propria versione affettuosa del *Messiah*. Conosceva "Zadok the Priest"? Verrebbe da pensarlo davanti alla grandiosità del Coro dei sacerdoti nel secondo atto e al suo accompagnamento. E sicuramente conosceva bene Gluck, come testimonia la marcia introduttiva del secondo atto. E non c'è il minimo sospetto di plagio, ma solo ammirazione e omaggio.

Per caratterizzare attraverso la musica la reazionaria Regina il compositore fece ricorso al linguaggio musicale più conservatore

dell'opera seria, elaborato ed estremamente difficile, per descrivere accuratamente, ma con sensibilità la sua personalità; immaginate Fiordiligi sotto sforzo mentre canta la prima aria della Regina. La flessuosa, viscida musica di Monostatos è una geniale caratterizzazione e le forme strofiche non vengono solo assegnate ai personaggi semiseri come Papageno e Monostatos: entrambe le arie di Sarastro sono canzoni in due strofe ed è assolutamente giusta la famosa descrizione che ne fece George Bernard Shaw, definendole musica che potrebbe venire direttamente dalla bocca di Dio. Le tre Damigelle manifestano una vivacità consapevole, un ingegno vivace che non sarebbe fuori posto nella Broadway di Cole Porter.

Le cose più sorprendenti per gli ascoltatori del tempo devono essere state l'aria del Ritratto di Tamino e quella in sol minore di Pamina "Ach, ich fühl's, es ist verschwunden" ("Now I know that love can vanish"). Nessuna delle due aderisce a una forma settecentesca nota: sono espressioni rapsodiche di eloquenza puramente musicale, ispirate da risposte al testo. Nel 1791 saranno apparse moderne come la musica di Birtwistle oggi. Altrettanto sorprendenti, e non ancora analizzati in profondità sono i motivi conduttori

embrionali, piccoli riferimenti incrociati musicali. “Tamino mein” (“Tamino mine”) di Pamina mentre entra per partecipare alle prove riecheggia l’esordio dell’aria del Ritratto di Tamino e nella stessa scena lo stesso Tamino riprende schemi melodici (nella stessa tonalità) della sua prima dichiarazione d’amore. Mozart, che avrebbe avuto vita tragicamente breve, aveva già fatto parecchia strada nel reinventare l’opera che conosceva.

Ma le innovazioni non finiscono qui. Proprio come aveva adattato lo stile musicale alle esigenze drammatiche, Mozart fece anche in modo che nessun brano durasse una battuta più del necessario, il che non si può dire nemmeno delle sue grandi opere precedenti. Prendiamo il duetto dei Sacerdoti nel secondo atto, “Bewahret euch vor Weibertücken” (“A woman’s beauty is beguiling”). Finisce quasi prima di iniziare, e il piccolo brioso postludio è un piccolo capolavoro di ingegno musicale. Si potrebbe parlare a lungo dei colpi di scena musicali come l’improvviso e stupendo legato degli archi all’ingresso dell’Oratore, o la grandiosa solennità della fine della sua scena. Oppure il colore orchestrale, diverso da tutto ciò che Mozart aveva fatto prima, l’ariosità degli accompagnamenti per i tre Fanciulli, la rigorosa ma ineffabilmente grandiosa

semplicità del suono – flauto solista punteggiato da legni e tamburi – mentre Pamina e Tamino si sottopongono alle prove. Meglio semplicemente ascoltare e stupirsi davanti alla novità del pensiero che si ritrova dietro ogni battuta di questa miracolosa partitura.

Stupirsi, anche, davanti a quello che ha da dirci, ancora oggi, in un mondo in cui gli opposti inconciliabili non sono sconosciuti. Verità eterne emergono dalla bocca dei fanciulli; il potere della musica di risanare, salvare, riconciliare, viene ripetutamente celebrato. Oggi più che mai c’è bisogno del *Flauto magico*.

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Il flauto magico. Musica ed esecuzione nella presente registrazione

Con la loro collaborazione al *Flauto magico*, Mozart e Schikaneder crearono una nuova forma di teatro musicale tedesco, che conteneva elementi legati ai drammi di Schiller e Goethe, alle fantastiche fiabe di Raimund e Nestroy, ma anche alle giullarate di un personaggio tipicamente austriaco, Hanswurt. Schikaneder (o chiunque fosse il vero autore delle parti serie del *Flauto magico*) riuscì ad

abbinare tutti questi elementi e la musica è talmente varia e originale che è inutile cercare un parallelo nella produzione dello stesso Mozart o nelle altre opere teatrali precedenti o successive.

Rimangono reminiscenze dell’opera italiana nelle due arie della Regina della Notte, ma la musica di Sarastro e della sua confraternita è di originalità straordinaria, con sonorità orchestrali completamente nuove, come quelle dei corni di bassetto e dei tromboni nella Marcia dei Sacerdoti dell’Atto II e la successiva aria di Sarastro “O Isis und Osiris” (N. 10). In tutte le parti serie dell’opera le nobili voci di tre tromboni vengono continuamente utilizzate per introdurre prima gli accordi massonici nell’ouverture. Poi i Tre fanciulli che guidano Tamino e Papageno (N. 8), le voci disincarnate dei sacerdoti (sempre nel N. 8), gli Armigeri che presenziano alla cerimonia di iniziazione (Finale, N. 21), e infine per accompagnare il flauto magico di Tamino durante le prove del fuoco e dell’acqua (sempre nel N. 21). Il flauto magico stesso fu suonato in scena dal tenore Benedikt Schack, e un nuovo strumento nell’opera, il Glockenspiel, fu suonato fuori scena, mentre Schikaneder nelle vesti di Papageno fingeva di farlo in scena. Anche se esistono immagini di

Schikaneder nell’atto di farlo, non si conosce la vera forma dello strumento che produceva il suono (N. 8, 20 e 21).

Ciascuno dei personaggi di questo spettacolo a metà fra l’allegoria e la farsa ha una melodia particolare che esprime il proprio carattere. La giovanile nobiltà di Tamino, la vulnerabilità e la passione di Pamina, espressa nel suo tragico, quasi isterico lamento, nella cupa tonalità di sol minore preferita da Mozart, e il suo meditato suicidio; la semplice, ma soprannaturale qualità della musica dei tre Fanciulli contrapposta ai complotti anche troppo umani delle tre Damigelle; la malvagità grottesca, comica di Monostatos e soprattutto le espressioni nobilmente estatiche dei nobili innamorati e dei due Armigeri mentre si preparano per le prove – ciascuno contribuisce a un mosaico musicale talmente ricco da essere inconsueto persino per Mozart.

Tuttavia è nella musica di Papageno che l’originalità del *Flauto magico* è più notevole. Le semplici melodie mozartiane di sapore popolare sono in perfetto accordo con gli ingenui proverbi burleschi di Schikaneder e sono di un tipo praticamente unico nella sua produzione. La musica di Papageno sembra attingere a una fonte melodica riconoscibilmente e tipicamente viennese.

Papageno canta con Pamina poco dopo aver provato per la prima volta l'efficacia delle sue campane magiche, una melodia che inizia "Könnte jeder brave Mann" ("Armed with such a magic charm"). Questo motivo è stato successivamente utilizzato in varie forme dai compositori austriaci da Schubert a Mahler, oltre che dal bavarese Strauss, per dare un sapore viennese al finale del suo *Rosenkavalier*. Tutti i motivi cantati da Papageno, da solo o in duetto, hanno questa qualità. Beethoven deve aver sentito l'essenza germanica delle melodie di Papageno quando le utilizzò come modelli per i due grandi duetti di Leonore nel *Fidelio*.

Che ripercussioni ha tutto questo sulla nostra interpretazione del *Flauto magico*? Nonostante l'apparente semplicità, l'opera è una delle composizioni più complesse del suo creatore e gli interpreti l'hanno tradizionalmente eseguita con un senso di nobiltà, elevata nella musica, soprattutto dal momento che, con il senno di poi, la vedono come fonte di ispirazione per pietre miliari dell'arte tedesca come la nona Sinfonia di Beethoven o i *Meistersinger* di Wagner. Durante i primi tempi della storia di *Die Zauberflöte*, a Nissen, che aveva sposato Constanze, la vedova di Mozart, non piacque

il tempo eccessivamente lento adottato dal Kapellmeister per l'aria di Pamina "Ach, ich fühl's" ("Now I know that love can vanish"). La prima osservazione di questo genere era stata avanzata nel 1815 da un certo Gottfried Weber, che aveva trovato "noiosa" l'aria quando veniva eseguita lenta e suggerì una misura equivalente al valore metronomico di 132 per la croma. Tre mesi alla rivista musicale per cui lavorava Weber pervenne una conferma (purtroppo anonima) secondo cui lo scrittore aveva sentito *Il flauto magico* diretto da Mozart e il compositore aveva infatti affrontato l'aria con velocità e passione. Inoltre l'anonimo corrispondente sosteneva che al momento in cui scriveva (1815) i tempi segnati *Andante* e *c* (*Alla breve*) venivano eseguiti troppo lentamente, contrariamente alla pratica di Mozart.

Queste informazioni ci offrono un prezioso approfondimento a proposito dei tempi di Mozart che, insieme con quelli delle sinfonie suggeriti da Hummel e Czerny, forniscono un quadro generale delle velocità seguite ai tempi di Mozart, erano notevolmente diverse da quelle accettate dalla tradizione del tardo Novecento.

Gli strumenti di oggi sono più sonori e le nostre voci sono più esercitate e più potenti di

quelle dell'epoca di Mozart, ma questa sonorità aggiuntiva ha in qualche modo reso più ponderosa quella generale, con un inevitabile rallentamento dei tempi. Indipendentemente dagli strumenti che utilizziamo o dalle tecniche vocali che adottiamo, sembra necessario doversi avvicinare ai tempi dell'epoca di Mozart per esprimere adeguatamente lo spirito della sua era. Così in questa registrazione l'aria di Pamina si arricchisce di una nuova, appassionata espressione quando viene affrontata alla velocità secondo noi voluta da Mozart. Altri movimenti che Mozart indicò *Andante*, *Larghetto*, *Andantino* e *Adagio* (*Alla Breve* o 6/8) sono affrontati analogamente con una suddivisione in due tempi per battuta anziché quattro o sei. L'ascoltatore noterà questo diverso tipo di ritmo in molti punti dell'opera, ma vanno ricordati soprattutto: l'inizio dell'Ouverture, il duetto "Bei Männern" ("A man in search of truth and beauty"), il primo trio dei Fanciulli, l'aria del "flauto" di Tamino, il coro "O Isis und Osiris" e il trio successivo, il trio dei Fanciulli e il tentato suicidio di Pamina e infine il preludio corale con i due Armigeri.

In tutta la registrazione le appoggiature sono eseguite secondo la pratica del tempo di Mozart e di tanto in tanto si trovano anche

degli abbellimenti improvvisati. Le appoggiature di pugno di Mozart sono eseguite in base al valore delle note; spesso aggiungono un ritmo sincopato alla melodia e talvolta offrono varietà all'espressione delle parole, come nell'aria del "ritratto" di Tamino ("Dies Bildnis ist bezaubernd schön" – "Such loveliness beyond compare").

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Sinossi

COMPACT DISC ONE

Primo Atto

[1] – [2] Un serpente aggredisce il principe Tamino, rimasto a corto di frecce. Tamino sviene e tre Damigelle, al servizio della Regina della Notte, uccidono il serpente. Non riuscendo a stabilire quale delle tre debba rimanere a proteggere il bel giovane, si allontanano insieme per parlare di lui con la Regina. [3] Tamino rinviene e scorge l'uccellatore della Regina, Papageno, il quale sostiene di aver ucciso personalmente il serpente. Le Damigelle lo puniscono per questo mettendogli un lucchetto alla bocca e poi consegnano a Tamino un ritratto di

Pamina, figlia della Regina. ^[4] Guardandolo, il principe si innamora subito della fanciulla.

^[5] – ^[6] Compare la Regina e promette Pamina in sposa a Tamino a condizione che la liberi da Sarastro, un nemico della Regina, che l'ha rapita. Ad accompagnare il giovane sarà Papageno e avranno un flauto e un carillon magico per aiutarli e tre Geni per guidarli.

^[7] – ^[8] Nel palazzo di Sarastro, Monostato cerca di violentare Pamina. All'improvviso compare Papageno, che si è allontanato da Tamino, e lo spaventa, mettendolo in fuga. Papageno conforta Pamina e insieme fuggono.

^[9] I tre Geni conducono Tamino davanti alle tre porte del tempio di Iside, quella della Natura, della Ragione e della Sapienza. ^[10] Tamino si avvicina alle tre porte una dopo l'altra. Alcune voci lo respingono dalle prime due; ^[11] dalla terza entra un sacerdote il quale gli spiega che è stato tratto in inganno e che Sarastro non è malvagio. Poi si allontana, lasciando Tamino a meditare su questo colpo di scena.

^[12] Tamino scopre che il flauto magico è in grado di domare gli animali selvatici della foresta. ^[13] Papageno segue la sua musica, ma i due continuano a non incontrarsi: entrano Papageno e Pamina, inseguiti da Monostato. Papageno suona il carillon magico, incantando Monostato ed evitando di essere catturato.

^[14] Ritorna Sarastro con i suoi seguaci dalla caccia ^[15] e Pamina gli racconta la verità sull'accaduto. ^[16] Entra Tamino, condotto dagli uomini di Sarastro, e vede Pamina per la prima volta. Sarastro ordina che Monostato venga punito per le sue azioni e invita Tamino e Papageno a dimostrare il proprio valore sottoponendosi alle prove di iniziazione della comunità di Iside.

COMPACT DISC TWO

Secondo Atto

^[1] Sarastro spiega ai sacerdoti suoi compagni il suo obiettivo di iniziare Tamino e Papageno ai misteri di Iside. ^[2] Gli iniziati suoi compagni superano le loro perplessità e portano i due uomini bendati nei sotterranei del tempio. ^[3] – ^[4] Si svolge la prima prova: i due devono rimanere in silenzio nell'oscurità. ^[5] Quando le tre Damigelle tentano di distrarli e riconquistarli alla causa della Regina, si vedono ignorate.

^[6] – ^[8] Monostato tenta nuovamente di sedurre Pamina e questa volta è la Regina a intervenire per difenderla. Consegna alla figlia una spada, ma le ordina di uccidere Sarastro e sottrargli l'insegna del sole. Monostato ha sentito e adesso le impone di cedergli,

minacciando di rivelare tutto. Quando compare Sarastro, Pamina, sconvolta, gli confessa tutto, ma il padre la rassicura: non ha alcuna intenzione di vendicarsi di sua madre.

^[9] Tamino e Papageno iniziano una seconda prova di silenzio: la contemplazione della mortalità. Papageno bara iniziando a chiacchierare con una vecchia che sostiene di essere la sua fidanzata. ^[10] I tre Geni portano da mangiare e da bere e riportano gli strumenti magici per aiutarli. ^[11] Al suono del flauto di Tamino, compare Pamina e non riesce a capire perché lui la respinga in silenzio. Alla fine conclude che il giovane non l'ama più.

^[12] Sarastro si congratula con Tamino per la sua forza di volontà ma gli dice che, dopo un ultimo incontro, non potrà più vedere Pamina. ^[13] – ^[14] Gli innamorati si riabbracciano felici, ma si lasciano con tristezza. ^[15] Papageno incontra nuovamente la vecchia e scopre che si tratta in realtà di Papagena, una giovane moglie perfetta per lui; con sua irritazione, un iniziato insiste che, come Tamino, anche lui debba proseguire le prove da solo.

^[16] – ^[19] Ormai inconsolabile, Pamina medita di suicidarsi, ma i Geni glielo impediscono e la riuniscono con Tamino che ha raggiunto l'ultima prova del fuoco e dell'acqua.

^[20] Pamina può unirsi a lui e insieme

affrontano i pericoli, protetti dalla musica del flauto e rafforzati dal loro amore reciproco.

^[21] Entrambi sono accolti nel tempio.

^[22] – ^[23] Ora è la volta di Papageno di meditare sul suicidio. I Geni gli consigliano di suonare il carillon ^[24] e riappare Papagena; i due sono felicemente uniti. ^[25] – ^[26] La Regina, Monostato e le tre Damigelle complottano un attacco finale sul tempio di Sarastro, ma vengono sconfitti dall'immagine di una famiglia unita nella sapienza e nell'amore.

Traduzione: Emanuela Guastella

Diplomato presso il Royal Northern College of Music con una borsa di studio della Peter Moores Foundation, **Barry Banks** si è affermato tra i migliori tenori della sua generazione per le sue straordinarie interpretazioni in teatro e in concerto. Molto richiesto nei teatri lirici internazionali, ha cantato tra l'altro: Tom Rakewell per English National Opera; Belfiore e Libenshof (*Il viaggio a Reims*) al Teatro Comunale di Bologna; Nemorino (*L'elisir d'amore*) all'Opera di Francoforte e alla English National Opera; Oreste (*Ermione*) e Menelaus (*La belle Hélène*) all'Opera di Santa Fe; Tamino (*Die Zauberflöte*) al festival di Salisburgo, al teatro

La Monnaie, all'Opera di Lipsia e alla Scottish Opera; Don Ramiro (*La Cenerentola*) all'Opera di Basilea; Candide alla Lyric Opera di Chicago; Arnalta (*L'incoronazione di Poppea*) all'Opera di San Francisco; Edgardo (*Lucia di Lammermoor*) alla Welsh National Opera; Aufidio (*Lucio Silla*) al Festival di Salisburgo e all'Opera di Francoforte; Don Narciso (*Il turco in Italia*) a Bruxelles, Parigi e Ginevra; L'Astrologue (*Le Coq d'or*) allo Châtelet. Inoltre è comparso in allestimenti di *Die Entführung aus dem Serail*, *L'Italiana in Algeri* e *Le Rossignol* alla Metropolitan Opera di New York.

Barry Banks svolge un'intensa attività concertistica e ha cantato la *Petite Messe Solennelle* di Rossini con la Royal Philharmonic Orchestra diretta da Daniele Gatti, *Fidelio* con la City of Birmingham Symphony Orchestra diretta da Walter Weller, il *War Requiem* con l'Orchestre Philharmonique de Strasbourg diretta da Jan Latham-Koenig e anche a São Paulo, il Requiem di Bruckner con la Scottish Chamber Orchestra diretta da sir Charles Mackerras, *Armida* di Rossini al Festival di Edimburgo per la direzione di Carlo Rizzi e ha al suo attivo anche un'interpretazione di Ermione apprezzata dai critici al Carnegie Hall.

Per la serie Opera in English di Chandos, Barry Banks ha registrato un disco di Great Operatic Arias, *The Elixir of Love*, *Don Pasquale*, *Don Giovanni* e *The Thieving Magpie*. Altre registrazioni comprendono *La bohème* con Kent Nagano, Un ballo in maschera con Carlo Rizzi e *Trial by Jury* con sir Charles Mackerras. La videografia comprende *Billy Budd* nell'allestimento della English National Opera e *Die Entführung aus dem Serail*.

Rebecca Evans è nata a Pontrhydyfen nel Galles del sud e ha studiato presso la Guildhall School of Music and Drama. Ha partecipato al progetto Young Singers della Welsh National Opera e ha studiato con Ronald Schneider a Vienna con l'appoggio della Peter Moores Foundation. Ha un'importante carriera teatrale in America dove ha cantato Susanna (*Le nozze di Figaro*) per la Santa Fe Opera e al Festival di Ravinia; Adele (*Die Fledermaus*) per la Chicago Lyric Opera; Zerlina (*Don Giovanni*), Ann Trulove (*The Rake's Progress*) e Adina (*L'elisir d'amore*) per la San Francisco Opera; Susanna e Zerlina per la Metropolitan Opera di New York.

In Europa è ospite regolare della Bayerische Staatsoper di Monaco, per cui ha interpretato, tra l'altro, Susanna, Sophie (*Der*

Rosenkavalier), Zdenka (*Arabella*), Ilia (*Idomeneo*) e di recente Nanetta (*Falstaff*) per la direzione di Zubin Mehta. Inoltre ha cantato Ilia per la Netherlands Opera e l'Opéra de Lausanne; il ruolo di protagonista in *The Cunning Little Vixen* per la Scottish Opera; Susanna, Ilia, Marzelline (*Fidelio*), Norina (*Don Pasquale*), Hero (*Beatrice and Benedict*) per la Welsh National Opera; Romilda (*Xerxes*) per la English National Opera; Zerlina, Nannetta e Johanna (*Sweeney Todd*) alla Royal Opera House, Covent Garden.

La sua intensa attività concertistica comprende apparizioni ai Prom della BBC e al Festival internazionale di Edimburgo. Ha interpretato il *Magnificat* di Bach con la San Francisco Symphony Orchestra diretta da Michael Tilson Thomas; il Requiem di Brahms con la Boston Symphony Orchestra diretta da Jeffrey Tate al festival di Tanglewood; la quarta Sinfonia di Mahler in tournée con la Sapporo Symphony Orchestra e Tadaaki Otaka; le *Scene dal Faust* di Schumann e il Requiem di Brahms al festival di Ravinia.

La ricca discografia di Rebecca Evans comprende Susanna (*The Marriage of Figaro*) Ilia (*Idomeneo*) e Marzelline (*Fidelio*) per la serie Opera in English di Chandos, Nanetta

(*Falstaff*) con sir John Eliot Gardiner, una serie di registrazioni di Gilbert e Sullivan con sir Charles Mackerras, e una registrazione solistica di brani italiani.

Simon Keenlyside è nato a Londra, ha studiato zoologia a Cambridge e canto con John Cameron presso il Royal Northern College of Music di Manchester, dove ha ottenuto una borsa di studio della Peter Moores Foundation.

Ha esordito in teatro all'Opera di Amburgo nelle vesti del Conte Almaviva (*Le nozze di Figaro*). Successivamente ha cantato a Ginevra (Hamlet e Pelléas); San Francisco (Pelléas); Sydney (Figaro); Berlino (Figaro); Bruxelles (Orfeo); Parigi (Papageno, Pelléas, Guglielmo, Yeletsy e Dandini); Vienna (Figaro, Marcello, Conte Almaviva e Billy Budd); Monaco (Marcello, Ford, Conte Almaviva e Wolfram); a New York, alla Metropolitan Opera (Belcore, Marcello e Papageno); al festival di Salisburgo (Guglielmo e Papageno); a Milano, alla Scala, (Papageno e Conte Almaviva con Muti); a Ferrara (Don Giovanni con Abbado); alla Royal Opera House, Covent Garden (Billy Budd, Count Almaviva e Ford con Bernard Haitink, Don Giovanni con sir Charles Mackerras, Valentin con Antonio Pappano,

Belcore, Marcello, Guglielmo e Papageno con sir Colin Davis, Hamlet con Louis Langrée e Prospero nella prima mondiale di *The Tempest* di Thomas Adès diretta da il compositore).

Simon Keenlyside svolge una ricca attività concertistica e compare, tra l'altro, con L'Orchestra da Camera Europea, i Berliner Philharmoniker, la City of Birmingham Symphony Orchestra, la London Symphony Orchestra, la Cleveland Orchestra, i Wiener Philharmoniker e la Filarmonica ceca. Ha svolto recital a New York, San Francisco, Lisbona, Ginevra, Mosca, Parigi, Amsterdam, Ferrara, Roma, Bruxelles, Londra, Graz, è intervenuto ai festival di Edimburgo, Aldeburgh, Salisburgo, Monaco e al Konzerthaus e al Musikverein di Vienna.

La discografia comprende due dischi di *Lieder* di Schubert e Strauss con Malcolm Martineau, uno di *Lieder* di Schumann con Graham Johnson, *Des Knaben Wunderhorn* diretto da sir Simon Rattle, il ruolo di protagonista nel *Don Giovanni*, *Carmina Burana*, Marcello (*La Bohème*), il Conte Almaviva (*Le nozze di Figaro*) e, per Chandos, il ruolo di protagonista nel *Billy Budd* diretto da Richard Hickox.

Elizabeth Vidal ha studiato presso l'École de chant dell'Opéra di Parigi con Elisabeth Grümmer. Nel 1985 è entrata all'Opera di Lione, dove è stata Nanetta (*Falstaff*), Blondchen (*Die Entführung aus dem Serail*), Glauce (*Medea* di Cherubini) e Rosina (*Il barbiere di Siviglia* di Paisiello). È anche intervenuta al festival di Aix-en-Provence, nella *Psyché* di Lully diretta da Jean Claude Malgoire, e in *Ariadne auf Naxos*.

Ha partecipato a numerosi festival internazionali, tra cui San Sebastian (*Die Zauberflöte*), Göttingen e Bath (*Scylla et Glaucus* di Leclair), Villa Medici di Roma (*Le Martyre de Saint Sebastien*), e ai festival di Spoleto e del Covent Garden.

Il suo vasto repertorio operistico comprende le opere barocche francesi, Gluck, Mozart e Strauss (Johann e Richard). Particolarmente apprezzata la sua eccezionale interpretazione della Regina della Notte, che ha eseguito a Vienna, Nizza, Atene e alla Royal Opera House, Covent Garden. Di rilievo, anche le interpretazioni di Euridice (*Orphée aux enfers*) al Théâtre de la Monnaie di Bruxelles, il debutto all'Opera di Toronto nelle vesti di Constance (*Dialogues des Carmélites*), Olympia (*Les Contes d'Hoffmann*) e Oscar (*Un ballo in maschera*) a Santiago, e il ruolo di

protagonista in *Lakmé* all'Opéra Comique di Parigi.

La discografia comprende *L'Enfant et les Sortilèges*, *Scylla and Glaucus*, *L'Amant statue* di Dalayrac, un recital di brani per voce, flauto e pianoforte, *Thaïs* di Massenet, e *Ginevra di Scozia* di Mayr e *Cendrillon* di Viardot per Opera Rara.

L'irlandese Majella Cullagh ha frequentato la School of Music di Cork e il National Opera Studio di Londra. Attualmente studia con Gerald Martin Moore.

I suoi ruoli comprendono Adina (*L'elisir d'amore*) a Copenaghen e Dublino; la Comtesse Adèle (*Le Comte Ory*) per Glyndebourne on Tour; Elsie Maynard (*The Yeomen of the Guard*) per la Welsh National Opera; Micaëla (*Carmen*) e la Contessa (*The Marriage of Figaro*) per Opera North; Melissa (*Amadigi*) al Covent Garden Festival, alla Brooklyn Academy of Music, e a Lisbona e Oporto; Fiordiligi (*Così fan tutte*) nelle Isole Canarie; Manon per Opera New Zealand; Donna Anna (*Don Giovanni*) a Regensburg e Dublino; Tatiana (*Eugenio Onieghin*) per la Grange Park Opera; e *La gazza ladra* per la Garsington Opera.

Altre apparizioni comprendono Arminda

(*La finta giardiniera*) al Garsington Festival; l'esordio nelle vesti di Violetta (*La traviata*) con Glyndebourne on Tour – un ruolo che ha studiato con Renata Scotto a New York grazie a un contributo della Peter Moores Foundation; Musetta alla Royal Albert Hall e con Glyndebourne on Tour; Nedda (*Pagliacci*), Berenice (*L'occasione fa il ladro*) e Ghita (*Der Zwerg*) per Opera North.

La discografia comprende *Maritana* di Wallace, la seconda Sinfonia di Mendelssohn, e, per Opera Rara, *Zoraida di Granata*, *Elisabetta, Regina d'Inghilterra* di Donizetti, *Bianca e Falliero* di Rossini e *Zaira* di Mercadante.

Nata nello Yorkshire, Sarah Fox ha studiato presso la Giggleswick School e ha frequentato il corso di musica presso la London University. In seguito si è perfezionata al Royal College of Music con Margaret Kingsley con borse di studio del Countess of Munster Musical Trust e del Musicans' Benevolent Fund. Studia con Paul Farrington.

I suoi ruoli operistici comprendono Susanna (*Le nozze di Figaro*) per la Glyndebourne Festival Opera; Zerlina (*Don Giovanni*) per la Glyndebourne Festival Opera e la Cincinnati Opera; Susanna per la Royal Danish Opera; il

ruolo di protagonista in *Arianna in Creta* di Handel per la Reisopera; Marzelline (*Fidelio*) per la Glyndebourne Touring Opera; Ilia (*Idomeneo*) per l'Opera delle Fiandre. Molto richiesta per i concerti, ha esordito presso la Wigmore Hall con Roger Vignoles nel 1998 e ha lavorato con Piers Lane, con il Nash Ensemble e con Malcolm Martineau in varie occasioni.

Ha svolto concerti in Gran Bretagna, in Europa e negli USA, interpretando tra l'altro il *Messiah* di Handel alla Queen Elizabeth Hall, alla Liverpool Philharmonic Hall e per la Filarmonica della Florida; l'ottava Sinfonia di Mahler alla Royal Albert Hall; la Messa in do minore di Mozart con la Hanover Band e la Scottish Chamber Orchestra.

La discografia comprende la musica sacra di Vivaldi con il King's College di Cambridge, lo Stabat Mater di Boccherini con il King's Consort e brani di Cecil Coles con la BBC Scottish Symphony Orchestra.

Diana Montague è nata a Winchester e ha studiato presso il Royal Northern College of Music. Dopo il debutto nelle vesti di Zerlina con la Glyndebourne Touring Opera si è esibita alla Royal Opera House, Covent Garden, alla Metropolitan Opera di New York,

al Théâtre de la Monnaie di Bruxelles, all'Opéra National de Paris-Bastille, al Teatro Colón di Buenos Aires e ai Festival di Bayreuth e Salisburgo.

Il suo repertorio riunisce i principali ruoli per mezzosoprano nelle opere di Mozart, Gluck (Orfeo), Strauss, Rossini, Bellini e Berlioz, e i suoi impegni hanno compreso *Benvenuto Cellini* con l'Opera di Roma; *Iphigénie en Tauride* a Buenos Aires, Madrid e con la Welsh National Opera; *Albert Herring*, *Le nozze di Figaro* e *Andromaca* nell'Ermione di Rossini a Glyndebourne; *Le Comte Ory* a Losanna, Roma e Glyndebourne; *Proserpina* nell'*Orfeo* di Monteverdi ad Amsterdam; il Compositore, in *Ariadne auf Naxos* a Lisbona; *Marguerite (La Damnation de Faust)* a Ginevra; *Minerva (Il ritorno d'Ulisse in patria)* ad Amsterdam e Sydney; *Die Meistersinger von Nürnberg* alla Royal Opera House Covent Garden, *Junon* nel *Platée* di Rameau con la Royal Opera al Festival di Edimburgo e a Londra, *Octavian* in *Der Rosenkavalier* alla English National Opera, a Bilbao e al Teatro Real di Madrid; *Marguerite (Faust)* a Vienna e *Le nozze di Figaro* al teatro La Monnaie.

La ricca discografia di Diana Montague comprende *Orfeo* di Monteverdi, *I Capuleti e i Montecchi*, *Iphigénie en Tauride*; per Opera

Rara *Rosmonda d'Inghilterra*, *Zoraida di Granata* e *Il crociato in Egitto* e, per la serie Opera in English di Chandos, Cherubino (*The Marriage of Figaro*), *Idomeneo*, *Cavalleria rusticana*, *Octavian* in *Der Rosenkavalier* (momenti salienti), *Faust*, e due dischi di Great Operatic Arias.

Lesley Garrett, CBE, è il più famoso soprano in Gran Bretagna. Sono regolari e frequenti le sue apparizioni in teatro, in concerto e in televisione e le sue registrazioni su CD. Ha conquistato la critica e un folto seguito di appassionati. Ha al suo attivo undici CD come solista. La sua serie televisiva per il secondo canale BBC intitolata *The Lesley Garrett Show* (dopo *Lesley Garrett... Tonight*) ha ospitato artisti come Marcello Álvarez, Ian Bostridge, Alison Moyet, Michael Ball, Maxim Vengerov e Joshua Bell, Renée Fleming, Ladysmith Black Mambazo, Dmitri Hvorostovsky, Marti Pellow, Michel Legrand ed Elaine Paige.

Lesley Garrett si è esibita inizialmente al Wexford Festival, con la Welsh National Opera, con Opera North, e con la Glyndebourne Festival Opera prima di entrare alla English National Opera nel 1984, dove è stata interprete di numerosi allestimenti, conquistando le lodi della critica in ruoli del

genere comico e serio. Ha esordito alla Royal Opera in un allestimento della *Vedova allegra* nel 1997. Di recente ha fatto ritorno al Coliseum per riproporre la sua apprezzata Rosina nel *Barber of Seville* di Rossini. Oggi è membro del Comitato direttivo della English National Opera. Ha cantato The Fox nella nuova opera di Rachel Portman, *The Little Prince*, trasmessa dal secondo canale TV della BBC nel 2004.

Lesley Garret si è esibita in tutta Europa, negli USA (comprese apparizioni con Jonathon Pryce presso l'Hollywood Bowl in rappresentazioni di *My Fair Lady*), in Australia, Russia, Brasile, Giappone, Malaysia, Taiwan e Corea del Sud.

Nel 2002 ha ricevuto l'onorificenza di Commander of the British Empire per il suo contributo alla musica.

John Tomlinson è nato nel Lancashire. Ha conseguito la laurea in ingegneria presso l'università di Manchester prima di vincere una borsa di studio per il Royal Manchester College of Music (oggi Royal Northern College of Music).

John Tomlinson canta regolarmente con la English National Opera dal 1974 e con la Royal Opera, Covent Garden, dal 1977, e ha

collaborato anche con Opera North, Scottish Opera, Glyndebourne Festival Opera e Glyndebourne Touring Opera e Kent Opera. Dal 1998 ha partecipato ogni anno al festival di Bayreuth, dove ha interpretato i ruoli di Wotan (*Das Rheingold* e *Die Walküre*), il Viandante (*Siegfried*), Titorel e Gurnemanz (*Parsifal*), re Marke (*Tristan und Isolde*), Heinrich (*Lohengrin*), Hagen (*Götterdämmerung*), e il ruolo di protagonista in *Der fliegende Holländer*.

I suoi impegni all'estero lo hanno portato a Ginevra, Lisbona, New York, Chicago, San Francisco, San Diego, Parigi, Amsterdam, Berlino, Dresda, Monaco e Vienna, e ai festival di Orange, Aix-en-Provence, Salisburgo, Edimburgo e al Maggio Musicale fiorentino. Il suo repertorio include inoltre Hans Sachs (*Die Meistersinger von Nürnberg*), Landgraf (*Tannhäuser*), Barone Ochs (*Der Rosenkavalier*), Rocco (*Fidelio*), re Filippo (*Don Carlos*), Sarastro (*Die Zauberflöte*), il Commendatore (*Don Giovanni*), Dosifey (*Kovanshchina*) e il ruolo di protagonista in *Boris Godunov*, *Oberto* e *Attila*.

John Tomlinson vanta un vasto repertorio concertistico e ha lavorato con le principali orchestre britanniche oltre che in Germania, Italia, Belgio, Olanda, Francia, Spagna,

Danimarca e U.S.A. La sua ricca discografia comprende *Gabriella di Vergy* di Donizetti per Opera Rara, la nona Sinfonia di Beethoven per Chandos e per la serie Opera in English, *Julius Caesar*, *Mary Stuart*, *Rigoletto*, *Werther*, dischi di momenti salienti da *Boris Godunov* e *Der Rosenkavalier*, due dischi di Great Operatic Arias, e *The Flying Dutchman*.

John Tomlinson ha ricevuto l'onorificenza di Commander of the British Empire nel 1997.

John Graham-Hall ha studiato presso il King's College di Cambridge e il Royal College of Music di Londra. Ha cantato con le principali compagnie teatrali britanniche, interpretando ruoli tra cui Albert Herring (Royal Opera House, Covent Garden); Kudrjas (*Katá Kabánova*), Flute (*A Midsummer Night's Dream*) e Bob Boles (*Peter Grimes*) per la Glyndebourne Festival Opera; Don Basilio, Monostato, Lysander (*A Midsummer Night's Dream*), Alwa (*Lulu*) e Herod (*Salome*) per la English National Opera; Cassio (*Otello*) per la Welsh National Opera; Eisenstein, il maestro di scuola (*La volpe astuta*) per la Scottish Opera; Aschenbach (*Death in Venice*), Lysander, Albert Herring e Ferrando (*Così fan tutte*) per la Glyndebourne Touring Opera.

Altri impegni hanno compreso Bob Boles (Netherlands Opera); Basilio (La Monnaie); il ruolo di protagonista nella nuova opera di Pascal Dusapin, *Perela, L'homme de Fumée* all'Opéra de Paris-Bastille e a Montpellier. Per la English National Opera, di cui è stato solista, ha interpretato Sylvester (*The Silver Tassie*), Goro (*Madam Butterfly*), Triquet (*Eugene Onegin*), Monostatos (*The Magic Flute*), Mime (*The Rheingold*) e Alwa (*Lulu*).

John Graham-Hall ha lavorato con molti illustri direttori d'orchestra, tra cui Bernard Haitink, Nikolaus Harnoncourt, Pierre Boulez, Andrew Davis, Jeffrey Tate, Simon Rattle, John Eliot Gardiner e Claudio Abbado. La sua carriera concertistica lo ha portato in tutta Europa a lavorare con le principali orchestre britanniche con apparizioni frequenti negli auditori del Barbican e del South Bank. La discografia per Chandos comprende *The Poisoned Kiss* di Vaughan Williams, *Peter Grimes* e, per la serie Opera in English, Basilio (*The Marriage of Figaro*), *The Thieving Magpie* e *Wozzeck* di Berg.

Christopher Purves ha studiato lettere presso il King's College di Cambridge e poi si è esibito con l'innovativo complesso di rock and roll *Harvey and the Wallbangers* con cui ha

effettuato alcune registrazioni. Allo scioglimento del gruppo nel 1988, ha ripreso a studiare canto con David Keren, Diane Forlano e Janice Chapman.

I ruoli teatrali comprendono Figaro (*Le nozze di Figaro*) per la Welsh National Opera, Scottish Opera e Opera North; Marcello (*La Bohème*) per la Scottish Opera; Papageno (*The Magic Flute*), Faninal (*Der Rosenkavalier*) per la Welsh National Opera e Opera North; il Podestà (*La gazza ladra*) per la Garsington Opera; Siegfried (*Genoveva*) e Dulcamara (*L'elisir d'amore*) entrambi per Opera North. Ha creato il ruolo dell'Executioner nella *Ines de Castro* di James Macmillan e ha interpretato *Parthenogenesis* di Macmillan al Festival di Edimburgo, dove è comparso inoltre nelle vesti di Cecil nella *Maria Stuarda* diretta da sir Charles Mackerras.

I suoi impegni concertistici comprendono la Messa in do maggiore di Mozart ad Aix-en-Provence con i Sixteen, *Les Noces* di Stravinskij con Philippe Herreweghe a Bruxelles, i Vespri del 1610 di Monteverdi con Richard Hickox, *Apocalypse* di John Tavener ai Prom con la City of London Sinfonia, la *Passione secondo San Giovanni* con Paul Goodwin a Madrid, il *Messiah* con la Scottish Chamber Orchestra, *Les Mamelles de Tiresias* con la London

Sinfonietta diretta da sir Simon Rattle, il *War Requiem* di Britten e la *Creazione* di Haydn con la Ulster Orchestra, *Belshazzar's Feast* con la English Northern Sinfonia diretta da Paul Daniel, e Lucifero ne *La Resurrezione* di Handel per Paul McCreesh.

Christopher Purves ha interpretato il suo primo recital al Festival di Aldeburgh nel giugno 2004. La discografia comprende il ruolo di protagonista in titre in *The Marriage of Figaro*, e Gottardo (*The Thieving Magpie*), entrambi per la serie Opera in English di Chandos.

Peter Bronder è nato nella contea dell'Hertfordshire da genitori di nazionalità tedesco-austriaca e ha studiato presso la Royal Academy of Music e il National Opera Studio. Dopo una stagione con Glyndebourne è stato solista della Welsh National Opera dal 1986 al 1990, dove il suo repertorio ha compreso i principali ruoli di tenore lirico. In seguito, sempre per la WNO, ha cantato Bob Boles (*Peter Grimes*), Pylade (*Iphigenie en Tauride*) e Alfred (*Die Fledermaus*).

Di recente si è dedicato a ruoli più impegnativi, soprattutto Loge (*Das Rheingold*) per la Scottish Opera e lo Staatstheater di Stoccarda, Mime (*Siegfried*) con la Cleveland Orchestra, Erik (*Der fliegende Holländer*) a

Rennes, Herod (*Salome*) e Narr (*Der Schatzgräber*) per l'Opera di Francoforte, Hauptmann (*Wozzeck*) per Opera North, e Laça (*Jenůfa*) per la Komische Oper di Berlino.

Altre apparizioni comprendono Arturo (*Lucia di Lammermoor*), Cassio (*Otello*), Pedrillo (*Die Entführung aus dem Serail*) per la Royal Opera House, Covent Garden; Vanya (*Katya Kabanova*) e Almaviva (*The Barber of Seville*) per la English National Opera; Prunier (*La rondine*) per Opera North; Rodolfo (*La Bohème*), Leicester (*Maria Stuarda*) e Loge (*Das Rheingold*) per la Scottish Opera; e il ruolo di protagonista di Idomeneo per la Glyndebourne Touring Opera.

All'estero ha interpretato, tra l'altro, Narraboth (*Salome*) e Mazal (*Dr Brouček*) alla Bayerische Staatsoper di Monaco; Ernesto (*Don Pasquale*) per la Netherlands Opera; Pedrillo al teatro La Monnaie e con la San Francisco Opera; Tamerlano alla Komische Oper di Berlino.

La carriera di cantante di Geoffrey Mitchell racchiude un repertorio notevole che spazia dalla musica antica a quella contemporanea e che l'ha portato in Scandinavia, Germania, nella ex Cecoslovacchia, in Canada e

Australasia. L'esperienza di direzione degli inizi con la BBC lo ha condotto ad un maggiore coinvolgimento con i suoi stessi cantanti e inoltre alla creazione del **Geoffrey Mitchell Choir**. Le prime registrazioni sono sfociate nel coinvolgimento a lungo termine del Coro con Opera Rara, per la quale ha inciso più di trenta registrazioni. Il Coro gode di una fama sempre maggiore con ulteriore lavoro dalla BBC e da case discografiche internazionali. Per la Chandos il Geoffrey Mitchell Choir ha partecipato a numerose registrazioni nelle applaudite serie di Opera in English con il patrocinio della Peter Moores Foundation.

La London Philharmonic Orchestra è da tempo apprezzata per la sua versatilità e l'altissima levatura artistica. Queste qualità sono evidenti nelle sale da concerto e nei teatri, nella ricca discografia pluripremiata, nelle brillanti tournée internazionali e nelle iniziative avanzate svolte nel settore dell'istruzione. Kurt Masur è Direttore stabile dell'orchestra dal settembre del 2000. Tra i suoi predecessori dal 1932, anno in cui sir Thomas Beecham fondava l'orchestra, vanno ricordati sir Adrian Boult, sir John Pritchard, Bernard Haitink, sir Georg Solti, Klaus

Tennstedt e Franz Welser-Möst. Dal 1992 la London Philharmonic è l'orchestra residente della Royal Festival Hall. Inoltre è l'orchestra sinfonica residente della Glyndebourne Festival Opera da 1964.

Sir Charles Mackerras ha studiato presso il Conservatorio di Sydney e si è trasferito in Inghilterra nel 1947. Ha ottenuto una borsa di studio del British Council per proseguire gli studi presso l'Accademia Musicale di Praga. Nel 1947 nasceva il suo appassionato interesse per Janáček, dopo aver ascoltato la *Katá Kabánova* diretta dal grande Václav Talich.

In qualità di vicedirettore d'orchestra a Sadler's Wells nel 1951 Mackerras proponeva la prima esecuzione di *Katá Kabánova* nel mondo anglofono. Il seguito avrebbe presentato *L'affare Makropoulos* e *Da una casa di morti* a Sadler's Wells; avrebbe poi continuato a dirigere le opere di Janáček in allestimenti di grande successo, oltre a un repertorio più tradizionale alla sua nomina a Direttore musicale della English National Opera (1970-77) e in seguito della Welsh National Opera (1987-1992). È stato un pioniere della diffusione della musica di Janáček nelle capitali europee, negli USA e in Australia. Una delle sue opere predilette è *Jenůfa*.

Sir Charles Mackerras ha al suo attivo una lunga collaborazione con la Filarmonica ceca, con cui ha registrato la maggior parte delle opere orchestrali di Janáček oltre a *Katá Kabánova* e *Rusalka* di Dvořák. La sua vasta discografia comprende un premiato ciclo di opere di Janáček con i Wiener Philharmoniker all'inizio degli anni Ottanta. Le registrazioni per Chandos comprendono la versione originale della *Messa glagolitica* di Janáček, *Psalmus Hungaricus* di Kodály e il Concerto per violoncello di Dvořák. Per la serie Opera in English ha registrato *Jenůfa*, *Eugene Onegin*, *Osud*, *La traviata*, *Werther*, *Julius Caesar* e *Mary Stuart*.

Sir Charles Mackerras ha svolto inoltre ricerche approfondite sulla musica del XVIII secolo, soprattutto quella di Handel and

Mozart. Ha registrato opere di Mozart e Gilbert e Sullivan oltre a una serie completa delle sinfonie di Mozart, Beethoven e Brahms, numerosi oratori di Handel e sinfonie di Mahler ed Elgar. Attualmente è Principal Guest Conductor della Philharmonia Orchestra, Conductor Laureate della Scottish Chamber Orchestra e Conductor Emeritus della Welsh National Opera e della San Francisco Opera.

Sir Charles Mackerras ha ricevuto diverse onorificenze, tra cui il CBE nel 1974, seguito dalla nomina a baronetto nel 1979, la Medaglia di Merito della Repubblica Ceca nel 1996 e il titolo di Companion of the Order of Australia nel 1997. Nel 2003 all'elenco delle onorificenze reali britanniche si è aggiunto il Companion of Honour.

Catherine Ashmore



Simon Keenlyside as Papageno in The Royal Opera's production of *The Magic Flute*



On session: Barry Banks

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On session: Rebecca Evans

105



On session: Simon Keenlyside

106



On session: Elizabeth Vidal

107



On session: John Tomlinson

108



On session: Lesley Garrett

109



On session: John Graham-Hall

110



On session: Majella Cullagh

111



On session: Sarah Fox

112



On session: Diana Montague

113



On session: Sir Charles Mackerras

114



On session: Simon Keenlyside and Sir Peter Moore

115

COMPACT DISC ONE

1 Overture

Act I

The scene is a rocky place, here and there overgrown with trees; on both sides are smallish hills; there is also a round temple.

(Tamino comes down from a rock on the right, dressed in a splendid Japanese hunting costume, and carrying a bow, but no arrows. A serpent pursues him.)

No. 1 Introduction

Tamino

- 2 Have mercy, have mercy, ah, heaven protect me.
Have mercy! Have mercy! Ah, do not refuse me.
A terrible nightmare, a monster pursues me,
have mercy, I beg you!
I cannot escape, I cannot escape,
ah, rescue me!
Is no one here to rescue me. Is no one here to
help me?
Help me, heaven, help me now!

(He faints; immediately the door to the temple opens; three veiled ladies come out, each carrying a silver spear.)

Three Ladies

We hear your call; the monster dies...
Rejoice! Rejoice!

Behold your monster, there it lies.
Our fearless act, our noble deed
has saved him in his hour of need.

First Lady *(looking at him)*

Observe his face, so fine and fair.

Second Lady

So young and chaste, such lovely hair.

Third Lady

It seems a waste to leave him there.

Three Ladies

If I were free to love and kiss,
I'd choose a youth who looked like this.
Let's tell the Queen about this stranger
and how we rescued him from danger.
Perhaps this handsome youth may find
the way to soothe her troubled mind.

First Lady

So why all this delay?
You should be on your way!

Second Lady

You'd better go ahead,
I'll stay with him instead.

Third Lady

You go and tell the Queen
and then we'll reconvene.

First Lady

Why do you both delay?

Second Lady

I think you should obey.

Third Lady

My duty is to stay.

First Lady

I'll tend him.

Second Lady

I'll guard him.

Third Lady

I'll nurse him.

Three Ladies

Me, me, me!

Three Ladies *(each to herself)*

Why should I go? No, no!
No, no, I know their little game.
These wicked women have no shame,
behaving so.
Oh, no, I will not, will not go!
They want to get him on their own,
yes, all alone. No, no!
I will not go!

This lovely boy, who could refuse him?
It would be lunacy to lose him!
And that is why I have to stay!
But duty calls! We must away.
The Queen commands and we obey.
Although it breaks my heart in two,
I have to say farewell to you

until we meet again,
farewell, farewell, farewell!

(All three go to the door of the temple, which automatically opens, then closes.)

Dialogue

Tamino *(comes to and looks about him fearfully)*

Where am I?

Am I still alive?

(In the distance panpipes are heard, quietly accompanied by the orchestra.)

What's that noise?

(Papageno comes down the footpath; on his back is a large birdcage which reaches high above his head, and which contains a variety of birds; with both hands he holds a set of panpipes, and he plays and sings.)

No. 2 Aria

Papageno

- 3 I'm sure that there could never be
a more contented man than me.
I earn my living as I please,
I charm the birds from out the trees.
I set my nets against the sky,
I call the birds and down they fly...
So when you hear my music play
you'll know that I'm not far away.

If only I could cast a spell
to capture pretty girls as well.
My nets would get them by the score,

each day I'd catch a hundred more.
and soon I would fulfil my dream,
a thousand girls in my harem...
If I achieved my heart's desire,
I'd hang my nets up and retire.

A thousand maidens might be fun,
but I'd have to set my heart on one.
I'd choose the girl I liked the best
and take her home to share my nest.
We'd bill and coo, we'd hug and kiss,
and ev'ry night I'd play her this...
I'd hold her close, the pretty thing,
and she would sleep beneath my wing.

Dialogue

Tamino (*takes him by the hand*)
Hey there! Who are you?

Papageno
Who am I, I'm a man like yourself. More to the
point, who are *you*?

Tamino
A man as well. And my father's a king, the king
of many lands...

Papageno
King? La...? Are you trying to tell me that
beyond those mountains there are other lands?

Tamino
Hundreds. Look, just tell me where we are!

Papageno
Hm. I can't. I just live here.

Tamino
Then *how* do you live?

Papageno
I eat and drink like everyone.

Tamino
But how do you pay for it?

Papageno
I catch birds, yeah, for the Queen of the Night,
and her ladies bring me food and drink in return.

Tamino (*aside*)
This has to be the same Queen of the Night my
father told me about. Perhaps he's one of her
familiar spirits.

Papageno (*aside*)
What's he looking at me like that for?...
Oh,
(*aloud*)
just you stay where you are.
I've got superhuman strength when I'm roused...

Tamino
So it was you who rescued me from the snake?

Papageno
Snake? Is it dead?

Tamino
How did you do it? You're not armed...

Papageno
Hm? Ah, well, the secret's... in the wrist action...
of the wrist.

Three Ladies
Papageno!

Papageno
Here you are my beauties – here are your birds.

First Lady
Thank you. But you don't deserve any wine
today... only water.

Second Lady
And instead of bread, this stone.

Third Lady
And instead of meat – you can stop your mouth
with this padlock!

First Lady
The Queen has decided to punish you...

Second Lady
...for telling lies...

Third Lady
...and for claiming as your own brave acts
performed by others.

First Lady
Did you kill the serpent?

Papageno
Mm! Mm!

Three Ladies
No! We did!

Third Lady (*to Tamino*)
Young man, her radiant Highness has sent you
this portrait of her daughter. If you are moved
by her beauty, then fame, fortune and honour
will be yours.

(*Tamino, from the moment he took the portrait,
has had eyes for nothing else.*)

No. 3 Aria
Tamino

4 Such loveliness beyond compare;
I've never seen a face so fair.
It fills me with such happiness,
my heart beats faster in my breast.
In vain I fight with this desire,
this pain, this unfamiliar fire;
What is this fire consuming me?
I know I feel the pain of love,
I know it; it is love.
Oh, if only she were near me,
If I could speak so she could hear me,
I'd tell her, tell her what I feel...
I'd say to her... I would not speak,
I'd simply hold her,
and in these loving arms enfold her,
and she'd be mine for evermore.
(*He starts to leave.*)

Dialogue

First Lady
Arm yourself with might and modesty! Our
Queen...

Second Lady

...has ordered me to tell you...

Third Lady

...that she has paved the way to your future happiness. If this prince is as brave as he is beautiful, she said, then my daughter is as good as rescued.

Tamino

Rescued? Then you mean...

First Lady

Pamina was kidnapped! By an evil demon.

Tamino

Pamina, snatched away! She must be rescued. I swear on my love that I will destroy this demon.
(*thunder crash*)
What was that?

Three Ladies

The Queen is coming!

(*The mountains part and the theatre is transformed into a splendid chamber. The Queen is seated on a throne which is adorned with transparent stars.*)

No. 4 Recitative & Aria

Queen of the Night

- 5 Don't be afraid, now hear my song,
for you are noble, fearless, strong...
So hear a mother's plea, do not ignore me,
a wilderness of sorrow lies before me.

Alone, abandoned and forsaken,
how I recall that dreadful day,
the day I saw my daughter taken.
An evil man stole her away.
In waking, in sleeping
I still hear her weeping,
her trembling, her shaking,
her poor heart was breaking.
I saw her sorrow all too plainly.
Ah, help, ah, help!
I heard my daughter say.
Alas, she pleaded with me vainly,
for all my power had drained away.

You are chosen to defend her,
soon you must hasten to her side.
And when you do release my daughter
then you may take her for your bride.
She'll be your bride, (ah..)

(*The Queen exits with the Three Ladies.*)
(*The scene reverts to the original.*)

Dialogue

Tamino

Gods in heaven protect me... for I will
undertake your quest.

(*He is about to go, but Papageno steps in
his way.*)

No. 5 Quintet

Papageno (*pointing to the padlock on his mouth*)

- 6 Hm! hm! hm! hm!

Tamino

Poor Papageno has been punished,
they have forbidden him to speak.

Papageno

Hm! hm! hm! hm!

Tamino

Alas I'm powerless to help you.
The spell is strong and I am weak.
I cannot tell how I can help you.
The spell is strong and I am weak.
I don't know how to help you speak.
The spell is strong and I am weak.

First Lady

The Queen of Night has ordered me
to break the lock and set you free.

(*She takes the padlock away from Papageno's
mouth.*)

Papageno

Now Papageno's free to chatter.

Second Lady

But falsehood is another matter.

Papageno

I've done with lying, I repent.

Three Ladies

You won't forget this punishment.

Papageno

I won't forget my punishment.

All

A world of love could be created
if only lying tongues would cease.
Deceit and greed would be frustrated

Three Ladies and Tamino

And we would lead our lives in peace.

First Lady

Oh, Prince, receive this gift I bear,
the Queen consigns it to your care.
(*She gives him a golden flute.*)
Whatever dangers fate may send you,
this magic flute, it will defend you.

Three Ladies

For when it plays it sings so sweetly
that evil ways are changed completely.
The world at war will fight no more
and frozen hearts will start to thaw.

All

Who can guess its power
and who can estimate its worth?
It will fill the world with love
and build heaven here on earth.

Papageno

Though it's sad to leave such beauties,
ladies, I must leave you now...

Three Ladies

No true man can shirk his duties
and there's work for you to do.
To Sarastro we must send you,
Papageno will attend you.

Papageno

Thank you very much indeed,
that's the last thing I need.

I have heard this pagan priest
is as fierce as any beast.

He is a savage, he's a sinner,
and he'll have me for his dinner,
guest of honour at the feast.

Three Ladies

Your place is at the Prince's side,
he'll be your guardian and your guide.

Papageno (*aside*)

I bet he's planning to deceive me,
what dangers lie ahead?

He'll try to rob me by the wayside,
and then leave me for dead.

First Lady (*giving Papageno a set of bells*)

These magic bells we give to you.

Papageno

To me? Let's have a look at them.

Three Ladies

They will protect you on your mission.

Papageno

Can they be played without tuition?

Three Ladies

Of course they can, you foolish man!

All

Magic music, mystic powers

will be yours/ours when danger lowers.

Fare you well, we'll meet again,
so farewell, farewell till then!

(*They start to go.*)

Tamino

Stay mystic ladies, fair and wise.

Papageno

And say which way the fortress lies.

Tamino and Papageno

Yes, tell us pray
which way Sarastro's fortress lies.

Three Ladies

Three boys will soon be here to guide you,
through doubt and fear they'll stay beside you.

To keep you safe and lead the way,
when they command, you must obey.

Tamino and Papageno

Three boys will soon be here to guide us,
through doubt and fear they'll stay beside us...

Three Ladies

To keep you safe and lead the way,
when they command, you must obey.

All

And so farewell, farewell till then,
and so farewell, we'll meet again.

(*Exeunt.*)

(*The scene changes to a splendid Egyptian room.*)

Dialogue

Pamina

[7] (*scream off stage*)

Monostatos

Slaves!

No. 6 Trio

Monstatos

You will not dare escape again.

Pamina

How can I bear such cruel pain?

Monstatos

I'll force you to obey me.

Pamina

Your threats do not dismay me.
I suffer for my mother's sake,
while we're apart her heart will break.

Monostatos

Come, slaves, and bind her tightly now,
so tight her wrists are bleeding.

(*Pamina is put in chains.*)

Pamina

You will not hear my pleading,
I see your heart is made of stone.

(*She falls unconscious on the sofa.*)

Monostatos

We'll see, we'll see.
Leave her alone with me!

(*The slaves leave.*)

Papageno (*outside the window, at first without being seen*)

Where am I now? Where can I be?

A-ha! What's going on here?

I'd better go and see.

(*He enters.*)

A maiden young and fair
with skin so white and spotless.

(*Papageno and Monostatos see each other, each frightening the other.*)

Monostatos and Papageno

Hoo! It is Beelzebub himself,
Have mercy, I beg of you.
hoo ... hoo ... hoo ... hoo ...

(*Both run off.*)

Dialogue

Papageno

Ooph! I wasn't really scared you know. I wasn't!
Hang on! Wait a minute! That looks like the girl
in the picture. Excuse me... Let me see... eyes,
dark, you! Lips, red, yup! Hair, fair, yeah!
Everything seems to be in order.

Pamina

That is my portrait. Where did you get it?

Papageno

Ah, well, I was delivering some birds to your
mother when I met 'Prince'. Your mother was so

taken with 'Prince' that she showed him your portrait and commanded him to rescue you, and he fell in love with you on the spot and here we are!

Pamina

But... what if you are an evil spirit sent by Sarastro?

Papageno

Me? Me, an evil spirit? Oh, no, no, no. I'll have you know that I'm as nice a spirit as you'll ever want to meet. And by the way what good does it do me since I haven't even found a Papagena yet. It makes me want to pluck all me feathers out.

Pamina

Don't you worry, heaven will provide.

Papageno

Well, I wish it would hurry up!

No. 7 Duet

Pamina

- [8] A man in search of truth and beauty will find the love his heart desires.

Papageno

And so it is a woman's duty to fan the flame which she inspires.

Pamina and Papageno

We must obey love's holy law, living as one for evermore.

Pamina

For love possesses powers of healing; it soothes all pain, it cures all ill.

Papageno

Let no day pass without our feeling its force, its universal will.

Pamina and Papageno

Love shows the way to lead our life, living as one as man and wife. Man and wife and wife and man. Man and wife when joined in love, lift their life to heav'n above.

(The scene changes to a grove. At the back of the stage is a beautiful temple, upon which are inscribed these words: 'Temple of Wisdom'; this temple leads via pillars to two other temples, the one on the right bearing the inscription 'Temple of reason, and the one on the left 'Temple of Nature'.) (Tamino is led in by three boys, each carrying a silver palm frond.)

No. 8 Finale

Three Boys

- [9] If you can strive to be a man you'll soon accomplish your ambition. Pursue your quest as best you can with honour, valour and submission!

Tamino

But my Pamina waits for me; is it my fate to set her free?

Three Boys

Obey our laws, pursue your cause with honour, valour and submission. Be on your way, heed what we say; love and success will bless your mission.

Recitative

Tamino

- [10] These words of wisdom reassure me; but say, what dangers lie before me? Where am I now? What do I see? What sort of fortress can this be? A palace of wisdom, a temple of science with knowledge and beauty in holy alliance. When learning is sacred, when diligence thrives we banish all hatred and fear from our lives. I've right on my side, I have nothing to fear, my purpose is noble, my conscience is clear. I've sworn to fight the infidel! Pamina calls me, Pamina calls me, I must go.

(He goes to the door on the right and opens it; as he is about to enter, a distant voice is heard.)

A Voice

Go back!

Tamino

Go back? Go back? I'll try another door.

(He goes to the door on the left.)

A Voice

Go back!

Tamino

They call to me once more!
(He looks around.)
I must ignore what they say.
Perhaps this door will show the way.
(He knocks. An old priest appears.)

Speaker

- [11] What rash adventure brings you here to dare profane our sanctuary?

Tamino

I come in search of love and truth.

Speaker

High-sounding words for such a youth! And yet these virtues do not guide you for it is obvious to see: revenge and hatred burn inside you.

Tamino

Yes, hatred of iniquity.

Speaker

You will not wound us with your slander.

Tamino

Is not Sarastro your commander?

Speaker

Indeed, Sarastro is our lord.

Tamino

Not in the temple of the wise?

Speaker

He rules the temple of the wise.

Tamino

Then it is all deceit and lies!

Speaker

So now you wish to go?

Tamino

Yes, I will go, proud and free,
evil will not tempt me.

Speaker

You must explain yourself,
it seems you've been deceived.

Tamino

Sarastro is your lord,
you cannot be believed.

Speaker

You came in search of truth,
be patient, do not go!
He fills your soul with hate?

Tamino

I hate him till I die!

Speaker

But how can you condemn the man?

Tamino

He is a monster, not a man!

Speaker

Explain, what proof have you against him?

Tamino

My proof is in a woman's weeping,
in ev'ry bitter tear she shed.

Speaker

And you believed in what she said?
You'll learn how women get their way
when men believe in what they say.
Oh, if you'd found Sarastro here
he would have made his reasons clear.

Tamino

His reasons are as clear as day!
Was not Pamina cruelly taken?
Is not her mother now forsaken?

Speaker

Young man, there's truth in what you say.

Tamino

Where is she, cruelly torn away?
Perhaps her torture has begun?

Speaker

I'd like to comfort you, my son.
But I am not allowed to say.

Tamino

Where is Pamina? Tell me now!

Speaker

I may not break my solemn vow.

Tamino

Is there no end to all this darkness?

Speaker

When you are offered friendship's hand
and sworn into our holy band.

(He leaves.)

Tamino *(alone)*

O endless night, why do you hide me?
When will the light shine down to guide me?

Chorus *(from within)*

Soon, soon, stranger, you will see.

Tamino

Soon I will see the light?
Ye mystic voices, answer me.
Does my Pamina live?

Chorus

Pamina is alive.

Tamino

Alive! Alive! Almighty Gods be praised.
(He takes out his flute.)

Your humble servant kneels before you
to worship you and to adore you.

My magic flute will give the thanks in music
(He points to his heart.)

that is here in my heart.

(He plays.)

(Wild beasts of all kinds come forth and listen to him. He ceases and they depart. Birds sing to his playing.)

[12] How soft, how strong your magic sound,
you sing so sweetly.

As your music echoes all around
savage nature is tamed completely.

But my Pamina does not hear.

(He plays.)

Pamina! Pamina! Hear me, hear me now!

In vain, in vain.

Where? Where? Where?

Oh, come, oh, come to me!

(Papageno answers with his pipes.)

Ah! They are Papageno's pipes!

Perhaps he knows where she might be,

perhaps they're hurrying to me!

Perhaps he'll lead my love to me!

(He hurries off.)

Pamina and Papageno

[13] Walk on tip-toe, not a sound,
till Tamino can be found.

We must not be seen till then

or they'll catch us and they'll lock us up again.

Pamina

Oh, Tamino!

Papageno

Softly, softly there's a better way to reach him.

(Papageno plays his pipes; Tamino answers from within on his flute.)

Pamina and Papageno

Here's an end to all our sorrow,

here's an end to all our fear,

for Tamino must be near.

Here's an end to care and worry,

we must hurry, we must hurry!

(They are about to enter.)

Monostatos (*mocking them*)

What's your hurry?
Ha! Two little birds have flown!
Didn't take me long to find you,
I was never far behind you.
Learn to treat me more politely,
we will chain you nice and tightly,
yes, so tight you'll fight for breath.

Pamina and Papageno

We will die a dreadful death!

Monostatos

Let me watch while they are chained!

(*Slaves come in.*)

Papageno

Very well, what the hell,
nothing ventured, nothing gained!
Time to try these magic bells;
time to set their music singing,
so their wicked ears are ringing.

(*He plays upon his instrument.*)

Monostatos and Slaves

This music is ringing with magic so strong,
la, la, la, la, la, la, la, la.
I cannot stop smiling and singing along!

(*They exit, marching.*)

Pamina and Papageno

Armed with such a magic charm
evil will not hurt you;

harmony will conquer harm,
vice will yield to virtue.
On the day when hatred ends,
all the world will live as friends.
Friends are sent from heav'n above,
faithful and forgiving,
filling earth with mirth and love,
making life worth living.

Attendants (*from within*)

¹⁴ We worship Sarastro, we bow before him!

Papageno

What noise are they making?
I'm trembling, I'm shaking!

Pamina

My friend, you've ev'ry cause to fear,
They're welcoming Sarastro here!

Papageno

I wish I were a mouse,
I'd run before they caught us;
or timid as a tortoise,
I'd hide inside my house.
We're doomed!
Let's save ourselves by lying.

Pamina

Be truthful, be truthful;
virtue is undying.

(*A procession of attendants; Sarastro enters last in a
triumphal chariot drawn by six lions.*)

Attendants

We worship Sarastro, we bow down before him,
with heart and with voice let us praise and adore
him,
and when he commands us, we answer his call,
our Guardian, our Father, the Lord of us all!

Pamina (*kneeling*)

¹⁵ Sir, I was disobedient;
it's true I tried to run away.
But I alone am not to blame:
an evil man tried to molest me,
I would not stay to suffer shame.

Sarastro

Arise and dry your tears my daughter;
you should not suffer in this fashion,
and I am pleased to take your part.
I know that love has filled your heart.
Though I would treat you with compassion
I cannot grant your freedom yet.

Pamina

Do not ignore a daughter's plea;
what of my mother?

Sarastro

Speak of her no more,
and think what fate would have in store
if I returned you to your mother.

Pamina

How dare you keep us from each other?
She needs me, she needs me...

Sarastro

Such is woman's pride!
A woman needs a man to guide her
If she should stray without a man to show the way
then woe betide her.

Monostatos

¹⁶ Our Lord Sarastro will decide how you'll be
punished for your pride.

Pamina

My love.

Tamino

My love!

Pamina

Can this be true?

Tamino

My love.

Pamina

My love!

Tamino

It's really you!

Pamina and Tamino

Beloved, let me hold you fast,
for this embrace may be our last.

Attendants

What are they doing?

Monostatos

This is profanity!

Don't let him touch her.
This goes too far!
(He separates them and kneels.)
I beg you, now pronounce your sentence.
This wicked man shows no repentance,
his evil-doing knows no end.
Together with his feathered friend
he tried to steal the fair Pamina,
until I foiled their misdemeanour.
I saw them with my very eyes!

Sarastro
And you deserve a worthy prize,
your faithful service we applaud.

Monostatos
You are too generous, my Lord!

Sarastro
And seventy lashes are your reward.

Monostatos *(kneeling)*
Oh Sir, you give me more than I've deserved.

Sarastro
Enough! The law must be observed!
(Monostatos is led away.)

Attendants
We worship Sarastro, we praise and revere him.
Thus evil is punished, thus sinners must fear him.

Recitative
Sarastro
Now take them to our sanctuary;

their strength and courage must be tried.
Cover their heads and lead them hence
for they must first be purified.

(Two attendants bring on a kind of sack, and cover the heads of the two strangers.)

Attendants
With virtue and with righteousness
we will achieve our noble plan
to sanctify the state of man,
to make the earth a holy place
and glorify the human race.

COMPACT DISC TWO

Act II
No. 9 March

Dialogue
Sarastro

[1] My brothers who serve the great gods Isis and Osiris, Tamino has approached us in search of the goals to which we all aspire. It is our duty to help him. Such is his worth that Pamina has been chosen to be by his side. That is why I took her from her mother, a woman who hopes to use her magic to destroy our temple. Tamino will help us defend ourselves against her.

First Priest
But will Tamino be equal to the ordeal? What if he were to die?

Sarastro
That is for the Gods to decide.

Second Priest
He is a prince...

Sarastro
More than that, he is a man. Shall we admit him? Let us take our decision. *(music)*

Sarastro
I thank you all in the name of mankind. You must teach him and his companion to know their duty and to respect the might of the Gods.

No. 10 Aria
Sarastro
[2] O Isis and Osiris, arm them
with strength and joy as they proceed.
Let not despair nor danger harm them,
grant them the courage to succeed.

Priests
Grant them the courage to succeed.

Sarastro
Let them achieve the goal they cherish,
but should it be their fate to perish,
welcome their spirits to your embrace,
let them assume their rightful place.

Priests
Let them assume their rightful place.
(Sarastro leaves first, followed by the others.)
(Night, thunder rolls in the distance. The stage is

transformed into a short courtyard of the temple, where the ruins of collapsed pillars and pyramids are visible, along with some thorn bushes. On both sides there are tall ancient Egyptian doors, which suggest the presence of buildings on both sides. Tamino and Papageno are led in by the speaker and the other priest; they remove their sacks; then the priests leave.)

Dialogue
Tamino

[3] Where do you think we are?

Papageno
How should I know? It's flipping pitch black.
(thunder)
Oh, God!

First Priest
Strangers, why are you here?

Tamino
I come in search of friendship and love.

Second Priest
Are you prepared to risk your life for these ideals?

Tamino
I'm not afraid to die.

Second Priest
And you? Are you prepared to fight for wisdom and truth?

Papageno
Hey, fighting, ah well, fighting is not really my

thing, you know. And as for wisdom and truth, well... take it or leave it. All I want to do is meet the right girl, you see.

Second Priest

What if Sarastro had found someone made for you in every way?

Papageno

What's her name?

Second Priest

Papagena.

Papageno

Papagena? Well, of course I'd like to meet her. Oh, just out of curiosity, y'see... Oh, oh, but when I've met her, will I have to... die?

Second Priest

You'll be safe as long as you remain silent. You too, Prince, must obey the holy rule of silence. You will see Pamina but you must not speak with her.

No. 11 Duet

Second Priest and Speaker

- 4 A woman's beauty is beguiling,
no man will heed it if he's wise;
for once she's lured him with her smiling,
she's caught him in her web of lies.
His tale will have a sad conclusion,
his worthy suit will be ignored;
he'll wring his hands in mad confusion,
death and despair are his reward.

(Both Priests exit.)

Dialogue

Papageno

(thunder)

Oh brilliant! Every time one of them leaves it goes dark.

No. 12 Quintet

Three Ladies

- 5 Why, why, why are you in this place of fear?
Fly, fly, fly! You will die if you stay here.
You're doomed to death and to disaster,
and you will perish with your master.

Papageno

I can't die, I'm far too young.

Tamino

Papageno, hold your tongue!
If a word to them is spoken
then your solemn vow is broken.

Papageno

They say we'll perish if we stay.

Tamino

Hold your tongue, don't disobey!

Papageno

Always nagging at me!
'Hold your tongue' is all you ever say.

Three Ladies

The Queen of Night is on her way
and in the temple she'll appear.

Papageno

The Queen?

What? Where? The Queen is here right now?

Tamino

Papageno, hold your tongue!
Are you so disposed to chatter
that your solemn vows don't matter?

Three Ladies

Think of the Queen and of your promise,
think of your mission and your prize.
We know the truth about Sarastro,
you have been listening to his lies.

Tamino

A wise man follows his own way
and won't be swayed by what men say.

Three Ladies

We've heard the truth about Sarastro.
You have been listening to lies.
They say he'll drag you down to hell,
for he's the devil in disguise,

Tamino

I won't be swayed by what you say.

Papageno

If he's the devil very well.
That he should want to go to hell
is no surprise! But are they lying?
Can you tell?

Tamino

Blasphemers' stories; women's lies;
you'll not believe them if you're wise.

Papageno

But if Her Highness says so too?

Tamino

That woman's lies have poisoned you,
a man must show you what to do.
Do what you're told, be bold and true.

Three Ladies *(to Tamino)*

Is this designed to make us jealous?
You've something on your mind, please tell us!

Papageno

I'd like to tell you... but...

Tamino

Hush!

Papageno

I have to keep it shut...

Tamino

Hush!

Papageno

My resolution should be stronger,
I am ashamed. I am so weak.

Tamino

Your resolution should be stronger,
I am ashamed you are so weak.

Three Ladies

They keep their vow, we'll stay no longer,
we don't know how to make them speak.

Tamino and Papageno

We keep our vow, they'll stay no longer,
They don't know how to make us speak.

All

Your /man's strength and courage will not yield,
if he/you can keep his/your thoughts concealed.

Initiates (*from within*)

Who dares to profane our seclusion?
These women bring death and confusion!

First Lady

O woe!

Three Ladies

Oh woe! Oh woe!

(*Then the threefold chord begins.*)

Dialogue**First Priest**

Prince, so far you have done well. Now, follow me.

Second Priest

Get up! What's the matter with you?

Papageno

I fainted. Oh, now look. If heaven really has
provided me with a Papagena, what's the point,
why do I have to go through all this palaver to
get her?

Second Priest

The Gods move in mysterious ways. Follow me.

Monostatos

- 6 There she is, the blushing violet I was whipped
for. I can't even look at her without wanting her.
So why shouldn't I try again? Just one little kiss...

No. 13 Aria

(*Everything is played and sung as softly as if the
music were coming from far away.*)

Monostatos

All the world is always lusting,
always thrust in tight embrace.
Do they find me so disgusting
that they cannot stand my face?
I'm a man; I'm not a eunuch,
I have appetites as well.
Can I quell them? No, I'd sooner
cut my throat and burn in hell.

So from now on I've decided
I've denied myself too long;
when such beauty is provided
my desire is far too strong.
She is fair, I can't resist her;
moon, you're shining far too bright.
What I do when I have kissed her
may not be a pretty sight.

Dialogue

(*The Queen appears from the middle trap door to
the sound of thunder, so that she comes to stand
directly in front of Pamina.*)

Monostatos

Now you can't get away...

Queen of the Night

Leave her alone!

Pamina

Mother!

Monostatos

Her mother! This I must hear...

Queen of the Night

Where is the young man I sent to you?

Pamina

He has joined the brotherhood.

Queen of the Night

Then I cannot protect you any longer. My power
died with your father. He gave up the sevenfold
sign of the sun to Sarastro.

Pamina

But why can't I love Tamino now he has joined
the brotherhood? My father was a member of
their order – Sarastro is no less virtuous.

Queen of the Night

What are you saying? Do you see this knife? It is
for Sarastro. Take it. Kill him and bring the sign
of the sun to me.

Pamina

But mother...

Queen of the Night

Not a word!

No. 14 Aria**Queen of the Night**

- 7 The wrath of hell is burning in my bosom,
death and destruction blaze about my head.
If you refuse to kill Sarastro,
then all your mother's love for you is dead,
all my love for you is dead.
My curse will reign forever,
all nature's ties I'll sever,
you'll wish that you had never been born.
I'll curse you, despise you, and reject you.
Fear my anger and my scorn.
If you refuse to kill him!
hear, gods of vengeance, hear what I have
sworn!

(*She is swallowed up by the ground.*)

Dialogue

Pamina (*with the dagger in her hand*)

What am I to do? Who can help me?

Monostatos

Put your trust in me. What are you afraid of: me
or the murder you are planning? Your life and
your mother's are in my hands. I have only to
say the word to Sarastro... it's up to you.
Decide!

Pamina

No.

Monostatos

Then die.

Sarastro
Stop!

Monostatos
Sir! She was plotting your death – I was only seeking revenge.

Sarastro
I know this. Be thankful that I have even greater evils to punish than yours.

Monostatos
Sir!

Sarastro
Go!
(to *Pamina*)
You will see how I deal with your mother!

Pamina
Don't punish her, I beg you...

No. 15 Aria

Sarastro
[8] We worship at the altar
of man's humanity to man.
So if a friend should falter
we'll help him if we can.
He will go forth from our embrace
to make the world a better place,

Where vengeance is forbidden,
where love has conquered sin,
no enemy lies hidden,
no traitor lurks within.

The man who spurns our holy laws
does not deserve to serve our cause.

(The stage is transformed into a hall, in which the flying-machine can operate. The flying-machine is covered with roses and flowers, and has a door that opens. Downstage are two grassy banks.)

Dialogue
First Priest

[9] Here we must leave you.

Second Priest
When the trumpets sound you may proceed.
Remain silent. Farewell.

(Priests exit.)
(Tamino sits down on a grassy bank.)

Papageno
It's quiet in here, isn't it? Tamino?

Tamino
Shhhh!

Papageno
I'm allowed to talk to myself, aren't I?

Tamino
Shhhh!

Papageno
(bird calls)
Anyway, what do you have to get a drink
round here?

(enter Old Woman)

Old Woman
Cooee!

Papageno
Wow! Now that's what I call service. Is this for me?

Old Woman
Aye, love!

Papageno
Thank you, tell me, how old are you?

Old Woman
You wot?

Papageno
How old are you?

Old Woman
Oh, Eighteen and three quarters.

Papageno
Eighteen? Well, you don't look it. Have you got a boyfriend?

Old Woman
Oh, yes.

Papageno
What's his name?

Old Woman
Papageno!

Papageno
Eh? Well, what's *your* name, then?

Old Woman
Oh, that's for me to know and you to find out...
(thunder. The old woman hobbles off quickly.)
Cheerio!

(The three boys come in a flying-machine decked with roses. In the middle there stands a handsome spread table. One has the flute, the other the little box with the bells.)

No. 16 Trio

Three Boys

[10] Now for the second time we greet you,
here where the great Sarastro dwells.
He bade us bring you when we meet you
your magic flute and silver bells.
Seeing your need, we thus provide you,
so eat your fill and slake your thirst.
When next you see us here beside you,
then you will know you're through the worst.
Never give up, don't be deterred.
You, Papageno, not a word,
hush, hush, not a word!

(They place the table centre-stage and fly away.)

Dialogue

Papageno

Tamino, come on and have something to eat.

(Tamino plays his flute.)

Pamina

I heard your flute... why won't you say anything?

Tamino, don't you love me any more?...
Papageno, tell me what's wrong... Oh, this is
worse than death!

No. 17 Aria

Pamina

[11] Now I know that love can vanish.
now I know that love brings pain.
Now all joy, all hope is banished;
I have loved, and loved in vain.

See, Tamino, how you hurt me,
how I wish these tears would cease.
You have chosen to desert me,
only death will bring me peace.
Now I know that love can vanish,
only death will bring me peace.

Dialogue

Papageno

You see, Tamino, I can keep quiet if I have to.
(*chords*)

You go on ahead.

(*chords*)

I just want to be left alone.

(*chords*)

I won't budge. I won't budge. Wild beasts
wouldn't drag me...

(*thunder*)

I won't budge, no. Hey wait, wait.

(*The scene is transformed into the vault of the
pyramids. Two priests carry an illuminated*

*pyramid upon their shoulders; each priest has in his
hand a lantern-sized, transparent pyramid.*)

No. 18 Chorus of the Priests

Chorus of Priests

[12] O Isis and Osiris, gods all-knowing,
the night takes flight from golden sunlight glowing.
This youth will soon succeed in his endeavour,
soon will he swear to serve our cause forever.
His soul is strong, his heart is good;
soon he will join our brotherhood.

(*Tamino is led in.*)

Dialogue

Sarastro

If you still aspire to lead the brotherhood with
Pamina, the gods will be with you. Bring in
Pamina.

(*Pamina is led in, wearing the same sack that the
initiates wear; Sarastro loosens the ribbons on the
sack.*)

Pamina

Where's Tamino?

Sarastro

You must say farewell.

Pamina

Tamino!

Tamino

Stand back!

No. 19 Trio

Pamina

[13] Will I not see my love again?

Sarastro

Yes, you and he will meet again.

Pamina

Who knows what dangers will attend him?

Tamino

A man must pray the Gods defend him.

Pamina

Who knows what dangers will attend him?

Tamino and Sarastro

A man must pray the Gods defend him.

Pamina

I dream of death and of disaster;
who knows what dangers lie in wait?

Tamino and Sarastro

The will of God will be my/his master,
and it alone will rule my/his fate.

Pamina

How can you go without emotion?
How can you spurn the love you've shown?

Tamino and Sarastro

You must believe in my/his devotion,
My/his love is yours and yours alone.

Sarastro

| The time has come, now you must leave me

Pamina and Tamino

| The pains of parting, how they grieve me!

Sarastro

| The time has come, now you must go,
it must be so.

Tamino

| The time has come, now I must go.

Pamina

| Tamino! Tamino! Now he must go.
It must be so.

Pamina, Tamino and Sarastro

| It must be so.

Tamino

| Pamina, fare you well.

Pamina

| Tamino, fare you well.

Pamina and Tamino

| These precious moments,
they will go with you, ever with you.

Sarastro

| The time has come, now you must leave me.
May God go with you.

(*They are escorted away.*)

Dialogue

Papageno (*plays his pipes*)

[14] Tamino! Tamino... Tamino...

Second Priest

Papageno, the Gods have seen fit to pardon you, but you will never be one of the brotherhood.

Papageno

Agh, oh well. Anyway, all I really want is a nice bottle of wine and I'm as happy as Larry.

Second Priest

You have no other wish in the entire world?

Papageno

Er... no!

(Priest exits. At once a large goblet filled with red wine rises from the ground.)

Hey, that's nice!

(He drinks.)

Wonderful. D'you know, if I had wings I think I could fly to the moon... But... something's missing. I wish... I want... well, what then?

No. 20 Aria

(Papageno strikes the chimes.)

Papageno

- ¹⁵ If only I could meet her
how happy I would be.
No sweetheart could be sweeter
than one that's made for me,
the maiden made/meant for me.

My life would be brimming with pleasure,
and princes would envy my treasure,
my life would be utter delight,
I'd kiss her all day and all night.

If only I could meet her *etc.*

While plainly I should be desired,
there's no one who's so unadmired
and if I don't get what I crave,
I'll fret myself into my grave.

If only I could meet her *etc.*

I'm getting more pale and more sickly,
I'd better find somebody quickly.
If I had a sweetheart to kiss
then sorrow would turn into bliss.

Dialogue

Old Woman

Yoo hoo! Here I am, lovey.

Papageno

Oh no! Not you again!

Old Woman

Ooh! Let me clasp you to my bosom. Tell me
you'll marry me.

Papageno

Marry you!

Old Woman

Otherwise they'll lock you up for ever. All on
your own!

Papageno

All on my own? All right, all right. I might as
well marry an old bag like yours than have
nobody at all.

Old Woman

And you promise to be faithful to me.

Papageno

Yes,

(aside)

until I get a better offer.

Old Woman

Ooh!

(Thunder) (gasps)

(The old woman is transformed into a young woman dressed just like Papageno.)

Papageno

Papagena!

Second Priest

He is not worthy of you yet.

Papagena

Papageno!

Papageno

Wait! Give her back to me! It was all going so
very well...

(The stage changes to a small garden. The three boys fly down.)

No. 21 Finale

Three Boys

- ¹⁶ Behold, the harbinger of morning,
the golden sunlight's gleam.
A new Enlightenment is dawning

when truth will reign supreme.

Let love, which all hearts desire,
return and burn with sacred fire;
then peace will rule the human race
and make the earth a holy place.

First Boy

But see, Pamina, wildly staring.

Second and Third Boys

What's wrong with her?

First Boy

She is despairing!

Three Boys

Before her grief turns into madness
we'll find a way to soothe her sadness,
we'll find a way to calm her fear.
Alas, Tamino is not here.

She comes, now let us stand aside
and see what help we can provide.

(Pamina, half out of her senses, comes in with a dagger.)

Pamina

- ¹⁷ Are you the man I love the best,
or just a dagger at my breast!

Three Boys

She is distraught with grief and pain;
the weight of woe has turned her brain.

Pamina

My love, the deed will soon be done;
then you and I will die as one.

Three Boys

Ah, how can this be prevented?
Grief has driven her demented.

(to Pamina)

Lovely lady, we are here.

Pamina

I must perish, for the man
who once promised to protect me,
now has chosen to reject me.

(showing them the dagger)

But I have my mother's knife.

Three Boys

Stay! You may not take your life!

Pamina

Better far to face damnation,
than to live in desolation.

Mother, my pain grows from yours,
and your curse its only cause.

Three Boys

Lady, will you go with us?

Pamina

Ah! My sorrows overflow!

False beloved, I must go;

Thus Pamina, pure and true

(attempting to stab herself)

meets her fate and dies for you.

Three Boys (restraining her arm)

Stay, unhappy woman, stay!

Be assured your love adores you,

no affliction would he cause you,
for his love is yours alone.

Pamina (recovering)

Yet, instead of drawing near me
he pretended not to hear me,
and he turned his face away.

Was there nothing he could say?

Three Boys

Certain truths must stay unspoken,
but your faith should not be broken;
follow us and you will see

that this youth is brave and true
and prepared to die for you!

Come with us and you will see.

Pamina

Lead me on, and let me see,

Pamina and Three Boys

Two loving hearts no man can sever,
they live in love and last for ever.

Their enemies may plot in vain,
the Gods will shelter them from pain,

(The scene is transformed into two large mountains; one with a thundering waterfall, the other belching out fire; each mountain has an open grid, through which fire and water may be seen; where the fire burns the horizon must be coloured brightly red, and where the water is there lies a black fog. The wings represent rocks, each with a closed, iron door.)

(Tamino is lightly clad, without sandals. Two men in black armour lead Tamino in. Fire burns on their helmets; they read him the transparent words inscribed on one of the pyramids. This stands centre-stage, raised high, close to the grid.)

Two Armed Men

[18] The man who dares to tread this path of danger
must bear

the trials of earth and water, fire and air.

If he contends with fear and death and wins the
fight,

then he deserves to share in heaven's light.

Thus crown'd in glory he will stand alone,

and all the mysteries of I sis shall be known.

Tamino

No fear of death will overawe me;
the path of Virtue lies before me.

Unlock the gate and let me in,
and let the last ordeal begin.

(He is about to go.)

Pamina (from within)

Tamino wait! I'll go with you.

Tamino

[19] Pamina? I hear her calling.

Two Armed Men

Yes, yes, that is Pamina calling.

Tamino

Rejoice! I will not walk alone.

Two Armed Men

Rejoice! You will not walk alone.

Tamino and Two Armed Men

What greater joy can fate allow?

Tamino

Not even death can part us now.

Two Armed Men

Not even death can part you now.

Tamino

Am I allowed to break my silence?

Two Armed Men

You are allowed to break your silence

Tamino

Oh joy, my love will soon be here.
Together what have we to hear?

Two Armed Men

Rejoice his love will soon be here
Together what have they to fear?

Tamino and Two Armed Men

If she can fight death's darkest night
she's worthy to attain the light.

(The door is opened. Tamino and Pamina embrace.)

Pamina

[20] Tamino, mine, welcome at last.

Tamino

Pamina mine, sorrow has passed.

Behold the dreaded portal,
the gate to death and fear.

Pamina

Our love makes me immortal
and safe while you are here;
if I am by your side
our love will be our guide.
(She takes his hand.)
Our pain with patience must be borne,
for ev'ry rose must have a thorn.
This magic flute will ease our pain
and lead us safely back again.
You know the story of its power;
my father in a mystic hour
once carved it from an ancient tree
when storms were raging, fierce and free.
So take the magic flute and play,
for it will guard us on our way.

Tamino and Pamina

We need its magic pow'r and might
to lead us through death's darkest night.

Two Armed Men

You need its magic pow'r and might
to lead you through death's darkest night.

(The doors are closed behind them; Tamino and Pamina are seen making their way. Tamino plays on his flute. As soon as they have emerged from the fire, they embrace one another and remain at the centre of the stage.)

March

Pamina and Tamino

- [21] The fiery furnace could not harm us,
we saw the flames that did not feel.
Let music shelter us and arm us,
from now we face the last ordeal.
(Tamino plays as they are seen making their way down, and after a time coming up again; immediately a door opens; the entrance to a brightly illuminated temple is revealed.)
Behold a glimpse of heav'n above;
the Gods have bless'd us with their love.

Attendants and Priests

Rejoice, rejoice, rejoice, the end is near,
now you have conquered pain and fear.
The temple gates are open wide,
come, come, Isis welcomes you inside.

(They all leave.)

(The scene changes back to the previous garden.)

Papageno

- [22] Papagena! Papagena! Papagena!
Sweetheart! Darling! Little starling!
It's useless; ah! I am forsaken,
since from my side my bride was taken,
for chattering, chattering, my one delight,
so I suppose it served me right.
Now I have found my love at last,
now I have tasted wine so rare,
my heart is beating twice as fast,
fluttering here, fluttering there.

Papagena, let me kiss you,
Papagena, how I miss you!
Little wife, I longed to win you,
now my life cannot continue.
When you're burning with desire
Only death can quench the fire.
(He takes a rope from around his waist.)
Unbeloved and unbefriended,
from this tree I'll be suspended.
When your only love has gone,
what's the point of hanging on?
Must I die unloved and lonely?
You can save me now if only
someone here would be my wife;
lovely ladies, save my life,
say the word and save my life!
Is it me that's hard of hearing
or is no one volunteering?
Here's your chance before you go,
don't be shy, say yes or no!
Not an answer... Total silence...
(looking around him)
Totally rejected;
this is not what I expected!
Papagena, up you climb,
you must perish in your prime.
(looking around him)
Right! I'll wait a bit! Okay!
Eh? Not quite now! Oh! I see!
You want me to count to three!
(He pipes, looking around him.)
One! Two! Three!

Now my life is at an end,
now the time has come to die,
Let me kiss the world goodbye!

(He is about to hang himself.)

Three Boys *(flying down)*

Enough, enough! No, Papageno, foolish man,
you live but once, enjoy it while you can.

Papageno

You're always dropping into guide me;
but if you felt the fire inside me
you'd want to die for love like me.

Three Boys

You needn't die when we can save you;
what of the magic bells we gave you?

Papageno

I had forgotten them completely!
(He takes out his instrument.)
Come pretty bells, sing out so sweetly,
and bring my sweetheart back to me.

- [23] Play your magic music,
let my love appear,
play your magic music,
lead my sweetheart here.
Bring my love, my turtle dove,
Bring her to me!
Play your magic music,
let my love appear.

Three Boys

Look round and tell us what you see!

(They fly up.)

Papageno

²⁴ Pa-pa-ge-na!

Papagena

Pa-pa-ge-no!

Papageno

Will you stay with me forever?

Papagena

Yes, I'll stay with you forever.

Papageno

Now at last we'll be together.

Papagena

Two little love birds of one feather,

Papageno and Papagena

Yes, now at last we'll be together.

But the one thing that we need,
if the Gods do not ignore us,
is a tiny little chorus
of lots of hungry mouths to feed.

Papageno

First there's a little Papageno,...

Papagena

Then there's a little Papagena,...

Papageno

Then there's another Papageno!

Papagena

Then yet another Papagena!

Papageno

Papageno!

Papagena

Papagena!

Both

There is no more that we can pray for
than lots of little Papagenos/Papagenas.

We hear the patter of tiny feet.

Pitter patter, pitter patter!

Your love has made my life complete.

(They leave.)

*(The Moor, and the Queen with her three ladies
enter from the two trap doors; they are carrying
black torches.)*

Monostatos

²⁵ We must be very, very quiet!

We are about to break inside.

Queen of the Night and Three Ladies

We must be very, very quiet!

We are about to break inside.

Monostatos

Your Highness, keep your word.

You promised; you swore your child would be
my bride.

Queen of the Night

I gave my word, I won't deny it;
and yes, my child will be your bride.

Three Ladies

She will not break her promise.

Her child will be your bride.

Monostatos

Do you not hear the roar of water,
like distant thunder underground?

Queen of the Night and Three Ladies

Yes, we can hear the roar of water;
who could ignore its dreadful sound?

Monostatos

There in the temple we will meet them,

All

Where we will fight them and defeat them.

We'll give blasphemers their reward

And put the heathen to the sword.

Three Ladies and Monostatos *(kneeling)*

Oh, great and holy Queen of Night,
let our dark deeds be bless'd in thy sight.

All

The forces of evil have put us to flight!

Their pow'r has condemned us to infinite night!

(They sink into the ground.)

*(The entire stage is immediately transformed into a
sun. Sarastro stands elevated; Tamino and Pamina
are both in priestly raiment. The Egyptian priests
stand either side of them. The Three Boys are
holding flowers.)*

Recitative

Sarastro

²⁶ The banner of sunlight
at last is unfurled;
bring death to blasphemers
and light to the world.

Chorus

Virtue is rewarded,
the darkness is past.
Thanks, Isis and Osiris!
Now light shines at last!
Now beauty and wisdom
have vanquished the night
and crown'd their endeavour
with glory and light.

English translation by Jeremy Sams

Elizabeth Vidal as the
Queen of the Night with
Vienna State Opera



Janezer

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The Royal Opera's production of *The Magic Flute*



Catherine Ashmore

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CHANDOS DIGITAL2-disc set **CHAN 3121(2)****Wolfgang Amadeus Mozart** (1756–1791)**THE MAGIC FLUTE**

Singspiel in two acts

Libretto by Emanuel Schikaneder, English translation by Jeremy Sams

Tamino, a Javanese Prince	Barry Banks <i>tenor</i>
Queen of the Night	Elizabeth Vidal <i>soprano</i>
Pamina, her daughter	Rebecca Evans <i>soprano</i>
Three Ladies, attendants to the Queen:	
First Lady	Majella Cullagh <i>soprano</i>
Second Lady	Sarah Fox <i>soprano</i>
Third Lady	Diana Montague <i>mezzo-soprano</i>
Papageno, a bird catcher	Simon Keenlyside <i>baritone</i>
Papagena	Lesley Garrett <i>soprano</i>
Sarastro, Priest of the Sun	John Tomlinson <i>bass</i>
Monostatos, a Moor, overseer at the temple	John Graham-Hall <i>tenor</i>
Speaker, an elderly priest	Christopher Purves <i>bass</i>

London Philharmonic Orchestra**Geoffrey Mitchell Choir**

Three Boys from New London Children's Choir

Sir Charles Mackerras**COMPACT DISC ONE**

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COMPACT DISC TWO

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