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Chased by a serpent, Prince Tamino finds himself in an unknown land. He faints and is saved by the Queen of Nights three Ladies. When Tamino comes to, he is approached by the bird-catcher Papageno.The Ladies return to give Tamino a portrait of the Queen of Nights daughter Pamina, who has been kidnapped by the evil Sarastro. Tamino is instantly smitten and the Queen of Night arrives to secure his promise that he will do everything in his power to rescue Pamina from Sarastros stronghold. The Prince is given a magic flute and Papageno a set of magic chimes as protection; the instruments have a way of charming both man and beast. Additionally, three spirits, acting as guardians and advisors, will lead the way.Sarastros slave Monostatos pursues Pamina but is frightened away by Papageno, who tells Pamina that he and Tamino have come to rescue her.Meanwhile the three spirits have led Prince Tamino to Sarastros Temple. There, he meets a priest who explains to him that it is the Queen of Night who is evil, not Sarastro. Heartened by the news that Pamina is alive, Tamino begins playing his flute; it reveals its magical properties by bringing the forest to life. Pamina and Papageno hear Taminos flute and hasten to find him. But they are intercepted and detained by Monostatos. Papagenos chimes come to their aid, allowing the bird-catcher and Pamina to escape.Pamina and Tamino see one another for the first time, and fall into a passionate embrace.Act IISarastro sees Tamino as a future leader of his people, who are in the midst of a grave crisis. But in order to prove himself worthy of the role, and of Pamina, Tamino must first undergo several rigorous trials.Papageno does not share Taminos audacity and is only prepared to accompany him after the promise of a wife as his reward. The Queen of Nights Ladies arrive and try to seduce the two men into abandoning their allegiance to Sarastro, but Tamino and Papageno hold their nerve and pass their first ordeal.Monostatos tries to kiss the sleeping Pamina, but is frustrated by the entrance of the Queen of Night. Set on revenge, she charges Pamina with the task of murdering Sarastro. Torn by her devotion to her mother and her love for Tamino, Pamina is at a loss. Sarastro enters, reassuring Pamina that he is not out for vengeance, but strives for understanding and forgiveness.The second ordeal has begun for Tamino and Papageno: a vow of silence. Papageno heartily ignores this, chattering cheerfully with his companion. Pamina finds them, but believes herself betrayed when Tamino refuses to speak to her. Her happiness dashed, she leaves in despair, but Tamino passes the second test. Papageno, on the other hand, is at his wits end. He encounters an old woman who, once he has sworn lifelong fidelity to her, reveals herself as a young girl named Papagena. But as he has disobeyed the vow of silence, she is driven away from him. Papagenos life now seems futile.Beside herself with grief, Pamina contemplates suicide, but the three spirits intervene, bringing her and Tamino together for the final trials. Protected by the magic flute, Tamino and Pamina successfully undergo fire and water ordeals. The three spirits also manage to prevent Papageno from killing himself, and the bird-catcher is reunited with his Papagena for good.The Queen of Night and her Ladies, led by Monostatos, once again try to storm the Temple, but the intruders are caught unawares by Sarastro and cast out by the light of the rising sun. As dawn breaks, Tamino and Pamina are hailed for enduring all the ordeals with beauty and wisdom. by Luke HowardThe plot of The Magic Flute is undeniably complicated. And its not the complexity of human relationships that swirl around a basic dramatic premise like love (as in The Marriage of Figaro) or morality and politics (as in Don Giovanni). Neither is it a comedy, though there are comic moments. It is truly a head-scratcher from almost any viewpoint. One of the only criticisms Richard Wagner had of Mozart was that he was willing to set low quality libretti to high quality music (and if that was the worst thing Wagner could say about Mozart, then it was high praise). But if Wagner was thinking about The Magic Flute, then he had a point. Unraveling the plot of The Magic Flute appears to have generated more scholarly research than the music has, as scholars and fans alike try to account for its eccentricities.The opera conductor and part-time Mozart scholar Myer Fredman once remarked on how oddly the plot of The Magic Flute unfolds. An overture, then a dragon, he notes, three cabaret ladies, a quasi-folk song, an intensely passionate invocation to a portrait, and a virtuoso tirade. Now follows a padlock, a magic flute, a magic glockenspiel and five singers who step out of character to talk directly to the audience. And the heroine hasnt even made her entrance yet! Its no wonder audiences are confused. Added to this, there is the element of pantomime, the blend of comic and serious, and rapid scene changes (though one can find that in Shakespeare as well). The staging of The Magic Flute is notoriously difficult without making it look either farcical (overlooking the serious elements) or Wagnerian (overlooking the humor and wit).Karl GieseckeIs The Magic Flute a fairy story, then, a jumble of loosely-Masonic allegories that changed direction half way through, or is it a tightly constructed plot whose twists and ambiguities all serve a unified, higher purpose? A partial answer emerges in the backstory of Schikaneders troupe, which had been performing fairy-tale operas for several years before The Magic Flute. In 1789, they staged a performance of Karl Ludwig Gieseckes Oberon, a Singspiel that inspired many of the characters and plot turns in The Magic Flute. (Oberon was itself an adaptation of an earlier fairy-tale Singpsiel, Sophie Seylers Hon und Amande, which was itself an adaptation of an earlier work by Christoph Wieland.) Giesecke was a member of Schikaneders troupe, a fellow Mason, and later played the (mostly speaking) role of the First Slave in the premier of The Magic Flute.Jakob Liebeskinds fairy story Lulu, or the Magic Flute also provided inspiration, and was published in a collection titled Dschinnistan just before Oberon was produced on the stage.One of the engraved illustrations from Liebeskinds Dschinnistan, showing a Sarastro-like high priest, Egyptian statuary, symbols of magic and the occult, and a princely figure.In 1790, Benedikt Schack, another member of Schikaneders troupe, pulled together a number of composers (including Mozart) to contribute music for another Singspiel titled Der Stein der Weisen or Die Zauberinsel (The Philosophers Stone), also based on Liebeskinds fairy tales. And just a few months before The Magic Flute was staged, a rival troupe in Vienna staged a performance of Joachim Perinets Kaspar the Bassoonist, or Die Zauberzither, which shares some similar plot lines with The Magic Flute and was similarly based on Liebeskinds stories.The genre of the Zauberoper, magic opera or fairty-tale opera was, then, at the height of its popularity, and Schikaneder begged Mozart to help him cash in on the current fashion. To an extent, then, the plot line of The Magic Flute was already set by these earlier precedents. At the very least, the two friends created a kind of opera in which complicated plot twists, bizarre narrative developments and ambiguous conundrums either didnt matter to the audience, or could be explained away by the fancifulness and imagination of the Zauberoper genre itself.The answer to the question of what The Magic Flute is all about depends largely on which authority one consults. Several Mozart scholars have claimed that the direction of the plot changes inexplicably a third of the way through. Did Mozart and Schikaneder decide after composing a substantial portion of the score to switch things around? Its an interesting dilemma, because the Queen at the operas start does seem to be good, and Saratstro bad. (In Liebeskinds fairy tales on which The Magic Flute appears to be based, the Queen is indeed a virtuous figure and the priest is evil.) The Queens helpersthe Three Ladiessave Tamino from the serpent (a symbol, perhaps, of Lucifer and deception) and they overtly praise the need for honesty. The Queen is telling the truth when she points out that Sarastro has taken her daughter from her. She gives Tamino a magic Flute and Papageno a magic glockenspiel that ultimately will bring them wisdom and happiness. She provides for them the Three Genii (or Three Boys) who are supernaturally wise and honest. On one level, at least, it would seem that the Queen really did start out as a good character, and was changed in the middle of Act I to an evil character, without recomposing the music or recasting the first part of the story.But other scholars claim that these plot peculiarities can be understood in terms of a larger universal story that untangles the complexities of faade and inner truth. In this interpretation, The Magic Flute is a sophisticated symbolic vehicle, a lesson in epistemology that represents a philosophical exercise commonly known in German as Sein und Schein (Reality and Appearance). It invites the viewer to look past first appearances, and examine the premises and assumptions on which those appearances are based. In other words, it takes the story much further than a mere fairy talewhere characters are types and the distinction between good and evil usually well-markedand turns it into a more meaningful and profound allegory. Just as Tamino is forced to reconsider some of the allegations, innuendo, circumstantial evidence, rumor and other manifestations of apparent truth, the audience also takes part in this exercise, discovering the true Sein (Reality) beneath the deceptive Schein (or Appearance). This makes the first part of the opera an intentional deception, trying to convince Tamino that good is evil, and evil good. The second Act then pulls the curtain back and reveals the Truth that the Queen had hidden in the operas opening.But the key to understanding whats really being presented on stage is in Mozarts music itself. Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . 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(February 2024)The Magic Fluteby Wolfgang Amadeus MozartPortrait by Doris Stock, 1789GenreSingspiel in 2 actsNative titleDie ZauberflteLibrettistEmanuel SchikanederLanguageGermanPremiereFreihaus-Theater auf der WiedenVienna30 September 1791The Magic Flute (German: Die Zauberflte, K. 620) is an opera in two acts with music by Wolfgang Amadeus Mozart and a German libretto by Emanuel Schikaneder. It premiered in Vienna on 30 September 1791 at Schikaneder's theater, the Freihaus-Theater auf der Wieden. The story has traditional fairy tale themes and Masonic elements.RolevoiceTaminotenorPapagenobaritonePaminaspranoThe Queen of the Nightcoloratura sopranoSarastrobassThree ladies2 sopranos and a mezzo-sopranoMonostatostenorThree Boys (or genii)treble, alto and mezzo-sopranoSpeaker of the templebassTwo priestsstenor and bassPapagenasopranoTwo armored mentenor and bass Priests, women, people, slaves - chorus Prince Tamino has got lost in the forest and now finds himself in a country which is ruled by the Queen of the Night. A huge monster chases him and he is very frightened. He falls down in a faint. Three ladies who work for the Queen of the Night come and kill the monster. Then they see the handsome prince and they argue about which one of them will stay to look after him.The three ladies go off and Papageno enters. Papageno is a birdcatcher whose job is to catch birds for the Queen of the Night. He is a happy, simple young man. Tamino wakes up, sees him and asks him who he is. Papageno introduces himself. He has not noticed the dead monster. Tamino sees that the monster is dead and asks him who killed it. Papageno suddenly notices it and then decides to pretend that he killed it himself. The three ladies hear what he says and they come and punish him by giving him a stone instead of bread and wine, and by padlocking his mouth so that he cannot speak. Then they give Tamino a portrait of Princess Pamina. She is the daughter of the Queen of the Night. They tell him that Pamina has been captured by an evil man called Sarastro. In fact, Sarastro is a good man, and he is looking after Pamina because her mother, the Queen of the Night, is evil. The prince does not know this. He is already in love with the princess just from looking at her picture, and decides to go and rescue her.The three ladies give the Prince a magic flute which will protect him if he finds himself in danger. They promise Papageno that he, too, will find a lovely wife for himself if he goes with Tamino. They take off his padlock and give him a set of magic bells which will help him if he is in danger. They are told that three lovely boys will show them the way.In the next scene we see Princess Pamina who is being guarded by a cruel Moor called Monostatos. He has tied the princess up. Papageno arrives and both men are frightened of one another. Monostatos runs away, Papageno unties the rope around the princess and tells her about the prince who is on his way to rescue her.In the next scene Tamino finds himself in a holy place. The three boys have guided him there. They tell him he must be patient and silent. He meets a priest who tells him he must not think that Sarastro is cruel. He tells him that Pamina is alive. Tamino is very happy to hear this, takes his flute and plays. The animals from the forest come round him. Pamina and Papagena are caught by Monostatos. He is about to tie them up, but Papageno plays his magic bells and, when they hear the music, Monostatos and all the animals cannot help dancing and they disappear, still dancing. Sarastro enters. He tells Pamina once more that she must stay with him to learn how to live a good, virtuous life. She must not become evil like her mother. Monostatos enters with Tamino whom he has caught. Tamino and Pamina see one another and embrace. Sarastro says that Monostatos must have a beating. He says that Tamino and Pamina cannot have one another yet. First they will have to go to the temple and go through some trials to show that they are good.Sarastro explains to the priests that Tamino and Pamina will have to go through the trials to show that they are worthy of one another. If they can do this then they will be able to defeat the evil power of the Queen of the Night.Tamino and Papageno go through the trials together. Tamino remains calm and brave. Papageno is frightened and finds it difficult to keep quiet, but he continues because he has been promised that a girl called Papagena will be waiting for him.In the first trial the Three Ladies try to make them think that the dark place they are in will lead them to death. In the second trial they see Monostatos about to rape Pamina. The Queen of the Night explains why she wants power. She says that Tamino and Pamina will be cursed unless Sarastro is killed. Tamino realizes that this is all part of the trial and he must not do anything. Papageno is given food and drink by Papagena who is disguised as an old lady. Tamino plays his flute. Pamina appears but turns her back on him. The Queen of the Night sings a very famous song in this section. It is famous because it reaches the highest ranges of a female voice. Tamino and Pamina have to go through the last trial together. Papagena enters and dances, then, when Papageno promises to be true, she throws off her disguise and disappears. Pamina thinks her mother is going to use her dagger, but at the last moment the boys save her and take her to Tamino. Tamino plays the flute as they go together through fire and water. The chorus sing in triumph.Papageno cannot call Papagena back with his shepherd pipe. The three boys remind him about his magic bells. He plays them and Papagena appears. They are united.In the last scene Monostatos and the Queen of the Night enter to do battle, but they are defeated. Good triumphs over evil.Mozart belonged to a group of Freemasons. The Magic Flute is full of Masonic symbols. For example: the number three is an important number in masonry and there are lot of things in the opera that happen in threes: there are three long chords at the beginning of overture, and the three chords appear again in the scene in the temple. Even the key is E flat major which has a key signature of three flats. There are three ladies, three young boys and three trials. The scenery used in the early productions make it look as if the story comes from Egypt or somewhere in the Orient. Mozart and Schickaneder meant this to have a Masonic meaning. The trials are similar to the rituals in Masonic ceremonies.Trollfljten (1975), directed by Ingmar Bergman, in SwedishThe Magic Flute (2006) directed by Kenneth Branagh, set during World War IRetrieved from " What is this production like?In this production by director James Brining and designer Colin Richmond, every scene is a visually engaging feast! The set is deceptively simple, with walls that shape-shift and move as the story progresses, creating a feeling of unsettlement and dreaminess. Projections (by Douglas OConnell) throw some extra magic on proceedings and pull the audience a little more into the fantastical world in which this piece is set.Inventive costumes blend fantasy and reality, with influences ranging from Dr Who to Black Mirror, but in the end, its all about representing the psychology behind each character. For example, the Queen of the Nights costume is like an odd mix of queen, scarecrow,plucked bird and 1930s Hollywood glamour gone to seed, says designer Colin Richmond. This stems from her hatred of birds (which signal the daybreak, when her power is weakest). She therefore has bird-catcher Papageno kill as many as possible, and these dead birds form a part of her robes!Meanwhile, Sarastros world, or cult, is full of uniforms, where everyone wears a variation (depending on their status within that world) of the same thing as per The Handmaids Tale.View photos Mozarts The Magic Flute is an opera that has been praised for its ability to transcend time and place. The story is set in a fairy-tale world of princesses and princes, but the music is timeless. The opera was written in the 18th century, but it speaks to universal themes of love, loss, and redemption. The Magic Flute is an allegory for the Enlightenment, and it is Mozarts most philosophical work. The story follows the journey of Prince Tamino, who is sent on a quest to rescue the kidnapped Princess Pamina. Along the way, he learns about the power of love and the importance of reason. The Magic Flute is a beautiful opera that is both entertaining and thought-provoking.This week, opera San Joses production of Mozarts Magic Flute arrived at the California Theatre. Changs voice was rich, quicksilver, and the delectable Monostatos was played by David Margulis. Lisa Chavez, Elizabeth Baldwin, and Chloe Smart, for example, were among the funniest people on the show. Isabella Ivys performance as the Queen of the Night was powerful, dark, and complex, in my opinion. Every production is warm and slow, which is why errors are cherished.Die Zauberflte (The Magic Flute), Mozarts final work, is certainly one of his most daring works, and it was written in the last year of his life.How does Mozarts The Magic Flute reflect its genre of Singspiel on Mozart? There is a poetic recitative component as well as a tragic plot. This is a ballet in French, but there is also a large ensemble required. There is a Greek mythology theme in the film, which is set in Italy.The search for truth and reason, love, and enlightenment is at the heart of Mozarts timeless classic. A group of people, including Prince Tamino and bird-catcher Papageno, embark on a perilous quest to save Pamina from the clutches of the evil sorcerer.Why Did Mozart Write The Magic Flute?Photo by: petermedhurst.comWho is composer? Mozart wrote the Magic Flute (Die Zauberflte in the original German) from 1756-1791.Mozart wrote The Magic Flute in two acts, and it is based on a Mozart composition. Emanuel Schikaneder has written a libretto for the opera. On September 30, 1791, the world premiere of Mozarts opera took place at the Friedrich Wilhelm Theater in Berlin. The 100th performance, held nearly a year after the composers death, was held in November 1792. The opera was recorded for the first time in 1903 by the Victor Talking Machine Company. The first live recording of The Magic Flute was made during the 1937 Salzburg Festival. The Berlin Philharmonic conducted the first studio recording in 1938.These are extremely popular recordings that have been used for many years. When Papageno discovers that dancing animals appear out of nowhere, he flees as they are drawn to his music. In the scene, which was filmed in the Netherlands, there is a trio called Schnelle Fe, Rascher Mut. Monostatos tries to take advantage of Pamina while she sleeps in Act I, but he is defeated by the Queen of the Night. Pamina is told by Hells vengeance to kill Sarastro by using a dagger through the aria. During the trials first session, Tamino and Papageno are advised of the dangers that are about to emerge. Later in the story, Tamino and Papageno are taken on a further trial, in which Papageno is recruited by an Old Woman.Pamina contemplates suicide as she believes Tamino deserted her in the garden. She is reassured and pacifyed by the three child-spirits as they pacify and reassure her of Taminos devotion. Despite its Masonic elements, Mozarts opera remains a topic of debate about how much influence such influences have over society. Strings, timpani, three trombones, two trumpets, horns, bassoons, clarinets, and flutes are some of the instruments used in the score. Mozart also composed the magic bells music using the instrument of steel. Despite its familiarity, opera directors consider The Magic Flute to be a difficult nut to crack, even though it is regarded as a difficult nut to crack. It is difficult to please a modern audience with a five-minute attention span when the visual feast is as eccentric as this. Mozarts powers are at their peak in this work.The operas symbolism and allusions to Freemasonry and other esotericism are all present in nearly two hours of music. In this case, the actors were cast. We have a very talented cast, chorus, and orchestra, and the performance is truly breathtaking. Freemasonry is depicted in the opera as an allegory of the quest for wisdom and enlightenment. Both Schikaneder and Mozart were Freemasons, and the operas symbolism and allusions to Freemasonry and other esoteric traditions are significant. There are three acts in the opera, each of which serves a symbolic purpose. Isis is represented in the first act by the Temple of Isis, and the music reflects the temples reverential atmosphere. Isis is represented by the constellation Virgo in the second act, and the music reflects the protagonists spiritual journey. Isis is represented by the goddess Diana in the third and final act, and the music reflects her triumph over obstacles encountered in her path as the protagonist. They are made up of a chorus and an orchestra. The performance, which is breathtaking, is due to the outstanding talent of the chorus and orchestra. The performances are visually stunning, and the sound and staging are excellent.The Magic Flute: A Timeless MasterpieceThe Magic Flute is regarded as one of the most popular and well-known classical works of all time. Mozart wrote the piece for the Theater von der Wein in Vienna, Austria, in 1791. Tamino, a prince, must pass a series of tests with his sidekick, Papageno, in order to marry Pamina, a princess he falls in love with. Pamina and Sarastros priest, Tamino, fought alongside her mother, the evil Queen of the Night, in the battle of Paminas mother. Mozarts Magic Flute has been performed all over the world, and it is one of Mozarts most popular pieces. What Is The Moral Lesson Of The Magic Flute?Photo by: slidesharecdn.comIn the story of The Magic Flute, it is stated that reason and virtue triumphed over irrationality and evil. This concept was important to Mozart, a member of the Masonic Order, during the Enlightenment period, when Freemasonry was popular.From any vantage point, Mozarts The Magic Flute has a strange plot. Is it a jumble of loose-Masonic allegories that has changed direction half way through? Is it a tightly constructed plot whose twists and ambiguities all serve a unified, higher purpose? Schikaneders group of merry-go-round opera performers had been performing fairy-tale operas for several years, and the backstory of Schikaneders troupe reveals some interesting details. Oberon was a remake of Sophie Seylers H*on und Amande, which was a fairy tale. A fairy tale written by Jakob Liebeskind, Lulu, or the Magic Flute, also inspired Oberon, which was published just before its premiere. Another member of Schikaneders group, Benedikt Schack, organized a group of composers for a second Singspiel, titled Der Stein der Weicken or Die Zauberinsel, in 1790. Scholars argue that these plot peculiarities can be understood in context of a larger universal story. As a result of this interpretation, the story is transformed into an allegory that takes on a whole new meaning and meaning. Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. ACT IIn a dark forest, far awayAs he flees from a monstrous serpent, Tamino is rescued at the last second by three ladies who serve the Queen of the Night. When he regains consciousness, the first person Tamino sees is Papageno, so Tamino believes him to be his rescuer.Papageno, a bird catcher in search of love, does nothing to dispel the misunderstanding. The three ladies punish Papageno for this lie by rendering him mute. They show Tamino a picture of Pamina, the Queens daughter. Tamino instantly falls in love with Pamina.The Queen of the Night now appears. She tells Tamino about her daughters kidnapping at the hands of the evil sorcerer Sarastro. Tamino eagerly agrees to her command that he rescue Pamina. The three ladies give Papageno back his voice and instruct him to accompany Tamino. As a protection against danger, they give Tamino a magic flute, while Papageno receives magic bells, and three spirits will show Tamino and Papageno the way to Sarastro.Pamina is tormented by Sarastros slave Monostatos, but she is saved when Papageno wanders in, having become separated from Tamino. Both Papageno and Monostatos are frightened by the others strange appearance. Left alone with Pamina, Papageno announces that her rescuer Tamino will soon arrive. Papageno admits that his own search for love has sadly proved fruitless so far, and Pamina comforts him.The three spirits lead Tamino to the gates of Sarastros domain. He learns that the Queen is really the evil one, and the good Sarastro was merely trying to get Pamina away from her mothers dark influence. Overjoyed to learn that Pamina is still alive, Tamino plays on his magic flute, enchanting nature with his music.Papageno and Pamina try to flee, but they are caught by Monostatos and his helpers. Papagenos magic bells soon put their pursuers out of action. Sarastro and his retinue then enter upon the scene. Monostatos leads in Tamino; Sarastro punishes Monostatos for tormenting Pamina. The long awaited encounter between Tamino and Pamina is all too brief; Sarastro orders that they must now face a series of trials.ACT IIThe trial of silenceTamino and Papageno must practice being silent. When the three ladies appear and attempt to persuade them to abandon their quest, the trial becomes truly difficult. Tamino remains silent and resolute, while Papageno immediately begins to chatter.Meanwhile, Monostatos again tries to get close to the sleeping Pamina. The Queen of the Night appears and orders her daughter to kill Sarastro. Pamina remains behind, despairing. Sarastro seeks to console Pamina by forswearing any thoughts of revenge.The trial of temptationTamino and Papageno must resist any temptation: no conversation, no women, no food!As well as the magic flute and magic bells, the three spirits also bring Tamino and Papageno food, which Tamino once again steadfastly resists. Even the arrival of Pamina fails to draw a single word from Taminos lips, which she interprets as a rejection. She laments the cooling of Taminos love for her.Before the last trial, Pamina and Tamino are brought together one last time to say farewell to one another. Papageno is not permitted to take part in any further trials. He now wishes only for a glass of wineand he dreams of his great love.For her part, Pamina believes that she has lost Tamino forever. In her despair, she seeks to end her own life, but is prevented from doing so by the three spirits, who assure her that Tamino still loves her. Gladdened and relieved, Pamina accepts their invitation to see Tamino again.Reunited at last, Tamino and Pamina undergo the final trial together.The trial of fire and waterThe music of the magic flute and their love for one another allow Tamino and Pamina to conquer their own fear and overcome the dangers of fire and water.Papageno is still unsuccessful in his search for the perfect mate. Despairing, he now also seeks to end his life, but is prevented from doing so by the three spirits. Papagenos dream finally comes true: together with the beautiful Papagena, he dreams of being blessed with many children.Meanwhilethe Queen of the Night, the three ladies and the turncoat Monostatos arm themselves for an attack against Sarastro and his retinue. However, their attack is repelled.Tamino and Pamina have reached the end of their trials, and can finally be together. The Queen of the Nights Act II aria from the opera, Der Hlle Rache is most of Mozarts most recognisable pieces of music. Best-known for the fast repetition of a high C and reaching several top Fs, this aria challenges even the best sopranos. Mozart wrote the role for his sister-in-law, Josepha Hofer. The soprano clearly thrived singing the demanding, and hair-raising,coloratura, singing the role for ten years, finally stepping down in 1801, aged 43.The aria comes as the vengeful Queen demands her daughter, Pamina to plunge a knife into the heart of her rival, the sorcerer Sarastro. Watch Rainelle Krause sing the Queen of the Night aria with the ENO Orchestra.Discover Mozarts most famous compositions In order to continue enjoying our site, we ask that you confirm your identity as a human. Thank you very much for your cooperation.

What is the story of the magic flute by mozart. What is the storyline of the magic flute. What's the story of the magic flute. When was the magic flute written. What was the basic story of the magic flute. What is the story of the magic flute opera. What is the story of mozart's opera the magic flute. The magic of flute. What does the magic flute symbolize.