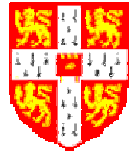




Oxford and Cambridge Musical Club



*Saturday 10th November 2007 at 6 pm
at the United Reform Church, Pond Square, Highgate, N6*

Concert No 1972

The Magic Flute

by

WOLFGANG AMADEUS MOZART (1756-91)

Text by Emanuel Schikaneder (*sung in German*)

Dialogue translation and adaptation by Jo Parton

<i>CAST</i>	<i>(in order of appearance)</i>
Tamino	Alan Mayall
Three Ladies	Lyn Parkyns, Jo Parton, Vivien Price
Papageno	Carl Murray
The Queen of the Night	Genevieve Usher
Monostatos	Benjie del Rosario
Pamina	Robyn Parton
Three Genii	Phillipa Kings, Iris Korfker*, Claire Edwards
The Speaker	Michael Crowe
Sarastro	David Banbury
Two Priests	Alex Hickey*, Michael Crowe
Papagena	Susanna Hogan
Two Men in Armour	Alex Hickey, Michael Crowe
Repetiteurs	Andrew Parkyns, Lyn Parkyns, Nick Reading
Conductor	Christopher Fifield

Organisers: Jo Parton and Carl Murray

The performance will be followed by a Party for performers and guests

Synopsis

ACT I: Tamino, threatened by a snake, calls out in vain for help and sinks down in a dead faint. Three ladies from the kingdom of the Queen of the Night kill the serpent with silver spears and admire the beauty of the unconscious youth. Awakening, Tamino spies Papageno in bird's feathers "Der Vogelfänger bin ich ja" (a merry birdcatcher am I) who catches birds for the "star-radiant queen". Papageno boasts that it was he who killed the serpent and as a punishment for this lie the three ladies fasten a golden padlock on his mouth. At the command of the Queen of the Night they give to Tamino the portrait of the Queen's beautiful daughter, Pamina, the sight of which fills him with rapture ("Dies Bildnis ist bezaubernd schön" – How sweet, how fair this likeness is). There is a clap of thunder and the Queen of the Night appears, and in a brilliant coloratura aria promises Tamino her daughter's hand if he can rescue her from the clutches of the "evil" Sarastro who has stolen her away. In the ensuing quintet, the three ladies release Papageno from his punishment and remove the padlock. He is given a set of magic bells and Tamino a magic flute, as a protection against the perils on the path to Sarastro's castle, to which the three boys (genies) will lead Tamino and Papageno.

In the palace of Sarastro Papageno finds the Moor Monostatos, who has brought back Pamina as she was about to escape, and threatens to seduce her. He is terrified at the sight of Papageno. Each takes the other to be the Devil and runs away; but Papageno returns and promises Pamina that rescue is at hand ("Bel Männern, welche Liebe fühlen" – A man who feels the pangs of loving).

Meanwhile the three boys lead Tamino to the three holy temples of Nature, Reason and Wisdom. Deeply awed by the solemnity of the place, Tamino learns that Sarastro is no inhuman monster, but the High Priest of the Temple of Wisdom; and that Pamina is still alive. Full of yearning, he plays upon his magic flute. He hears Papageno answer from within, but they do not find each other.

Full of joyful impatience Pamina and Papageno now appear, pursued by Monostatos and his slaves, but the slaves fall under the spell of Papageno's magic bells and dance away, singing merrily. A solemn fanfare is heard, and Sarastro enters with his train. Pamina kneels before him and begs forgiveness for her attempt to escape; while Monostatos, certain of victory, brings in Tamino captive. But Sarastro speaks kindly to the lovers, who must undergo an ordeal of purification before they can be united. Monostatos' reward is "seven and seventy lashes".

ACT II: Sarastro makes known to the assembled priests his desire that Tamino shall become a member of the consecrated band of priests, and undergo the prescribed gruelling ordeals. It was for his sake that Sarastro stole Pamina away from her mother, for the gods had destined her for Tamino. The priests signify their assent by three blasts on the horn, and Sarastro prays to the gods that “the spirit of wisdom may be upon this pair”. Tamino receives Sarastro’s instructions, binding him to strict silence; and remains steadfast when the three ladies, prophesying doom, try to tempt him. It is only with difficulty, however, that he is able to restrain Papageno from speech; the latter is accompanying him on the path of trial, but the road to purification is closed to him.

Once again Monostatos steals up to Pamina, but is warded off by the Queen of the Night, who swears revenge on Sarastro (*“Der Hölle Rache kocht in meinem Herzen”* – A vengeful Hell doth pulse within my heart). She orders Pamina to kill Sarastro and gives her a dagger to carry out the deed. Monostatos snatches this from her and is about to force her to surrender to him, when Sarastro appears to save her. (*“In diesen hell’gen Hallen”* – Within these halls so holy).

Led by the three boys, Tamino meets his beloved, who is grievously disappointed when, true to his oath, he will not speak to her (*“Ach, ich fühl’s, es ist entschwunden”* – Ah, I know it, all is gone now). And Sarastro requires Tamino to undergo a yet more bitter trial: to bid her a last farewell (*“Soll ich dich, Teurer, nicht mehr sehn”* – Shall I, beloved, thee no more see). Here the path to Tamino’s purification is briefly interrupted by the gay entry of Papageno (*“Ein Mädchen oder Weibchen wünscht Papageno sich”* – For maiden or for woman doth Papageno yearn), and by the first merry encounter with the wife whom the gods have chosen for him, but who to try him is disguised as an old crone.

The three boys arrive to herald the coming of morning and to rescue Pamina, who is in despair and about to plunge the dagger into her own breast. Once more happy, she is permitted to follow Tamino through the ordeals of fire and water, the last milestones on their path of trial.

Papageno is united with his little wife, who is now transformed into a young befeathered Papagena. In the following duet they sing of the many little Papagenos and Papagenas which will be their joy in the future.

For the last time the powers of darkness attempt to quench the light. The Queen of the Night, with her three ladies and Monostatos, force their way into the temple bent on bloody revenge. But they vanish from sight in a storm of thunder and lightning, and the Temple of the Sun glows forth in all its glory.

Die Zauberflöte was first performed at the Theater auf der Wieden on September 30, 1791. Mozart had only two more weeks to live, but Magic Flute had a more successful run than any of his other operas – 197 performances in two years. It was his first opera for a popular suburban theatre rather than a court theatre. Hence the Singspiel format in German rather than Italian and the mixture of musical styles.

Beethoven thought that The Flute was the greatest opera ever written and the great Goethe approved of it and planned (but failed) to compose a sequel.

“Even if the great mass of the audience takes pleasure merely in the spectacle, that does not prevent the chosen few from discerning the higher meaning” *Goethe*

[C.M.]

ORCHESTRA

Violins

Peter Wall (leader)
Cathy Bird
Edmund Booth
Christine Dalton*
Jon Denbigh*
Vic Godrich*
Julia Hampson*
Carole Kaldor
Rebecca Minio-Paluello
Roger Morgan*
Ali Reid*
Charlotte Reid*
Martin Young

Violas

Keith Daley
John Pickering*
Donald Ray
Pam Simpson

Cellos

Bill Randles
Deborah Behrman
Helen Braverman
Juliet Solomon*

Double Basses

Peter Peacock
John Craig Grey*

Flutes

David Symington
Katharine Oakeshott

Oboes

Clare Shanks
Nick Murray

Clarinets

Thomas Radice
Deborah Smith

Bassoons

Steven Warrington
Jo Rushton

Horns

Peter Kaldor
Adrian Rushton

Trumpets

Frank Burgum*
Jake Stoddard*

Trombones

Lyn Rajah*
Andrew Stoddard*
Arthur Hawkes*

Timpani

Andrew Westlake

Glockenspiel

Nick Reading

CHORUS

(priests, slaves, attendants)

Jenny Albon*, Jenny Watkins,
Brian Blandford, Colin Myles, Alan Reddish, Norman Parkyns, Giles de la Mare,
Andrew Rix*, Peter Sowerby, Eric Stevens, Andrew Westlake.

* *guest*