



NORTHERN STATE UNIVERSITY

**Rhetorical Device and Discovery in Mozart's *Die Zauberflöte*:
Uncovering Enlightenment Ideals**

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Table of Contents

Abstract.....	i
Introduction.....	1
Literature Review.....	1
Muso-rhetorical Connections.....	7
Theories and Methodologies.....	8
Data for Research.....	11
Summary of Findings.....	12
Mozart the Composer.....	13
The Enlightenment and Mozart.....	14
Ethos: Credibility Versus Intention.....	16
Logos: Masonic Enlightenment Ideals in <i>Die Zauberflöte</i>	18
Act I.....	18
Act II.....	30
Logos in Summary.....	41
Pathos: Musical Structure and Influence.....	41
Conclusion.....	66
Works Cited.....	67
Works Referenced.....	69
Appendix.....	71
Synopsis of the Opera from the Metropolitan Opera.....	71

Abstract

Through a survey of primary rhetorical theorists, such as Aristotle and Cicero, and musical institutions like the Florentine Camerata, the techniques and theories of both music and rhetoric may be established, and their interactions within the opera can be examined. This research uses real musical excerpts that highlight the alignment and intersection of practices rooted in each field. As a result, the study highlights the similarities between rhetoric and music and illuminates music as a rhetorical discourse.

Through its dual-leveled analysis, this study is able to dissect the deeper meanings of *Die Zauberflöte*. The conclusions established by the researcher are rooted in Western Music Theory and rhetorical theory by Aristotle and Cicero. Through meticulous dissection of the score and an English translation of the libretto, the arguments in favor of the Enlightenment made by Mozart, as well as the musical techniques that reinforce said arguments, are illuminated and discussed. This research is an Aristotelian analysis of opera that uses key rhetorical practices as the lens through which opera is analyzed.

Rhetorical Device and Argument in Mozart's *Die Zauberflöte*:

Uncovering Enlightenment Ideals

Introduction

This research examines the composition, semiology, and muso-rhetorical connections in Mozart's *Die Zauberflöte*. Through comparative study, the interactions between both rhetorical theory and music theory are examined within the opera. This research aims to explore the arguments made by Mozart about social, emotional, and spiritual topics alongside the rhetorical devices and musical techniques used to communicate, both consciously and subconsciously, the desires, intentions, and shortcomings of the diverse characters employed in *Die Zauberflöte*. This research will answer two questions: of what is Mozart trying to convince the audience, and what techniques does he use to persuade them?

Literature Review

During the baroque period, a school of music later termed *prima pratica*, focused on practices set forth by the *Ars Nova* (c 1322) by Phillippe di Vitry and in the treatise *Ars novae musicae* (c 1320) of Johannes de Muris (Fallows) and also the *Ars subtilior* (Josephson). *Prima pratica* dominated early baroque music. Advances in musical notation allowed more freedom from the *Ars antiqua* style that had dominated music for generations. Music then began to evolve into a strict practice (Fallows). Music was merely meant to serve the church which meant that dissonance, which is often associated with evil, was avoided in almost all cases. The most

common type of music written in this period was church music dominated by strict counterpoint and mindful composition.

After the turn of the 17th century, the *secunda pratica* began as a discussion between Claudio Monteverdi and G.M. Artusi. These men, disgruntled with the nonsensical style of music for music's sake, came up with two very different sets of rules governing the "correct" practice of musical composition. Monteverdi wrote about his distaste for the *prima pratica*. Monteverdi wanted the music to take primacy over the text used for its lyrics, whereas, in *prima pratica*, as Palisca explains,

"It is the text that reigns, and this obeys the precept of Plato, who proclaimed [in the *Republic*] that in a song (*melos*), the *harmonia* (agreement or relation of sounds) and the *rhythmos* (time and rhythm) should follow the *logos* (word or thought)."

Guilio Cesare Monteverdi, Claudio's brother and fellow composer, interpreted these thoughts and concluded that Claudio meant to return to a style of music reminiscent of the ancient Greeks. Their choruses and solo voice accompanied by a single instrument influenced most of the music during this time. The sparse accompaniment allowed for words to take control of the music. In order to communicate the text, composers had to accentuate the words and message in order to create a logical yet entertaining piece of art. Musical techniques popularized during this time such as deliberate ornamentation, basso continuo, and dissonant writing became the building blocks for opera.

Alongside the classical revival of Greek choruses, opera emerged during the mid-1600s alongside oratorio and cantatas. Although there is no singular source or evolution to opera, the Florentine Camerata is credited as the birthplace of what we know as opera today. *Intermedi* as

well as the Greek influence on theatre were the first instances of opera-like music that eventually led to the development of madrigals. These small interludes were often staged and related directly to the play's plot, often serving as devices to further the action. The pastoral play and other dramas set to music led to the creation of opera (Brown et. al). Opera continued to evolve into the performances we know today such as opera buffa, opera seria, and French Grand opera.

As one of the most studied rhetors after Plato and Aristotle, Descartes' ideas influenced more than just rhetoric. "Les passions de l'ame" by Descartes was very influential over musical practices and even became one of the foremost sources on the relativity of emotions and musical keys. These associations became commonplace in music. Composers used these keys to portray emotions such as anger, hatred, love, fear, and sadness (Beulow). Nowadays, these key associations have become conventional. Major keys are often considered to be joyful, minor keys are sad, and modes or altered keys can be unsettling.

In opera, key changes and associated keys—where a key is associated with a certain character or event—are used to portray the action of a scene without so much as a word. Changing keys builds tension, parallel to the storyline, then the synthesis of all these changes creates a unique atmosphere (Abbate and Parker). According to Wilson, et al., the most effective rhetorical devices employed in music are repetition, alliteration, assonance, syllable count, rhyme, metrics, and rhythmic. By combining things like cadence and rhyme composers can more effectively convey the message of the poem, and by repeating musical figures they are able to emphasize certain pieces of the work that are more important or possibly key to the argument. After taking this all in, it is easy to consider the composer/performer duo a rhetorician as one's effective writing combined with the other's effective performance entice the audience to believe in the made-up world they created together (Wilson et. Al).

As a musical rhetorician, in order to persuade an audience, a composer must first win their trust. If a composer is credible and learned, then he should be able to establish a certain rapport with his audience. Also known as *ethos*, this is one of the most fundamental concepts of Aristotelian rhetoric. Aristotle theorized that an orator's *ethos* was based in their intentions for the audience. According to Cicero, however, *ethos* relies on the credibility of the rhetor as well as his ability to do his job well. Additionally, the *ethos* of a production is reinforced by the ability of performers to communicate the message of the composer. Likewise, orators were held to many of the same standards. Quintilian and Gaffurius, other ancient rhetoricians, had already determined guidelines for rhetors that were followed closely by musicians in the Renaissance. Performers were expected to utilize restraint and pleasant appearances and gestures as well as avoid exaggerated movement, expressions, and gestures. In order to entertain, both orator and performer must have good presence. They must be well-practiced and dedicated to their field to persuade audiences to listen and believe in what they are presenting. Quintilian theorized that an ideal rhetorician must have talent in order to succeed in his craft; he must also be educated and adaptable.

The Greeks also had an influence on rhetoric in the 16th century. Descartes, Bacon, and Leibniz wrote much about *the affects*. An *affect* is “a rationalized emotional state or passion,” (Buelow). Pathos should arouse such passions within an audience.

“According to ancient writers such as Aristotle, Cicero and Quintilian, orators employed the rhetorical means to control and direct the emotions of their audiences, so, in the language of classical rhetoric manuals and also Baroque music treatises, must the speaker (i.e. the composer) move the ‘affects’ (i.e. emotions) of the listener,” (Buelow).

If a composer is able to affectively influence the listener's emotions, then he is able to persuade the audience of a logical concept or to communicate their message. This is vital to the rhetorical argument because the pathos of the opera relies on the audience's ability to connect with the characters via their musical expression—which is highly influenced by tonality (Abbate and Parker). By using ethos and pathos, a performer convinces the audience to believe the things they see are true and real which is the most perfect example of persuasion.

Operatic discourse, or the function of opera as a communicational tool, as researched by Carolyn Abbate, can be likened closely to primary rhetoric or the art of persuasion. In the operatic sense, persuasion means convincing the audience to buy into the story. Musical techniques like *leitmotif* and associated keys, foreshadowing, thematic detail, and complex writing subconsciously alert the audience to all that will occur in the opera without outright saying it, proving that “words, stage action and music can merge to form a higher unity,” (Abbate and Parker 189). This unity is known as *gesamtkunstwerk*. *Gesamtkunstwerk* is an overarching work made up of many smaller art forms like music, dance, speech, and design. Opera is the prime example of the complete work of art described by *gesamtkunstwerk*.

Operatic rhetoric relies on “a lexicon of conventional signs through which characters could communicate their emotions and desires,” (Rumph). Opera is able to present inner-workings of characters' minds through the replication of universal psychological experience, mental activities, and mimicking emotion. “Because music is able to create a system of replication that underlies every sphere of human activity, it transcends all scientific, moral, economic, and artistic states. These sentiments are what binds men together,” and created a unifying experience and ‘translation’ of musical figures and techniques into emotional response

(Rumph). The ability of opera to convince and to create responses persuades listeners to believe “simply and blindly” and without reason.

The final connection between opera and rhetoric is apparent in the precepts of classical rhetoric. Blake Wilson, George J. Buelow, and Peter A. Hoyt in an Oxford Music Article titled “Rhetoric and Music” describe the five main parts of rhetoric and the three main goals of rhetoric in terms of music. These are:

“inventio (finding the argument), dispositio (ordering the argument), elocutio (style), memoria and pronuntiatio (delivery), with the aim of moving (movere), delighting (delectare) and instructing (docere)” (Wilson et. Al).

Even the terminology of music was often borrowed from rhetoric as well as created parallel to rhetorical devices without the creators being aware that such rhetorical devices existed.

The first precept is invention. Here a rhetor must decide what they want to say and determine the best ways to say it. This is also true for composers. Keys, settings, storylines, and characters are all created in this step so the composer can communicate a moral or merely entertain the audience depending on his or her desires. The means of persuasion and entertainment must also be determined here (Dikmans). For example, to convey a happy tone a composer would not choose to use dissonance or minor tonality; instead, he or she would choose an appropriate key and chord progression that “sounds” happy.

Arrangement is equally as important as invention. Once a rhetor has determined their goal, they must forge a path toward that end point. Much the same, a composer must arrange the events in such a way that the story makes sense and comes to a fruitful end. It is most sensible to begin with an introduction to entice the audience. Here, operas often introduce the thematic material that will appear throughout the performance. Next comes the narration. An orator would

present the preceding knowledge that the audience will need to understand the argument. In an opera, the setting, time, previous occurrences, and other useful information is presented. This may not be outright stated, however, like a rhetor would present it. Instead, the scene and costume design, musical directives, and the atmosphere alluded to by the music would translate to this knowledge. The proof is the largest part of the speech and opera. Here a rhetor shows logical arguments to prove their points. An opera, on the other hand, has physical proof in the form of stage action. The major plot points, the action, betrayal, and main conflicts of the story occur here (Dikmans). Finally, both orator and opera commence in a finale that sums up the argument or the story.

Muso-rhetorical Convention

Muso-rhetorical is a word I use throughout this research which, I believe, perfectly sums up exactly what I am analyzing. It is a reference to the interconnectedness of music and rhetoric within art forms such as opera, musical theater, and even film. The convergence of music and rhetoric is exemplified in Mozart's ability to insert logic into his operas, in which he applies all three Aristotelian aspects of rhetoric—ethos, pathos, and logos—to create an easily digestible art form that would have been accessible to almost any person at any intellectual level.

There are many aspects of music that evoke reactions such as volume, timbre, tone, key changes, and rhythm. When combined, significant motifs emerge; these motifs can be used in different voicings to elicit new or altered responses in the listener creating the pathos or emotional argument of a work. The pre-conceived associations with tonality, timbre, keys, rhythm, and every other aspect of music influence the audience's reactions. Composers, such as

Mozart, were able to influence an audience both consciously and subconsciously; the messages woven into in an opera such as *Die Zauberflöte* are often based in intellectual, social, or political ideologies. Mozart was able to intertwine commentary on the Enlightenment with opera by using his mastery of composition, his reputation as a musical authority, and his intellectual rhetorical ability.

Theories and Methodology

This research is conducted through several methodologies in both the musical and rhetorical realms. A theoretical analysis of the major parts of each piece of music via musicology will provide a foundation for the rhetorical analysis of the music that occurs sans lyrics. Cadence, rhythm, dissonance, consonance, melody, harmony, counterpoint, and key are analyzed to form an understanding of the music itself. This provides the researcher with the foundation they need in order to apply rhetorical theory to both lyrics and music.

Wolfgang Amadeus Mozart often uses *leitmotif*, “an associated melodic phrase or figure that accompanies the reappearance of an idea, person, or situation,” in his operas (Merriam-Webster). He uses this technique to affect the subconscious of the listener and construct rhetorical arguments within music. Moreover, Mozart’s work is precise, deliberate, and layered with meanings. Primary musical documents such as librettos and scores have been analyzed in order to discover the intentions of the composer. Edited versions of the scores are included in this research in order to include the interpretations of succeeding editors, composers, and conductors alike.

Performance practice, musical interpretation, and both historical and cultural contexts change throughout time, but opera is able to adapt itself across decades, continuously relating to audiences in every period. Carole Abbate established three main systems of opera that must be analyzed in order to comprehensively summarize an opera: visual, verbal, and musical substance. Comparative study of analyses by Abbate, Parker, and Judith Eckelmeyer unlocks a research based view of each work. Many similarities emerge in their work regarding the associations of key centers, tonality, and rhythmic evocations. These theorists agree that certain techniques used by Mozart in his opera arouse the same passions and responses in the listeners despite small amounts of variation. Although every listener and researcher has a different view on the meanings and relationships within the music, comparing their views establishes the universal nature of music as well as the basic understanding of music theory and its applications throughout the music.

Several theories like ontology and semiology define this research. The philosophy of music and musical ontology determine the nature and value of music. Music is not inherently philosophical and neither is the interpretation of it. Music, as one of the most philosophically intricate disciplines, presents some of the most challenges in terms of analysis because there is no measurable and concrete data associated with it. Music is only sound which occurs independently in each moment. The ontology of music ties in with the philosophy. Ontology seeks to create connections between philosophy and the metaphysical signs associated with it. In order to interpret the symbolic and affective nature of music, it is important to first understand the nature of semiology, the study of signs (*The Philosophy of Music*). Carolyn Abbate's translation of Jean-Jacques Nattiez's "Music and Discourse: Toward a Semiology of Music" summarizes the work in English, and details semiology and discourse in music. In semiology, the

study of signs, there is the signifier and the signified. The signifier is the sound or abstract reference that evokes an image or response, which is the signified. Both of these together are called a sign which then creates an endless chain of signs. This nature of signs is vital in the argument of the affective nature of music. Because each key, note, and lyric evokes possibly similar yet unique responses, it can be concluded that there are certain predispositions to every musical key, figure, and idea that are universal. This affective nature lends credence to the idea of music as a universal language.

There are three levels of analysis in semiotics set forth by Jean Molino and followed closely by Nattiez: poietic, neutral, and esthetic. The poietic level is the compositional stage of writing. This includes the creative process, cultural influences, and even historic influences that go into the writing. The next level, the neutral level, is the outcome of the poietic level, which in this case is the score and “the music itself” in the form of a production; it is the act of making music and receiving it before it is interpreted by the audience. The neutral level of analysis, as “an impossible realm of contemplation of the musical work free from any sort of preconception and aware of all possible structures and configurations” (Nattiez), is a myth. The final level is the esthetic level. This is where we find the receivers interpreting and consuming the music. This includes “perception, cognition, interpretation, and reception history,” (Nattiez). This means that the listeners form their own signifieds in their minds which can be based entirely on their own previous experiences, or can combine with the overall reception of the work by previous audiences whether or not they agree with those reactions. As a listener takes in the music, they form emotional responses to the musical stimuli based on their preconceptions of tonality, key centers, rhythm, and motif.

The third theoretical foundation for this study comes from Aristotle's *Art of Rhetoric*. Aristotle is said to be the father of rhetoric and many theorists who follow him supposedly re-interpret his description and practice. Aristotle described rhetoric as "the faculty of discovering in any particular case all of the available means of persuasion" (*Rhetoric*). This description relates to the primary function of rhetoric which was stated previously with the purpose of persuasion. However, Plato's description of rhetoric, the "art of enchanting the soul," is more closely related to the secondary nature of rhetoric: to delight listeners. Both of these theories are present in opera. This research highlights the presence of both theories and their subsequent interpretations in vocal music and performance.

Data for Research

For this project, the Mozart: *Die Zauberflöte* (The Magic Flute), K. 620 Bärenreiter libretto, the Metropolitan Opera performance, and an English translation of the opera are analyzed separately and in tandem to illustrate the muso-rhetorical devices and their effects on the audience. This analysis will define every part of the music that occurs sans lyrics.

This study analyzes cadence, rhythm, dissonance, consonance, melody, harmony, counterpoint, and key centers in order to form an understanding of the music itself. This provides the researcher with the foundation they need in order to apply rhetorical theory to the text and music combined. This analysis provides a foundation for the study to then apply Aristotelian and Ciceronean rhetorical theory to the combination of lyrics and music.

Summary of Findings

Throughout the opera, Mozart aims to explore the qualities of the ideal enlightened man. Through the character of Tamino, Mozart guides the audience along the path to enlightenment. Tamino experiences many trials throughout the opera and must defeat them in order to earn the traits of an enlightened man such as knowledge, wisdom, and happiness.

As a result, each victory brings him one step closer to enlightenment as he leaves behind foolish traits such as vengeance, ignorance, and emotion. Tamino becomes more rational, reasonable, and gains understanding and fraternity through the opera. This is the entire argument of the opera. Mozart is using this masterpiece as a guide for the common man to become a better version of himself. Enlightenment, Tamino's goal, is exemplified by Sarastro. His rule over the kingdom of light becomes a metaphor for enlightenment, because he embodies the qualities of the enlightened man—knowledge, wisdom, and happiness—and because his realm stands in direct contrast to the Queen of the Night's kingdom of darkness.

In this respect, the darkness of the Queen's kingdom is not a metaphor for evil, but rather for ignorance, inexperience, and emotional influence. Sarastro's kingdom is that of reason and rationality while the Queen's kingdom is that of irrationality, romanticism, and tradition.

Other characters and trials emerge, but for the most part, Tamino is able to conquer every trial with the help of a magic flute. The flute is a deeply intertwined metaphor for the power of reason within art. Mozart uses this metaphor within the opera creating a meta-rhetorical allegory.

Mozart the Composer

Wolfgang Amadeus Mozart began life in January of 1756 in Salzburg, Austria. He was a child prodigy taught music, mathematics, and literature by his father, Leopold, as well as moral and religious lessons. According to Leopold, by the age of four Wolfgang was able to memorize and perform Bach on the piano; by the age of five, the boy had begun composing short works. Leopold, upon recognizing his son's aptitude for music, began toting both W.A. and his older sister Nannerl around the country to perform for nobles, royals, and important officials.

Beyond his childhood as a prodigy, Mozart's talents extended to every genre of music popular during his life. He wrote opera, chamber music, symphonies, concertos, art song, and more. He is regarded as the most influential composer of his time, and "although his music was frequently criticized as too audacious and complex, it was understood that he was an artist far out of the ordinary" (Oxford Music Online). By the end of the 1700's, most music replicated or was at least influenced by Mozart's compositional techniques. His operas reached across the whole of Europe into England, Germany, and especially in his home country of Austria.

Perhaps the mystery surrounding his untimely death, mysterious *Requiem*, and last opera, *Die Zauberflöte*, perpetuated the fame of Mozart's name and music, but there is more to this man than met the eye. Not only was Mozart a phenomenal composer but also an intellectual and a supporter of the Enlightenment. These interests of his undoubtedly influenced his final opera.

The Enlightenment and Mozart

The Enlightenment was a social, scientific, and philosophical movement. Often referred to as the Age of Enlightenment, this period lasted from 1715 to 1789 and brought about changes in almost every sphere of life from education to politics to the development of secret societies. This period saw an emphasis on the use of reason and empiricism, especially in science and education. Scientists, philosophers, and other interested folk gathered together to discuss reason and the senses; these groups slowly permeated into secret societies like the Freemasons. Becoming a member of the Masons allowed these men a newfound sense of fraternity among like-minded individuals bound together by ritual, order, and trials. Such a setting was enticing to many historical figures from the time such as Benjamin Franklin, Voltaire, and W.A. Mozart.

Mozart, through his involvement with the masons, was a proponent of Enlightenment Absolutism—also known as despotism—the reform of legal, social, and educational systems by those in power. Often monarchs were expected to lead these movements, but as the most influential composer of his time, Mozart was able to influence, control, and reform practices in the arts albeit mainly music. Such reform was fueled by the ideals of the Enlightenment such as reason, ethics, and tolerance. Reason was not a new concept, but re-emerged in this period alongside other Ancient Greek practices. In opera, the chorus was re-introduced.

The Classical Period, the height of the enlightenment and the period during which Mozart flourished, incited a rebirth of music for the common man due to the increased accessibility of education and improved agricultural practices allowed people more free time to pursue hobbies, interests, and education rather than focus on survival. As audiences became increasingly ‘common’, professional music changed into a more accessible art form. No longer was the focus

on pleasing the rich patrons, but instead on entertaining the masses. With a broader audience, Mozart was able to insert his own narratives into his work. The Enlightenment and Freemasonry often inspired Mozart's works for the popular audience. The injection of Masonic Enlightenment ideals into his music was not reserved for *Die Zauberflöte* but is most prevalent in the opera than any of Mozart's other works.

In addition to the new ideals supported by intellectuals during the Enlightenment, the birth of secret societies created a safe space for men to discuss their ideas openly without fear of backlash from government or institutions like religion. Fraternity developed as a result of the close-knit meetings and quickly became a focus of not only these secret societies but also the Enlightenment as a whole.

One major topic of discussion among scholars of the Enlightenment was reason. This quickly became a foundation of Freemasonry and permeated throughout the society. It was believed to be the most accurate and desirable form of deduction in most spheres. Reason was the basis upon which humans were meant to understand the universe. The Ancient Greeks, upon whom secret societies including the Freemasons were based, developed this idea of reason; they believed man should, after understanding the universe or beginning to at least, use his knowledge to improve the conditions for all mankind.

Since the Masons were already firmly grounded in Greek teaching, it only makes sense that their rituals were deeply rooted in Ancient Greek initiations and perhaps even religion. Alongside specific garb, significant symbols, and secretive text, was the traditional pathway in which membership was achieved: trials. Trials were an important part of Masonic ritual as they were the only way that an initiate was able to prove his capability, integrity, and allegiance to the brotherhood. These rituals were somewhat of a morality play—allegorical and fictional

dilemmas whose lessons reflected the morality, intelligence, and deductive abilities of the initiate (Duignan). After acceptance, the initiate is then a member and is able to climb the ranks within the society.

Mozart was a member of several Masonic lodges in Austria which combined to form one lodge, ‘Zur neugrekrönten Hoffnung’ (‘New Crowned Hope’), under Joseph II.

“The society was essentially one of liberal intellectuals, concerned less with political ideals than with the philosophical ones of the Enlightenment, including nature, reason and the brotherhood of man; the organization was not anti-religious, and membership was compatible with Mozart's faith,” (*Wolfgang Amadeus Mozart*, Oxford Music Online).

As a respected member of the lodge, Mozart frequently composed music for the Freemason meetings; as well, he often incorporated masonic symbols—such as significant numbers, like three, and rhythms—into several cantatas in addition to *Die Zauberflöte*. His experiences in the Masonic society and their ideas about Enlightenment lend him a sincere amount of credibility as an intellectual authority on both subjects. His international success as a composer also lends him credibility as a master of musical composition.

Ethos: Credibility versus Intention

According to Cicero’s rhetorical theories, ethos is based solely in an orator’s reputation. As one of the most well-known composers of all time and a member of the Freemasons, Mozart is thrice qualified to adopt rhetorical arguments about the Enlightenment and to inject them into an operatic masterpiece which transcends typical function of opera as secondary rhetoric—

decorative or performative rhetoric—elevating it to primary rhetoric, a functional form of communication between orator and audience. Mozart is the ideal composer according to Cicero's theories as he is talented, qualified, and intelligent.

In contrast to Cicero, Aristotle believed that ethos lay more in the orator's intention for the audience than in his reputation. As a man of music, Mozart had no regard to wealth, riches or fame, and died nearly penniless in Vienna. He truly devoted his life to the composition, creation, and performance of music. The purpose behind all of Mozart's music was to delight the audience, perhaps transporting them from their daily struggles into a world of magic and make-believe where anything can happen. *Die Zauberflöte* takes place in the pseudo-reality of a magical kingdom, where anything can happen, in order to suspend disbelief in the plot. Because he does this, the underlying message is concealed within the fantastical story, and the audience is unaware they are being persuaded at all. Mozart also believed that it was in every man's best interest to reach enlightenment. His goal with this opera is to present the three ideal qualities of the enlightened man as attainable, realistic values. Even if the audience was unaware of the underlying message, the presentation of Pamina and Tamino as the optimal 'happily-ever-after' couple convinces listeners to adopt certain traits like wisdom and trustworthiness in order to earn their own happy ending. Mozart's goal was to educate and 'save' every audience member from the grim existence that un-enlightened men experience.

The primary focus of those who researched *Die Zauberflöte* was the Masonic influence upon the opera. After reading several books that all came to the same conclusion—that Mozart's Masonic involvement heavily influenced the opera—it was impossible to ignore the presence of a deeper connection and influences rooted in something less mystical and more relatable. Since

Freemasonry was directly tied to the Enlightenment, it was safe to assume that most Masonic references outside of the rituals were actually ideals of the Enlightenment.

Logos: Masonic Enlightenment Ideals in *Die Zauberflöte*

The overall argument Mozart makes in *Die Zauberflöte* is simple: wisdom, knowledge, and happiness are Tamino's goals which he achieves through reason, morality, and fraternity. These Enlightenment ideals were set forth by the Freemasons so it makes sense that Mozart uses masonic ritual, beliefs, and structure to illustrate his point throughout the opera. Tamino is also a thinly veiled representation of Mozart as he struggles to understand how any man could oppose enlightenment in favor of Romanticism, Obscurantism, or Totalitarianism.

Act I

Act I opens in a shaded forest somewhere in the Queen of the Night's Dark Kingdom. The opera begins with the appearance of Tamino, Prince of Egypt. This visitor from the East emerges from the woods with a bow and an empty quiver slung over his shoulder. The first hint about Tamino's purpose is his origin. Egyptian culture, which was considered wildly exotic by Europeans, had some of the most secretive ancient societies to ever exist. "Cults" of Osiris, Isis, Set, Re, and many more gods focused on the ritualistic worship of higher beings. These gods were considered to be the highest beings in all creation. The preconceived notions of Egyptian culture through the lens of Greek documentation led Europeans to believe in an "Egyptian" form of Enlightenment. This thinly studied and off-base belief predisposed the belief that once a

human dies, the soul—which both soul and body were created by the gods—left the husk behind and took a journey to the land of the gods, Duat. Here the gods would determine whether or not the soul was worthy of existing in paradise for eternity. This was often determined by each persons' morality; if a man was deemed worthy, he was allowed into Duat. Egyptian afterlife beliefs are very symbolic of the Enlightenment. An enlightened man was expected to be just, fair, intelligent, moral, and incorruptible.

Not only is Tamino Egyptian, but the Kingdoms of Darkness (Queen of the Night) and of Light (Sarastro) are portrayed as Western civilizations; this juxtaposition signifies that Tamino comes from the East. In this respect, Tamino is like the sun appearing over the horizon and emerging through the darkness; Tamino's origin also signifies that he is light defeating dark. In addition, when Tamino enters the forest, he is carrying a bow but the quiver on his back is empty. The presentation of Tamino's capacity for arrows is a metaphor for his capacity to learn, gain wisdom, and to eventually become enlightened. Each arrow is representative of the lessons he learns along his path toward enlightenment. This metaphorical candidacy for enlightenment is what makes Tamino the perfect focus for Mozart's allegorical opera.

The first trial that Tamino encounters is a giant serpent. Serpents, in Western tradition, are generally likened to evil forces. Enlightenment Philosophers did not view evil and good as explicitly as most religions. The snake in the Garden of Eden in Christianity invited humans to 'eat the fruit' in order to gain knowledge of good, evil, and much more. Instead of a harsh line between good and evil, the snake—to Enlightenment thinkers—represented the desire of man to ascend to a more god-like status; by 'eating the fruit,' mankind's eyes were opened to the possibility of knowledge, wisdom, and a higher state of existence. If one were to consider the snake a symbol of knowledge and wisdom as well as the ability to possess morality, then

Tamino's inability to defeat the serpent makes perfect sense. Considering the serpent as a symbol for rebirth—the shedding of skin is like shedding the ignorant shell of humanity upon enlightenment—Tamino faints when confronted with such a daunting task. The prince is unable to achieve enlightenment at this point in the opera because he has no tools, no direction, and no knowledge to guide him. While Tamino is incapacitated, the Queen of the Night's Three Ladies defeat the serpent. Running with the theory of the serpent as key tools for enlightenment—and the Queen as a representation of ignorance and manipulation—it makes sense that the women would want to kill the creature.

As the opera continues, the Three Ladies return to the Queen of the Night so as to present Tamino to her as a prize. Tamino awakens in the forest next to the slain serpent. Because he is naïve, the prince is frightened. He lacks knowledge of this place, its people, and the strange magic at work. In the absence of the three ladies, a peculiar bird-man comes up the path with a pan-pipe and a cage full of birds, for Papageno is in fact a bird-catcher. From the get-go Papageno seems a perfect candidate for enlightenment as well. He lives a simple life yet could afford to learn a lot. Papageno only longs for happiness, which is all well and good and in line with Mozart's enlightenment ideals. However, his human flaw is that he desires fame. The enlightened man would not encourage others to praise him for his deeds, but rather he would recognize the value of the lessons he learns along the way. The next issue is this: Papageno is a fool who lusts for the love of anyone. Papageno sings of ladies and love. He is naïve in his interpretation of love. Mozart uses Papageno's perpetual longing for love as a metaphor for man constantly searching for more. The man is unable to achieve happiness as he places his idealistic future in the hands of a person who does not exist. Papageno, after he is just introduced, is already written off as inadequate for enlightenment. Once he obtains love, Mozart, as well as

characters in the opera, deem him too foolish to learn, too emotional to gain wisdom, and too self-absorbed to find happiness. Papageno will shift his search toward something else as he is unable to obtain knowledge and wisdom.

The still fearful Tamino, who hid in the bushes during Papageno's aria, emerges from the shadows with a burst of bravery to confront the chaotic bird-man yet again signifying the light (Tamino) emerging from the darkness (ignorance, fear) that surrounds him. When asked what he is, Papageno says something rather peculiar: "I am a man like you." Only because we know the outcome of the opera does this hold any value, but Papageno is in fact a man. However, we will eventually discover that Papageno is not like Tamino. Papageno is foolish and radical, while Tamino is exemplary of the perfect candidate for enlightenment. Consistent with Papageno's ignorance, the bird-man doesn't know what a prince is because his world is like a small bubble. He has refused to learn about things that aren't directly concerned with him like other places, royalty, and even basics about his economy. Papageno is also representational of the supposed inability of fools to obtain morality. He is unable to think outside of his own existence in order to contemplate the consequences of his actions. This inability to learn, change, and grow only highlights how unfit Papageno is for enlightenment and just how disparate he and Tamino truly are.

Foolish Papageno, falsely awarded the title of hero, takes credit for killing the serpent when asked. The Three Ladies re-enter the scene with water, stones, and a golden lock for Papageno's mouth. Instead of wine, cake, and figs for his birds, the ladies give the bird-man a punishment for his lies. Here, perhaps to their disadvantage, the ladies are teaching Papageno a very good lesson from the book of enlightenment. Knowledge, the first ideal, and truth are the standard. Before anyone pays any more thought to Papageno's inability to exercise morality, the

Three Ladies present Tamino with a small portrait of Pamina, daughter to the Queen of the Night. The women present the image as if a prize for the young man from the Queen. When he lays eyes on Pamina, Tamino instantly falls in love. This is the first inkling of the third enlightenment ideal that Mozart presents: happiness. Although love is not the exact goal, it is presented as the missing piece in Tamino's happiness; he already has great fortune, fame, devastating good looks, and a throne. The only thing missing in his life—more so the only thing that he cannot readily obtain as a prince—is love.

As instruments of the Queen, the Three Ladies warn Tamino against the “evil demon” Sarastro. Enlightened individuals were often criticized and even demonized by those who bought into the Counter Enlightenment, German Romanticism, and Obscurantism. The Three Ladies claim Sarastro's ascension to the throne was unjust; as the queen, the Queen of the Night fully expected to obtain power after her husband's death. As was usually the case, women were not considered fit to rule. This is especially true during the Enlightenment as many believed women were unable of reaching enlightenment thus dissolving any chance they would have to be fit rulers. The Queen is extremely angry and emotional, which not only adds evidence in favor of the aforementioned, but erases any chance she had of becoming enlightened. She is fueled by emotion rather than knowledge, inexperience rather than wisdom, and by revenge/spite rather than experiencing true happiness.

The “star-blazing queen” then enters the picture herself. As the embodiment of emotion, she taps into Tamino's un-enlightened emotional state in order to obtain his sympathy as a victim perpetuating the ideal that women are feeble and weak and thus unable to stand against enlightened men. The Queen uses words like trembling with fear, alarm, and anxiety to really dig into Tamino's pathos. Tamino is in awe of the spectacle of the queen as well as the tall tale he

was told. When the Queen refers to him as “guiltless, wise, and pious,” she is, once again, perpetuating the ideals of enlightenment. Contrary to her normal beliefs, she is in favor of the traits that qualify Tamino as a candidate for enlightenment.

After the ladies and queen exit, Tamino and Papageno discuss removing the lock from the latter’s mouth. In his good and pious way, Tamino pities the poor bird catcher as the prince knows he is helpless against magic. As if on cue, the three ladies return to remove the lock from Papageno’s mouth with a warning not to tell any more lies. The Three Ladies taunt the bird-man with their words: “For if all liars received a lock like this on their mouths, instead of hatred, calumny, and black gall, love and brotherhood would flourish.” Because Enlightenment and morality often coincide, these lyrics are rather ironic coming from the mouths of the Queen’s subjects. Pursuit of the truth and wisdom in such experiences defined the Enlightenment. The Queen herself is a liar; her punishment and hatred for liars paints her as a hypocrite. The idea of brotherhood flourishing is peculiar coming from the dark kingdom as they are based in absolute power, dictatorship, and fueled by revenge, all of which directly oppose the prosperity of brotherhood.

The three ladies give Tamino a magic flute and advise him to use it when he finds himself in times of great misfortune. The best part is that this flute is only powered by music. The flute is a deeply intertwined metaphor for the power of reason within art. Upholding the flute as a metaphor for reason, Mozart is aware of the importance the enlightenment placed upon reason and experience as they were the only two things able to completely alter the mindsets of men in favor of the greater good. Mozart presents this throughout the opera. All in all, Mozart is using the opera as an argument in favor of reason as a tool. He believes, as an enlightened man, that reason has the power to bring happiness, change peoples’ minds, and to encourage reform

within social, political, and educational spheres. The words “Oh, such a flute is worth more than gold and crowns, for through it human happiness and contentment will be increased,” can be taken out of the context of the opera and applied to reality. Mozart is arguing that reason is worth more than anything including wealth as it has the ability to influence the human condition for the better. The Three Ladies also tell Tamino that the flute, when used with “all power, [it is able to] change the passions of men.” Mozart uses this metaphor within the opera creating a meta-rhetorical allegory.

Papageno is expected to accompany Tamino on his journey to save Princess Pamina. To keep him safe, the Three Ladies present him with silver bells so he won't be “plucked and roasted” like a bird. The bells are not equal to Tamino's magic flute. The flute is said to have the power to turn sadness into joy which is consistent with the idea of reason influencing human condition. The silver chimes, however, present a peculiar predicament. Papageno has already been established unfit for enlightenment. His bells are given as a form of protection. Mozart uses the idea of “ignorance is bliss” in this reference. Here the bells signify Papageno's use of ignorance to protect himself from the truth. Because he is unable to defeat his own ignorance, he must use it to his advantage.

Just as they exit, the Three Ladies bid the men farewell with a final gift. Three boy spirits will guide the men to Sarastro's castle. “Three boys, young, beautiful, gracious, and wise, will accompany you on your journey...They will be your guides, follow nothing but their advice.” With these lyrics, the Three Ladies again prioritize the enlightenment ideal of wisdom. Their wisdom will guide Tamino and Papageno both on their journey. Mozart includes the Three Boys as a symbol of wisdom because their experience is vital to the protection of Tamino. As an initiate into both the Masonic Temple and the Enlightenment, Tamino is like a child and requires

protection. Perhaps their existence as spirits is metaphorical as well like the idea of consciousness (higher self) combining with the animal (lower self) upon enlightenment.

Chronologically, the next events take place on the other side of the dominion where Sarastro rules the Kingdom of Light. Monostatos, right hand to Sarastro, sits in a beautifully adorned room where a slave enters and informs him that Pamina has attempted to escape. Pamina, a “dove,” is the embodiment of purity. She is Mozart’s way of inserting John Locke’s theory of *tabula rasa* into the narrative. The idea that a human is born as a blank slate and molded based on their experiences holds fast here. Pamina has long been influenced by the darkness of her mother, the queen, and Sarastro believes he is saving her from a life of ignorance and fear by kidnapping her and teaching her in his ideology. She is not afraid of death, but rather is concerned with the effects that her death will have on the queen. Pamina is, contrary to her upbringing, pious, kind, and believes in many of the same ideals that Sarastro and later Tamino uphold such as fraternity and honesty, even though she is not able to achieve enlightenment as she is a woman.

Ironically, just as the queen has the Three Ladies, who seem to oppose her ideas yet remain constant, Sarastro has Monostatos. Although he works alongside Sarastro and presents himself as an enlightened individual, Monostatos is actually the antithesis of enlightenment just as the Queen of the Night. He burns with hatred and is fueled by emotion and anger. His nefarious qualities are hidden from Sarastro, and in typical villain fashion, his dark dealings are actually performed in the dark. In line with his unenlightened self, Monostatos harbors a lot of fear. Upon sighting Papageno, he is unable to discern the difference between a demon and a lunatic. Just as Papageno is unfit for enlightenment due to his foolish behavior and tendency for fear, Monostatos’s uneducated, unwise, and miserable existence is equally unfit.

The princess is, at once, a representation of both the *tabula rasa* and the elevated consciousness. Pamina is the embodiment of the idea of higher consciousness or higher plane of intelligence and thinking likened to how gods exist. “Its high purpose clearly proclaims: there is nothing nobler than woman and man. Man and woman, and woman and man, reach towards the deity,” (*Die Zauberflöte*). The deity in this reference is actually the higher plane of existence that you reach upon enlightenment. Tamino and Pamina’s love and unity is symbolic of the higher consciousness uniting with animalistic nature of humans to create an entity that is able to explore the things that please them in order to reach fulfillment and peace.

Tamino enters a grove with the Three Boys where three temples stand: the Temple of Reason on the right, the Temple of Wisdom in the center, and the Temple of Nature on the left. Each temple represents the three main enlightenment ideals that Mozart is arguing in favor of. The Temple of Nature is in place of happiness. This has to do with the idea of uniting the higher and lower selves. Nature is representative of human nature and that which brings us happiness or fulfillment.

The Three Boys tell Tamino to be constant, patient, and discreet. Just as heroes are meant to be strong and brave, they must also be virtuous. The same is true for the enlightened man. In order for Tamino to complete his initiation into enlightenment, he must retain all the qualities of the perfect man. A discreet nature lends itself toward the idea that an enlightened man should not be proud, arrogant, or self-serving; instead, he should be intelligent enough to understand how he has achieved these things through experience, hard work, and education. Patience is a virtue which supports the ideas of both wisdom and knowledge as keys to enlightenment; without the patience to experience, learn from such experiences, and the wisdom to apply such lessons to future situations, Tamino would be just as foolish and worse-off as Papageno.

Because he was previously foolish, however, Tamino's intentions are obscured by the Queen's vengeful motivations. Tamino believes his purpose to be "noble and true and pure." Fortunately, the priests inside the temples can see through his delusions, "you are not led by love and virtue, for you are inflamed by death and revenge." Tamino is enraged by the accusation and flies into an emotional display. Here he is exemplary of those who fight against the Enlightenment before they are presented the truth of enlightenment. Tamino is unaware of the other side of the story, and foolishly bought into the queen's sob story. Mozart presents a unique argument here; originally, Papageno is written off as a candidate for enlightenment because he is foolish and emotional. Tamino is no better than Papageno in this circumstance, and thus should also be deemed unworthy. The difference is subtle; Tamino has more capacity to adopt the ideals than Papageno. When presented with both sides of the story, the prince is able to deduce the truth using his newly gained skills of reason. The priest then assures Tamino that the only way to Pamina and true happiness is by the guide of friendship's hand and through trials to prove his worth.

When he asks, "when will the light strike my eyes," Tamino is fully prepared to undergo the trials in order to 'ascend' to the higher thinking. He slowly comes to this realization after he takes out the magic flute and begins to play it. The power of the magic flute is a metaphor for the power of enlightenment over all. It is able to bring "joy" to "animals." In the opera, the animals are a figurative representation of man. After all, is man anything more than an animal without knowledge, wisdom, and happiness? The joy that it brings such animals is metaphorical of enlightenment wisdom, knowledge, and happiness. Tamino is distraught that he cannot readily 'save' Pamina; she does not answer the tune of his flute. This is because Pamina is not all she

seems, rather she represents the concept of higher self. She embodies the idea that humans are able to overcome their animal instinct by using reason.

Monostatos, in all his opposition, chains Pamina and Papageno up with ropes, chords, steel, and irons; metaphorically, these are really the chains of vengeance, emotion, and ignorance that shackle him as well. He knows that if the pair are able to reunite with Tamino that Monostatos's hopes of making Pamina his bride are dashed. The unification of Tamino and Pamina signifies the end of anti-enlightenment characteristics' hold over them.

When Papageno reaches for his bells singing, "nothing ventured, nothing gained," he is remembering the teaching of the enlightenment. It was believed that only through experience could a man gain knowledge. So, Papageno, wanting to prove his worth, takes a big risk in playing his bells; this risk pays off generously because even Monostatos is enchanted by Papageno's small glimpse of enlightenment. This is a metaphor, once again, for the power of enlightenment to influence even the most ignorant, emotional, and vengeful humans. Contrary to religious belief in achieving a "perfect" existence, the enlightenment was much more realistic. Papageno and Pamina sing about the power of friendship to relieve the hardship and pain caused by man's enemies. Proponents of the Enlightenment understand that the magical powers held within the bells and flute are unattainable, but that it is possible to live a better life if one just gives in to the safety of fraternity and comfort of knowledge and wisdom. They, along with the characters, recognize that the true state of bitterness and misery is loneliness. Monostatos and the queen both marinate in their lonesome despair which only exacerbates their rage and agony. Pamina understands this and wishes to return to her mother in order to ease the queen's suffering. Monostatos, however, is extremely self-serving and wants Pamina to alleviate his own

suffering; little does he understand, however, that an unwilling participant is unable to truly relieve the inner turmoil he struggles with.

Papageno, in his typical unenlightened fashion, is deathly afraid of Sarastro. Pamina, however, as a metaphor for higher self, is not afraid but rather prepared to face her captor and tell him honestly how she feels. She tells Sarastro that Monostatos is the reason she fled. The wise king of course knows that her heart yearns for another. He is decidedly aware that the only way for Tamino to reach enlightenment is to unite with Pamina as if his animal self is united with his higher self. For this reason, and because of the queen, Sarastro refuses to release her. The duality of Pamina as the higher self and tabula rasa switches here. Sarastro is aware of the driving forces behind the queen's actions—revenge and anger—and he wants to prevent Pamina from falling into the same trap as her mother. He believes that if he can teach Pamina in the ways of the light that she, a blank slate, will be as close to enlightened as was believed a woman could be. He blames the queen's state on the death of her husband, claiming that a woman must be led by a man or else she will fall into the inevitable trap of emotion and ignorance as has the queen.

Monostatos brings Tamino in after capturing the prince. He tries to persuade Sarastro that Tamino and Papageno plan to abduct the princess from him in order to return her to the queen's side. Monostatos suggests harsh torture and punishment, but he is unaware that Tamino has actually flipped sides and intends on reaching enlightenment with Pamina by his side. Instead, Monostatos is whipped 77 times on the feet. This ancient form of torture, bastinado, was intended to inflict pain and humiliation without grievous injury. The whipping of bare feet symbolize Monostatos succumbing to the divine power of Sarastro. Now, Monostatos is no better than the slaves he once ruled. The number 7 symbolizes the 7 factors of the awakening common in Buddhist Enlightenment which was somewhat translated into the European

Enlightenment: Monostatos is whipped 77 times so he can experience mindfulness, realism, effort, joy, tranquility, concentration, and acceptance. The utter humiliation and perceived lack of importance cause Monostatos to switch his allegiance. The traitor runs to the Queen of the Night and offers to get Pamina back if only the princess will become his bride upon her ‘rescue.’

Sarastro’s ‘god-like’ state—thanks to enlightenment—causes his followers to treat him like an all-knowing and all-powerful being. He knows that the only way to become whole and god-like is through enlightenment. The chorus, as dutiful followers, reflect this ideology in their words, “when virtue and justice strew with fame the path of the great, then earth is a realm of heaven, and mortals are like the gods.” They mean that if every man was enlightened as Sarastro, then earth would be like heaven and man would be as wise, intelligent, and content as the great king.

Act II

Sarastro’s words to his priests are full of references to the Enlightenment:

“Tamino, the son of a king, has journeyed to the north gate of our temple. He wishes to tear off his veil of night and look into the sanctuary of great light. To offer him the hand of friendship should be our duty today!”

The “veil of night” is a metaphor for the blindness and ignorance man is born into. By tearing off said veil, Sarastro insinuates that Tamino is begging to begin his journey toward knowledge and truth. Fraternity also plays a part in Tamino’s preparation. Rather than expecting an unenlightened man to navigate the trials on his own, enlightened individuals were expected to share their wealth of knowledge as support to the man. However, the reason the priests are able to assist Tamino is his previous affirmation by the priests that he is worthy of enlightenment. The

prince already, prior to even his appearance before the Queen or Sarastro, proved himself virtuous, discreet, and charitable. These qualities, while not overtly enlightenment ideals, directly relate to the ideals. By possessing virtue, Tamino presents himself as a moral man. Discreteness is key in protecting the ritual and secrets of the Masons, and charity with knowledge and wisdom is vital for the initiates that follow.

Sarastro also illustrates the resiliency of man when he proclaims that Tamino is more than a prince, he is a human. Sarastro, as an enlightened individual, recognizes the ability of man to harness the “power of the gods,” a metaphor for knowledge. He instructs the priest to practice fraternity and guide Tamino and his companion along their journey to ensure that the pair achieves all they have set out to do. Sarastro invokes Isis, goddess of life and magic, to protect the men throughout the trials and, should they fail, implores Osiris to accept them into the afterlife on account of their virtue.

Tamino and Papageno are dropped, tied in sacks, into their first trial by the priests. Wily Papageno attempts to dispel his own fears with a touch of humor, but his fearful human nature soon takes over. Darkness surrounds them as they are surrounded by priests with torches. Tamino enthusiastically accepts pursuit of love and friendship; he is prepared to give up life and limb to reach enlightenment. Papageno, on the other hand, is far less willing to risk it all. Only by the promise of a feathered lady friend is he convinced to undergo the trials alongside Tamino. The priests then present the first trial to the men. Both must remain silent in the presence of Papagena and Pamina:

“Beware of womanly wiles: this is the brotherhood's first duty! Many a wise man has been beguiled, has erred and not realized it. He has found himself abandoned

in the end, his faithfulness repaid with scorn! In vain he has wrung his hands,
death and despair were his reward.”

The priests, and enlightenment ideologues, believed that women were not capable of being temperate, intelligent, or prudent. They warn Tamino and Papageno that the women they love may lead them astray. It is, therefore, the duty of the men to remain steadfast in their endeavors and stay silent in the face of the women. If not, the men will find themselves alone and thus prone to womanly sensitivities—such as afflict the queen—like emotion, ignorance, and fear. The only reward, then, would be death as a merciful end to such suffering.

As if the harsh words of the priests were siren calls to those ridiculed, the Three Ladies soon enter the scene through a trapdoor. Ironically, the three ladies believe that enlightenment is a trap, insinuating that it takes away that which makes us human. They are certain that since the men have begun down this path already that their deaths are forthcoming. Tamino, however, is well on his way toward enlightenment when he says, “a wise man...disregards the words of the common herd.” The women, believing their queen’s stories, tell Tamino that anyone who chooses this path is certainly destined for Hell. Tamino, fully buying into the idea of women as emotional and foolish, tells Papageno that he should not listen to the women or the queen, as a woman’s words are merely gossip invented by those who refuse to accept enlightenment as the ideal state of existence. Even when reminding Papageno of their goals, Tamino tells him not to behave so irrationally as a woman but rather to “behave sensibly and remember his duty.” The priests finally realize the women have infiltrated the walls and the Three Ladies disappear from whence they came.

The scene changes back to Monostatos. In his aria, he laments the tortures of loneliness. He has always been fueled by darkness, but even his love for the good and pious Pamina could

never save him. He knows that he was never truly compatible with enlightenment much like Papageno. His race (and the ideas about white supremacy prevalent since the beginning of time) certainly aim to paint him as unworthy because of his origin. This highlights a sense of elitism in the masons and enlightenment against people of color and women alike. Perhaps this is a symptom of the time when Mozart was writing the opera, but certainly casts an unfavorable light on the enlightenment as it left out those deemed too poor, too different, and too 'otherly.'

Upon returning to the queen, Pamina is in distress over Tamino's turncoat. So, in all her blazing, vengeful glory, the Queen of the Night incites Pamina to murder. Since Pamina cares for her mother and wishes to live by her side, the queen's threats of disownment and abandonment resonate deeply within the girl. This aria is the point at which the emotional, vengeful darkness that resides within the queen is at its pinnacle. She preys on Pamina's virtue and constancy in order to fulfill her own selfish desires. She uses words like hellish vengeance, death, and despair in order to overwhelm Pamina's minimal rationality. As a woman, Pamina is easily affected by emotionally charged words such as these. She is unable to reconcile her own desires to be a dutiful daughter with her higher purpose as Tamino's bride.

These threats force Pamina to reconsider her own desires. She could never commit such a heinous crime even for her own blood. Monostatos, who had been eavesdropping, enters the scene and invites Pamina to trust him with the murder; in return, the man asks that Pamina be his wife. Pamina could never love Monostatos. As the counterpart to Tamino, she is the antithesis of Monostatos. They would never be happy as Pamina needs to unite with Tamino in order to reach fulfillment. Also unwilling to do either, Pamina is saved yet again by Sarastro. Since Sarastro is not vengeful or spiteful like the queen, he doesn't want to kill her. He merely wants to keep Pamina safe. He tells her that if Tamino is able to be courageous and steadfast then she will be

saved forever and all will be well in the world. The gracious king then sings to Pamina. He essentially lays out the ideals as plainly as possible for the princess as an attempt to persuade her that his intentions for her and Tamino extend beyond the queen's selfish desires.

“Within these sacred portals revenge is unknown, and if a man has fallen, love guides him to his duty. Then, with a friend's hand, he walks, glad and joyful, into a better land. Within these sacred walls, where man loves fellow man, no traitor can lurk, because enemies are forgiven. He who is not gladdened by such teachings does not deserve to be a man.”

Revenge, solitude, and resentment fuel the queen. Sarastro understands this yet he does not succumb to the same desires. As an enlightened man, he is able to recognize these as weakness due to the queen being a woman. The wisdom Sarastro has as a result of enlightenment is easily idealized as a means of understanding humanity and forgiving its shortcomings. He shows Pamina that her mother is not evil, vile, or wicked but merely lost. These words change Pamina's view on Sarastro's teachings and Tamino's journey toward enlightenment. She now recognizes the strength and capacity for happiness within these ideals.

Next, we return to the hall where Papageno and Tamino continue their journey. A reminder to remain silent is also a reminder to Papageno to exercise wisdom in every situation. This lesson, once learned, grants wisdom to know when to be silent especially if one has nothing beneficial or substantial to add to the conversation. Playing into his excessive fearfulness, the priests warn Papageno that his punishment for breaking his silence is thunder and lightning. Of course, the bird-man is terrified even though fear alone will never stop him from chattering away.

Since Papageno's goal is not enlightenment but instead love, his trial is presented quite differently than Tamino's. Papageno comes upon an old, ugly woman with a cup of water for the parched fellow. Unbeknownst to him, Papagena is disguised as the old woman; she calls him angel and reveals that she is his 18-year-old true love. Unable to be kind or quiet, Papageno is extremely rude. His failure to look beyond physicality is yet another restriction that proves he is unfit for enlightenment. He is vain, proud, and rude. As the priests warned, thunder rolls across the scene and the old woman leaves, a sign of his failure.

The Three Boys reappear for the second time with the bells and flute which had previously been taken from the men. They assure Papageno and Tamino that they will soon triumph and reach their goals even though Papageno failed his trial. The spirits promise joy as a reward for courage and steadfastness. Enamored by his human desires for food and drink, Papageno is enthralled by the spread before them, yet another example of his animalistic nature. Tamino, however, has not forgotten his purpose. He plays his flute as an attempt to find Pamina. Remaining constant in his trials, Tamino does not say a word to her.

Pamina is extremely distraught. Unable to comprehend the gravity of his silence, the princess fully embraces her emotional nature and hatches a plan to end her life. In line with the ideals, Pamina believes that her only purpose is to unite with Tamino; when she assumes that his love is lost, she presumes that her only chance at happiness is gone. She accepts her fate and wishes for the sweet rest than death brings.

The scene changes back to the priests and Sarastro. Tamino has completed the first trial, but two more treacherous paths await him. The priests invoke Isis and Osiris again, asking for their guidance and acceptance for all as Tamino completes his trials. They sing:

“Dark night is banished by the sunlight, soon the noble youth will feel new life; soon he will be wholly devoted to our service. His spirit is bold, his heart is pure, soon he will be worthy of us.”

Dark night is a metaphor, like the queen, for the absence of knowledge, wisdom, fraternity, happiness, and reason. The sunlight in these lyrics is the ideals overcoming inexperience, ignorance, fear, and loneliness just as man overcomes the animalistic nature he possesses through experience, education, and fraternity. The new life that Tamino will soon experience is the enlightened life in service of the temple. As he completes the final trials, he will enter into the brotherhood as a new man.

Tamino is led in by a priest. Here, his performance is validated and praised. His manliness is really his capacity for enlightenment (as women were not able to achieve enlightenment.) Pamina, blindfolded, is led in and forced to bid farewell to Tamino. His survival is uncertain even though he is the perfect candidate. The princess is sure of her lover’s death. Even Sarastro and the priests call upon the power of the gods to preserve the prince in his final tests. If he is brave and steadfast, however, he will survive. So far, he has excelled in his trials, so there is no reason for Pamina to doubt him except for her own unreasonable characteristics like doubt, abandonment, and anxiety. Once she is assured of Tamino’s love, all the insecurities she suffers seem to melt away except for fear.

Papageno, terrified of abandonment, bursts into the scene just after Tamino leaves. The priests take pity on him even though they tell him that he deserves to wander the dark chasms of the earth for he is a fool. He will be spared by the grace of the gods, however, but will never be enlightened because he is too emotional and irrational. He accepts his purpose, however, because he knows there are others like him who do not belong in the dark or light but rather walk the

earth indifferent to the enlightenment and its antithesis both. He thinks he could create his own heaven and be like a god if he only had love. This is a delusion, but the fact that he is able to understand the goal of enlightenment demonstrates his capacity to comprehend higher thinking even if he is unable to achieve it.

Papageno foolishly desires only two things: a glass of wine and a wife. He knows that his only purpose is to enjoy life with food, wine, and love. If only he had a little dove—a reference to his profession—whom he could adore to save him from his endless grief. Like Pamina, he too intends to end his life in order to end his suffering. This is a foolish idea as educated and enlightened individuals know. The concept of a permanent solution for a temporary issue is, however, beyond the realm of the lower self; as an uneducated and foolish man, Papageno is susceptible to these wiles and cannot see beyond the present time.

Right on cue, Papagena appears to save her listless love. Papageno, after much prodding and convincing, finally accepts the old woman as his true love. Rather than a sentence of bread and water, he chooses to appreciate the promise of happiness—wine and cakes included—even if it means promising his heart to someone unappealing to the eyes. He overcomes his vanity and increases his capacity for enlightenment. As a reward, Papagena transforms back into a beautiful young woman. Now that he has proven he is capable of enlightenment, he is cast back into the trials so he can prove that he is worthy of Papagena.

The finale begins with the re-appearance of the Three Boys, singing,
“soon, heralding the morning, the sun will shine forth on its golden path. Soon superstition shall vanish, soon the wise man will triumph. Oh, sweet repose, descend, return to the hearts of men; then earth will be a realm of heaven, and mortals will be like gods.”

The idea of the morning sun emerging from the darkness is a metaphor for Tamino triumphing over the ignorance, fear, and seclusion every man is born into. The repose, or peace, that is achieved by enlightenment would transform the earth into an elevated place where men are like gods. Only through enlightenment is a man able to become god-like. Just as Sarastro become all-knowing and wise, so will Tamino. If every man was able to reach enlightenment, then perhaps the earth would be a better place where there is no suffering, no hatred, and no fury like exists in hell and darkness.

Emotional Pamina is inconsolable at the idea of losing Tamino. The idea that she would be left alone to wander the earth in pain and suffering is too much. The same ideology that Papageno presented at his own suicide is present here as well. The princess is mad; like her mother, loss has sent her into a downward spiral into emotional delusion. “Better to perish by this steel than die of love's grief. Mother, my suffering comes from you, and your curse pursues me,” proclaims the frenzied woman. She takes the dagger meant for the queen’s vengeance and plans to turn it on herself.

Alas, her suicidal thoughts are the product of her emotional delusions. She fears Tamino has abandoned her, but the Three Boys assure her that his love is true. They cannot tell her why he is silent, but they show her that he is risking it all for her, life and limb. The idea of Pamina as the higher self is extremely relevant at this point in the plot. Tamino as the animal self is destined to unite with her. “Two hearts burning with love can never be divided by human weakness. Their enemies labour in vain; the gods themselves protect them.” Their hearts being united is really the higher and lower selves uniting to form a superior existence. The gods—enlightened individuals—protect the concept of unification through the education, ritual, and fraternity of the brotherhood.

Two armored men lead Tamino through the final trial. The final trial involves purification of the initiate.

“Whoever walks along this path so full of troubles is purified by fire, water, air, and earth. If he can conquer the fear of death, he will soar from the earth up to heaven. Enlightened, he will then be able to devote himself wholly to the mysteries of Isis.”

Fire, water, air, and earth are symbolic of the natural balance that is necessary to reach enlightenment. By harnessing the powerful and good aspects of each element, man is able to understand the balance that is required within himself to achieve a heightened existence likened to that of gods. Conquering fear is really conquering the qualities that deny men enlightenment at birth like irrationality, foolishness, and sensitivity. Tamino will not allow these human qualities to hold him back from achieving his higher purpose.

Although Pamina is a woman, she is also much more in this metaphor. She is partially enlightened as she no longer fears death or darkness. “How fortunate I am, now she can come with me, now we can no longer be separated by destiny, even if death were our lot.” With the wisdom of a thousand year old oak, enchantment, thunder, and lightning the magic flute was carved like reason was cultivated over centuries beginning with the Ancient Greeks and developing through both criticism and praise. This symbolic flute leads Pamina and Tamino through the gate of terror with the power of music “cheerfully through the dark night of death,” a metaphor for reason guiding man through life out of ignorance and passion. They embrace and turn toward the waterfall. Once they make it through, they exclaim, “You gods, what a moment! The joy of Isis is granted to us!” Their entrance into the temple upon exiting the trial is really the unification of the consciousness with physicality thus signifying enlightenment.

Somewhere during the trials, foolish Papageno has lost his way yet again. He feels defeated and contemplates suicide once again because he feels as though he will never be worthy of Papagena's love. He claims he was born for misfortune, destined for loneliness, and doomed to lose. The Three Boys save the fool for the second time. They encourage him to use the tools at his disposal, his little bells, to summon his lover. The bells, like his capacity to learn and love, have gotten stronger over the course of his trials. Even though he fails them all, the experience and lessons he learned along the way increased his capacity for enlightenment. While he will never actually be enlightened, he will find happiness and glimpses of wisdom and knowledge. He and Papagena realize their true purpose is to bear children so they may pass on their experience and perhaps the children can reach enlightenment. The gods have blessed them with the opportunity to bring more people to enlightenment.

The queen and Monostatos have not forgotten their goal. In trade for his help, the queen has promised Pamina to Monostatos as a reward. Her vengeance prevails over all sense and reason. The love and consideration Pamina showed for her mother are not reciprocated by the queen. This, along with her previous actions, show how deep the queen is rooted in her darkness. The two of them attempt to befuddle the prince's enlightenment, but are cast into eternal darkness when the young couple passes into the temple thus achieving enlightenment. The Three Ladies tumble with them as their promise of vengeance doomed them to suffer in the dark alongside their queen. "The sun's rays drive out the night, destroy the ill-gotten power of the dissemblers!" The power of knowledge exemplified by the sun destroys the non-believers, gossips, and failures as well as their words.

The now enlightened gods celebrate in the Temple of the Sun. Tamino and Pamina have "penetrated the night" and pierced through the veil of uncertainty and ignorance. Sarastro

rejoices in the triumph of wisdom and beauty over darkness. The overarching metaphor of the opera is that knowledge, wisdom, and happiness will always triumph over irrationality, emotion, and foolishness.

Logos in Summary

Mozart illustrates the idealistic enlightened man throughout *Die Zauberflöte* through the character of Sarastro and the journey toward enlightenment through Tamino. He presents the antitheses to the Enlightenment like Obscurantism, Romanticism, and Totalitarianism through characters like the Queen of the Night, Monostatos, and the Three Ladies. Mozart also presents Enlightenment theories of *tabula rasa*, secret cults like the Freemasons, and allegorical metaphors for all these ideas throughout the opera. All in all, he believed the ideal enlightened man possessed three things: knowledge, wisdom, and happiness. The way to achieve these three was through real world experiences, education, and understanding that which makes the world, society, and the human mind work. Opera is an ideal rhetorical vehicle for Mozart's argument because of its ability to construct a uniquely effective emotional argument—pathos—to support the complex logos of the opera's storyline.

Pathos: Musical Structure and Influence

Overture

This overture is a musical summary of the opera that follows. Mozart presents the struggle between enlightenment and ignorance through contrasting musical themes comprised of rhythmic, tonal, and harmonic motifs. The emotional attachments to each theme present the

motivations of both kingdoms without the presence a tangible character with which to associate them. For example, the anxious agitation associated with the Queen of the Night's rhythms exposes her vengeful nature before the audience is able to associate them with the queen herself.

The opera opens with a classic three part sonata. In the exposition, there are two contrasting themes. These themes represent the stately, calm ways of Sarastro and the frenzied thoughts of the Queen of the Night. All throughout the first section, Mozart alternates between these themes; this alternation is indicative of the young Tamino who finds himself at war in his own head. He is unable to decipher the truth and finds himself stuck between two vastly different ideologies, the Queen's manipulative darkness versus Sarastro's enlightened glow. Mozart also throws tidbits of other themes like the Priest's processional motif into the mix.

The playful call and response is familiar to the sound of the magic flute and bells. As Tamino and Papageno call for each other, their dancing themes enchant those around them much like the overture does the audience. The repetition of the main theme echoes Mozart's constant repetition of the Enlightenment ideals throughout the opera. On top of this, the three sections can be related back to the idea of three ideals meant for Tamino. As well, Mozart includes a large amount of the arch theme, aka the rise and fall of the melody, to illustrate the rise and fall of man as he journeys toward Enlightenment.

Lastly, Mozart executes the most obvious foreshadowing into the opera near the end of the Overture. As the opera draws to a close, the action ramps up and things happen twice as fast as they do before the Act I finale and ultimate turning point in the opera. After Tamino realizes the Queen's deception, he is able to take on Enlightenment at full speed. Almost all the conflict, action, and resolution takes place in the final third of the opera just as the most exciting, complex, and polarized music occurs in the third and final section of the Overture.

No. 1: Introduction *Zu Hilfe! zu Hilfe! sonst bin ich verloren*, TAMINO, THREE LADIES

The introduction to Act I sets the scene for the whole opera. Rather than influence the audience, this piece merely tells them what is going on and how the characters arrived there. It opens with a repeated sixteenth note tremolo in the strings that builds tension across Tamino's entire confrontation with the snake. As the melody rises, so does Tamino's fear; with each *zu Hilfe* (help me!) the melody climbs up his range indicating his fear response to the beast. Combined with diminished chords, augmented sixths, octave wide drops, and syncopations, the dramatic differences in dynamics auralize Tamino's fears. Tamino's terrified demeanor and tumultuous musical line represent the human nature that motivates the unenlightened man.

The Three Ladies then enter with a unison A, the sopranos on A5 and the mezzo-soprano on A4. This note is meant to represent the power that surges through them as they defeat the creature and stun poor Tamino. At this point in the opera, the ladies seem trustworthy and heroic; the music they sing has not revealed any hidden darkness yet. The atmosphere is considerably lighter when the women relish their triumph over the snake, noticing the handsome prince lying not far away. The ladies break out into a sweet trio almost like a lullaby. At measure 68, the first lady introduces the "Adoration theme" which is then repeated separately by the other ladies. This theme accompanied by a seventh chord casts a warm glow and shows the effect Tamino has on the ladies. They instantly fall for him. However, they decide to hand him over to the Queen so she can use him to rescue Pamina. It isn't as simple as the music picks up yet again and they burst into a fiery argument about who should stay and who should go. This intensity camouflages any inkling of ill-intent on the ladies' parts. At the end of this piece, the audience trusts the Three Ladies because the women have been able to convince the listeners that their intentions are

driven by love and the pursuit of happiness. The deceptive nature of the ladies and their music at this point in the opera exhibits the fraudulent intentions of the animal self and its self-serving nature.

No. 2: Aria *Der Vogelfänger bin ich ja*, PAPAGENO

Hidden within the lively melody and dancing accompaniment of Papageno's introductory aria are musical references to his character. Mozart repeats the same melodic line three times in reference to the three Enlightenment ideals—wisdom, knowledge, and happiness. Hinting toward his inevitable failure to reach Enlightenment, Papageno's melody does not change; this representational line forecasts his inevitable failures in the three trials. Both the unchanging melody and dynamic are a direct, musical incarnation of his inability to change.

The harmony in this aria is entirely consonant. There is no dissonance, suggesting that Papageno has no objections about his way of life. He is pleased and content, illustrated by the lively, upbeat melody, to wander the kingdom in search of birds to trade for wine and cakes. The continual movement of the accompaniment signifies Papageno's continual travels across the kingdom, and the moderate tempo suggests a leisurely way of life. Papageno's bird-like motif suggests aviary attributes that listeners apply to the bird catcher. The associated feelings we experience when hearing a bird's song are now woven into the threads of Papageno's story, feelings like joy or appreciation. However, the bad qualities of birds are also projected upon him, leading listeners to perceive him as an air-headed, proud, colorful figure who is dominated by his search for a mate, as well as being a greedy loudmouth.

The orchestration of the aria also leads listeners to accept Papageno as a foolish human. The use of string instruments like violin, which most closely replicates the human voice, convinces the audience that the bird-catcher is just as human as the rest of us, but the impudent interruption of the bird call allows a certain amount of distaste for the man to color the audience's opinion of him. Instead of a valiant, snake killing hero, Papageno is recognized as an irrational, unreasonable lunatic.

No. 3: Aria *Dies Bildnis ist bezaubernd schön*, TAMINO

The opening vocal line of this aria is the musical illustration of emotion bursting out of Tamino. As he sees the image of Pamina, he instantly falls in love with an explosive high G on the downbeat of the third measure. As the line descends, Tamino falls into love. After this initial high point, the melody and accompaniment return to the gentle theme of the first two measures. As it continues, the volume and intensity grow much like Tamino's emotions. This is a mature, albeit shallow, love at first sight. He is not afraid of his emotions, so he approaches each note with the same conviction that he approaches love. The clarity of his line and its direction signify a certain maturity about the man. His certainty of each note is a direct manifestation of his certainty of his love for Pamina.

He then asks himself the question, could this be love? As an answer, the clarinets play a rising phrase which Tamino then joins them on the top notes singing, "ja, ja!" as if the clarinets were the man realizing his own thoughts before speaking them aloud. In measures 29-32 his love builds through his line. Each iteration of the word *liebe* (love) within these measures climbs

higher on the staff, and the final instance is ornamented as though Tamino is rejoicing in this emotion.

The arch of the piece is interrupted by a few high notes on words like *herz* (heart) and *liebe* thus highlighting the strength of his emotions. Underpinning his words, “If only I could find her, if she were standing in front of me,” is a slurry of sixteenth notes. These phrases build and fall over and over to signify Tamino surging and backing away from his emotions until he finally embraces them as the arch arrives at a question: what would I do if she were here? He answers his own question as the line builds up one more time toward “If she were here, I would make her mine!” the final proclamation of his love.

Tamino’s love-at-first-sight characterizes his naivety. He has not yet experienced true hardship and does not understand the ramifications of human emotion. Rather than an intentional and intellectual connection, he is still driven by animal instincts such as lust. Mozart accentuates the adrenaline-fueled emotions that rule Tamino’s thoughts with swelling musical lines. Once a trace of logical thinking takes over the lustful animal instinct within, the melodic line retreats to a simpler, calm stream of consciousness.

No. 4: Recitative and Aria *O zittre nicht, mein lieber Sohn*, QUEEN OF THE NIGHT

The Queen enters with a clap of thunder to herald her royal highness’s power. This strikes fear in Tamino (and the audience) and her recitative accompanied by an off-beat march let the audience know that perhaps she isn’t to be trusted. The off-kilter rhythm puts the audience on edge and makes them uneasy; they don’t trust the Queen because of this at-odds atmosphere

surrounding her. Mozart does, however, include the stacked ascending triad to remind listeners that although treacherous, she is still royalty and very powerful royalty at that.

She tells Tamino not to be afraid and breaks out into an almost lamentative lullaby. Here the Queen is applying her own rhetorical practices to gain the sympathy of Tamino. Mozart set this aria in G minor because it is thought to be the most sorrowful key. The drooping accompaniment at measure 21 pulls the tension away and exposes a sorrowful, hurting victim. The orchestra plays along with her melody, inviting the listeners to also sympathize and align with her cause. The outbursts on *helft* (help) add that finesse the Queen needs to win over both prince and audience. The final phrase of the second part is a descending line written as a deep, body shaking sob that travels all the way down the spine with shivers racing afterward.

However, her true thunderous nature is thinly veiled, and she cannot keep it entirely under wraps. At measure 61, the tempo increases and the music explodes. First, the orchestra begins repeating eighth notes as the excitement builds. She promises Tamino the princess if only he rescues her. Mozart reveals everything about the Queen's true nature in the last twenty measures. In a fiery display, the Queen disguises her vengeful thoughts with coloratura runs. In between each declamation of 'joy,' the interjection of an arpeggio forecasts her second aria where she incites Pamina to murder, revealing her devious plot that she set in stone in her first aria.

The queen's deceitful nature accentuates her illogical and unwise nature. Much like an animal, the queen lives in the moment, not considering for a moment the consequences of her actions. The ravenous desire to be the alpha consumes her existence. The animal self rules over her, controlling every action and reaction. Mozart highlights these negative qualities with captivating music in order to draw the most attention to them. He aims to show the listener how

consuming the animal self can become when not counteracted with education, real-world experience, and guidance from enlightened individuals such as elders, scholars, and intellectuals.

No. 5: Quintet *Hm! hm! hm!* PAPAGENO, TAMINO, THREE LADIES

The beginning of this quintet poses a serious question about the disparity between Papageno's and Tamino's motivations. It has well been established (in Masonic Enlightenment Ideals in *Die Zauberflöte*) that Tamino and Papageno have very different paths in this story— Tamino's path toward enlightenment, and Papageno's path toward foolish defeat. The juxtaposition of Papageno's theme and Tamino's theme in the opening duettino of No. 5 imply such differences. Although they are both on the same journey with the same intended end goal, the minor differences here in each man's theme reveal their contrasting motivations.

Papageno's theme begins on the off-beat and has portamentos from the top of the line to the next note and slides from the bottom upward. This technique makes his nonsensicality quite clear when compared to Tamino's straight forward melody. Mozart's clarity in this line and sustained accompaniment draw the conclusion that Tamino's conviction is intentional and robust. The overall moderate tempo and upbeat attitude of the piece lends itself to a hopeful and excited tone. It is clear how the characters intend their journey to progress; the bouncy lines and lighthearted melodies allow the optimism of the troupe to shine through.

The Three Ladies soon present Tamino with *die zauberflöte*, the magic flute. To represent the magnificent power that the flute holds, all five characters sing in unison, a direct musical demonstration of the brotherhood of which the Enlightenment was so fond. Whenever the flute is

mentioned in the quintet, all five voices sing as a reiteration of the fraternal bonds of brotherhood.

The chromaticism underscoring Papageno's lyrics at measure 147 represent doubts seeping into his thoughts. He is afraid to go up against Sarastro for fear that Tamino will desert him in favor of the princess. But, the three ladies are there to swiftly change the tune and atmosphere with their enchanting melody. The sudden dynamic change to *piano* affords a soothing effect to the trio. They calm Papageno's fears with the presentation of enchanted bells to protect him. Before they are able to exit and send the two men on their merry way, the Three Ladies again present a third gift to the hero and the birdcatcher. A pizzicato string melody and descending accompaniment set the new tone of the piece: reverence. Three boy spirits are to accompany the men on their arduous journey. Reminiscent of funeral marches, the astute staccato melody presents the spirits as wise, and the exultant nature of the final statement suggests that victory can be won with the help of the spirits.

The logical argument that Mozart makes here is that an unenlightened man is no better than the animals that attempt to dissuade him on his journey. Tamino is yet uneducated, blindly following the wiles of an emotional dictator because he knows nothing beyond obedience. Like crows' fascination with shiny objects, Tamino's infatuation with gifts and praise clouds his judgement. Mozart implies here that if Tamino was enlightened, and thus educated in the deceitful ways of human nature, then he would be able to see through the enchantment of the queen and her ladies rather than be blinded by his own animal desires that have influenced his actions thus far.

No. 6: Trio *Du feines Täubchen nur herein*, MONOSTATOS, PAMINA, PAPAGENO

This rather short number is the first introduction to both Pamina and Monostatos. It opens with a flurry of sixteenth notes into the same passionate line repeated by both Pamina and Monostatos. The intensity is set up by the leaping eighth notes where the open space and open fifths above them leave a lot of room for anticipation. Pamina presents her courageous personality with a chromatic ascending line and her concern with its decent.

The sudden switch to an offbeat bumbling line announces Papageno's appearance into the scene. The recognizable bouncing accompaniment signifies his continual foolish and ditzzy personality. A third transition to the confrontation—if it can be called that—between Papageno and Monostatos produces yet another shift in the atmosphere. In between each unison interjection, a dotted eighth-sixteenth-quarter rhythm reminiscent of the Queen's introduction in the second act perpetuates the suspense that has been building from the beginning of the number. This suspense continues until the sudden end of the piece on three accented quarter notes whose significance is directly rooted in the importance of the number three in Masonry as this scene takes place in Sarastro's kingdom.

No. 7: Duet *Bei Männern, welche Liebe fühlen*, PAPAGENO, PAMINA

This ode to love is shared by Papageno and Pamina, and although they never have a romantic connection, they are both in pursuit of romantic connections. The close harmonies and lack of tension pull the audience in, consuming them with the passion and lightness that love presents. Fluid lines and legato arpeggios signify the easy-going and jovial nature of love that both man and woman long for. The ballad-like style also lends itself to conventional ideas of

love songs which furthers the idea that this duet is rich in idealistic love. The continued appearance of authentic cadences creates the sense of completeness and unity throughout the piece—another quality of love communicated by the music. The climb and descent of the upper part are quite important in this piece as well; each high note represents a step up toward love. At the end, the final Bb5 on *Gott* (God) signifies the fulfillment of man in love. Parallel to the ideas of enlightenment, once man achieves love, he is united with both the higher self and the animal self, creating a god-like, elevated existence. By presenting ideal love with a simple and orderly melody, Mozart is symbolizing the preference for intellectual and intentional love over animalistic lust that Tamino desired in the opening.

No. 8: Finale *Zum Ziele führt dich diese Bahn*, THREE BOYS, TAMINO, FIRST PRIEST, CHORUS, PAMINA, PAPAGENO, MONOSTATOS, SARASTRO

Often in coronation music or music for other royal functions, composers employ a dotted rhythm motif. To establish a sort of elevated other-worldliness, Mozart accompanies the introduction of the Three Boys with a dotted rhythm. This sets them apart from all the other characters the audience has seen as theirs is the first strictly dotted rhythm to appear. Their trio, like the previous duet, is full of close-knit harmonies to exemplify the unity of the three spirits and their purpose. Tamino repeats this motif between the trios as if to establish that by following the boys' words, he too will become elevated.

Tamino's recitative begins with three questions, each unaccompanied and scored with chromaticism which leaves the audience hanging with no answer to give. The true pathos in the recitative occurs near the end. With a shift of mindset comes a shift in the music. Tamino's line

builds until it culminates with a sustained G on *rein* (purity). This vibrant display communicates Tamino's capacity for change both in regards to his journey and to enlightenment.

The introduction of the priests sees the re-introduction of the dotted rhythm. The intuitive suggestion of elevation paints these priests as more than they seem. The use of mostly thirds also presents the priests as stately, dignified, and otherworldly. Tremolos in the strings put the audience on edge, alluding to the conflict that occurs between the Priest and Tamino. The anger of Tamino here presents him as the animalistic, unenlightened self, only furthering the need for his quest to reach enlightenment. After being presented the truth, however, the shift in the vocal color, accompaniment, and melody signifies a shift in Tamino's reasoning. And once the prince finally realizes the error of his ways, each phrase he sings is punctuated by the orchestra to magnify his newfound understanding. The use of music traditionally meant to signify an elevated status furthers Mozart's idealization of enlightened man. As Tamino learns the difference between emotional manipulation and logical guidance, Mozart changes the prince's theme to the dotted rhythm to reflect the elevation of his thoughts and motivations. Mozart uses the listener's subconscious relation of this rhythm to an elevated status to convince the audience that Tamino has taken his first step toward enlightenment.

When the priest comes back in, his line is underscored by a diminished chord, giving off a mysterious energy like that which surrounds the temples of Sarastro and the kingdom as a whole. When Tamino's accompaniment gives over to the priest's, the audience is convinced that Tamino has given up his misguided quest in favor of brotherhood, wisdom, and knowledge. The priest's chorus punctuates every a cappella realization Tamino has once he realizes the misplaced trust he had in the Queen. Open fifths underneath the priest's lines apply a sort of religious or sacred undertone, presenting the priesthood as more than a brotherhood, rather a way of life. The

focus then shifts to Pamina and Tamino's unmatched love for her. Tamino's love grows and grows alongside his climbing vocal line until it finally erupts in an unaccompanied, intense arrival on a high C.

The next piece in the finale introduces the magic flute capable of enchanting even the most primitive beings. Mozart wrote a dancing melody for the flute. The colorful runs entice the audience, and the bouncing flute convinces even the heaviest foot to tap to the exciting rhythm. This charm not only persuades the audience of the flute's power, but invites them to surrender to the story, believing not only in the plot but also the enlightenment subtext Mozart so carefully wove between each note. Even Tamino is enchanted by the magic flute's stylings, repeating a similar motif after each phrase. Once he realizes that the flute hasn't drawn his love, Pamina, to him, the key, dynamic, and accompaniment change alongside his attitude. A minor tonality interjects seeds of doubt in his new journey. Augmented fourths and major sixths, two of the most unstable and dissonant intervals, on the word *Pamina* communicate such doubts without so much as an explanation from the prince.

The call and response of Tamino and the flute at measure 202 see the prince turn back to the magic flute, listening to its call. Then, Papageno's answer to the flute ramps up the energy as the action heightens. In measure 236, the duet between Papageno and Pamina as they search for Tamino is spelled with chromaticism and quick, short rests. Mozart included all these effects to give a glimpse into the minds of the characters, minds full of yearning, tension, and excitement.

As the tension continues to build, Monostatos reappears, knowing he is in the midst of a dire situation. Fast, patter style singing combined with eighth note arpeggios portray the man's unravelling thoughts. Monostatos and his melody explode with anger with every syllable. Like a booming timpani, Monostatos's emotion reaches an all-time high as he commands the slaves to

capture Pamina and Papageno. Remembering his own magical instrument, Papageno pulls out his enchanted bells. The playful melody, reminiscent of the magic flute's own tune, enchants the slaves, allowing the pair enough time to flee the greedy antagonist. Mozart uses the bell motif as the foundation for the slaves' chorus. This technique communicates the ability of the enchanted instruments to hypnotize anyone. In relation to the metonymy of the magic flute as a metaphor for reason within music, this display simultaneously enchants the on-stage cast as well as the audience taking it in. The far-reaching ability of this tune mirrors the ability of reason and logic within music.

One step closer to enlightenment, the escape of Papageno and Pamina from Monostatos and the slaves is touted by a hopeful duettino. Mozart uses this moment to exemplify the pure joy and elevated state of being achieved by enlightenment. His use of accented trumpet lines and aligned quarter notes in the orchestra in unison with the singers allows the audience to experience the unity of brotherhood upon enlightenment. Reminiscent of militaristic taps, the heralding line at measure 351 announces the arrival of Sarastro. Although the audience has not seen him or met him, this two measure phrase communicates all they need to know about him. Mozart uses this militaristic melody to tell the audience that Sarastro is of high repute and importance. The arpeggiated major chord allows for a sense of certainty and strength. The major and minor thirds that make up the chord suggest a sort of balance, and the beginning and return to the fifth signify a certain reverence.

In the face of such an important being, it is no wonder Pamina and Papageno are afraid. Mozart uses chromatic neighbor tones and quick eighth notes to underscore their terror; this small insertion of wobbling melody also strikes a certain amount of fear in the audience. Mozart uses this fear to accentuate his points about misguided idealizations about the Enlightenment; he

wanted to create distrust in the fear of the unknown. To reconcile this fear, however, Mozart uses the arpeggiated trumpet calls, except this time written for choir, combined with the dotted rhythm of the Three Boys. The combination of militaristic perception and elevated intellect combine to re-introduce Sarastro as the conglomeration of all the ideals—wisdom from the dotted rhythm of the Three Boys, knowledge from the aggrandizement of the fifth of the chord, and happiness from the harmony of a major triad. After Pamina begs for forgiveness, Sarastro's powerful, triumphant melody reassures the princess and the audience that his path toward Enlightenment is the key to life.

Pamina and Tamino finally meet, but Monostatos is not happy about it. He desires Pamina's love. Consistent with his first two appearances, his music is continually underscored by frantic rhythms, descending notes, chromatic changes, and sharp dynamic changes. Mozart uses Monostatos and his peculiar music to subconsciously alert the audience to the devious undertones and motivations the man certainly has. Parallel to those who disregarded the Enlightenment, Monostatos exemplifies greed, lust, and self-service; neither Monostatos nor selfish men are able to look past their own desires to reap the benefits of brotherhood, knowledge, and wisdom. Instead, they are consumed by their animalistic desires.

Sarastro, as the omniscient and benevolent leader, sees through Monostatos's deceptions. In stark contrast to the dissenter, the King's music presents him as just that, a king. The connotations of royalty intuitively inform the audience that Sarastro encompasses all the necessary faculties of a leader which happen to be in line with the Enlightenment ideals that Mozart is communicating throughout the opera. A king should be wise, intelligent, and have the best interests of the masses in mind when making any decision. Likewise, the enlightened man strives for both wisdom and knowledge with the help of those around him, those who also seek

the same things. Just as Mozart triumphed over his animal self through Enlightenment, Pamina, Papageno, Tamino, and the chorus all triumph in Sarastro's sophisticated and dignified decision-making as he saves the group from the frivolous grasp of Monostatos and his fleshly desires.

No. 9: March

The March of the Priests opens Act II of the opera. The last anyone saw of Tamino and Papageno ended with them tied up in bags as they prepare for the trials. This piece of music presents an interesting connection to the Masonic ritual that is so deeply intertwined in this opera. Oftentimes, a meditative period of silence is expected of an initiate. This march represents that period of inner reflection that is so vital before the trials ahead. Another interesting aspect of this piece is the reigning flute overtop the orchestra. Paralleled with the theory of Tamino's flute as a metaphor for reason, the dominance of the flute over the meditation is indicative of the influence that reason has over the Masons and their ideals.

As yet another reference to the number three, Mozart punctuates Sarastro's praises of Tamino with the same three chords that opened the Overture. Tamino's capacity for enlightenment coupled with the resounding restatement of the ideals chord—which changes inversions so as to climb the staff—signifies Tamino's continual pursuit of the ideals.

No. 10: Aria with Chorus *O Isis und Osiris*, SARASTRO, CHORUS

Although he is calling upon Isis and Osiris, this aria paints Sarastro as a god, himself. The slow, strong, and simple melody are supported both by the orchestra and a choir of

followers. Every aspect of this piece is meant to establish the temple's focus on clarity in knowledge and foundation in wisdom. Because this song is not adorned with frenzied eighth notes and a barrage of vocal fireworks like the Queen's music, it is clear just how opposite the Kingdom of Darkness and Kingdom of Light truly are. As an enlightened individual, Sarastro is expected to be profound, level-headed, and consistent; his music is the perfect exemplification of these qualities. It is clear and easy to follow, direct, and supported by the other members of the temple.

No. 11: Duet *Bewahret euch vor Weibertücken*, FIRST PRIEST, SPEAKER

This duet between the priests has little to do with the underlying motivations of the opera and is meant more as comic relief as the priests warn Tamino and Papageno of the womanly wiles that await them. Mozart is able to establish a small amount of suspense at the end of the piece with the staccato accompaniment, but it is meant more to punctuate the priests' story and strike fear into the heroes than to terrify or persuade the audience. This piece is thus an emotional argument about the frivolity of non-rational love; just as this piece serves little purpose in the opera, so does lust serve little purpose in the pursuit of enlightenment.

No. 12: Quintet *Wie? wie? wie? ihr an diesem Schreckensort?* THREE LADIES, PAPAGENO, TAMINO, CHORUS

With a crash of thunder, the Three Ladies enter the scene, their staccato lines reminiscent of the Queen's rapid-fire singing. They warn of certain death if the men do not remember their goal—enlightenment! Tamino, insistent on Enlightenment, however, does not respond to them.

Instead, he reminds Papageno to be quiet. The prince's line slowly begins to simulate Sarastro's sustained, supportive lines from the previous aria. This symbolic transition is Mozart whispering to the audience that Tamino has already begun his transformation and is well on his way to completing the trials and reaching Enlightenment. Papageno on the other hand, retains his bouncing charm and because his shallowness makes him unfit for Enlightenment, falls victim to the 'womanly wiles' the priests warned the men about.

After a chaotic bout of the quintet, the priest's chorus returns accompanied by tremolos, octaves, and major thirds. This dread-inducing orchestration is of course meant to encourage the heroes to remain constant in their trials, but also to contrast with the flighty, pointed trio of the Three Ladies. By highlighting the difference in their musical directions, Mozart is able to consciously orchestrate the differing ideals for the audience. This comparison is one of the most effective throughout the opera because it presents both the totalitarian and obscure beliefs of the Kingdom of Darkness and the enlightened, reasonable ideals of the Kingdom of Light.

No. 13: Aria *Alles fühlt der Liebe Freuden*, MONOSTATOS

The idealization of man often lead to unchangeable standards. Enlightenment followers often ostracized people due to race, gender, sexuality, religion, and more. While it is true that the Enlightenment supported both racist and sexist views, the central conflict of Monostatos changing sides can be analyzed without regard to his skin color. If he is viewed merely as an outsider from a place with different customs and ideologies, then it is reasonable to assume he would be easily cast aside from the temple.

Analyzing the music apart from the negative connotations surrounding the character's origin, it is no surprise that Monostatos easily switches to the Queen's side. His music is just as chaotic, if not moreso, as hers. An almost constant line of eighth notes and a wandering vocal line that jumps around the entire staff clearly shows the audience whose side Monostatos is on. The sheer chaos in the transitions from dotted rhythms to octave leaps to chromatic key changes announces to the audience in big, bold, red letters that Monostatos is in fact one of the least reasonable, wise, or content characters in the opera. He may be smart, but just as Papageno falls short of the ideals, so does Monostatos. The disordered and irrational thoughts presented by Monostatos's chaotic melody therefore depicts him as unenlightened and representative of the animal self that controls such individuals.

No. 14: *Aria Der Hölle Rache kocht in meinem Herzen*, QUEEN OF THE NIGHT

In the second act, the Queen of the Night and her thunderous motif recall thoughts of fear, awe, and uncertainty which overcome the audience. Through this musical revelation, Mozart tears the curtain between suspense and pity that listeners felt for the sympathetic queen in the first act. Her true intentions and overall goals are finally clear due to the musical undertones associated with her rage, vengeance, and selfish desires. The sheer range of this piece is enough to underscore the range of emotions the Queen throws at the audience. In the beginning eight bars, she covers an entire octave plus some. This piece exemplifies the boiling point after it has been surpassed. The same wandering eighth notes, staccato punctuations, and meandering vocal line that Monostatos just presented are amplified in this piece. The unsteady triplets, sky-piercing F6's, and unexpected flat 6 over the Neapolitan is the musical illustration of the disorder and anarchy that burns in the Queen's vengeful heart. Mozart was most effective in this piece at

exhibiting the desires and motivations of the characters. The audience is very clearly able to see the unravelling of the Queen in this piece. Without even mention of the knife, it is evident that the Queen is thirsting to punish those who have wronged her.

No. 15: Aria *In diesen heil'gen Hallen kennt man die Rache night!* SARASTRO

Again, a concise accompaniment and clear, flowing vocal line hearken back to Sarastro's reasonable, stoic existence. Mozart also highlights Sarastro's wise, knowledgeable, and educated way of life by keeping his arias rather short. Because Sarastro is able to communicate his ideas succinctly, the audience subconsciously believes that he has clear, well thought out views, buying into the allure of enlightenment. The attractively simple melody also makes the audience feel at ease and comfortable with the man, often attributing fatherly, nurturing characteristics to his character. It is clear that his intentions are pure and motivated by fraternity rather than emotion, lust, and revenge because his music is precise, clean, and charming.

No. 16: Trio *Seid uns zum zweiten Mal willkommen,* THREE BOYS

In the next scene, the Three Boys are spirits sent by the Queen to guide Tamino and Papageno. However, they are not under her control. The hymn-like quality to their trio is easily recognizable as a counterpart to Sarastro's music. The music they present in this trio is playful in order to highlight the pure, childlike qualities of the spirits, and it is also clear, understated, and relatively simple, mirroring the structure of Sarastro's arias. The spirits are not tethered to either kingdom, and rather have the intention only of assisting Tamino and Papageno. As another reference to the ideals, Mozart keeps all three voices employed at all times, creating lovely

harmony; as the antithesis to the squabbling, fighting Three Ladies; as well, the Three Boys sing in tandem, an exemplification of fraternity and unity. The music illustrates their independence with an almost mischievous quality, but is always tied back to the ideas of the Enlightenment because of its clarity and purposeful writing.

No. 17: Aria *Ach ich fühl's, es ist verschwunden!* PAMINA

This aria is perhaps the lowest point emotionally in the opera. As part of his quest, Tamino cannot break his silence; thus Pamina has decided he no longer loves her since he will not speak. Abandoning her own journey toward unity with Tamino, Pamina's music simultaneously progresses and regresses back to her cloudy beginnings. After dropping the pure, simple, and straightforward music of Sarastro and Tamino, Pamina returns to the chaotic, dissonant, and unsteady rhythms of her mother's first aria. Singing a whopping 26 notes on the single word *herzen* (heart) the audience hears her love fly away as Pamina settles into the dissonant, staccato, and syncopated accompaniment. The audience is able to understand and sympathize with the heart-broken princess and can clearly hear the changes that the girl has adopted after Tamino's rejection. This piece characterizes irrational, emotion-based love which counters Mozart's argument in favor of rational, intentional love. Since Pamina bases her worth in the unreliable actions of the animal self rather than the informed knowledge of the higher self, her rapid descent back into darkness is imminent. She chooses to base her reactions in emotional misgivings which thrusts her back into foolishness and misguided reactions.

No. 18: Chorus of Priests *O Isis, und Osiris, welche Wonne!*

The Priests again exemplify the unified, chordal music of fraternity. The only place the chorus isn't singing in unison with the orchestra is at the mention of darkness. For the remainder of the piece, the tempo remains steady, the notes are almost all found within the key center, and the rhythm is that of a processional of royalty or religious officials. Mozart uses these subconscious attachments to religion and status to convince the audience that these men are elevated above common man. He even includes a threefold amen at the end of the chorus. These religious undertones insinuate order, acceptance, and knowledge beyond understanding, several concepts directly related to the fraternity, wisdom, and happiness so celebrated in the Enlightenment.

No. 19: Trio *Soll ich dich Teurer nicht mehr sehn?* PAMINA, TAMINO, SARASTRO

Playing into the stereotype of women as “unstable” and easily influenced, Pamina is easily reassured that Tamino does love her. This trio is merely a bittersweet goodbye between the two lovers. Aside from a bit of tension in the orchestra, this aria is mostly meant to tug at the heart strings of the audience, making them sympathetic for the couple. The light-hearted music is rather ironic when considering Tamino faces death and Pamina is convinced he will perish. There aren't any significant dynamic, textural, or melodic directives that truly insinuate the gravity of the situation. As a quaint trio, it stands as a lovely bite of plot that propels the story ahead. Rhetorically speaking, this trio illustrates the evolution of Tamino's love for Pamina toward enlightened love. The lack of emotionally motivated music signifies the transformation from irrational lustful love to a love based in wisdom and experience as Tamino's constancy has reassured Pamina that his feelings for her extend beyond her beauty; the prince understands that it is his goal to unite with the princess in order to achieve enlightenment.

No. 20: Aria *Ein Mädchen oder Weibchen wünscht Papageno sich!* SPEAKER, PAPAGENO

Papageno, yet again, loses focus; his lighthearted music in this aria is evidence enough of his motivations. Whereas Tamino's music is rooted strongly in the stoic, profound rhythm and melodies of Sarastro and the Priests, Papageno's theme is bouncing, lawless, and meandering. His search for love has, undoubtedly, cemented the rose-tinted glasses over his eyes. He doesn't understand the weight of the journey he is on and he never will. The music he sings is perhaps a form of escapism for the man; he is too weak to truly appreciate, accept, and attain the Enlightenment ideals that Tamino seeks. Even so, his bias toward physical possession, such as wine and cakes from the beginning of the opera, has established him as a hopeless fool. The simple fact that his music remains constant throughout the opera also confirms his stagnant state of being. Papageno will never reach enlightenment just as his music will never evolve. A final ironic jest at Papageno's misfortune comes in Mozart's decision to include three verses. Each verse stands in place of the enlightenment ideals—wisdom, knowledge, and happiness—that Papageno has no capacity or chance to achieve in their entirety. The fool may achieve happiness, but it will never be based in the enlightenment.

No. 21: Finale *Bald prangt, den Morgen zu verkünden*, THREE BOYS, PAMINA, FIRST AND SECOND ARMORED MAN, TAMINO, CHORUS, PAPAGENO, PAPAGENA, MONOSTATOS, QUEEN OF THE NIGHT, THREE LADIES, SARASTRO

In their third appearance, the Three Boys return with their unchanging style of youthful, hymn-like music. Pamina, in the throes of suicidal delusion, echoes the jumping, forceful music

of the Queen's second aria with chromaticism, large interval leaps, and constantly building and exploding lines. The Three Boys are able to convince her to remain by Tamino's side, and the princess finally achieves the last step in her character development when she accepts her purpose: to unite with Tamino, finally achieving happiness and wholeness.

At the adagio, Mozart opens with a torturous and frightening orchestral opening that forecasts the fire and torment ahead for Tamino. Mozart wanted to cast a sense of uneasiness and fear across the audience as a portal into Tamino's mind. He aptly portrays the prince's fright with accented, falling lines and staccato accents that awaken memories of the Queen's harsh motifs. The brave young man, however, is able to overcome the music with a bold, resolute melody. Upon hearing Pamina's sweet voice soaring over the danger that surrounds him, a switch in the music occurs as Tamino's state of mind switches. Now a light-hearted trio, Tamino finds strength in his love, evident by his vocal line as it mirrors the first melody he sang when receiving her photograph for the first time and falling unfathomably deep into love with the princess. Finally, they are allowed to speak and finish the trials together, so it is quite obvious that Mozart writes them a duet that pairs Pamina's fiery melody with Tamino's stately tune.

The next section is a march led by nothing other than the flute. The flute still symbolizes reason as it guides now both Tamino and Pamina on the path toward Enlightenment. As they begin the journey, their melodies merge together and become one and the same. Now their duet becomes a rhetorical metaphor for their unity as the higher self and the animal self. As they finally enter the temple, the opera recalls the opening of the Three Ladies with a triple call of *triumph*; coupled with the exultant chorus, the triumphant music signifies the final achievement of Enlightenment. Mozart accurately convinced the audience to go on their own exploration of reason and the ideals alongside Tamino.

Papageno returns yet again, after losing Tamino in the trials, and alongside him is his trusty bird-call melody. Even though he is distraught, the same characteristics of his music accompany him. His vocal line, however, is much more sustained. Could this signal a turning point for him? Is he going to give into reason as his sustained melody implies? Before an answer is given, the Three Boys save the day yet again. Realizing his foolishness, there is hope that he may turn toward Enlightenment, but once his bouncing melody returns, Papageno has reached his final chance for transformation. He will not achieve Enlightenment for he has found happiness in his lover Papagena. The simple man and his steadfast melody will forever remain happy behind the blindfold of true love.

However, foolishness, vengeance, and abolitionism have not been stamped out yet. Monostatos and the Queen break into the temple with the Three Ladies as a last ditch effort to try and “rescue” Pamina from the “evil” Sarastro. Accompanied by strong accents and syncopations, Monostatos reveals his true nature as he matches the musical theme of the Queen. With explosive tremolos in higher registers and some more enormous intervals, Mozart highlights the boiling over of the Queen’s rage as she is vanquished by the resilient and potent clarity of Sarastro’s enlightened vocal perspective. With a final punctuation of the triumph over darkness, the chorus closes out the opera with reverent and glorifying four part harmony. Combined with the accented brass line and climbing vocal range, the audience is able to experience the glorious change between chaotic darkness and the crystalline liberation of enlightenment. Not only has Mozart led the audience through a harrowing story, but he has taken them on the symbolic pilgrimage toward reason, fraternity, and happiness.

Conclusion

The affective nature of both opera and rhetoric is of great intrigue. Throughout *Die Zauberflöte*, Mozart and his main characters use rhetorical devices via musical performance to argue their points and plead their cases. Each one is motivated by their own things (once I figure out what they are I will put it in). Using rhetorical theory developed in Ancient Greece by the Sophists, Aristotle, and Plato, the researcher analyzes Mozart's *The Magic Flute* to elicit how rhetorical theory analysis deepens our understanding of this music and the motivations, intentions, and opinions of both creator and character alike.

Most listeners view this opera as a magnificent musical work with a throwaway story. However, the plot of this opera is rife with deep meanings rooted in an intellectual movement which are accentuated by the music. The combination of thematic motifs and philosophical ideas creates a muso-rhetorical masterpiece that serves as both entertainment and education. The completed analysis establishes the Enlightenment influence on the storyline as well as the musical techniques used to underscore and emphasize the plight of man on his journey toward enlightenment.

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Appendix

Synopsis of the Opera from the Metropolitan Opera

“A mythical land between the sun and the moon. Three ladies in the service of the Queen of the Night save Prince Tamino from a serpent. When they leave to tell the queen, the birdcatcher Papageno appears. He boasts to Tamino that it was he who killed the creature. The ladies return to give Tamino a portrait of the queen’s daughter, Pamina, who they say has been enslaved by the evil Sarastro. Tamino immediately falls in love with the girl’s picture. The queen, appearing in a burst of thunder, tells Tamino about the loss of her daughter and commands him to rescue her. The ladies give a magic flute to Tamino and silver bells to Papageno to ensure their safety on the journey and appoint three spirits to guide them.

Sarastro’s slave Monostatos pursues Pamina but is frightened away by Papageno. The birdcatcher tells Pamina that Tamino loves her and is on his way to save her. Led by the three spirits to the temple of Sarastro, Tamino learns from a high priest that it is the Queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino charms the wild animals with his flute, then rushes off to follow the sound of Papageno’s pipes. Monostatos and his men chase Papageno and Pamina but are left helpless when Papageno plays his magic bells. Sarastro enters in great ceremony. He punishes Monostatos and promises Pamina that he will eventually set her free. Pamina catches a glimpse of Tamino, who is led into the temple with Papageno.

Sarastro tells the priests that Tamino will undergo initiation rites. Monostatos tries to kiss the sleeping Pamina but is surprised by the appearance of the Queen of the Night. The Queen gives her daughter a dagger and orders her to murder Sarastro.

Sarastro finds the desperate Pamina and consoles her, explaining that he is not interested in vengeance. Tamino and Papageno are told by a priest that they must remain silent and are not allowed to eat, a vow that Papageno immediately breaks when he takes a glass of water from a flirtatious old lady. When he asks her name, the old lady vanishes. The three spirits appear to guide Tamino through the rest of his journey and to tell Papageno to be quiet. Tamino remains silent even when Pamina appears. Misunderstanding his vow for coldness, she is heartbroken.

The priests inform Tamino that he has only two more trials to complete his initiation. Papageno, who has given up on entering the brotherhood, longs for a wife instead. He eventually settles for the old lady. When he promises to be faithful she turns into a beautiful young Papagena but immediately disappears.

Pamina and Tamino are reunited and face the ordeals of water and fire together, protected by the magic flute.

Papageno tries to hang himself on a tree but is saved by the three spirits, who remind him that if he uses his magic bells he will find true happiness. When he plays the bells, Papagena appears and the two start making family plans. The Queen of the Night, her three ladies, and Monostatos attack the temple but are defeated and banished. Sarastro blesses Pamina and Tamino as all join in hailing the triumph of courage, virtue, and wisdom.”

