MAGIC

FLUTE

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JUN KANEKO

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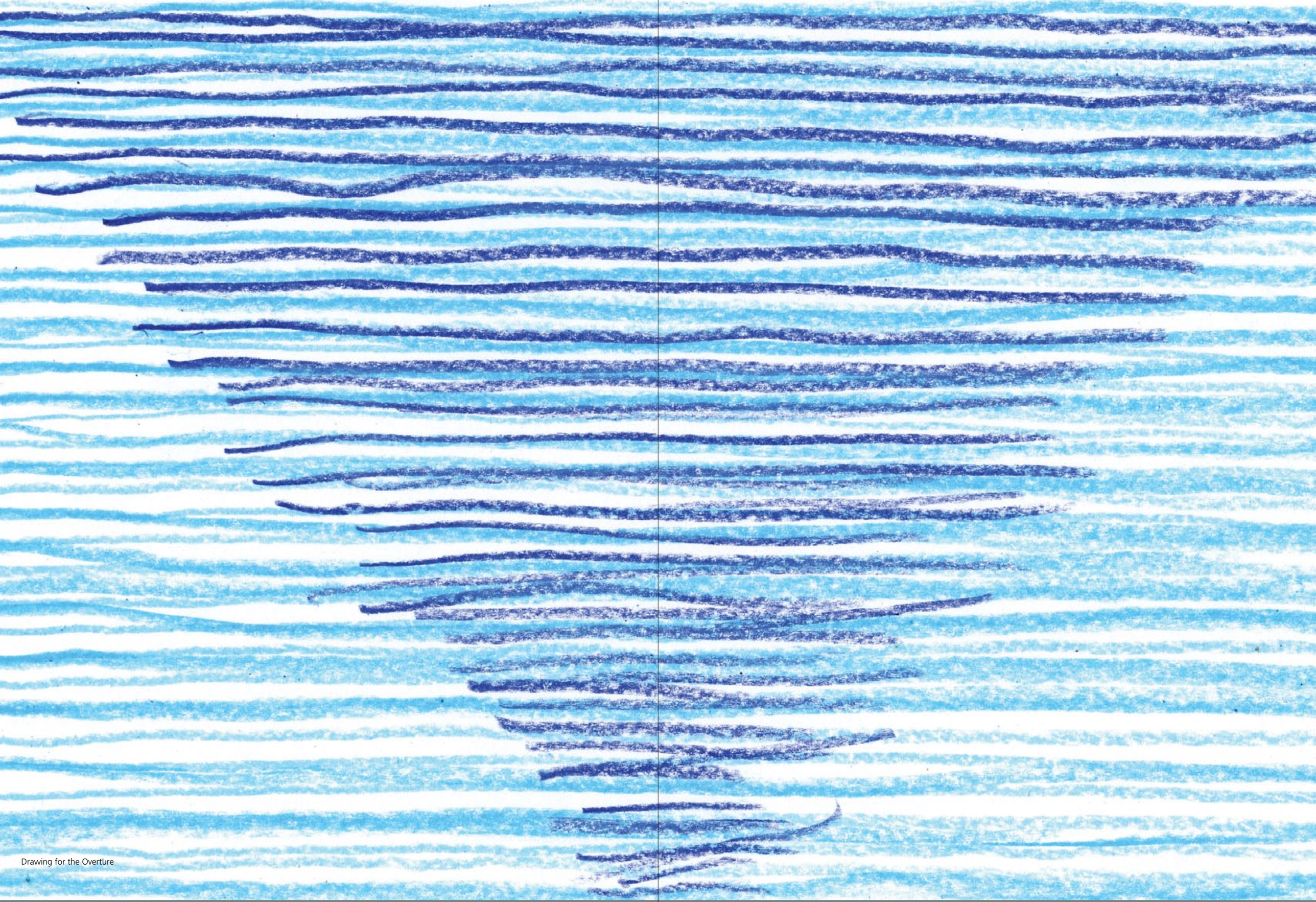

Drawing for the Overture

ROUGH MAGIC

HENRIETTA BREDIN

It is always the popular theatre that saves the day. Through the ages it has taken many forms, and there is only one factor that they all have in common – a roughness. Salt, sweat, noise, smell: the theatre that's not in a theatre, the theatre on carts, on wagons, on trestles, audiences standing, drinking, sitting round tables, audiences joining in, answering back, the one-night stands, the torn sheet pinned up across the hall, the battered screen to conceal the quick changes – that one generic term, theatre, covers all this and the sparkling chandeliers too. I have had many abortive discussions with architects building new theatres – trying vainly to find words with which to communicate my own conviction that it is not a question of good buildings and bad: a beautiful place may never bring explosions of life, while a haphazard hall may be a tremendous meeting place; this is the mystery of theatre …

— Peter Brook

This, written a few centuries earlier, could easily have been a description of the Theater auf der Wieden in Vienna, where *The Magic Flute*, that overflowing eclectic gallimaufry of a collaboration between Wolfgang Amadeus Mozart and Emanuel Schikaneder, first saw the light of day. Of course the opera did not in fact emerge in the light of day, instead it emerged in a smoky, lamplit, overheated theatre where the poet Ignaz Franz Castelli described sitting 'for three hours, bathed in heat and sweat and impregnated by the garlicky fumes of the smoked meats being consumed'.

The Theater auf der Wieden was at the centre of a sprawling complex of buildings in a suburb of Vienna, linked together by a series of courtyards, with 32 stairways, 225 living apartments, a church, an oil press, a watermill, and workshops of every description. This was where Schikaneder and his estranged wife Eleonore made their peace with each other and joined forces as business partners in 1789 to form a troupe of singers and actors and to restore and enlarge the theatre.

Schikaneder was five years older than Mozart and would survive him by more than 20 years. He had embarked upon a stage career as a performer in 1773, when he joined a strolling company that travelled all round Austria and southern Germany, rapidly moving on to become a manager, producer and writer as well. As a young actor he had performed the great Shakespearean roles of Hamlet, Macbeth and Iago but his expanding girth made this less plausible and led him to form his own company. Whatever he produced – serious plays, light comedies, low farces, music theatre – his chief interest was in making a lively and immediate contact with the audience. Performing in German, often in Viennese dialect, was essential to this aim.

This was entirely in tune with Mozart's way of thinking. He had extremely trenchant opinions about opera libretti and, in particular, about the languages he found sympathetic to set to music. 'If only the French language weren't such a

1 - Emanuel Schikaneder as Papageno the bird-catcher, c. 1791, 18th-Century Italian

2 - *View of the suburb of Vieden and Vienna*, 1780, Johann Andreas Ziegler. The Theater auf der Wieden is in the largest complex of buildings at center.

dastardly enemy of music!' he wrote to his father in 1778. By 1781 he was, more happily, working with a German text for *Die Entführung aus dem Serail* and writing to his father again: 'As far as the actual poetry is concerned, I really couldn't dislike it. Belmonte's aria 'O wie ängstlich' etc could hardly be better written for the music. […] I don't know, in an opera poetry must of necessity be the handmaiden of the music. Why are Italian comic operas everywhere so successful? With all the misery of their libretti? [… The words must be written just for the music, and not just put down to enjoy, here and there, some miserable rhyme which, by God!, contributes absolutely nothing to a theatrical representation, whatever it may be, but on the contrary, harms it. It is best if a good composer who understands the theatre and is capable of putting his own ideas into action collaborates with a clever poet, a real Phoenix …'

Schikaneder was certainly a clever poet, and one who well knew how to craft words to serve the music. If opinions vary widely as to how much of the *Zauberflöte* libretto he actually wrote, that reflects the way in which the opera seems to have been created, with two brilliantly creative men snatching and grabbing at every element available to them to make the richest, most intoxicating combination possible. They were both freemasons and wanted to make clear allusions to that, so they created a brotherhood of seekers after truth and enlightenment. The theatre was particularly well-equipped with stage machinery so a magical plot could be enhanced by ingenious special effects. Schikaneder had a penchant for grand spectacle so an exotic setting was a must, with opportunities for elaborate costumes and transformation scenes. He himself had a serviceable voice and excellent comic timing so a role must be written for him: Papageno the bird-catcher and scene-stealer, with his disarming mixture of vulnerability and easy-going rueful humour. Mozart wrote music to suit the voices and personalities available, many of them friends and family. His sister-in-law Josepha Hofer and her dazzling ability to unleash a top F and a fusillade of coloratura would be the Queen of the Night; the 17-year-old Anna Gottlieb's fresh, limpid soprano was perfect for Pamina (she had sung Barbarina in the first performance of *Le nozze di Figaro* when she was only 12); Schikaneder's brother Urban could manage First Priest, the resonant bass Franz

Xaver Gerl would be an authoritative Sarastro, and his wife Barbara was recruited as Papagena. Mozart himself played the fortepiano and conducted.

While all this was happening, elsewhere in Vienna the Frenchman François Blanchard was attempting to launch a balloon flight, having crossed the English Channel by balloon six years earlier. His first two attempts failed (much to the amusement of the Viennese) but eventually, with much pomp and ceremony – the Archduke Franz cutting the restraining ropes – it eventually rose into the sky and travelled for a few miles. Needless to say, when *Die Zauberflöte* opened two months later, the Three Boys made a spectacular entrance, by balloon.

The Freihaus complex surrounding the theatre had a large central courtyard with a garden and a pavilion café where Schikaneder's troupe gathered after rehearsals and performances, making a great racket and having a grand old time. It's easy to imagine Mozart loving all this, being at the centre of it all, drinking and laughing and talking and exchanging ideas. In reality, although he may well have joined in occasionally, he was under considerable strain. His wife Constanze was enduring a difficult pregnancy with their sixth child and had gone to try a spa cure at Baden. He missed her horribly, hated sleeping alone, couldn't settle down to work and was endlessly, grindingly, worried about money. Whenever he could, he joined her in Baden, but found it difficult to concentrate and compose there. Back in Vienna, he alternated between staying and dining with friends and taking meals on his own at the nearby Zur goldenen Schlange or having them send food round to him at home, so that he could eat at his worktable with everything he needed within easy reach, turning from manuscript to keyboard to Linsensuppe and back again.

Mozart's struggles were to prove triumphantly worthwhile. When the opera reached the stage it was an immediate and unequivocal success. The public loved it and flocked to the Theater auf der Wieden which now, after Schikaneder's renovations, had seats for around 1000 people. Constanze had given birth to a healthy boy, Franz Xaver, and was recovering well but made a return trip to Baden at her husband's insistence, to recuperate fully. His letters to her at this time reveal

3 - Portrait of Wolfgang Amadeus Mozart, c. 1783-1785, attributed to Joseph Hickel

his delight in the audiences' response to his opera, most especially what he referred to as their 'silent applause'.

In October 1791, glowing with health and happiness, he wrote to his 'dearest, most beloved wife' to exult in how much fellow composer Salieri and his mistress Catarina Cavalieri had loved the opera, declaring that 'they had never seen a more beautiful or delightful spectacle'. He was pleased that their son Carl, aged seven, was flourishing at school, although his course of studies left much to be desired; his friends Leutgeb and Hofer had just arrived to dine with him; he was content to be at home as 'I'm used to my own routine'.

By December of the same year he was dead.

Henrietta Bredin – Opera and Theatre Writer, Editor and Dramaturg, London, UK

ENDNOTES

Extracts are taken from *The Empty Space* by Peter Brook, pub. McGibbon and Kee, 1968 (reissued as Penguin Modern Classic, 2008); *Mozart: A Life in Letters*, ed. Cliff Eisen, trans. Stewart Spencer, pub. Penguin Classics, 2006

4 - Play-bill for the world premiere of *The Magic Flute*, 1791, 18th-century Austrian

"Ich bleib indessen hier…" ("Meanwhile I will stay here…"), from the manuscript for *The Magic Flute,* 1791, W.A. Mozart

ASSUAGING DOUBT: ON THE ARTS IN MOZART'S TIME

DAPHNE DEEDS

Go wond'rous creature! Mount where Science guides,
Go, measure earth, weigh air, and state the tides
Instruct the planets in what orbs to run,
Correct old Time, and regulate the Sun

— *From* An Essay on Man *(1733-34) by Alexander Pope*

We often consider relentless progress the exclusive purview of the modern age. But countless twentieth-century achievements are the fulfillment of ideas born during the eighteenth century. An astounding panoply of Enlightenment era advances were rooted in the assumption of an ever-improving future. During this Age of Reason, the fundamental moral, societal, and historical problems of the modern world were identified. In the span of less than one hundred years the world changed radically through a confluence of discoveries in the sciences, exploration, philosophy, and the arts. Just hearing some of the names of those who created this new intellectual arena, we are inspired even today: Galileo, Newton, Hume, Gibbon, Descartes, Rousseau, Voltaire, Locke, Kant, Catherine II, Franklin, Jefferson, Gainsborough, David, Fragonard, Haydn, and, of course, Mozart. A sense of curiosity and confidence pervades their writings and works of art, conveying a paradigm shift in the human race's conception of itself and the natural world.

Consider only a few of myriad eighteenth-century efforts to understand the human condition: the classification and cataloguing of fossils, plants, animals and peoples; the excavations of Herculaneum and Pompeii; the exploration and mapping of the globe; the discovery of non-European cultures; the translations of non-European texts; public libraries; private museums; the birth of the novel, autobiography and fine art as reflections of the individual artist's experience; and shift from church and court patronage to art sold on the commercial market. Under the vast umbrella of empiricism, the individual's direct observation and factual data meant that a singular mind could reveal the truth. Rather quickly, human reason replaced the passive reliance on static, inherited traditions decreed by church and state.

This profound and rapid evolution could not have transpired in an atmosphere of fear and suspicion. Today, the doubts that accompany change suggest reactionary thinking, and the weight of uncertainty. During the Enlightenment, a rampant thirst for knowledge seems to have embraced doubt. Extended debates, such as "Is there an innate truth?" (Descartes), "Is truth derived from sensory experience or from pure thought?" (Locke, Hume, Leibniz), and "Does man have free will?" (Kant), were substantiated through active discourse and very little judgmental thinking. These philosophers accepted doubt as a part of reasoning, opening their minds in equal measure to atheism and Christianity, questioning the rights of man and the needs of society, ascertaining the limits of reason and the senses. Doubt naturally articulated these innovations, used like a delicate instrument to parry elegant arguments. Reason had triumphed, as seen in the frontispiece for the *Encyclopedia, or Reasoned Dictionary of the Sciences, Arts and Trades*,[5] an engraving from a 1764 drawing by Charles-Nicolas Cochin. Using the Renaissance form of an apotheosis, and the excesses of the Rococo, the artist shows Philosophy and Reason removing a veil from Truth, as Imagination offers her a garland, while her brilliant light shines onto the mechanical arts below.

Though the ancient Greeks described a cosmos inhabited by demi-gods, the truly anthropomorphic understanding of the world that we now take for granted first evolved in eighteenth-century Europe. Since the time of the earliest known artistic expressions - murals, mosaics, paintings and sculpture were rendered in the name of god, the tribe, or for civic, religious or court leaders. Religious doctrine and royal lineage determined social hierarchies, and what people learned. During the middle ages,

5 - Frontispiece for Diderot's Encyclopedia, 1772, B.L. Prévost, after Charles-Nicolas Cochin

6 - *Europe supported by Africa and America*, 1796, William Blake

most Europeans did not know how to read, so art commissioned by the court and the church was used to reinforce the feudal system. With popes and kings as patrons, artists were paid to use biblical subjects and mythological imagery to convey religious and social power structure.

But as scientific discoveries were made and explorations of non-European lands were conducted, it became evident that not all cultures adhered to Christian values. Through learning about other religions and other ways of living, men were more bound by a common humanity even as they were divided by class differences. William Blake's *Europe Supported by Africa and America*,[6] an engraving of 1796, uses the Renaissance trope of the Three Graces to illustrate the tales of an extended expedition. The three nudes embrace each other and share a garland emblematic of human commonalities and the promise of cultural exchange. Blake offers an image of one world, united by a shared sense of optimism.

Individuals had increasing control over their own destinies. As poet and philosopher Alexander Pope (1688-1744) famously said, "The proper study of mankind is man", a statement that radically departs from earlier provisos to study religious texts in order to divine God's purpose for man. Soon, artists sought self-expression rather than the blessing of the church or state. Their themes were not always dictated by wealthy clients, and they began to sell their work on the open market. By the mid-eighteenth century, art commanded its own domain, distinct from other human endeavors. And the truly democratizing factor in all the arts was the observer, who for the first time had the power to accept or reject what the artist made.

The Dutch author and philosopher, Karl Phillip Moritz (1756-1793), absorbed the wealth of new ideas and foresaw the modernist aesthetic when he proclaimed that works of art are "self-sufficient totalities….produced to be contemplated for their own sake." This progressive concept helped to liberate artists to respond to the world around them, rather than adhere to the political agendas of power brokers via historical and mythological themes. The exemplar of such contemporaneousness is a painting by the Englishman, Joseph Wright of Derby. *An Experiment on a Bird in the Airpump*[7] of 1768 is a large canvas that portrays an experiment well known at the time. A scientist is seen in the process of releasing a bird from a large glass sphere where a vacuum pump has removed the air. A group of observers, including women and children, apprehensively await the bird's rescue from suffocation. The figures witnessing this momentous scene appear as players on a stage, complete with dramatic lighting emanating from the low foreground to reveal facial details in severe contrast, while heightening the suspense. Wright made the uncommissioned painting for the Society of Artists in London, where it was immediately celebrated for its depiction of science dispelling superstition. A painting so widely viewed helped to educate the populous to science and new technology.

Natural Science was studied in the field, the laboratory, and the library. A frenzy for cataloguing of flora and fauna that had been discovered during expeditions to Africa, the Orient and the Americas spawned a passion for detailed drawings and watercolors of exotic nature. Giovanni Antonio Bottione's *Orange Daylily (Hemerocallis fulva)*[8] functions as a precise description of the stages of a daylily's life, from bulb to bloom. The skillful rendering and compact composition also succeed as compelling, Proto-Abstract forms. Throughout Europe, such examinations were compiled as portfolios and

7 - *An Experiment on a Bird in the Air Pump*, 1768, Joseph Wright of Derby

books as well as single images and print series. Thus the information they contained was easily conveyed to a large and growing middle class in their homes and in the public libraries that were being formed for the first time. Similar examinations of architecture, machinery, anatomy, and antiquities were published and widely distributed as both specialized books and encyclopedia. The commitment to observation and the celebration of the ordinary made knowledge the everyday language of the Enlightenment.

As the middle class emerged from feudalism, they began to appear as subjects in paintings. The common man was not absent from earlier art periods, but they were usually depicted as an amusing diversion, such as Frans Hals' portraits of earthy ale drinkers, or as foils for still lifes, as seen in quiet interiors. In the eighteenth century, the common man assumed a more active role in paintings that sought to convey loftier themes. For example, *The Village Betrothal*[9] by the Frenchman Jean-Baptiste Greuze (1725-1805) shows a group of peasants at a betrothal ceremony. Greuze ennobles the country people by placing them in the same tableau as the notary who officiates the ceremony. He endows the cast of characters with sympathetic expressions, elevating the peasant as an Enlightenment symbol of social progress. Like Wright's Experiment, *The Betrothal* is composed as though the figures are standing on a proscenium. All the participants in this informal ceremony have a role to play in defining social mores of the day: the elderly father, the concerned mother, the tentative bride and the solicitous groom all contribute to this scene of domestic virtue. However, there is also the suggestion that the peasants are complying with the conservative upper class desire for a working class that was content with its subordinate station. As twentieth-century art critic Robert Rosenblum observed, Enlightenment values could be "molded to meet demands as varied as French Revolutionary propaganda and Romantic melancholy".

By the 1750s, the antiquities found in Herculaneum and Pompeii, and "Grand Tours" to ancient architectural sites were seamlessly wed to Enlightenment values. The new confidence in the human capacity for learning and the ability to determine change in the world gave classical ideals new meaning. The Neoclassical period combined eternal verities with contemporary concerns. In

8 - *Orange Daylily,* 1781-1802, Giovanni Antonio Bottione

9 - *The Village Betrothal*, 1761, Jean-Baptiste Greuze

France, Jacques-Louis David (1748-1825) used the Neoclassical style to distill his aesthetics while promoting his political beliefs. *The Oath of the Horatii*[10] epitomizes the "noble simplicity and quiet grandeur" of Neoclassicism, as defined by the art historian Johan Joachim Winkelmann (1717-1768). First shown at the Salon of 1785, *The Oath of the Horatii* was painted in Rome and depicts the three Horatii brothers swearing an oath to their father that they will fight unto death in a pending battle against the Curiatii family. They are fighting not only for the family's name and for their nation's sovereignty, but also for the common good. The father is represented as a benevolent leader committed to the Enlightenment goal of serving the state for the good of the people. A student of classical literature, David instills the painting with Roman Republican virtues of courage, integrity and justice, ideals that were championed anew during the eighteenth century. As with Greuze and Wright, the composition is frieze-like, with the primary figures adhering to the frontal plane. The secondary players, the women who sit behind the father, take supportive roles and the rounded form of their clustered bodies balances the strong triangular shape of the standing figures. Everything about *The Oath* is rational, controlled, and spare. It explicitly conveys essential Enlightenment principles while announcing the first suggestion of modernist reductivism and clarity after decades of Rococo fluff.

America was founded on Enlightenment ideals. Thomas Jefferson's (1743 -1826) addition of the "these truths are self-evident… inalienable rights of all men" to the Declaration of Independence was drawn directly from Enlightenment philosopher John Locke's (1632-1704) essay on government. The Great Awakening, religious plurality, individual rights—these are all Enlightenment principals. Many eighteenth-century American artists incorporated these influences in their work. Benjamin West documented the historic event of 1662 when William Penn met with the Delaware tribes to sign a peace treaty. West's *Penn's Treaty with the Indians*[11] was painted in 1771-1772. West said that the object of the painting "was to express savages brought

into harmony and peace by justice and benevolence". While today we might question this patriarchal language, the overarching objective was to convey a mutually beneficial agreement, a Lockeann principal. Like his European peers, West uses a Neoclassical composition of planar and triangular groupings to depict the Quakers, merchants and native people in a pastoral setting. History has shown that this event was not really as benign as it seems in West's painting. There were ulterior motives, deception and greed at play in 1662, but the painting preserves the most altruistic of Penn's intentions. Philosophers like Marchese di Becarria (1738-1794) considered "current evils…just the inevitable tremors and upheavals…after which the nations will march on towards a final…state of equality and happiness."

Countless other examples might verify the impact of Enlightenment thinking on the art of Mozart's time. And they might not share stylistic qualities. The eighteenth century was a time of experiment and acceptance, a milieu that surrounded Mozart throughout his brief and extraordinary life. Mozart epitomizes the Enlightenment spirit. His stunning confidence, his prolific and varied production, and his artistic genius all speak of a man who benefitted from the rational world around him. He seems never to have considered doubt when writing music. Working with equal mastery, whether writing symphonies for King Leopold II, a requiem as a private commission, or opera for a small theatre, Mozart readily accepted every musical challenge. When he became a freemason in 1784, he rose quickly through the ranks with great enthusiasm for the Masonic credo. While some Masonic lodges were involved in metaphysical studies, Mozart's lodge, Zur Wohltätigkeit, or Charity, sought to fulfill the tenets of self-perfection, tolerance and enlightenment. *The Magic Flute* manifests similar goals through a carefully crafted Masonic semiology applied to the German comic opera form. Mozart and his librettist, Emanuel Schikaneder had the common man in mind when they varied the pace of *The Magic Flute* with serious, comical and magical passages to sustain the audience's attention. Their overarching intention

10 - *Oath of the Horatii*, 1784, Jacques-Louis David

11 - *Penn's Treaty with the Indians*, 1771-72, Benjamin West

was to initiate the general public into the verities of freemasonry, to help them to understand the merits of living a good and just life. Mozart completed *The Magic Flute* in 1791, the year of his untimely death. He thus escaped the aftermath of the French Revolution, when many Enlightenment theories about social responsibility and natural law were severely tested. His sudden departure from this world at age thirty-five robbed us of untold musical masterpieces, but it also makes his a pure, enlightened life.

Daphne Anderson Deeds – Fine Art and Museum Consultant, Litchfield Connecticut

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PRODUCING *THE MAGIC FLUTE*

DAVID GOCKLEY

As an opera general director (aka "producer"), I am charged with shepherding the creation of productions, which must be artistically stimulating, but also can attract ticket buyers, donors, and co-producers who together pay the price of the creation. Finding a creative team with a fresh, compelling vision of a piece goes a long way to guaranteeing its success on all fronts.

The Magic Flute invites looking for this vision in the world of the visual arts, as there is a tradition of architects, painters, illustrators, and humorists being drafted to adapt their imaginations to the three-dimensional "box" of the opera stage, many with remarkable results. The first significant designs for Flute were created by the German architect Karl Friedrich Schinkel in 1815 for the German State Opera in Berlin. Schinkel's depiction of the entrance of the Queen of the Night is as iconic as any image of an opera scene. In more recent years Marc Chagall, David Hockney, Maurice Sendak, Gerald Scarfe and William Kentridge have designed Flute productions. I had the pleasure of producing the Sendak production back in 1981, and it had a long and popular life throughout this country and Canada.

When Bay Area friends Alice Corning and Dick Massey asked my fiancée and me to dinner I had no idea the occasion would spark an idea for a new *Magic Flute*. They showed me a handsome book chronicling the creation of Omaha Opera's production of *Madame Butterfly*, with exquisite designs by Jun Kaneko, an artist with whom I was not familiar until that evening. Several emails later and Jun's interest in the *Magic Flute* confirmed, I paid a visit to his large and impressive workshops in Omaha. It was a revelation, and I became very excited about the potential of Jun's talent being put into service.

I suggested stage director Harry Silverstein, who had assisted Frank Corsaro with the Sendak production, sensing that he could collaborate with Jun and adapt the artist's work to the theater in an elegant, sensitive way. The partnership has been a happy one.

Harry and I have been surprised – and challenged – that Jun has made animated images so prominent in his designs. There was a touch of it in his *Butterfly* and more in his Philadelphia *Fidelio*. But to have constantly changing backgrounds presents a number of hurdles. The opera company must have the equipment, the software, and the human expertise to get the images to work on a minimal schedule. The lighting designer needs to light the performers, but not neutralize the vividness of the projections. The director has to stage the performers so as not to cast shadows on the projection surfaces. The performers have to compete with other "moving things!"

Jun will help them with some of the most vivid costume designs in my memory. The colors and shapes are nothing short of astounding!

As of this writing there are many issues that will only resolve during rehearsal and tech. I have never shied away from a challenge, and sometimes it takes 'fools to rush in where angels fear to tread.' I am probably in this category. But I have faith in Jun and Harry, and am sure we will see something that is brilliant, fanciful and breaks new ground.

In making this journey I am deeply grateful for our partnering companies, the Washington National Opera, Lyric Opera of Kansas City, Opera Carolina and Jun's hometown Opera Omaha. We're all taking a leap of faith!

David Gockley – General Director, San Francisco Opera

THOUGHTS ON DESIGNING MAGIC FLUTE

JUN KANEKO

For me, developing an opera design starts simply by listening to the music until a visual image begins in my mind. This process usually takes two to three months of immersing myself in the opera by listening to it 200 to 300 times.

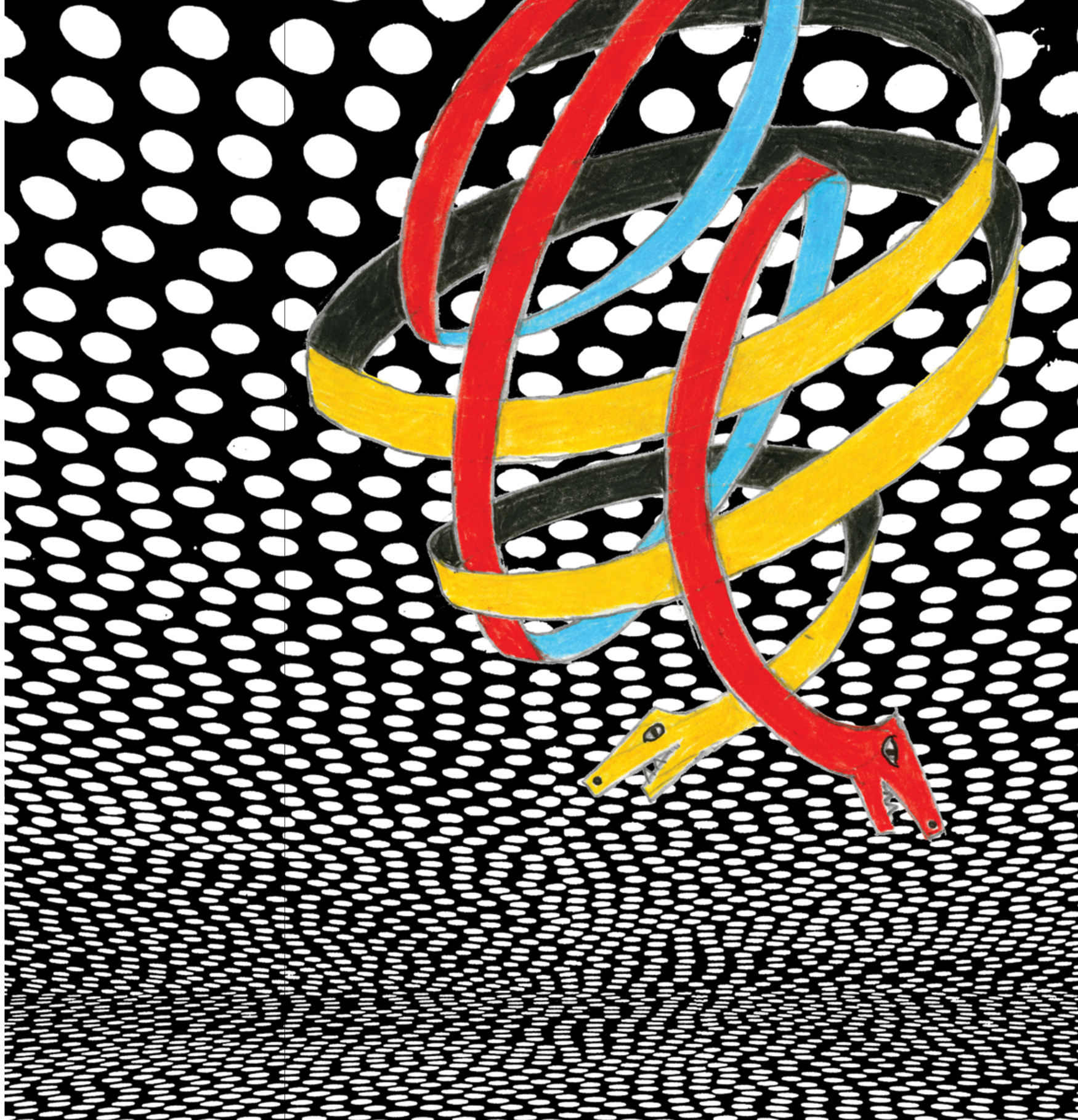
The key to conceptualizing a successful opera design is to have a flexible and open mind and to listen to the music without any preconceived ideas. Sometimes not knowing gives us great mental freedom and opens our imagination. It is like being in a heavy fog, knowing something great is beyond it and, as it starts clearing, patiently seeing fantastic possibilities reveal themselves. My goal is to extract a design that emerges from the essence of the music rather than to decorate its story.

In my studio work I am always aware that nothing exists by itself. Pattern and composition are born out of the relationships among different elements of the artwork and emerge from conversations I have with myself, the materials, and my mark making. Much of my studio work applies itself to issues of scale and the perspectives of the moving viewer with relation to the piece. It is essential to develop the most positive spatial attitude between the artwork, environment and viewer. I try to change the space so a binding relationship unites the concepts of the artwork with the surrounding nature, architecture, and viewer's experience.

To me, opera is music and stands alone as such. The stage, costume and lighting design are supporting elements and visual expressions. This approach presents important and fundamental conceptual design issues. The design I create needs to integrate with the music naturally and spontaneously so we feel the music and design as one unified expression rather than experiencing the music and stage production moving parallel as an opera.

Integrating all of the synchronous connecting elements in an opera is the most difficult challenge in its design. My challenge is to find a way to shrink the distance between the music and the visual elements and to conceive visuals that fuse the music and design as one experience.

Jun Kaneko



INTERPRET THIS

HARRY SILVERSTEIN

When I am teaching my students the techniques useful for creating an elegant performance, I always begin with a discussion of the difference between Artists of Interpretation and Artists of Origination. When the class is confident we understand the distinction, we are able to identify ourselves as interpreters. In this light, Mozart is an artist of origination, he wrote the opera, while I think of singers, orchestra players, conductors, directors such as myself, and designers as artists of interpretation. As such, it is our responsibility to take the work of genius that is *The Magic Flute* and using our talents, skills and efforts make it an experience worthy of sharing with those who have come to spend time with us, investigating together the journey that is an opera.

Interpretation begins with recognizing its key parts. First we must have an Understanding of the Original Material. This is a great challenge for we must attempt to ascertain the intent of the composer and librettist, taking into account the time and place of the original composition, and its setting. We study the story, listen to the music, feel the emotions, and experience the work's progression, making every possible intellectual and emotional effort to understand it fully. It is not enough to know the plot, since after all, *The Magic Flute* is no more a simple fairy story of wicked queens and captive princesses than *Jack and The Beanstalk* is a tale told only to explain giants, or boys, or geese, or even agriculture. So, we wonder, what Ideas did Mozart and Schikaneder wish to communicate through their story?

Most cultures seem to have a ritual or quest boys must complete in order to become men. At its heart, *Flute* is the story of Tamino and his journey to maturity. Sent on his quest of discovery by his father, his experiences with the Brotherhood, the Queen, and the Trials allow him to evolve, preparing him to become the new leader of the initiates who, old and tired, are in need of his youthful energy and idealism. It is of special interest that he experiences these trials with Pamina and they will lead the brotherhood into the future together; a man and woman renewing equally this confraternity based on the Freemasons. Rather forward thinking by Mozart!

There is also the most wonderful parallel story of the peasant pair Papageno and Papagena; not destined for "the heavenly pleasures of the initiated," but for the joys of everyday living, marriage and a family. Mozart always has a special place for these common couples; one need look no further than Masetto and Zerlina, or Figaro and Susannah for a clear understanding of his love for those who may expect real happiness in life. Papageno's and Papagena's appearance in *Flute* is not only a theatrical convention created for Schikaneder to entertain with some comic relief, but an important opportunity for us to compare "common" and "noble" aspirations.

In *Magic Flute* there are also historical aspects to be considered; such as multiple references to Freemasonry and its relationship to Mozart's time. We must interpret ideas of liberation, explain the number three, the cabinet of reflection, attempts by the monarchy to crush the Masons, and the idea that all men are perfectible through reason.

And, overarching all these concepts is Mozart's and Schikaneder's investigation into the relationship of good and evil and how we perceive the difference. Characters seem clearly good or evil in the first act, but as we journey through the drama and comedy we realize things are not at all what they seem. In fact we have had it exactly backwards - how easily we have been misled! Making this evolution of understanding clear, not allowing this pivotal idea to seem accidental or capricious, is an important challenge.

Our next step in Interpretation is to express Mozart's and Schikaneder's original ideas in our own words and images based on a clear understanding of what we wish to communicate with our story telling. In order to interpret at the United Nations it is vital to do more than translate word for word; one must understand the intent of the speaker and express his or her ideas in a different language, to make the intention of the original communication clear. In rather the same fashion, we must find a way to set the ideas of the composers into actions and images meaningful to the public that will see and hear our work. The ideas must coalesce into a production that expresses the plot and themes of *The Magic Flute* in terms of visual and physical actions that will allow the contemporary viewer to understand the same ideas and experience the same emotions as the audience at the Freihaus-Theater auf der Wieden in Vienna on opening night, the 30th of September, 1791.

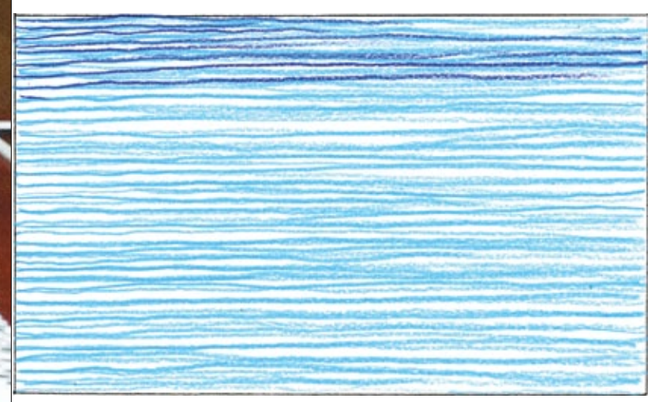
As 21st-century Interpreters, we have been inspired to create images and actions in a minimalistic and expressionistic way that would likely be obtuse to a late 18th-century audience, but is immediate, appropriate, and we hope exciting for a contemporary public. Jun Kaneko, the designer of our *Magic Flute*, and collaborator, has created a world of visual wonder executed by constantly evolving projections, and spectacular costumes. These components allow the performers to move seamlessly through the wildly varied scenes of the opera, expressing the nature of each musical, emotional and intellectual idea. The staging will engage the talents of the performers using modern ideas of movement and action to express the baroque vaudeville and sublime nature of the opera in a way that our audience can understand and participate in without reservation.

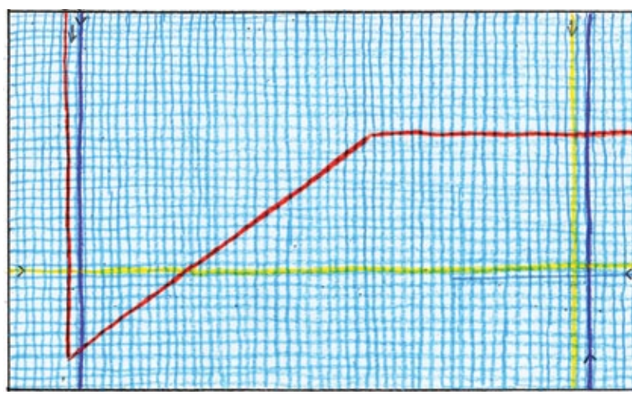
Together, as opera artists, we have worked to express our understanding of *The Magic Flute* and, in collaborating to tell a compelling story in a convincing fashion, we have clarified for ourselves what the story is and why it is vital that it be told. We have taken our understanding of the music, plot, themes and actions of this brilliant work of art and realized them in a fashion based on our personal experiences, thoughts and artistry. It is our interpretation.

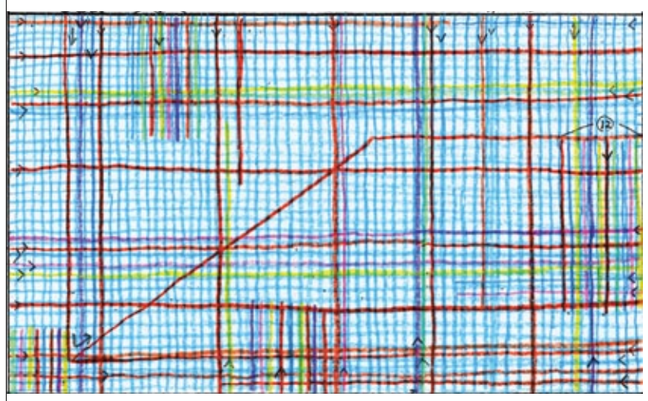
Harry Silverstein – Professor of Opera, Director, DePaul Opera Theatre

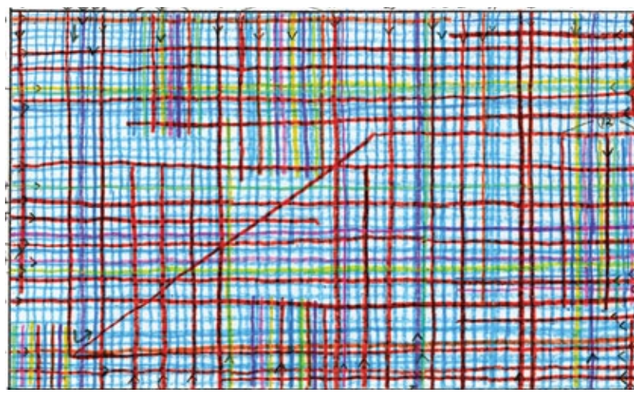
Drawing for the Overture

Set drawings

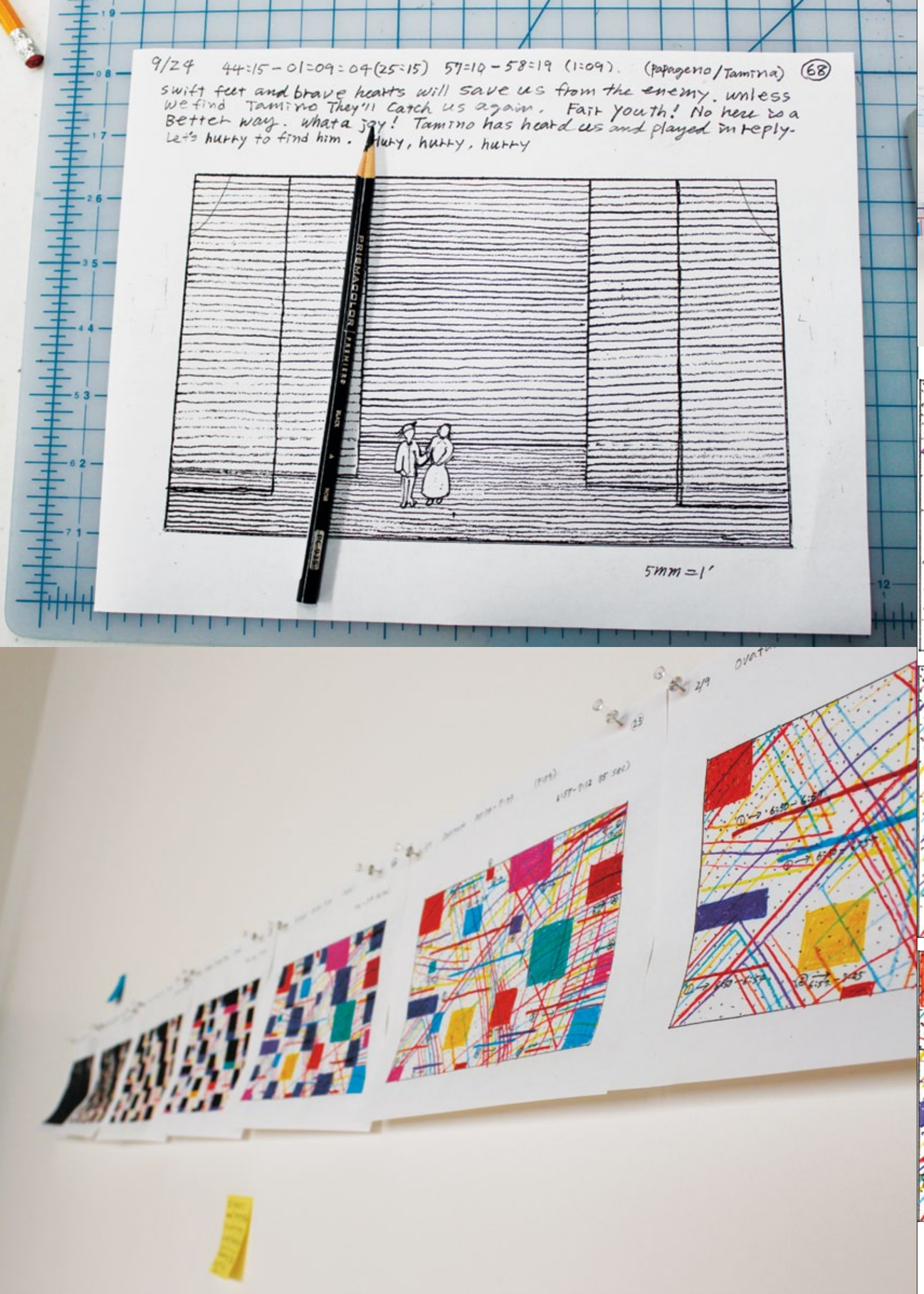


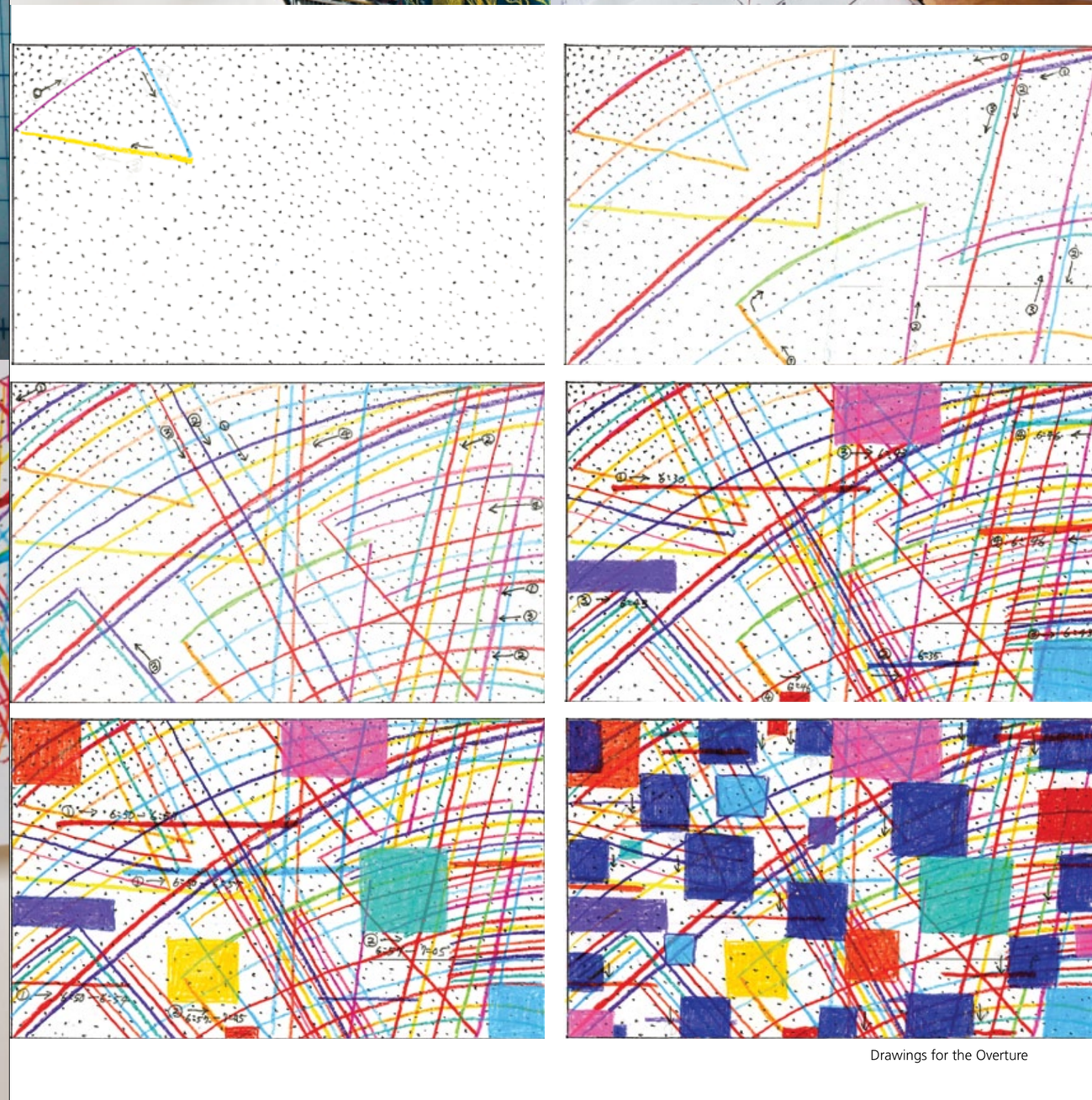






Drawings for the Overture





Drawings for the Overture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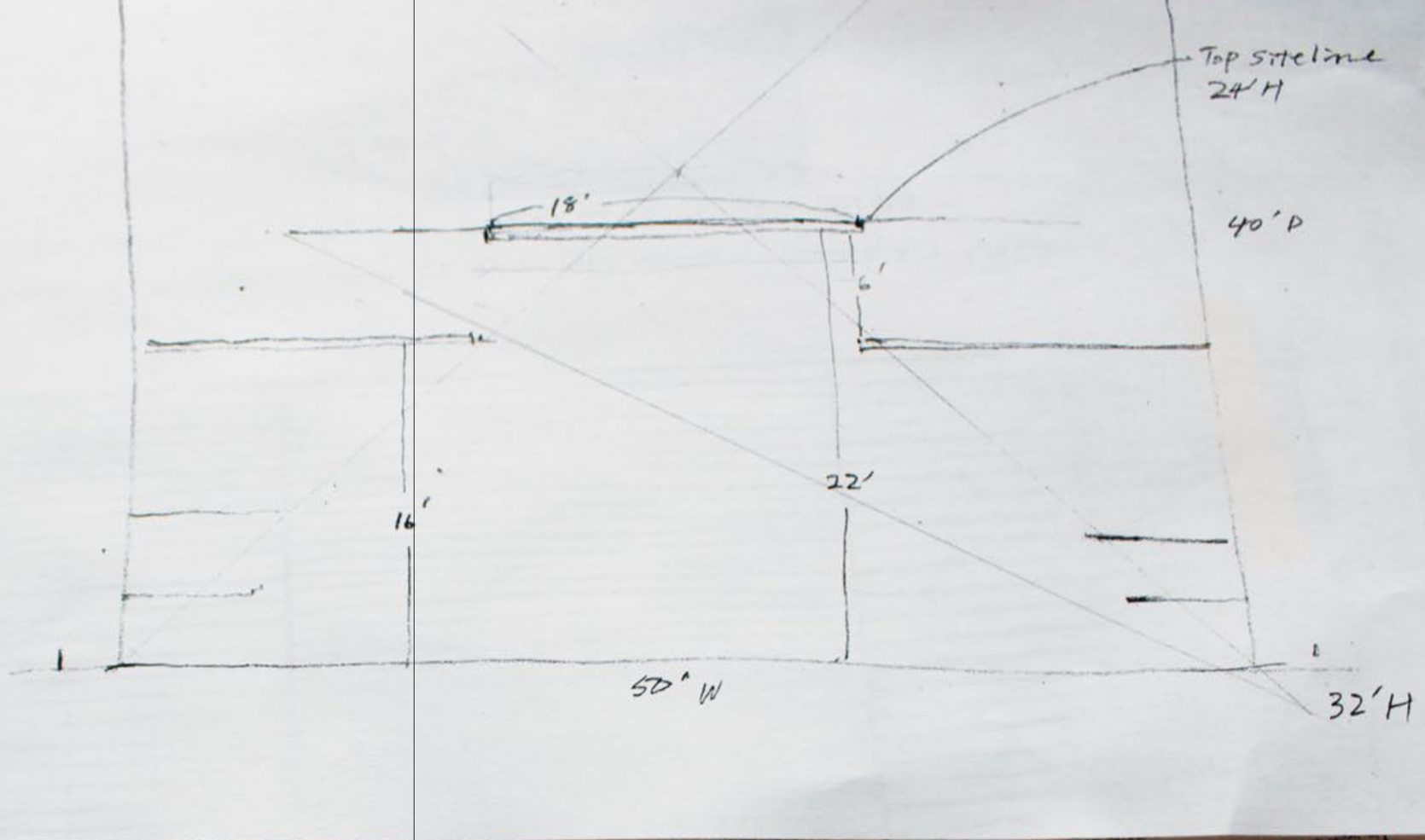
Top siteline
24'H
18'
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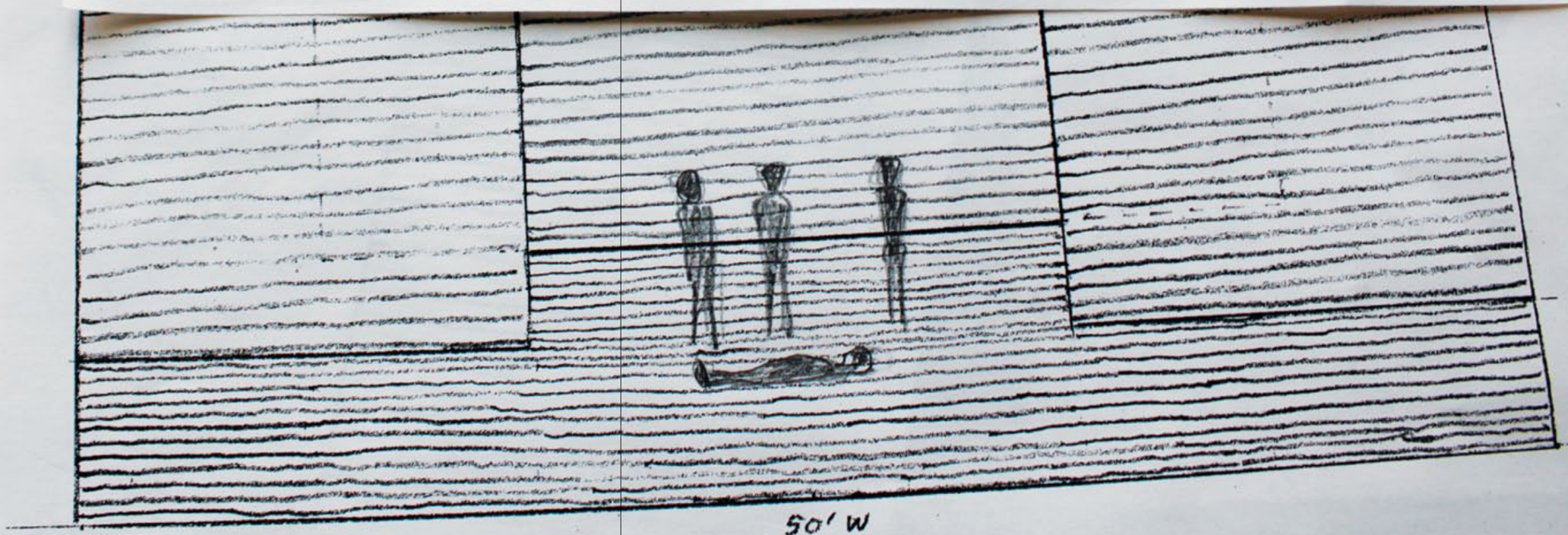
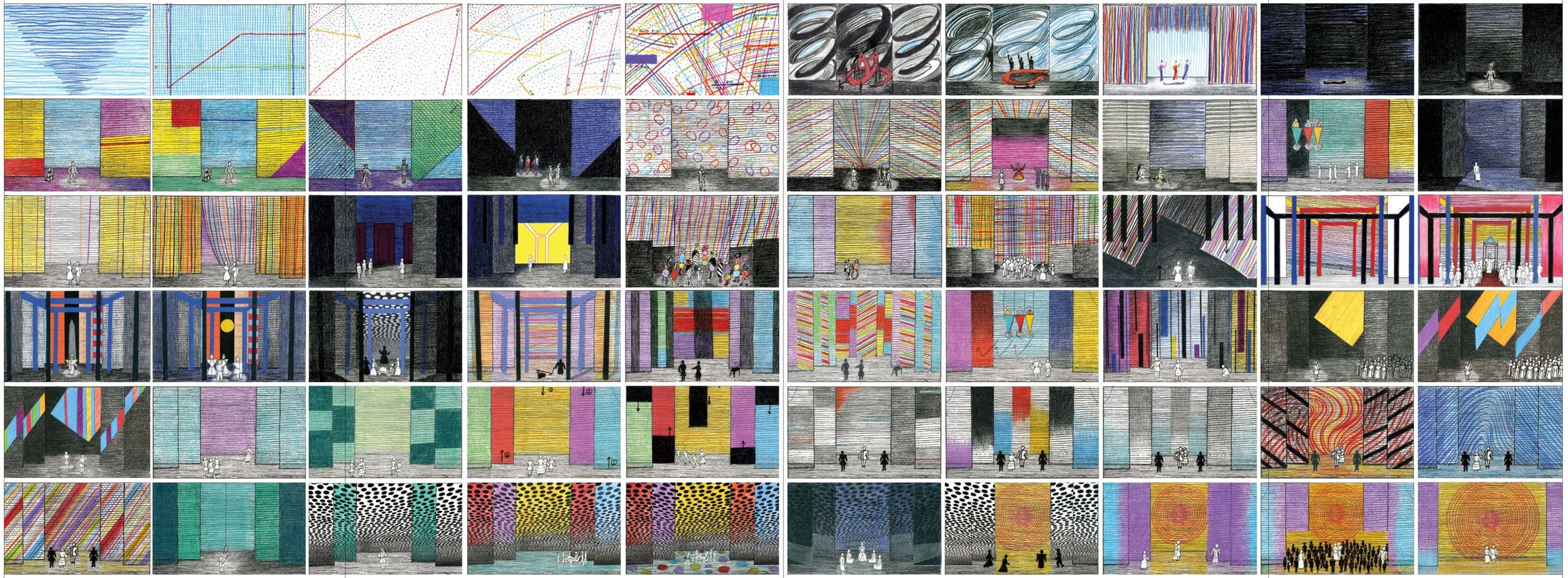
6'
22'
16'
50'W
32'H


50'W



FROM STORYBOARD TO MOTION: THE ANIMATION OF *MAGIC FLUTE*

FRED CLARK AND KEVIN REINER

FRED CLARK

When Jun first presented us with the visual direction for *Magic Flute* we were excited and a little intimidated. This is our third opera project with Jun and by far the most complex. Creating digital motion animations for a 160-minute production on nine screens is daunting. But we were thrilled by the challenge.

The art direction Jun provides through storyboarding is remarkable. He has an amazing ability to communicate what he wants. It's both clear and precise. Our job is to interpret the direction, add the motion, develop the transitions and basically bring it to life. Timing is the most critical part of the process. It requires discussion and experimentation. Working with Jun is always open and relaxed. We are encouraged to bring ideas forward. It sometimes develops quickly, sometimes not so much.

What I enjoy most is watching Jun view an animation sequence for the first time. He's not only judging the visual integrity we brought to his design, but also is thinking how the actors, lighting and music all intersect. It's very cool. He ponders, comments, and then lets us work out the details. It's always a fascinating collaboration.

KEVIN REINER

This is the third time Jun has graciously invited our team to collaborate on the video imagery of an opera, and we couldn't feel more honored. When we first met with Jun to discuss *The Magic Flute,* he slowly shook his head in mixed excitement and guarded anticipation, starting the conversation with the words, "This is going to be big." He was not kidding. The plan was to have video animations playing throughout the 160-minute production on 9 different screens. The total amount of video that was created came in just under 12 hours. He had already designed most of the storyboards, we just had to make them come to life. We were thrilled to take on the challenge.

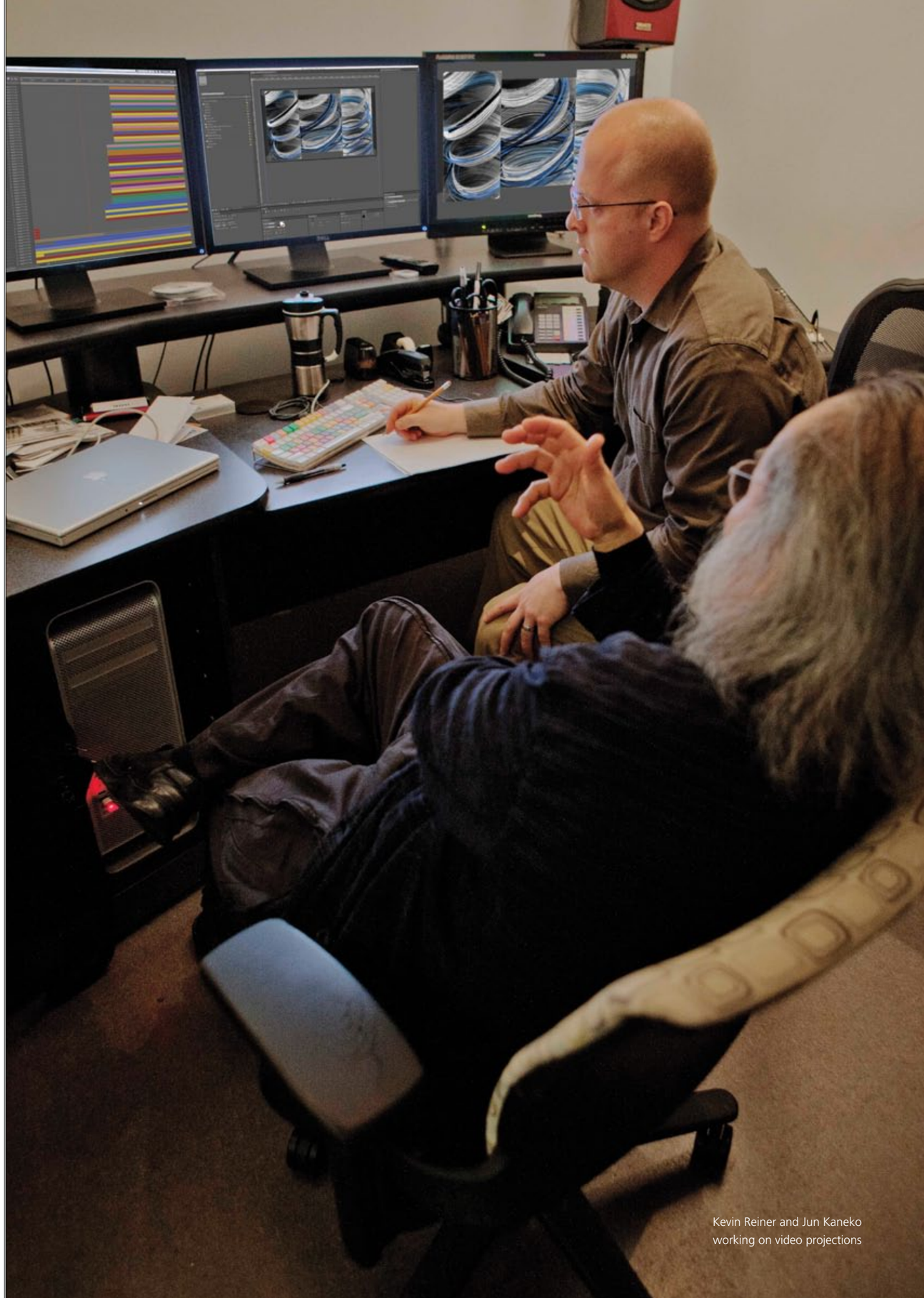
We drew confidence from the fact that this was not our first collaboration with Jun in the realm of opera. Having worked on both *Madama Butterfly* and *Fidelio,* we had already established a successful production workflow. Jun is very specific in what he wants to see on the screen and most of his direction is communicated through intricately detailed storyboards. He gives us the snapshots of what the video should look like and we fill in the blanks to make everything move. Through our past experiences, we already had an understanding of his methods. So, there wasn't much of a learning curve and we could delve right into animating the videos.

That is not to say that there weren't any challenges. One of the most difficult things had little to do with the animation but more to do with the flow of the opera. The tempo can differ night to night, so it was necessary for the animations to be designed in such a way to be easily adjusted and queued by the stage crew. We were constantly working with this necessity in the back of our heads, making sure all animations were malleable.

One of the more difficult scenes to animate comes early in *The Magic Flute* when a serpent appears before Tamino. The storyboards called for a tornadic serpentine spiral projected onto three large screens spanning the entire width of the stage. The structure and atmosphere of these spirals were very difficult to perfect. The spirals were to appear to move in 3D space, but still feel like a flattened sketched piece. It took a couple of months and many different versions before we got it just right, but it was worth the effort as it is a beautifully dynamic scene in the opera.

The success of the video animations depended all on the ability to work hard and communicate well. Jun provided great communication to us in what he envisioned for the opera and our team worked hard to fulfill his vision. This project provided many great challenges, but in the end, it was one of the most enjoyable collaborations I've been a part of.

Fred Clark – President and Creative Director at Clark Creative Group; Kevin Reiner – Head Video Editor at Clark Creative Group



Kevin Reiner and Jun Kaneko working on video projections

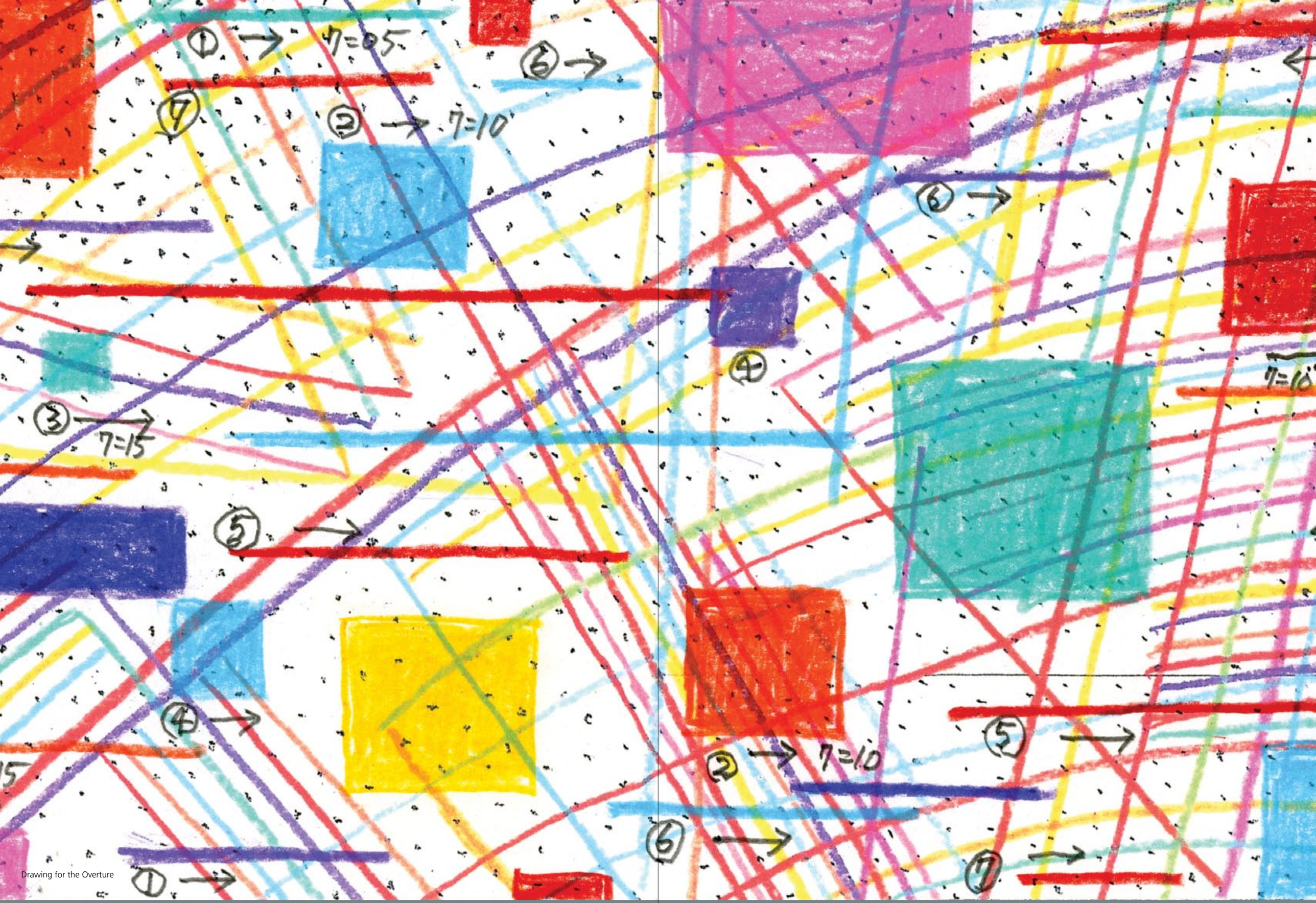
Harry Silverstein and Christopher Maravich

below, clockwise from upper left: Fred Clark, Kevin Reiner, Terry Harper; Christopher Maravich, Garnett Bruce; Jun Kaneko, Greg Weber, Harry Silverstein; Harry Silverstein, David Gockley, Jun Kaneko, Greg Weber

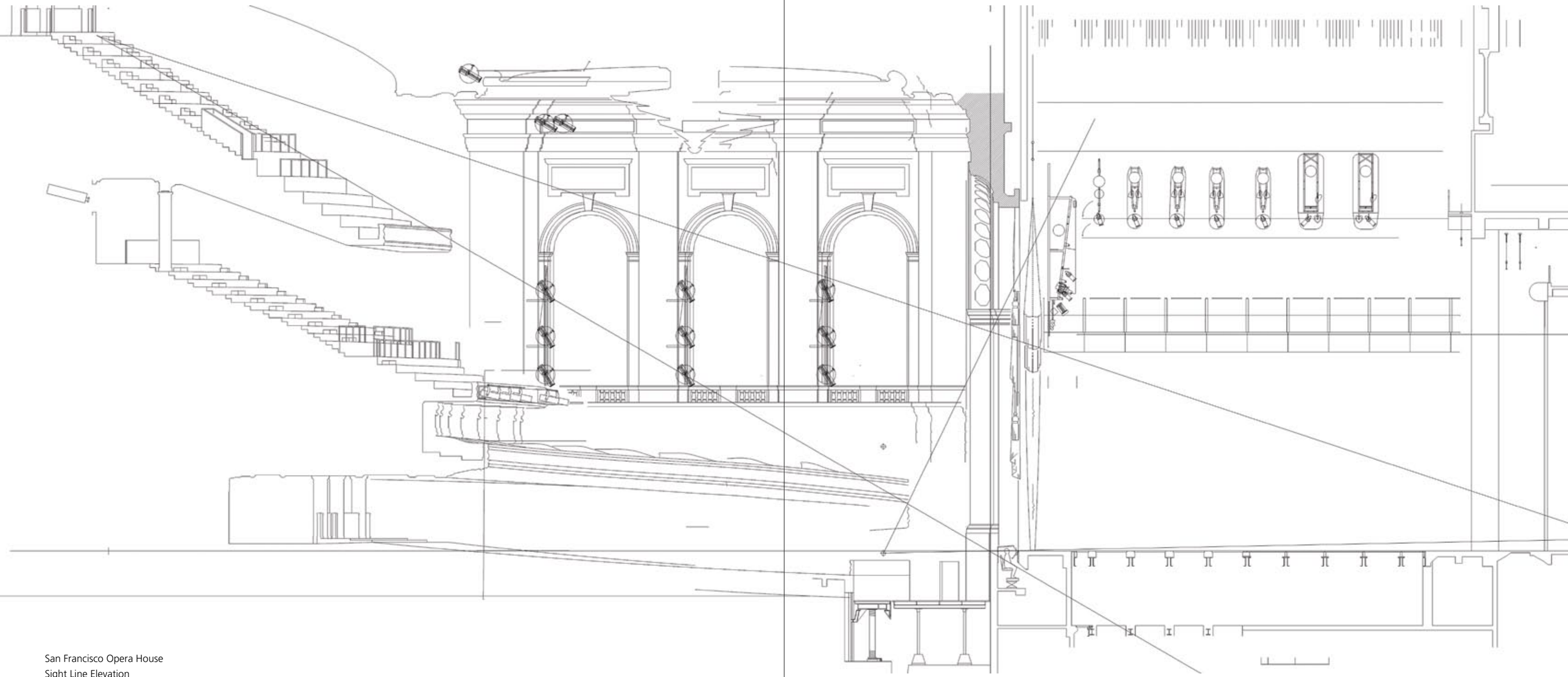
The *Bauprobe,* or mapping of the set, onto the San Francisco Opera stage for rehearsal, July 2011

David Gockley, Jun Kaneko, Greg Weber, Harry Silverstein

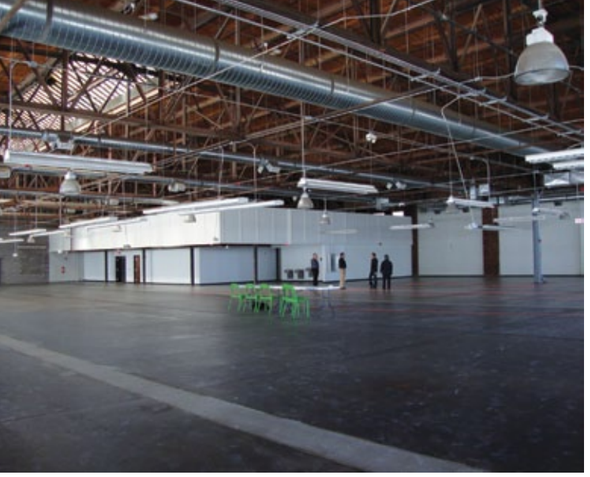
Testing video projections and the *Bauprobe,* or mapping of the set, onto the San Francisco Opera stage for rehearsal, July 2011

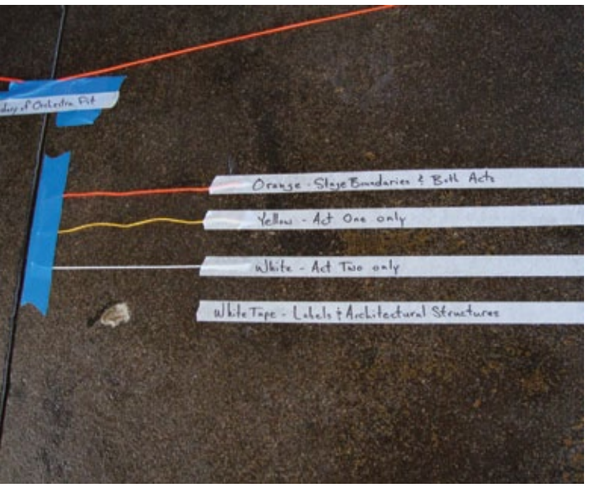


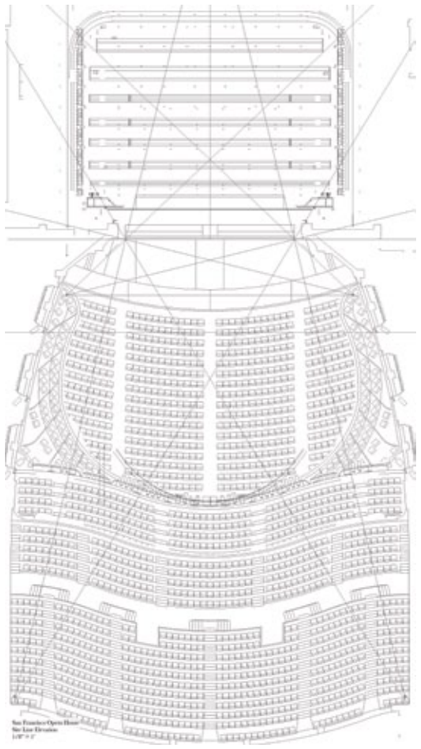
Drawing for the Overture



San Francisco Opera House
Sight Line Elevation
1/8″ = 1′

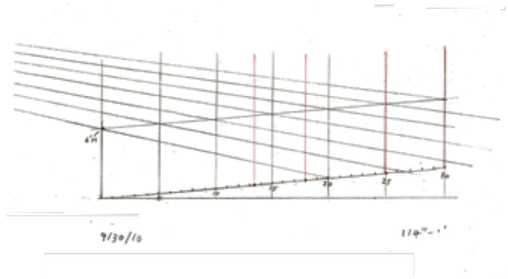




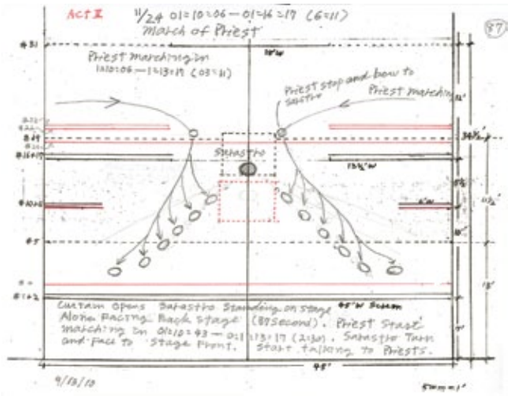


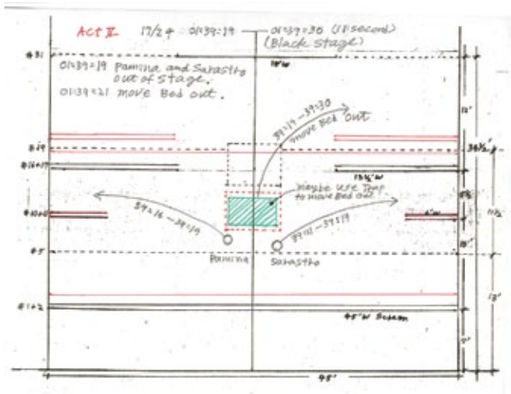
San Francisco Opera House Sight Line Elevation

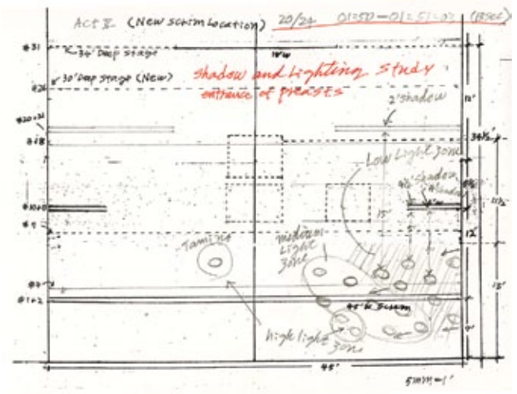
Projector and Shadow Chart



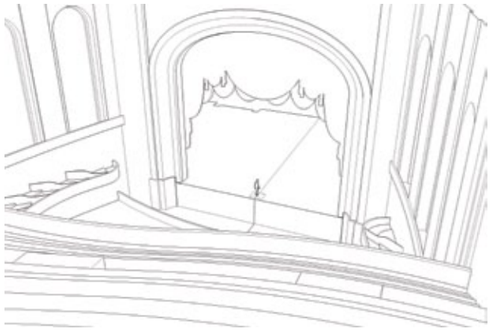
Staging

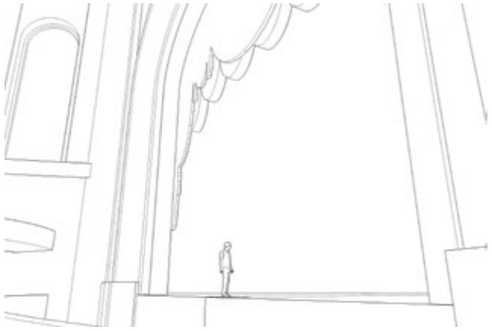


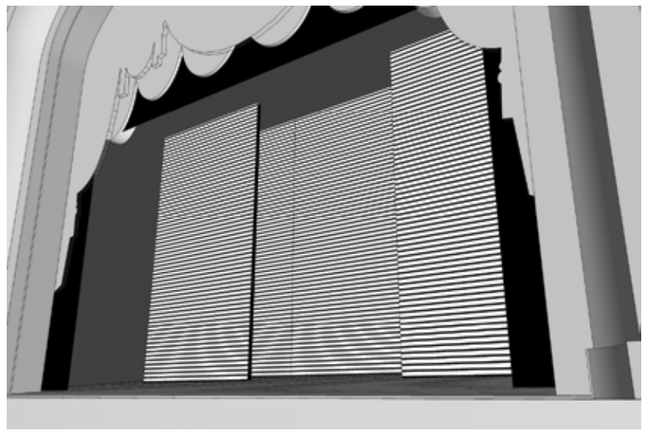


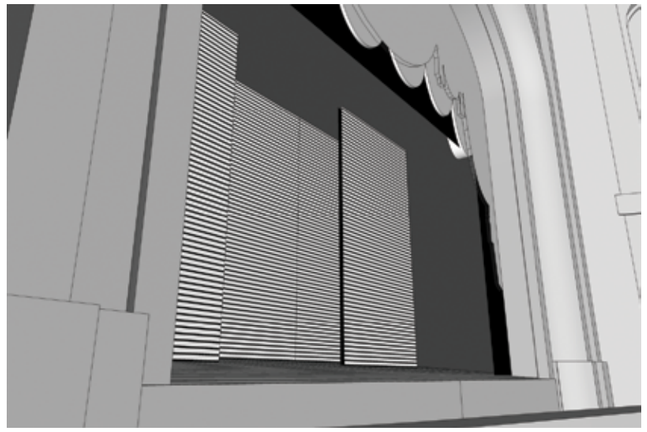


Mockup of the San Francisco Opera stage and orchestra pit in Jun Kaneko's studio (opposite at upper left and above)









Computer-generated views and sight lines of projection scrims

San Francisco Opera House

Jun Kaneko working with the model and
cut-out opera characters

Planning meeting with Harry Silverstein, Director
and San Francisco & Kansas City Lyric Opera companies

Drawing for the Overture

SAN FRANCISCO OPERA COSTUME SHOP

DANIELE MCCARTAN

In 1971, rather than renting costumes as it had done for years, San Francisco Opera purchased the entire costume inventory of Goldstein's Costumes, a vaudeville rental house founded in 1870. The San Francisco Opera Costume Shop quickly established itself as one of the premier theatrical costume facilities in the country. The high standards and attention to detail of the costume shop attracted the most professional and talented artisans and designers from around the world. The department is now considered to be the safest and most efficient work environment of its kind in North America.

In 2003, the position of Costume Director was assumed by Daniele McCartan, a woman whose expertise had developed during her 17-year tenure with San Francisco Opera. The collaboration with Jun Kaneko began in April of 2011. Once the designs where finalized, Jun met with members of the San Francisco Opera crew to discuss the creative process. Artisans assigned to the Jun Kaneko *Magic Flute* include;

Amy Ashton-Keller, responsible for the execution of the women's costumes; Matthew Nash, responsible for the execution of the men's costumes; Paula Wheeler, milliner; Jersey McDermott, craft artisan; Amy Van Every, painter/dyer/color specialist. In addition to the artisans building the costumes, the project also has an assigned Production Supervisor, Kristi Johnson, who is responsible for guiding the artisans through the construction process and organizing every detail of the show to monitor costs and quality.

With designs in hand, the crew collaborated to create color samples and costume prototypes for approval. Everyone agreed the costumes need to portray the feeling of Jun's art, therefore it was decided to approach these pieces as sculptures rather than just garments.

The first step was to get Jun's approval of the artisans' interpretations of the shapes and colors of his designs. During his April visit, Jun viewed several prototypes and fabric samples and met with each of the artisans. It was important for Jun to choose fabrics for the chorus roles of Initiates and Slaves, as we wanted to create those costumes before his second trip scheduled for October 2011. Our goal was to have several fittings with Jun present so he could give notes on the shape and look of the costumes.

Before his October visit to San Francisco, Kristi Johnson spent several weeks obtaining fabric samples from all over the country for Jun to approve. Many of these fabrics needed to be dyed by Amy Van Every in order to achieve the exact colors that Jun wanted. After three more days of prototype fittings, Jun was able to choose all fabrics and approve the color palette.

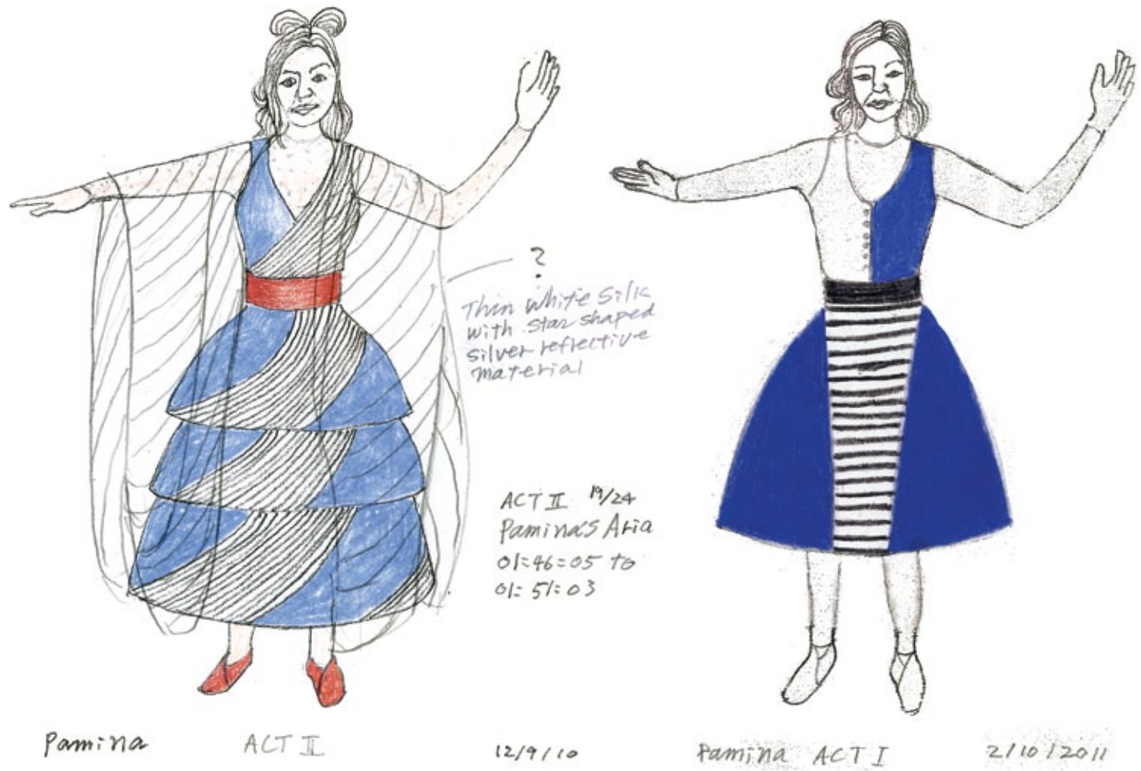
Once the shapes, colors and fabrics were approved, the coordinated effort to construct the costumes begins: The dyer prepares the fabrics, the drapers create and cut the first pattern, the cutters cut the cloth and feed the work to the seamsters, who stitch the costumes together. The milliner, craft artisan, leather workers, workers in the shoe department, shoppers and stock assistants all work in close collaboration under the guide of the production supervisor. Since *Magic Flute* is a coproduction with several companies it is important that each costume is built to allow the costumes to be altered when possible 4-6 inches larger in order to accommodate the different sizes of the different cast members in each company. In addition to costume construction skill, the crew on this show also needs to be very creative. There are more than 100 costumes in this production, many of which are constructed with a combination of engineering, flat patterning and draping.

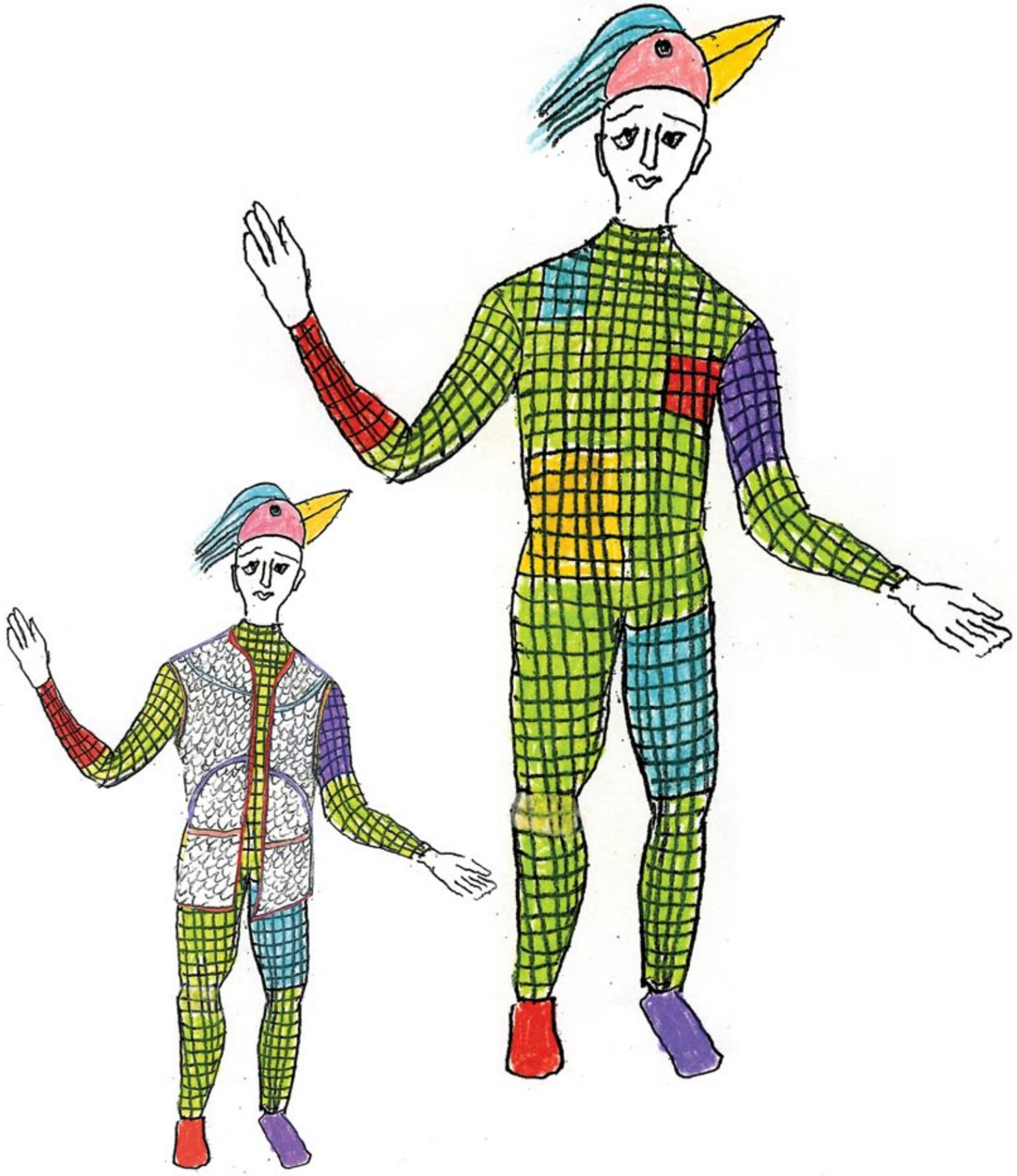
In May 2012 Jun will return for the soloists' costume fittings as well as the super animals and children. Once all of these costumes are fit, altered and complete the theatrical magic will be unveiled on stage June 13, 2012 in the opening performance of Jun Kaneko's *Magic Flute*.

Daniele McCartan – Costume Director, San Francisco Opera

Above: Kristi Johnson and Jun Kaneko; Matthew Nash

Daniele McCartan and Jun Kaneko





Matthew Nash,
muslin for Papageno's bird vest

Amy Van Every, working
on Papageno's costume

Daniele McCartan, Kristi Johnson, & Jun
selecting material for Papageno's costume

First concept sketch for Queen of the Night Act I
entry onto the stage from the trap door

Jun Kaneko and Amy Van Every discussing
ombre dye technique for Queen of the Night costume

Fabric mockup for Queen of the Night, Act II Costume

Amy Van Every

Daniele McCartan,
Amy Van Every and Jun Kaneko

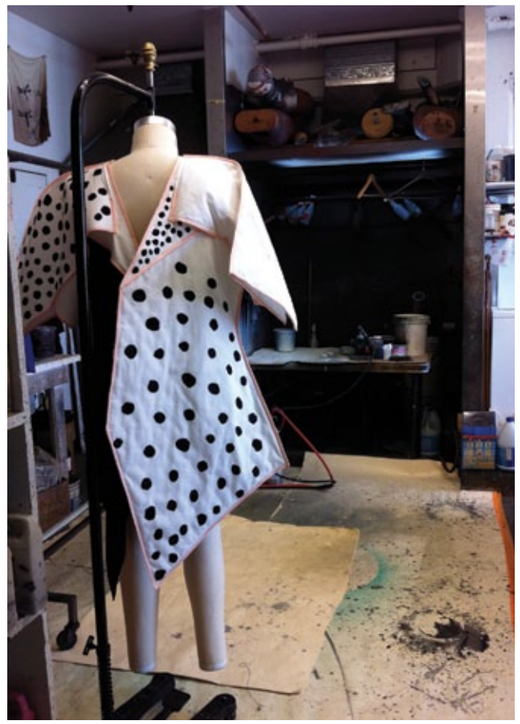
Jun Kaneko, Ree Kaneko and Matthew Nash

Sarastro 12/14/10

Monostatos

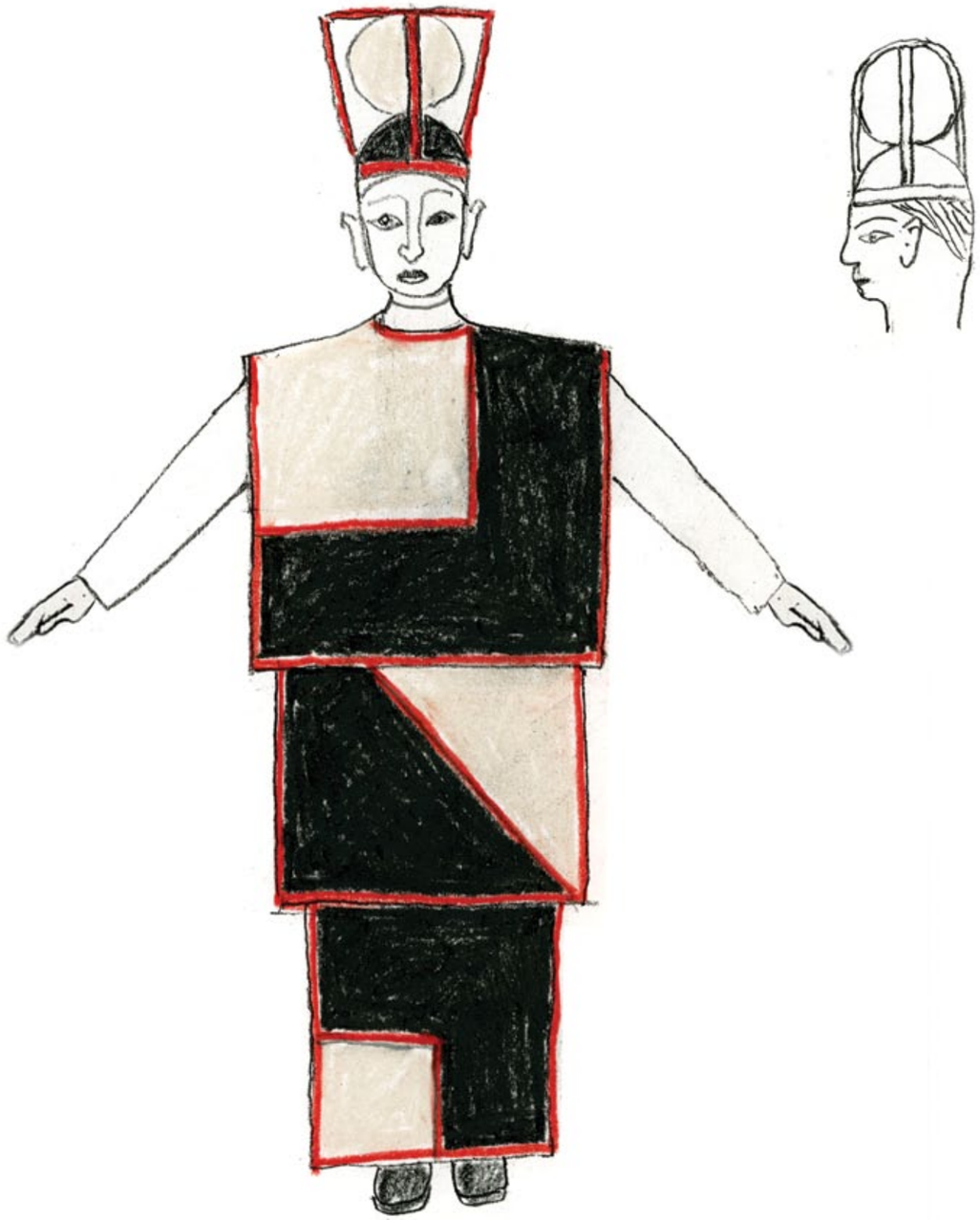
12/18/16

Jun Kaneko and Daniele McCartan



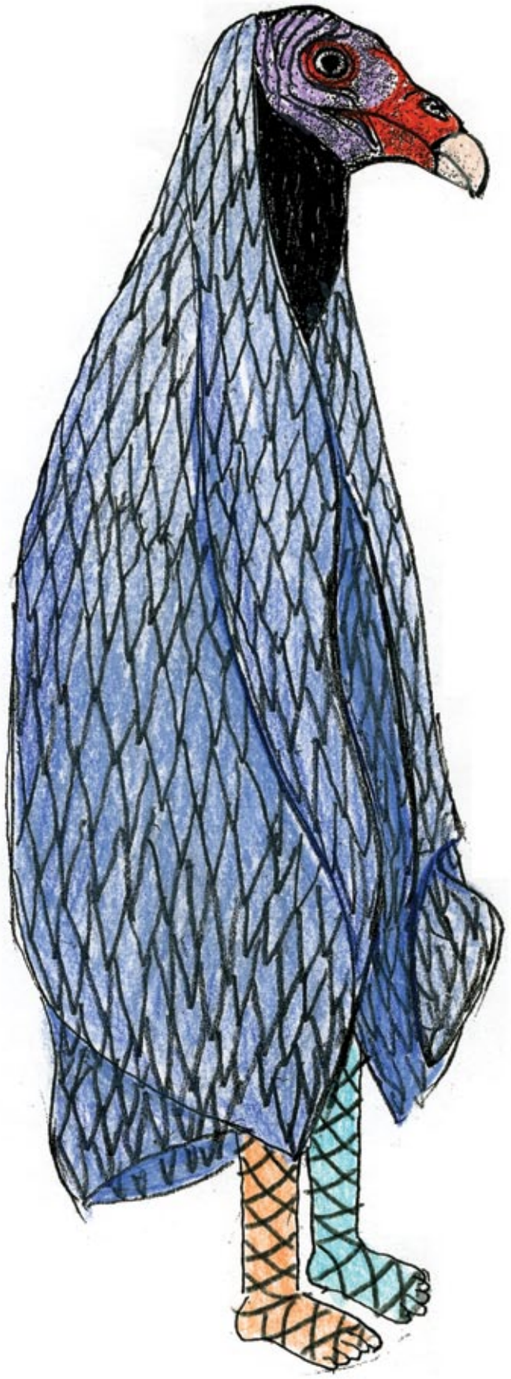
Fitting for Slave costumes

Working on leather armor and helmet for the guard costumes



1st priest 12/21/10

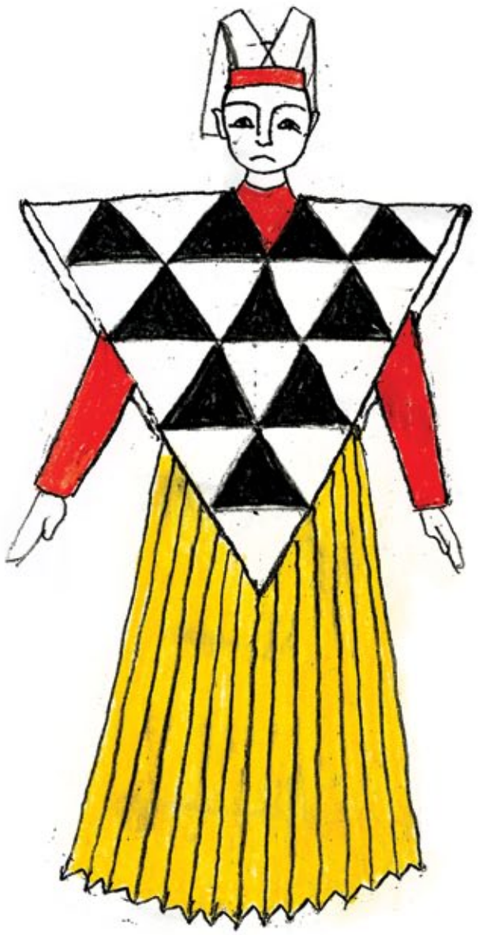
2nd priest 12/21/10



Papagena 12/14/10

Papagena 12/14/10

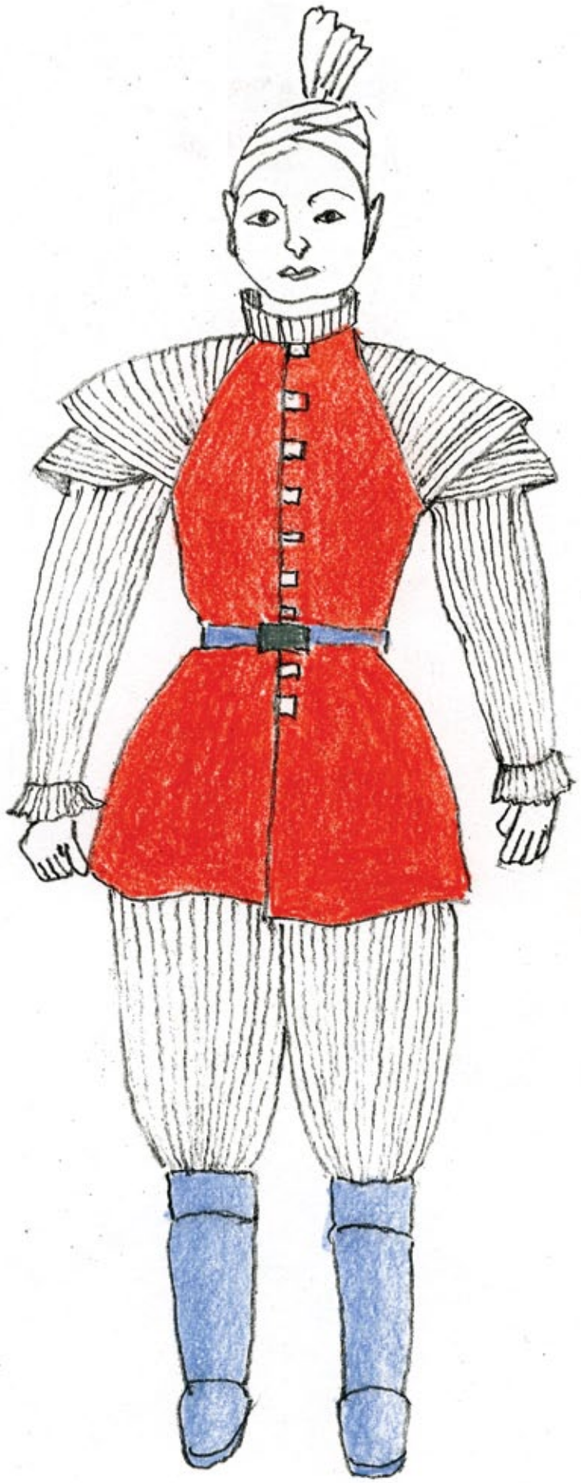
20 men Initiates



12 Ladies Initiates

Fitting for the male and female Initiates

Matthew Nash constructing Initiates' costumes

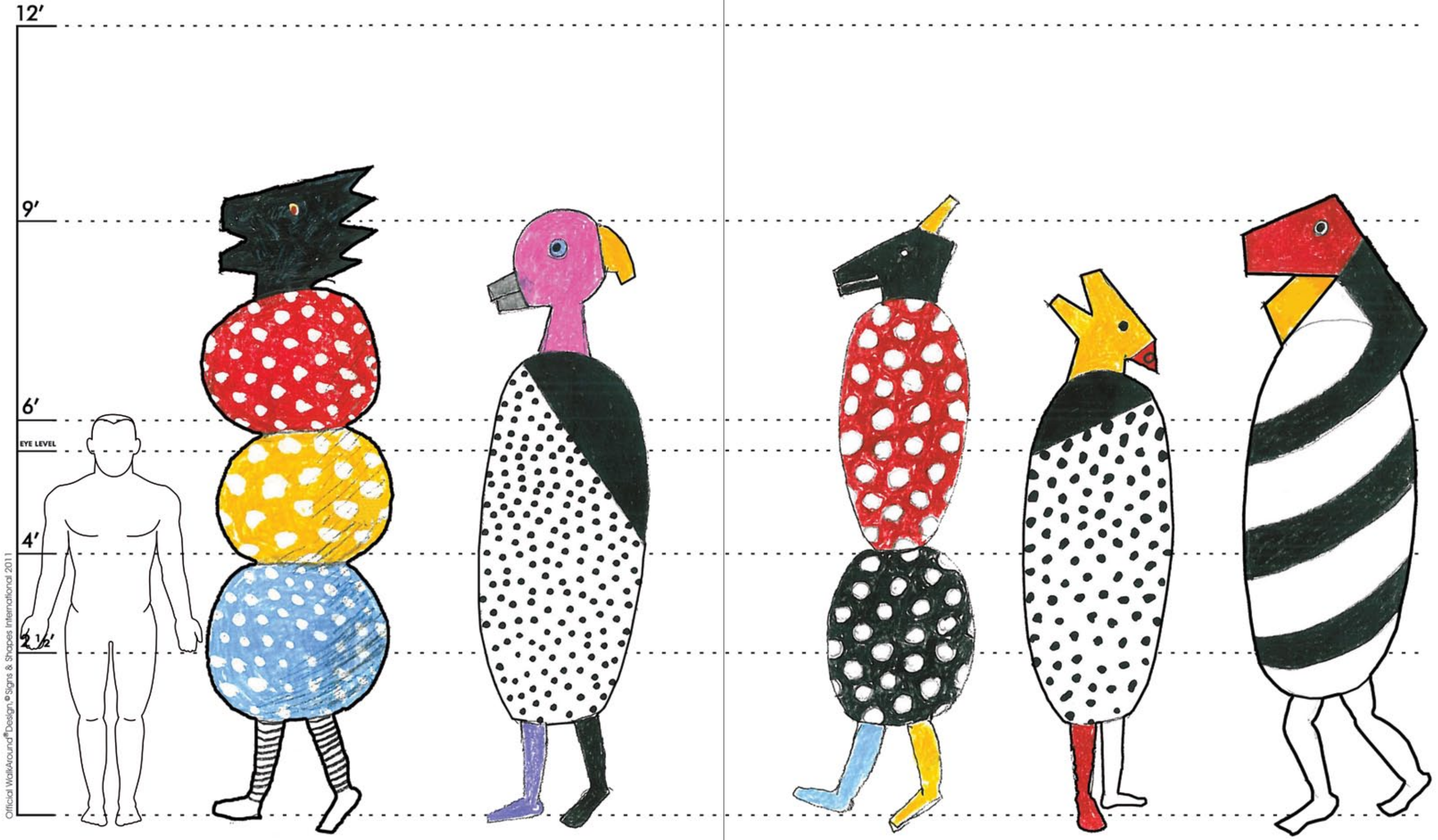


3 BOYS 12/24/10

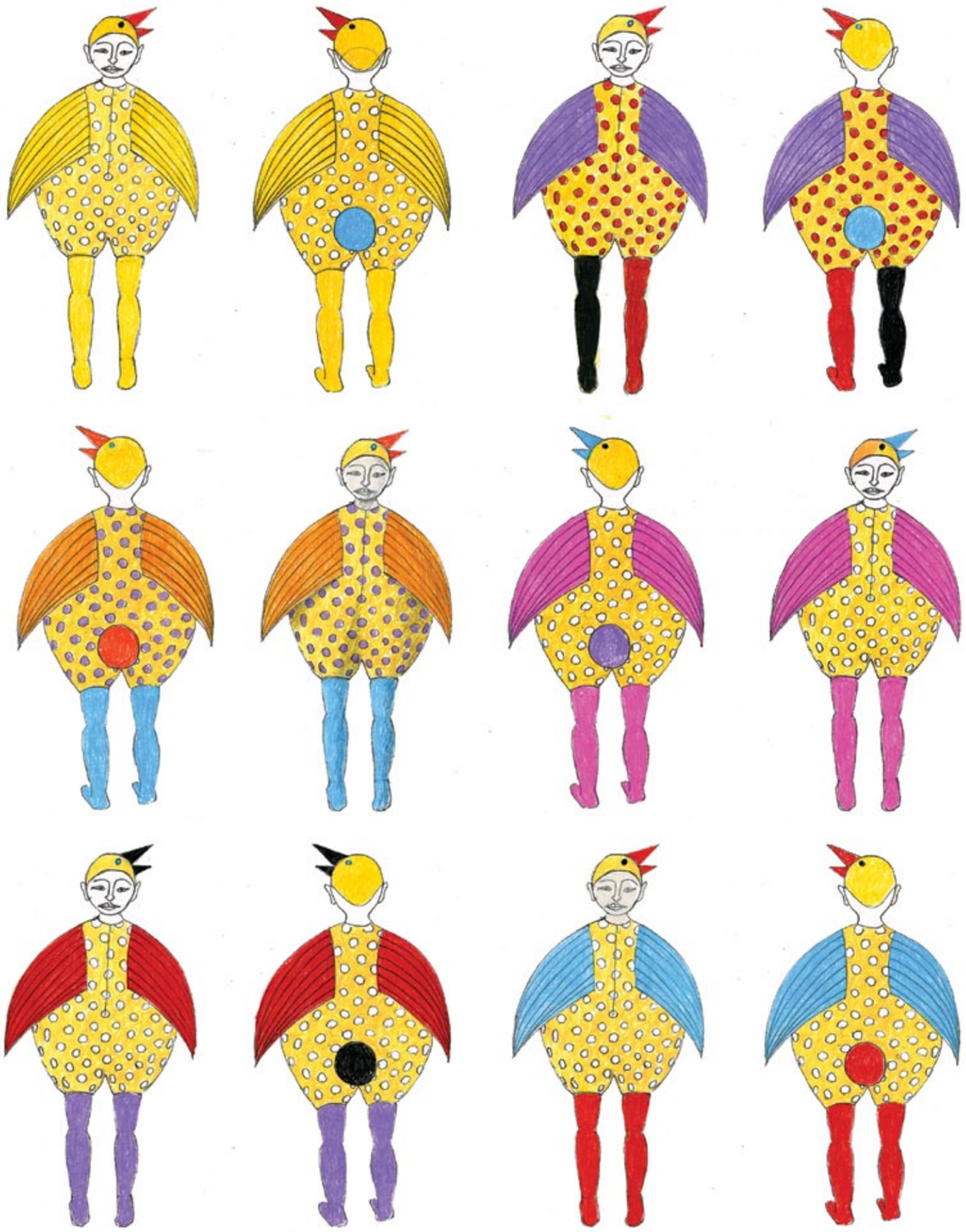
speaker 12/21/10

The Animals

Hallie Dufresne and Daniele McCartan
working on scale mockups of the animals

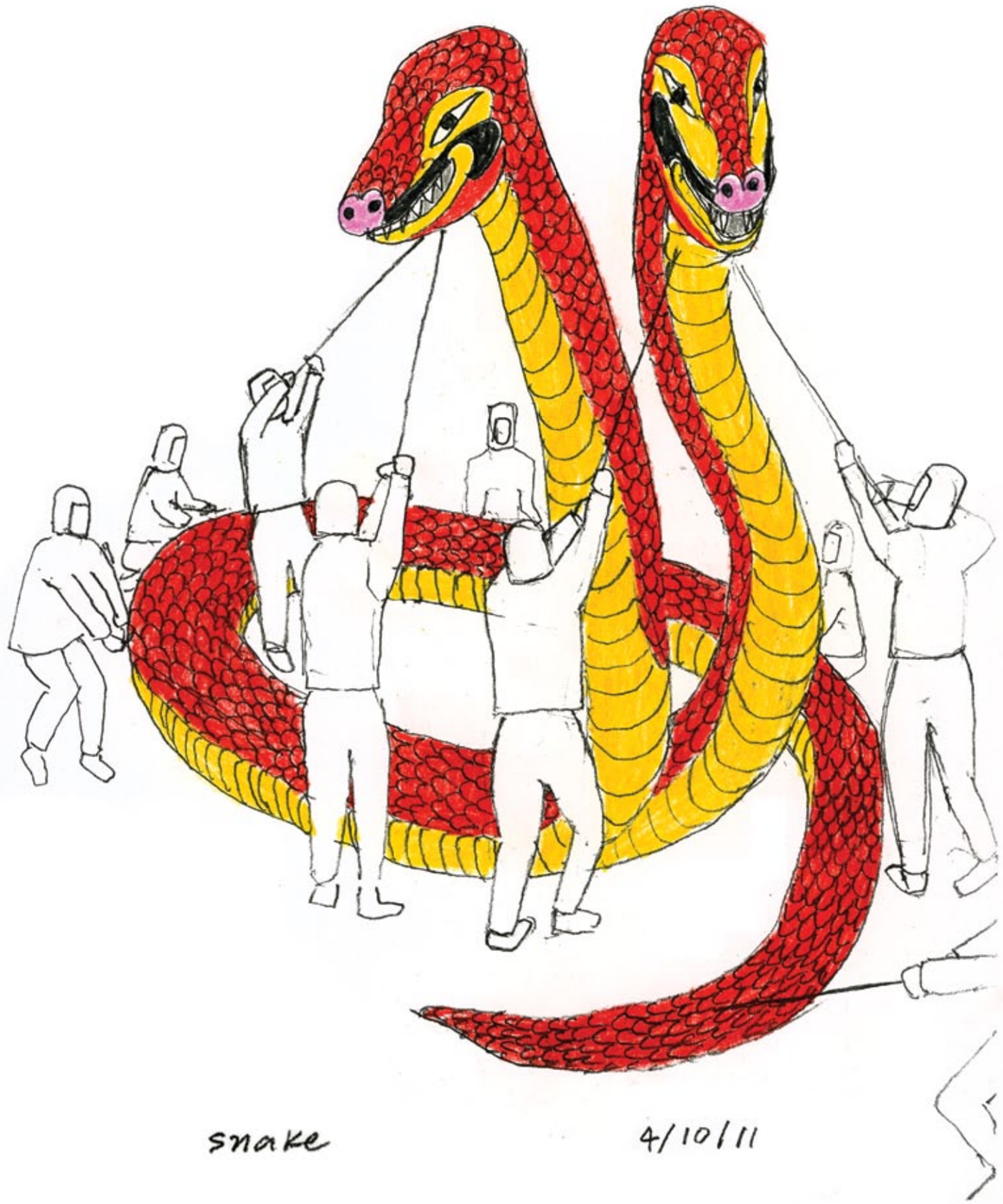


Scale model of animals showing the dancers inside



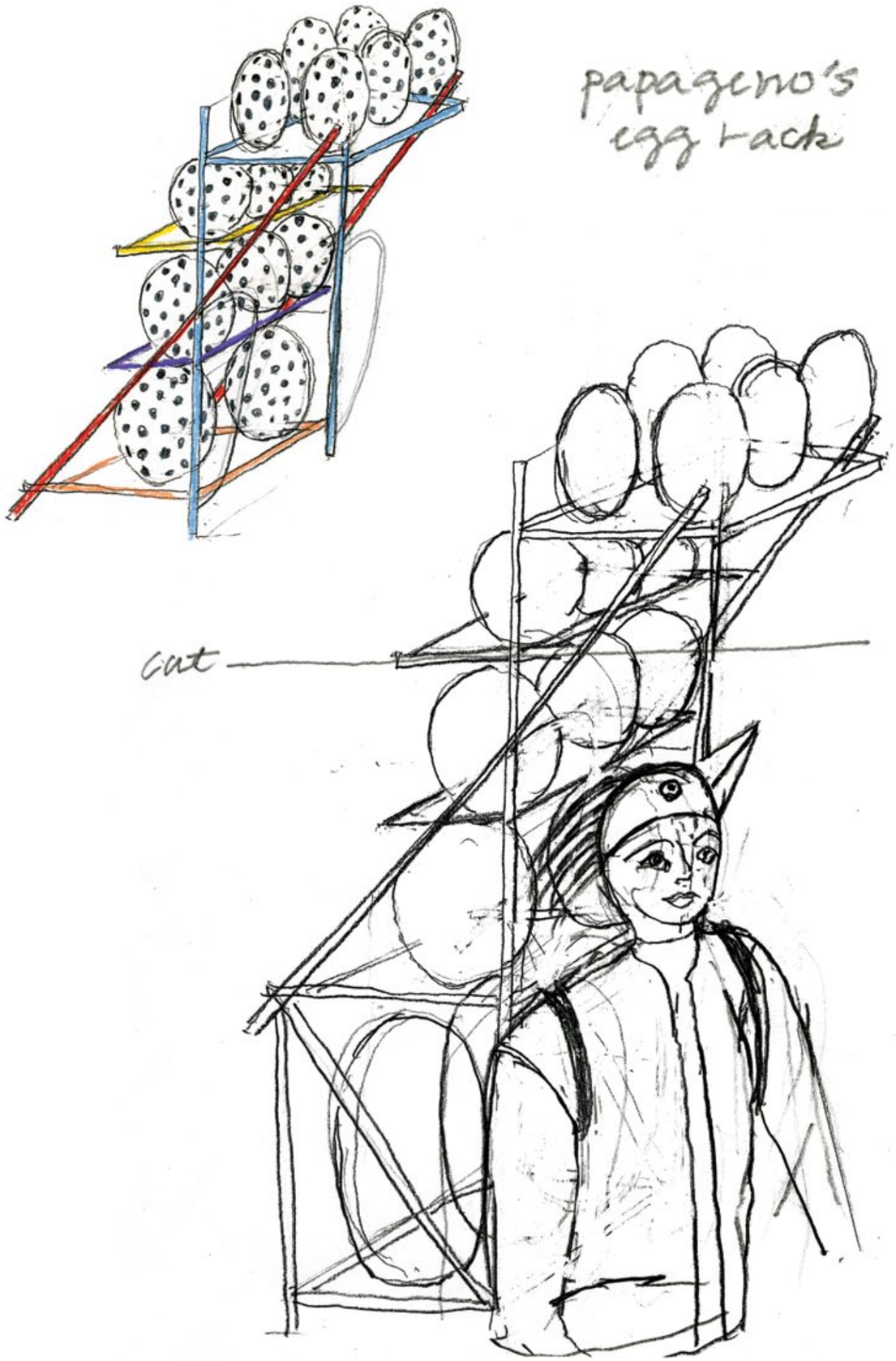
The six chicks

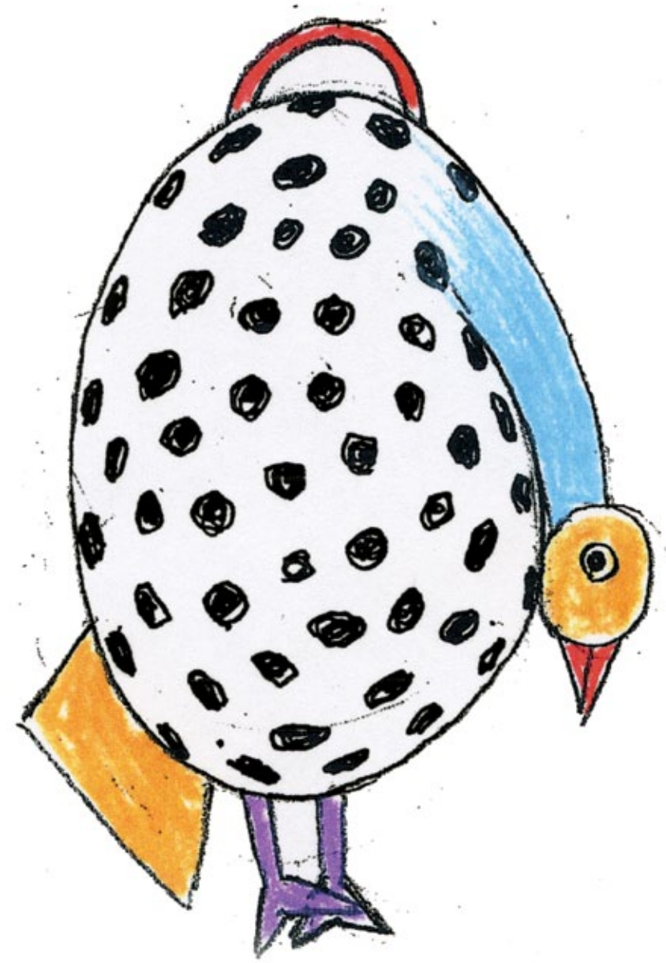
Drawing for the Overture



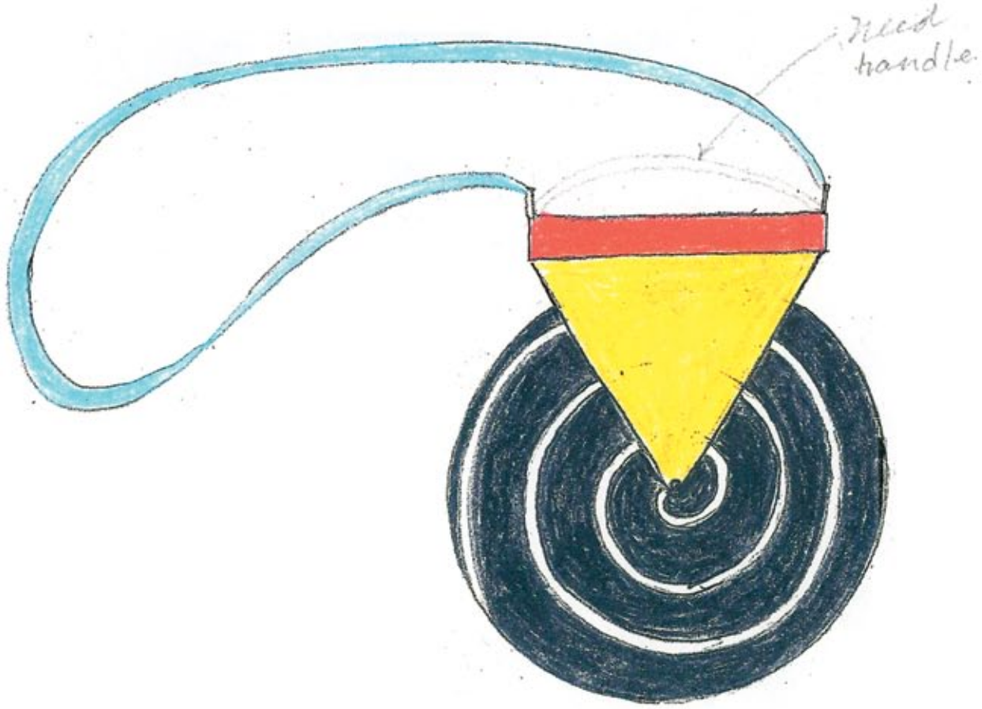
Lori Harrison working on
a model for the Snake

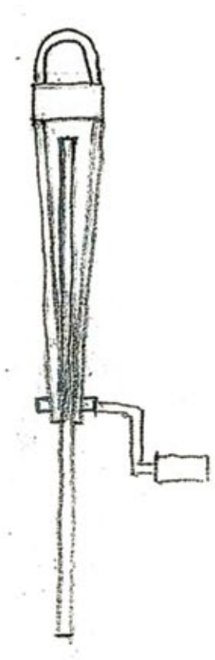
papageno's egg rack

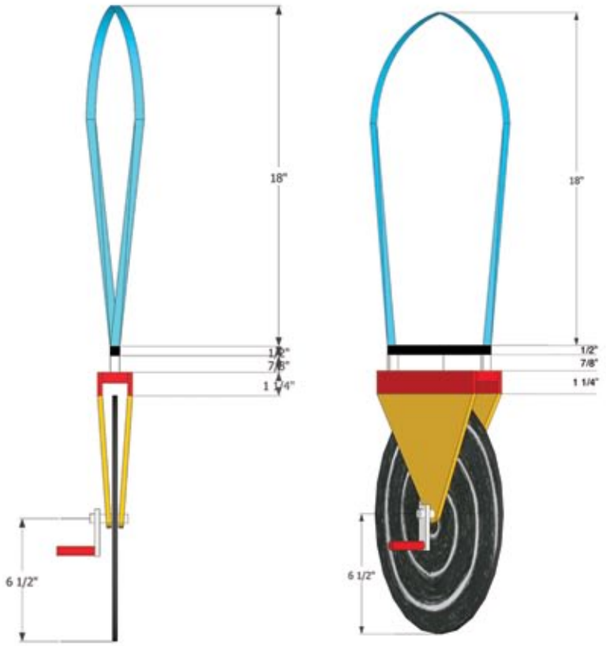




Papageno's Bird for 3 Ladies 12/11/10

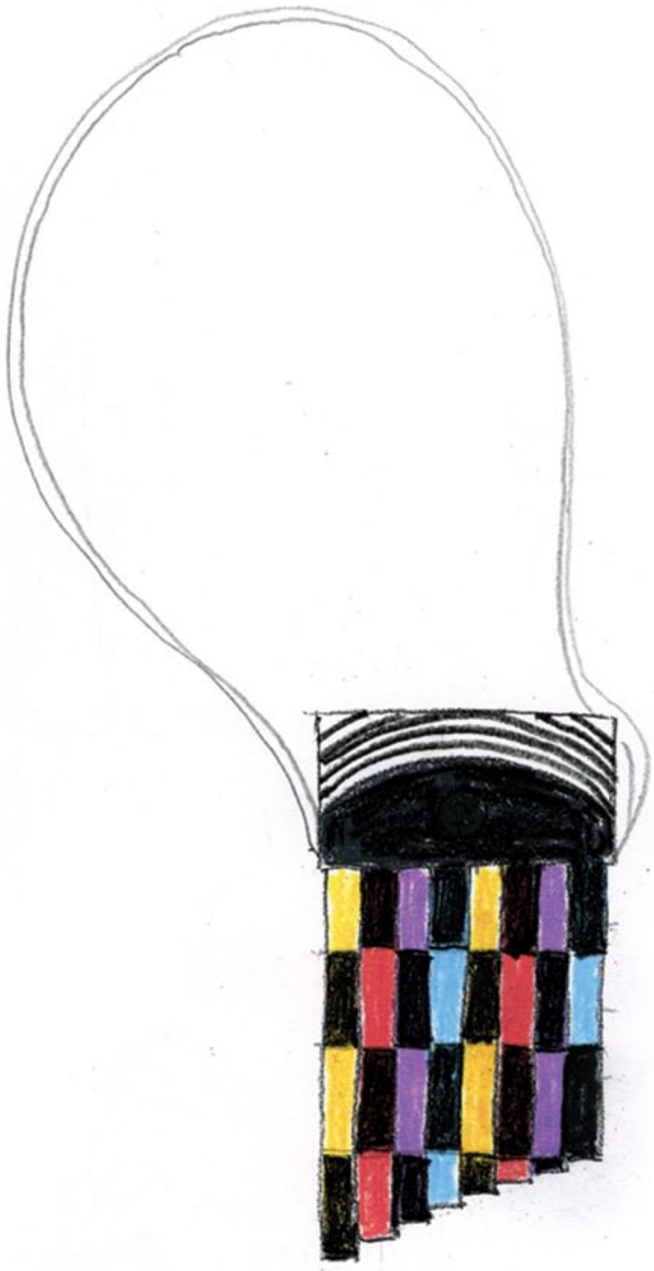






9/12/10

Magic Bells

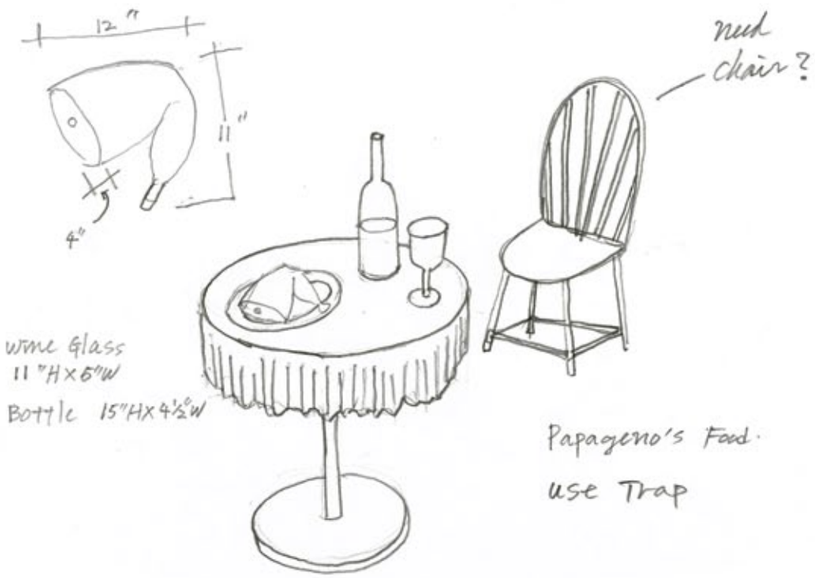


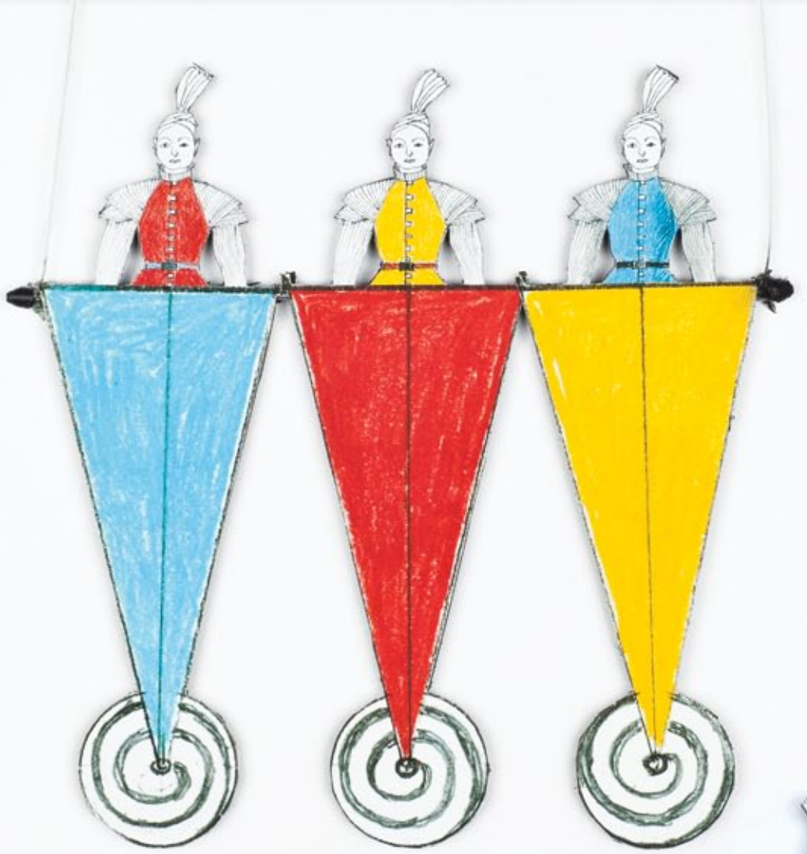
Panpipe 12/11/10

papageno's mouth Lock

use
kuroko

Papageno's Food



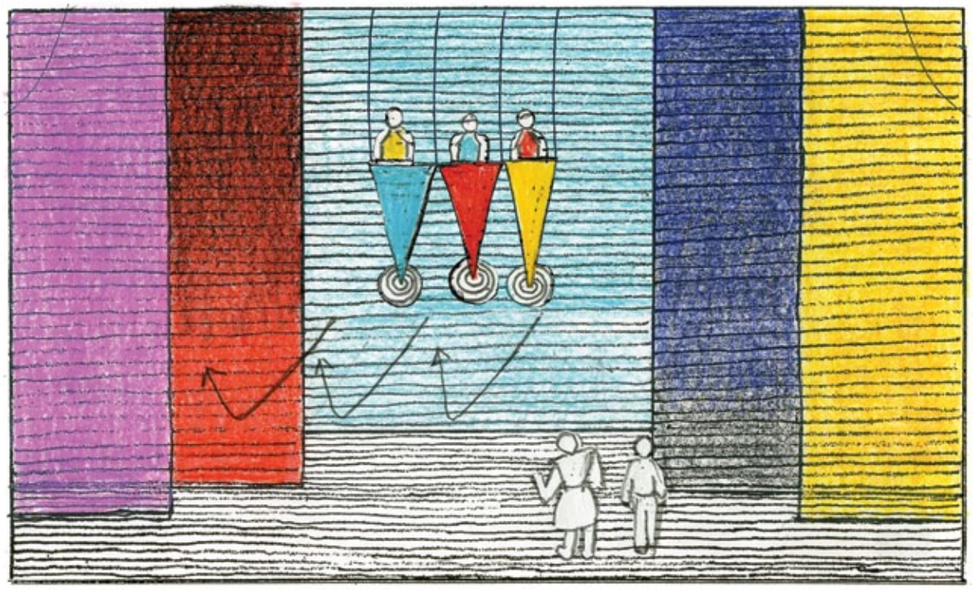


3 Boys in gondolas

3 Boys on bikes

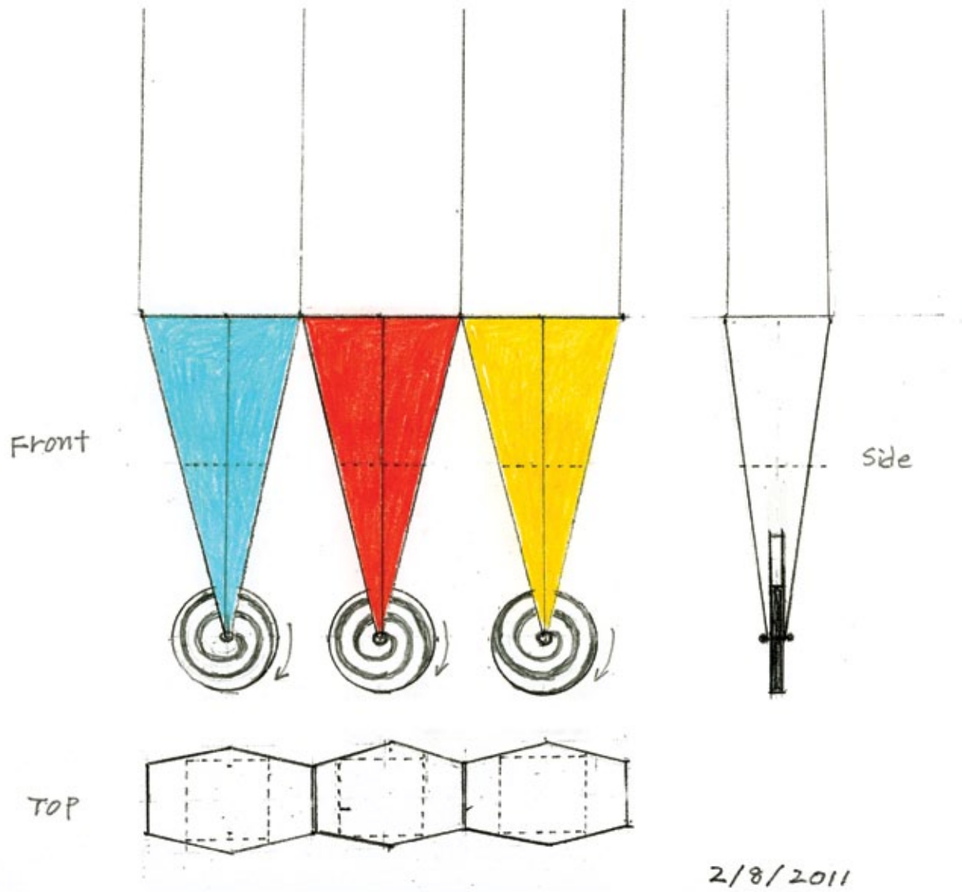
18/24 1:43:01 – 1:46:05 (3:01) 1:43:37 – 1:44:25 (48 sec) (118)

If you enjoy this food then eat your fill at our third meeting
great joy. will reward your courage. Be brave, Tamino. Your goal
is not far off. Papageno, Keep Silent



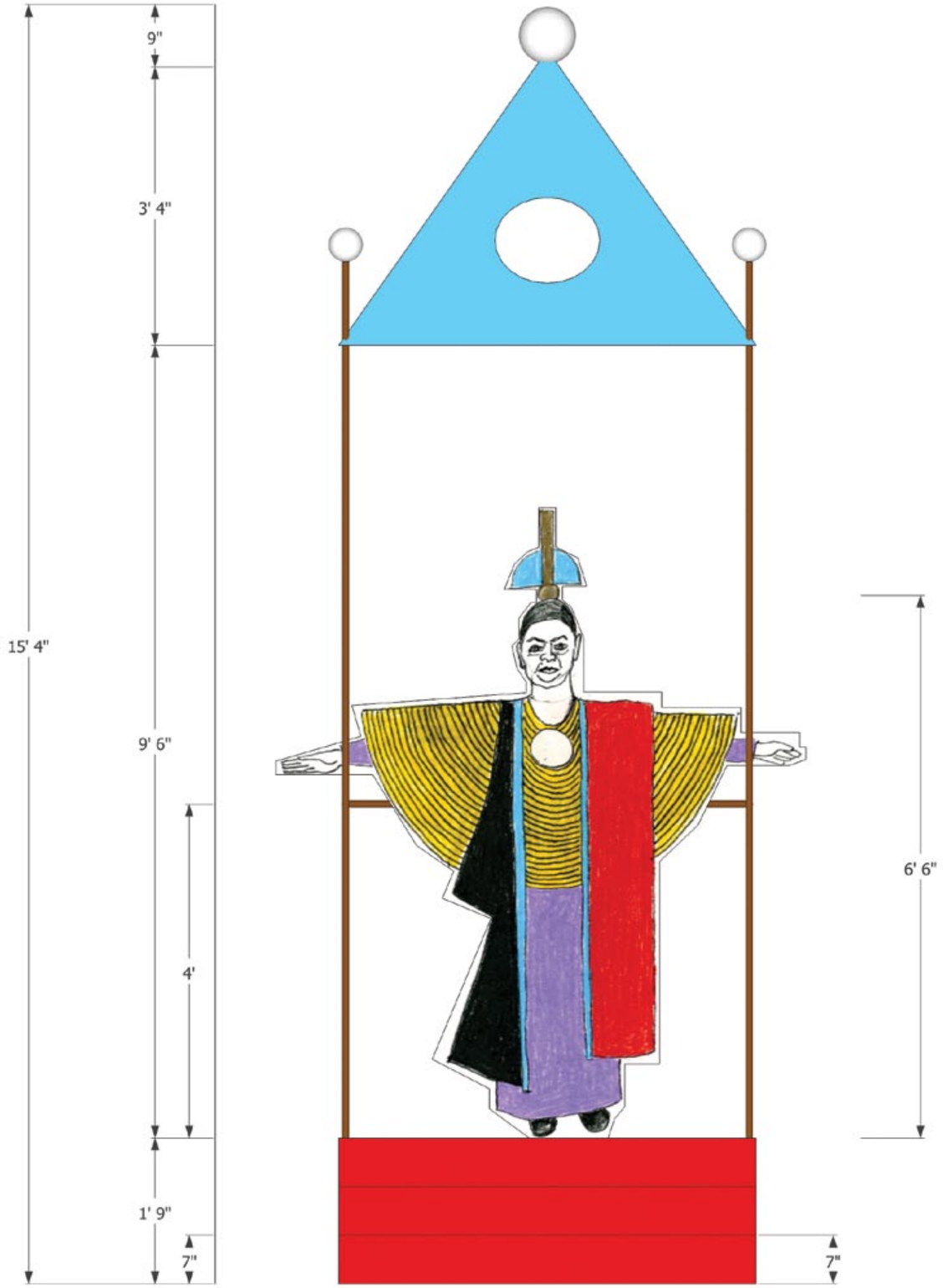
10/3/10

5mm = 1'

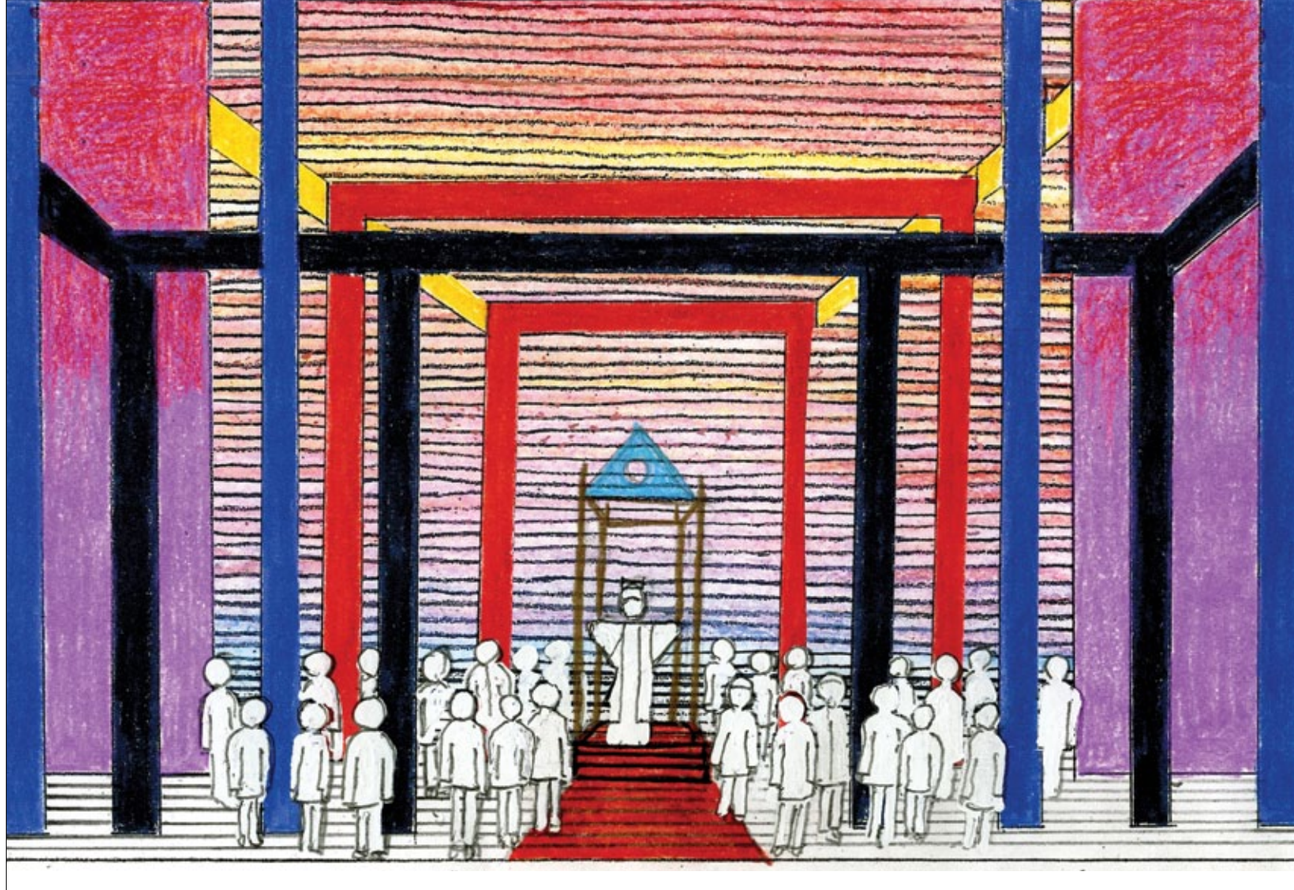


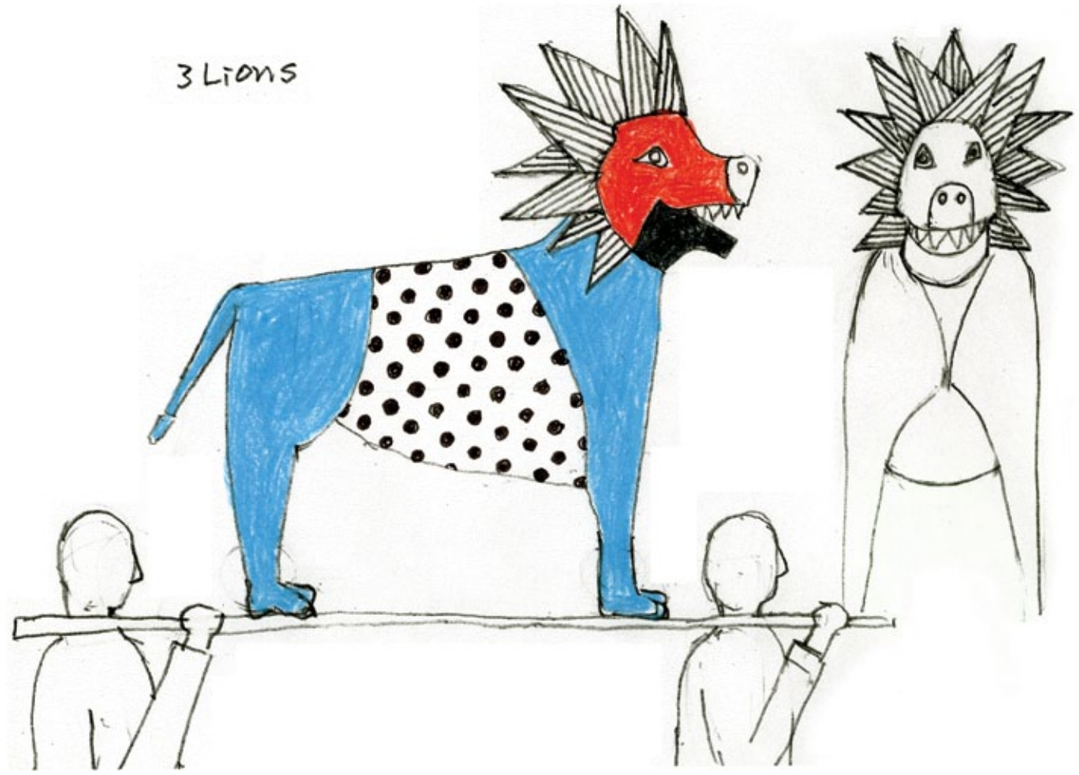
1/2" = 1'

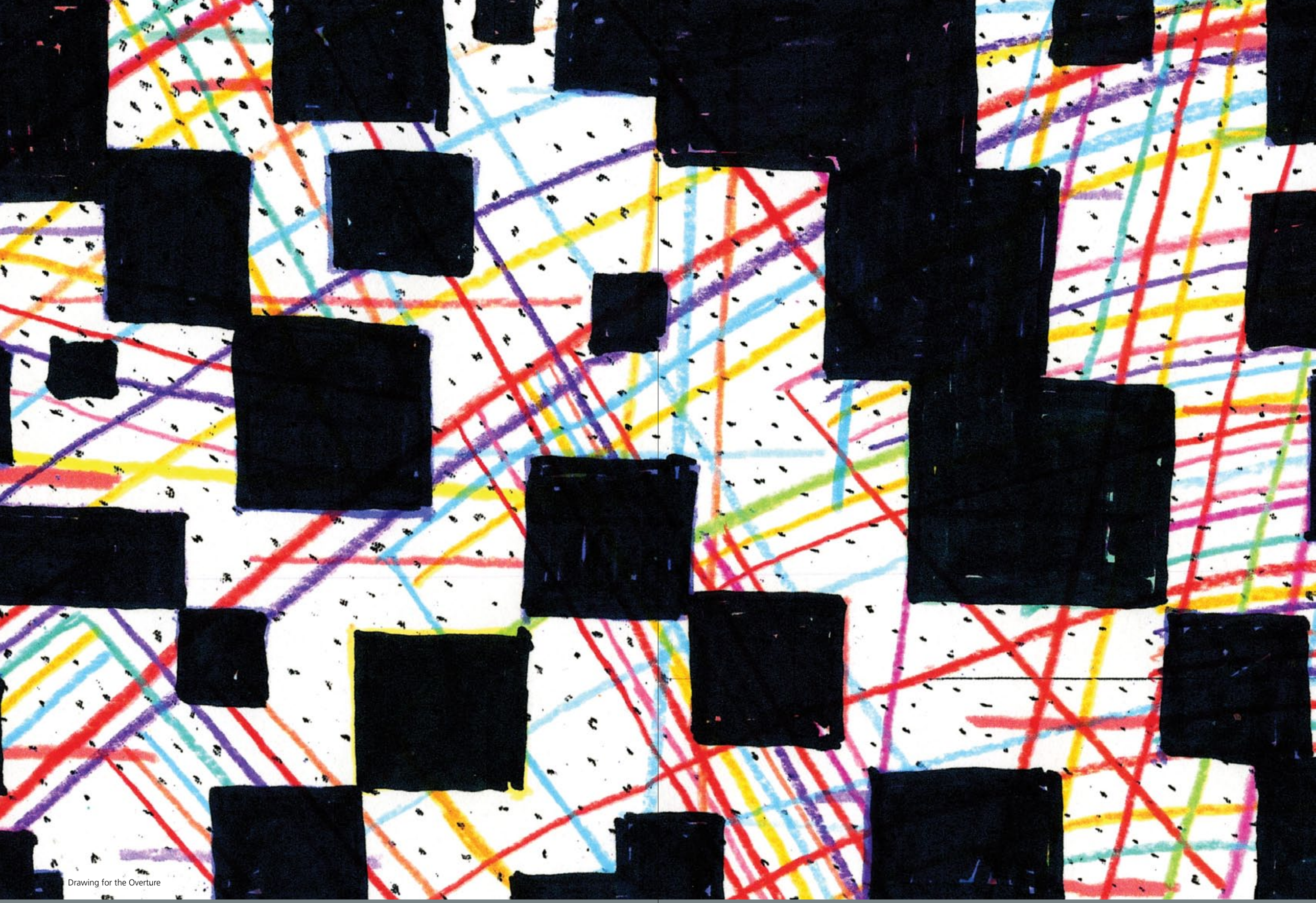
2/8/2011



Sarastros' pagoda





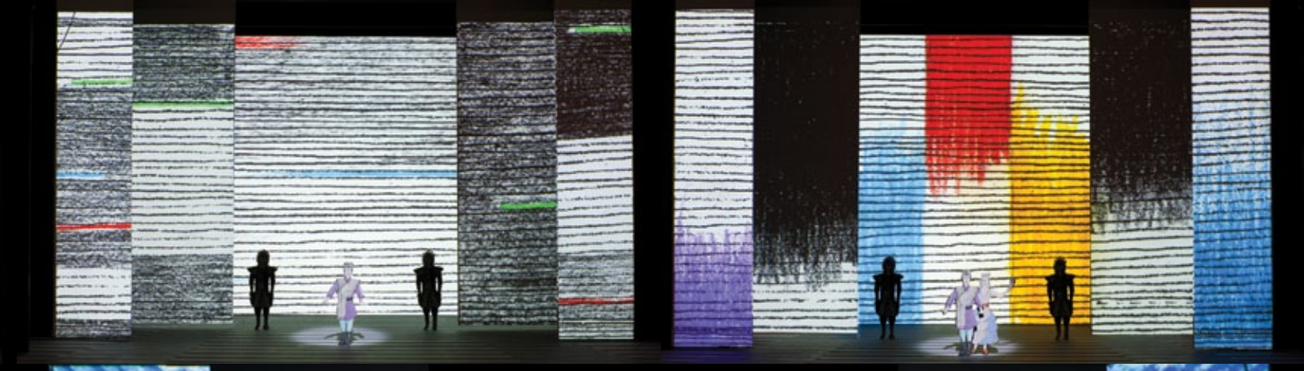


Drawing for the Overture

ACT I

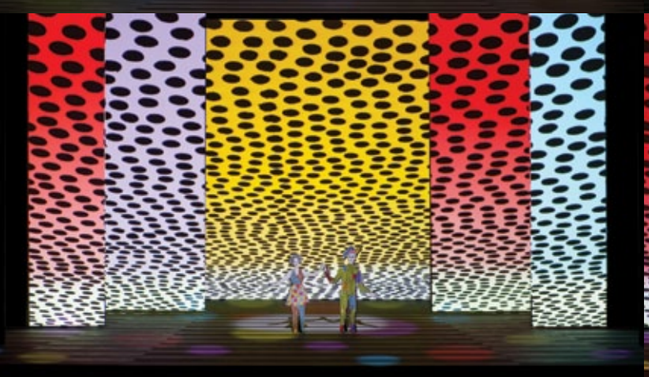
ACT II

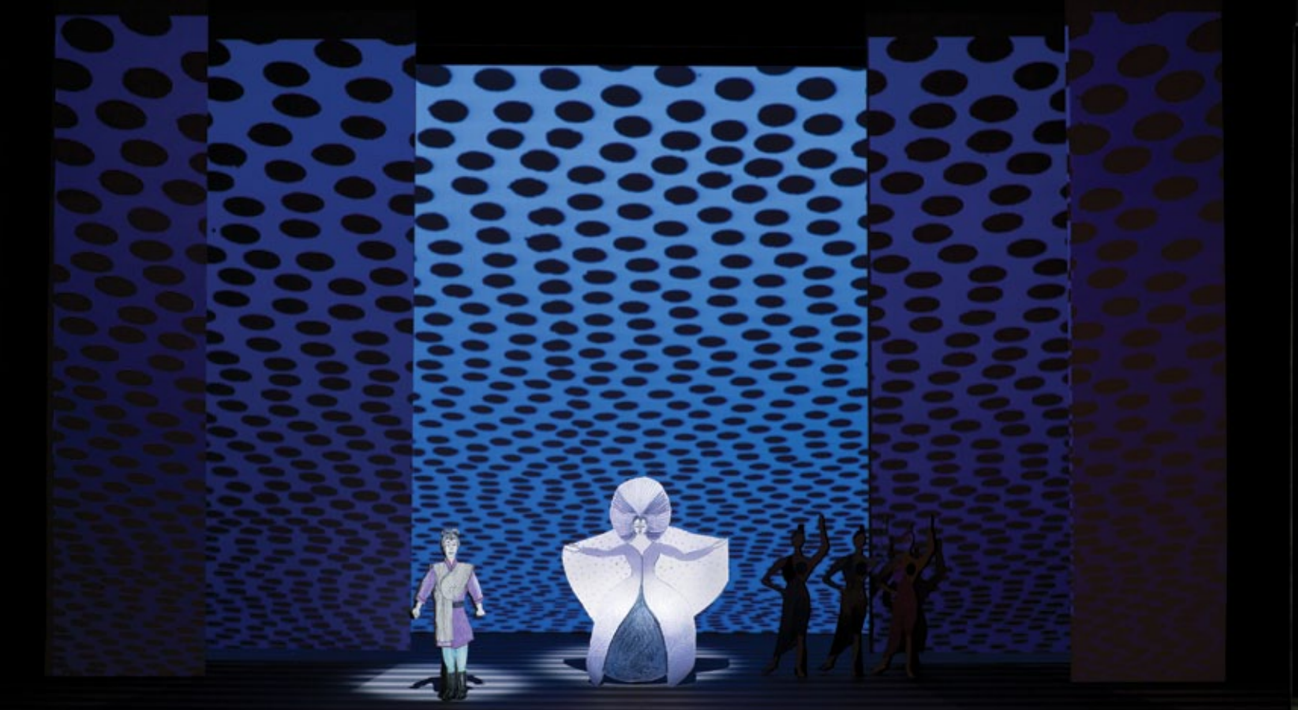


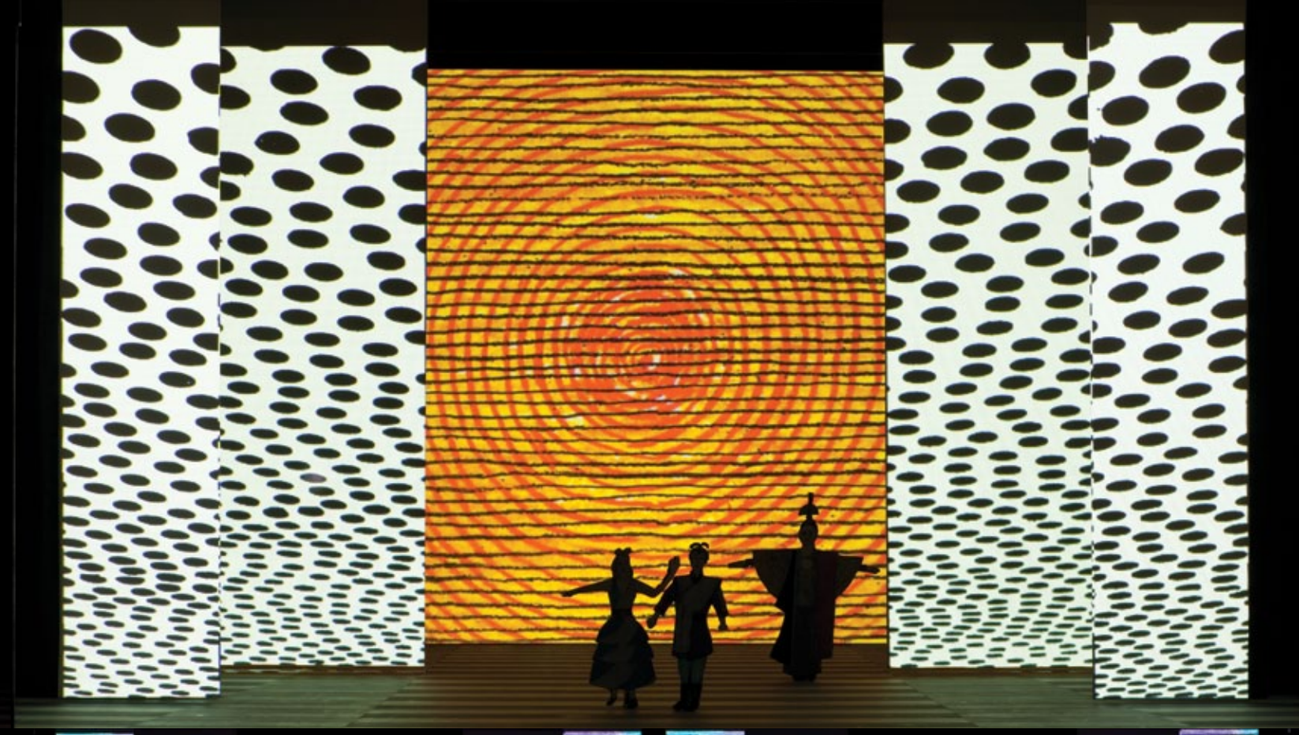


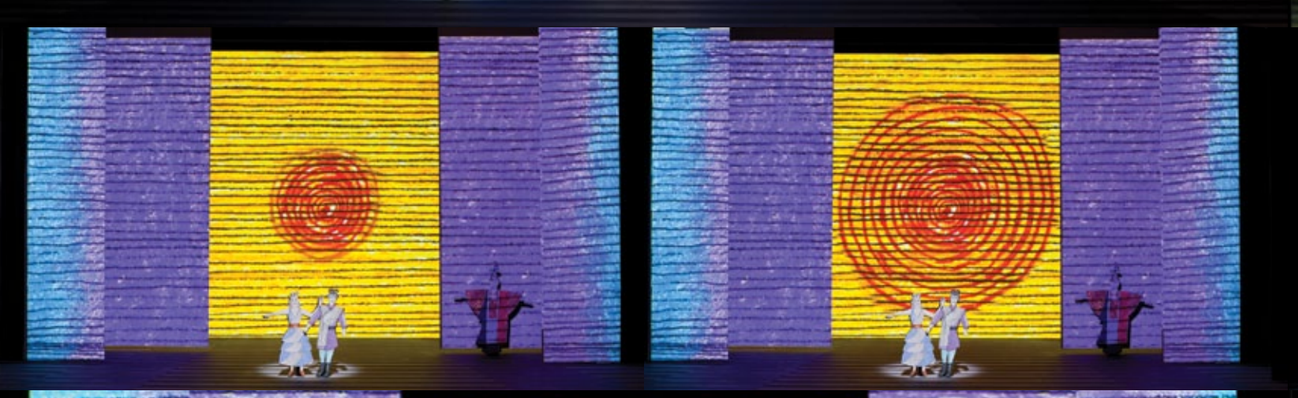


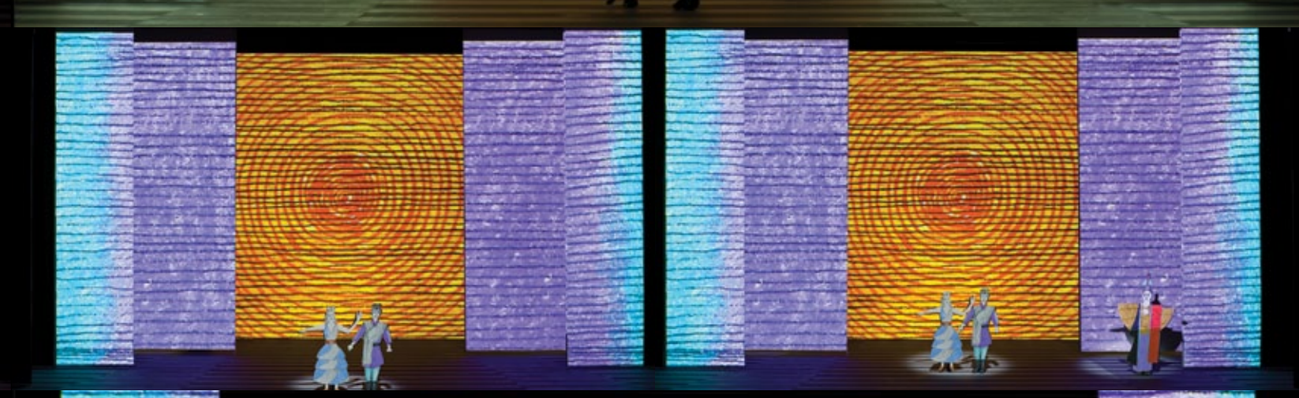


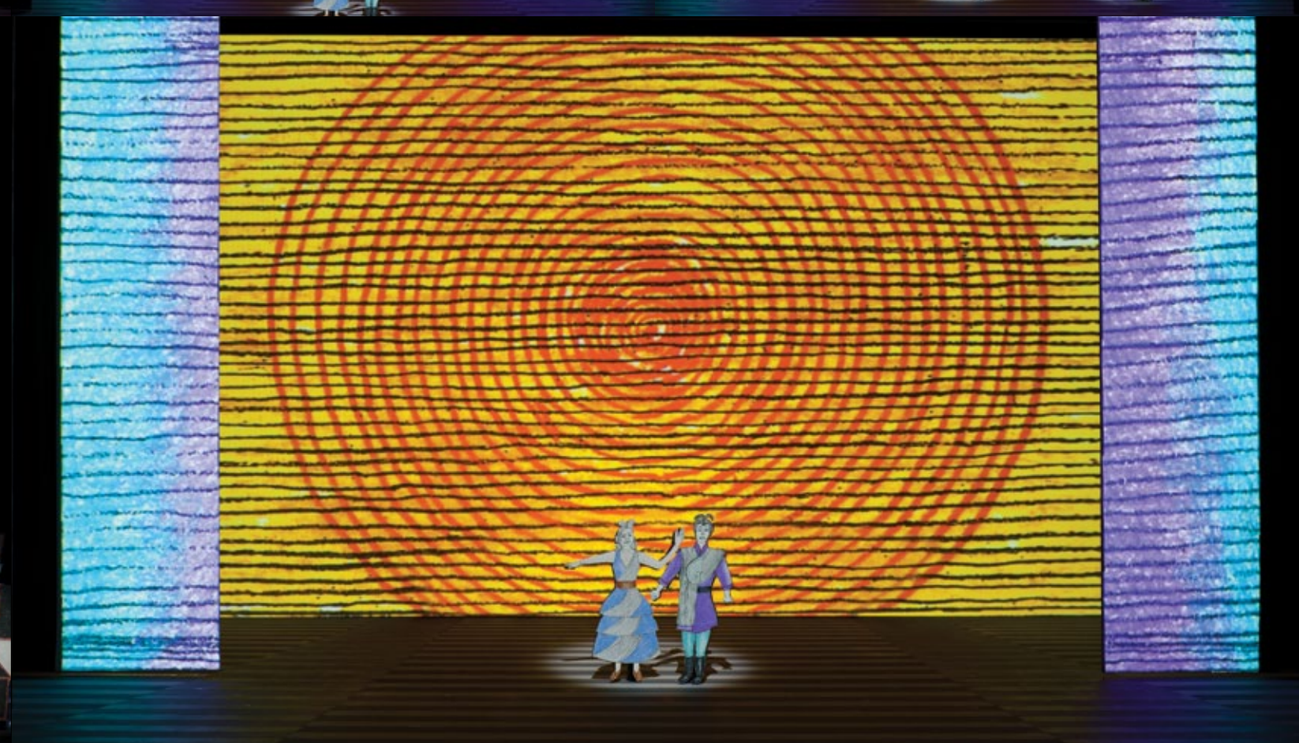











Drawing for the Overture

JUN KANEKO
ARTIST BIOGRAPHY

Jun Kaneko was born in Nagoya, Japan in 1942 and, displaced shortly thereafter by war, lived alone in the mountains with his Samurai descendant grandparents into early elementary, joined in latter years by his parents and two younger siblings. Upon the family's return to Nagoya he completed his early education via lengthy adventurous commutes on public transportation and entered high school keenly aware of a deep dissatisfaction with academic regiment. In his adolescence, his mother's discovery of piles of drawings in his room earned her recognition of his passion to create. She placed him under the tutelage of painter Satoshi Ogawa, whose studio he worked in during the day while attending high school in the evening. By twenty-one, he expressed his curiosity to study beyond strict Japanese art schools to his mentor who reached around the world to Jerry Rothman, his sole acquaintance in the United States. Accompanied only by his culturally maligned independent streak and native tongue, Jun arrived in Los Angeles in 1963 to see what he could learn.

Boarding with Fred and Mary Marer, passionate collectors of contemporary ceramic sculpture and close friends to the artists, they invited him to experiment with Paul Soldner at Scripps College for one week. This interaction with the ceramic medium and his interest in the artwork with which he now lived, drew him to pursue its study at Chouinard Institute of Art. He devoted himself to further investigate ceramics' possibilities with Peter Voulkos, Paul Soldner, John Mason and Jerry Rothman during the time now defined as The Contemporary Ceramics Movement in America. The following decade, Kaneko in turn taught at some of the nation's leading art schools, including Scripps College, Rhode Island School of Design and Cranbrook Academy of Art.

He first worked in Omaha, Nebraska by invitation in 1981 from his now wife Ree Kaneko to create experimental work at an industrial brick factory. In that energetic and supportive environment, Jun characteristically used the opportunity to challenge himself and create his first large scale Dangos. Based in Omaha since 1986 he has progressively renovated a complex of seven warehouses into ceramics, painting and design studios. Kaneko has worked at several experimental studios as well including European Ceramic Work Center in The Netherlands, Otsuka Omi Ceramic Company in Japan, Acadia Summer Arts Program in Bar Harbor, Maine, and Aguacate in Puerto Vallarta, Mexico, and in various mediums including textiles at Fabric Workshop in Philadelphia, glass at Bullseye Glass in Portland, Oregon, and bronze at Walla Walla Foundry in Walla Walla, Washington. Independently he orchestrated three multi-year collaborations with industrial ceramics manufacturers to realize larger-scale hand-built sculptures at their facilities; the former in 1982-1983 with the Omaha Brick Works for his *Omaha Project* and the latter two with Mission Clay Products in 1992-1994 at his *Fremont Project* in California and in 2004-2007 at his *Pittsburg Project* in Kansas.

Jun's 2009-2012 production design of Mozart's *Magic Flute* was preceded by two other opera designs. After initially declining an invitation to further his continuous yet intermittently realized interest in performing arts and textile design, from 2003-2006 he designed a critically acclaimed production of Puccini's *Madama Butterfly*. Premiering at Opera Omaha in March of 2006, the opera continues to tour, numbering among its North American venues, The Atlanta Opera, Opera Company of Philadelphia, Dayton Opera, Vancouver Opera, and at its eleventh venue with Opera Carolina in 2012. From 2006-2008 he designed a bold and refreshing new production of Beethoven's sole opera *Fidelio* that premiered in 2008 at the Opera Company Philadelphia.

A self-described studio artist, his keen awareness of architecture, scale and appreciation of chance encounters with art consistently engage him in public art commissions. Recent projects include the 2008 installation of three Pittsburg Project Heads on Park Avenue in Manhattan by invitation of the New York City Parks and Recreation Program; completion in 2009 of *Rhythm* at the Mid-America Center in Council Bluffs, Iowa, a 22,600 square foot granite paver design supporting a composition of 19 large-scale sculptures and two architectural sculptures; installation in 2008 of a two-story fused glass window at Temple Har Shalom in Park City, Utah, and *Water Plaza* for the Bartle Hall/Convention Center in Kansas City Missouri; a plaza design with 7 large-scale sculptures and interior work on canvas completed in 2007.

His artwork appears in numerous international and national solo and group exhibitions annually, and is included in more than seventy museum collections. He has realized over thirty public art commissions in the United States and Japan and is the recipient of national, state and organization fellowships. Kaneko holds honorary doctorates from the University of Nebraska, the Massachusetts College of Art & Design and the Royal College of Art in London. (You can read Jun's full resumé at www.junkaneko.com)

In 2000, wanting to share creative opportunities, Jun and Ree Kaneko formed a non-profit scholarly and presenting organization, *KANEKO*, dedicated to the exploration of creativity in the arts, sciences and philosophy. Programming includes its Experimental Studio, supporting projects of accomplished and emerging creatives individually and in cooperation, which facilitated and premiered *Portals* in 2011, an experimental collaboration of musicians and filmmakers from bi-coastal artistic hubs and the Midwest. For more information please visit www.thekaneko.org.

ACKNOWLEDGEMENTS

We would like to thank David Gockley, General Director; the Production, Costume and Development teams; and the generous donors of San Francisco Opera for their contributions to this newly designed production of Magic Flute.

We extend a special thank you to Alice Corning & Richard Massey for introducing Jun Kaneko's work to David Gockley. Alice & Richard have been extremely supportive of the San Francisco Opera and to Jun Kaneko in many diverse ways during the creation and realization of this new Magic Flute. *Their contributions are many.*

We would like to thank the following people who gave their assistance, ideas, skills and energy in the creation of this new production of Magic Flute *by Jun Kaneko. Without their talents this production would not have been possible:*

SAN FRANCISCO OPERA
David Gockley, General Director
Greg Weber, Director of Production
Christopher Maravich, Lighting Director
Harry Silverstein, Director of *Magic Flute*
Rory Macdonald, Conductor of *Magic Flute*

THE PARTNERS IN THE PRODUCTION
Washington National Opera
Lyric Opera of Kansas City
Opera Carolina
Opera Omaha

SAN FRANCISCO COSTUME SHOP
Daniele McCartan, Costume Director
Christopher Verdosci, Assistant Costume Director
David Dore, Costume Shop Accountant
Matthew Nash, Draper
Cheryl Mennen, Assistant Cutter
Ting Hseuh, Seamster
Alicia Castenada, Seamster
Xing-Fong Luo, Seamster
Amy Ashton-Keller, Draper
Kristin Eiden Assistant, Cutter
Lo Jin Ho, Seamster
Adela Cantor, Seamster
Kristi Johnson, Production Supervisor
Manuel Gutierrez, Production Coordinator
Elizabeth Weston, Stock Assistant
Jersey McDermott, Crafts Person
Paula Wheeler, Milliner
Amy Van Every, Painter/Dyer
Lauren Cohen, Assistant Milliner
Gerd Mairendres, Wig Master
Susan Stone, Assistant Wig Master
Vanessa Taub-Flores, Wig Maker
Vicky Martinez, Wig Maker
Marcello Donari, Wig Maker

SAN FRANCISCO PROP DEPARTMENT
Lori Harrison, Master of Properties
Fred Wielandt
Jeff Johnson
Sarah Shores
Dan Ingwersen
Seth Myron Isaacs
Dawn Roth

LA COSTUME SHOP
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John Bishop, Draper LA Opera

JUN KANEKO STUDIO
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Matt Bauer
Colin Conce
Nicolle Rubino
Penelope Magdaline Smith
Kathleen Zuchniak
Susan Schonlau
Troia Schonlau

CLARK CREATIVE GROUP
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Kevin Reiner, Video Editor
Mark Grossardt, Video Editor

PHOTO CREDITS
Takashi Hatakeyama
Colin Conce
Stephan Grot
Ree Kaneko

IMAGE CREDITS

1 Emanuel Schikaneder as Papageno the bird-catcher, from *The Magic Flute* by Wolfgang Amadeus Mozart, hand-colored engraving on paper, Italian School, 18th century.
Credit: Bibliothèque de l'Opéra Garnier, Paris, France / Archives Charmet / The Bridgeman Art Library International (pg. 6)

2 *View of the suburb of Vieden and Vienna*, *(Aussicht gegen die Vorstädte Vieden und Vien)*, 1780, hand-colored engraving on paper, by Johann Andreas Ziegler (German, circa 1750-1812), Plate 21 from *Views of Residential Vienna, of its Suburbs and Surrounding Areas (Sammlung von Aussichten der Residenzstadt Wien von ihren Vorstädten und einigen umliegenden Oertern)*, Vienna, 1800. The Theater auf der Wieden is in the largest complex of buildings at center.
Credit: Collection Österreichische Nationalbibliothek, Vienna, Austria (ÖNB: 207586-F.Por.) (pg. 7)

3 Portrait of Wolfgang Amadeus Mozart, circa 1783-1785, oil on canvas, attributed to Joseph Hickel (German, 1736-1807). Courtesy of a Private Collector, USA (pg. 8)

4 Play-bill for the world premiere performance in Vienna of *The Magic Flute* by Wolfgang Amadeus Mozart on 30th September 1791, watercolor on paper, Austrian School, 18th century.
Credit: Staatsbibliothek, Berlin, Germany / The Bridgeman Art Library International (pg. 9)

5 Frontispiece, 1772, engraving on paper, by Bonaventure-Louis Prévost (French, 1747-1804?) After Charles-Nicolas Cochin, from *The Encyclopedia, or Classified Dictionary of Sciences, Arts, and Trades, (Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers),* Denis Diderot ed.
Credit: By courtesy of the Department of Special Collections, Memorial Library, University of Wisconsin-Madison (pg. 13)

6 *Europe supported by Africa and America*, 1796, hand-colored engraving on paper by William Blake (English, 1757–1827), from John Gabriel Stedman's *Narrative of a Five Year's Expedition against the Revolted Negroes of Suriname 1772-77*.
Credit: Private Collection / Archives Charmet / The Bridgeman Art Library International (pg. 14)

7 *An Experiment on a Bird in the Air Pump,* 1768, oil on canvas, by Joseph Wright of Derby (English, 1734-1797).
Credit: ©National Gallery, London / Art Resource, NY (pg. 15)

8 *Orange Daylily (Hemerocallis fulva),* Liliaceae, 1781-1802, watercolor on paper, by Giovanni Antonio Bottione (Italian, active 1767 – 1805), Plate 46 from Volume XXIX, *Iconographia Taurinensis* (a botanical survey prepared for the Gardens of Turin University, consisting of 64 volumes containing 7,640 watercolor plates by 4 painters, 1752 to 1868). Collection Orto Botanico dell'Università di Torino, Turin, Italy
Credit: DEA / G. CIGOLINI (pg. 16)

9 *The Village Betrothal (L'Accordée de village),* 1761, oil on canvas, by Jean-Baptiste Greuze (French, 1725-1805), Musée du Louvre, Paris.
Credit: Erich Lessing / Art Resource, NY (pg. 17)

10 *Oath of the Horatii,* 1784, oil on canvas, by Jacques-Louis David (French, 1748-1825), Musée du Louvre, Paris.
Credit: Erich Lessing / Art Resource, NY (pg. 18)

11 *Penn's Treaty with the Indians,* 1771-72, oil on canvas, by Benjamin West (American, 1738-1820).
Credit: Courtesy of the Pennsylvania Academy of Fine Arts, Philadelphia. Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr. Collection) (pg. 19)