

Beyond the Glockenspiel: Teaching Race and Gender in Mozart's *Zauberflöte*

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With its appealing melodies, memorable figures, lavish costumes, and a cast that includes everything from a dragon to levitating cherubs to a magical glockenspiel, Mozart's *Die Zauberflöte* (1791) has long been considered one of opera's most accessible masterpieces.¹ Indeed, as suggested by the more accurate classification "Singspiel"—in which the dramatic personae express themselves in spoken dialogue as well as in song—it is widely known as an entry-level opera, a designation to which Mozart himself would not have objected, given his original intention with the piece to disseminate Enlightenment ideals to the lower classes. Yet despite its user-friendly nature, *Die Zauberflöte* is also quite sophisticated in its plot twists and historically informative details, giving the work a breadth and depth that make it a valuable cultural artifact for the language and culture classroom. Unfortunately, the average student's unfamiliarity with both opera and Mozart's historical context poses a challenge to teachers as they attempt to fashion a series of lessons out of a complex and diffuse layering of themes.

While some students may find both its operatic genre and its eighteenth-century setting intimidating, *Die Zauberflöte* lends itself well to a wide range of teaching activities that are both informative and engaging. As Heinz (2010) outlined in a recent *Unterrichtspraxis* article, and as others before her have argued, opera can be an effective and popular subject matter, even for lower-level language courses (Gehlker, Kutenberg, & Zeller, 1998). Its combination of music, text, and action offers students multiple contexts from which to draw meaning, even when their understanding of the target language is limited. Furthermore, as Esa (2008) reminds us, the use of music in the language classroom offers students the opportunity to engage in one lesson the four language skills of listening, reading, speaking, and writing. And although opera may initially seem foreign to some students, the gender and race issues embedded in *Die Zauberflöte* lend to its continued relevance two hundred years after its premiere. Aside from its sheer entertainment value, the opera's thematically dense plot functions as what DeNora (1997) refers to as a "cultural workspace" where social issues of the period can be examined and portrayed (p. 147). Similar to Gotthold Ephraim Lessing's goals in his attempt in 1767 to create a German National Theater, and thereby a German cultural nation, Mozart intended with his last opera to disseminate messages that might otherwise have been beyond the reach of the pre-literate lower classes that made up a substantial portion of his intended audience.

¹ It is not my intent to mischaracterize *Die Zauberflöte* as an opera instead of "Singspiel," the more accurate sub-genre. Rather, I am taking a cue from musicologists, who in the absence of an English-language equivalent for "Singspiel," tend to opt for the more general and less cumbersome term.

Despite students' potential interest in German opera, as Heinz has pointed out, courses on this genre in the target language are rare. Although she and others in the past decade have outlined innovative courses on both opera and contemporary music, scheduling limitations and curriculum constrictions may make a course devoted entirely to opera unrealistic. With these constraints in mind, and given the unlikelihood that most teachers of a non-specialized language or culture course would be able to devote more than a few days per term on opera, I have attempted to break the opera into freestanding mini-units that can be taught in a day or number of days and that can be incorporated into language courses of varying levels. Furthermore, the multiple themes present in *Die Zauberflöte* means that teachers need not introduce this as one thematic "block." Instead, the teacher can revisit the opera for different themes, such as gender and race, and align segments with the topics being introduced in a class.

Knowledge of an opera's historical context does not, however, automatically make it relevant. For most students, this genre still remains far removed from their contemporary world and interests. The goal in the culturally-centered language classroom, then, is to bridge opera with the students' modern world. When taught in conjunction with contemporary German-language pop music, several characters in *Die Zauberflöte*, along with their arias, can be incorporated into lessons on race and gender roles, providing a contextualized historical contrast to contemporary pop music. This side-by-side integration of two vastly different genres offers the added bonus of repairing the unfortunate segregation of high and low culture that we often see in textbooks. While opera and pop music both certainly have their own distinct merits and messages, constantly separating the two in the classroom perpetuates the idea that high culture has no place in students' everyday lives, and that low culture is unacademic. Combining the high "Culture" of German-language classical repertoire and the low culture of contemporary pop music lends context and relevancy to both genres. Additionally, by showing how the contemporary social issues that permeate modern pop music are treated in *Die Zauberflöte*, we can offer students a historically grounded and therefore deeper understanding of the race and gender issues of modern German-language culture and its media.

Conveniently for teachers, the opera's most relevant topics, gender and race, invite a focus on two of its most eye-catching and memorable figures: The Queen of the Night and the renegade Moor, Monostatos. In this article I offer a historical background for teachers who may not be eighteenth-century scholars, supplemented with a variety of classroom-ready activities that both demystify the opera and make it relevant to twenty-first century German culture. I thank as the inspiration behind several of these activities Mohamed Esa's always excellent and creative suggestions for personalizing song texts, as well as other recent contributions to this topic (Kramer, 2001).

The simplicity of the opera's plot belies the complexity of its themes and message: Prince Tamino, lost in the forest, encounters an array of fantastical figures, most notably the intimidating yet mournful Queen of the Night. She laments to Tamino the disappearance of her daughter, Pamina, who has been kidnapped by the high priest Sarastro, described as a fearsome and cruel enemy. The Queen offers Tamino her daughter's hand in marriage upon her rescue, an endeavor that is both complicated by the sinister Moor, Monostatos, and injected with comic relief by the bird catcher Papageno. The twist in the opera occurs when we learn, through no subtle attempt on Mozart's part to spread his Freemasonry agenda, that the heretofore evil Sarastro in fact represents rationality and light, and offers solace from the Queen's empire of caprice and darkness. As the real villain of the opera, she ultimately retreats into obscurity, while the victorious kingdom of Sarastro, with the now united Tamino and Pamina as its newest citizens, ushers in a new age of reason and justice.

While the plot is relatively easy to follow, many teachers still simply do not have two-plus hours to devote to a screening of the opera. To supplement or substitute for the full perfor-

mance, a number of plot-based activities can both introduce students to the basic figures and events of the opera while at the same time provide an opportunity for vocabulary and grammatical expression. Before they dive into the plot, for example, students will find it helpful to become acquainted with the main figures and their unusual names. A simple way to do this is with a matching activity. This can be facilitated by the abundance of available online images, both the famous contemporary illustrations by the Prussian architect Karl Friedrich Schinkel as well as images from modern stagings of the opera. Beginning with a simple pictorial description, students can be prompted to answer simple informational questions, such as *Wie sieht er aus?* and *Was trägt sie?* From this information-gathering activity, students can move to a matching activity, either being asked simply to match the pictures with the character, as in *Wer ist die Prinzessin?* and *Wer ist die Königin der Nacht?* or to assign a more qualitative designation to each picture with questions such as *Wer wird wohl böse sein?* and *Wer wird wohl der Held bzw. der Feind sein.*

Once students have a basic familiarity with the opera's main characters, they can be introduced to the plot. This, too, can be done in an interactive manner, first by offering input by means of a brief plot description, and then checking comprehension by way of a simple ordering activity.² To prepare for this activity, the instructor summarizes the story in ten sentences or fewer. For example, *Der Prinz Tamino verläuft sich im Wald. Er trifft drei Damen, die ihn der Königin der Nacht vorstellen. Die Königin der Nacht beweint, dass ihre Tochter von Sarastro entführt worden sei, usw.* The teacher then gives students these sentences on slips of paper to re-assemble them in order. Other possible methods of student output can involve students acting out the most basic elements of the plot and characters as the instructor narrates, true/false questions, *Lückentexte*, etc. Once the basics of the plot have been established, students are ready to move on to the deeper themes embedded within the plot.

The Queen of the Night: Hell Hath no Fury?

For sheer effect, the most impressive introduction to the opera is through its most dramatic character, the Queen of the Night. Both of her arias, "O Zittre Nicht" as well as "Der Hölle Rache," extend into the high soprano dramatic coloratura, an agile and powerful voice that captures the attention of even non-connoisseurs. Yet precisely because her singing is so near the borders of the human vocal register, the uninitiated typically react to her fury with giggles. While students' seemingly disrespectful reactions may threaten to detract from a lesson, this discomfort with her coloratura offers a teachable moment: it is precisely with this unnatural range that Mozart intended to underscore what many during the Enlightenment saw as women's most insidious traits: her deceptive nature and lack of emotional control. The entire storyline, including the plot twist that reverses the good and the evil figures, is intended to show the Queen as conniving and insincere, the epitome of the scorned-woman stereotype. Her association with darkness, too, stands in opposition to the light of reason that was the guiding principal of the Enlightenment.

Because the *Schein* vs. *Sein* of the Queen's posturing is musically conveyed, it is a message that will register even with first-semester language students, and one that is easily converted into

² An excellent online resource is the Swiss website "impresario" (<http://www.impresario.ch/>). It offers a synopsis of the opera in both German and English, as well as the entire libretto. For musically inclined students, and as the basis for a fun activity, it also offers a clever "karaoke" feature, which allows students to sing along, to virtually the entire score of the opera.

a listening activity. The activity *Erste Eindrücke* (Appendix A) offers a simple reaction-based worksheet, asking students to respond only to the music of the aria by checking off the emotions that the music invokes. The focus on melody also reminds students that they can often infer from context and volume the emotion and intent of the singer or speaker. More advanced students might be asked to provide their own list of words. Because the emotions shift midway through the aria, students are forced to address a broad lexical repertoire. As a way to synthesize the students' reactions, the instructor can then gain a larger picture of classroom perceptions by writing the list on the board and polling the class with questions such as *Wer findet die Musik humorvoll, schön, ...?* To further practice vocabulary, this would also be an appropriate time to list the opposite of each word, an activity that lends itself nicely to lexical opposites, and/or to the *sondern/aber* construction: *Sie ist nicht glücklich, sondern ...*

As students will likely notice, the Queen's range of emotions reveals a striking duplicity in the aria, calling into question her sincerity. She initially appears as a grief-stricken mother, devastated by the abduction of her daughter. But this facade crumbles in the famous break in the aria, where her mournful lament transforms into a vengeful battle cry, with an accompanying shift in tempo from a slow narrative to an almost martial call to arms. The Queen has been criticized here as insincere: her motherly persona crumbles and her initial concern about her daughter's disappearance appears to vanish. Students may even identify the precise moment of the shift in the Queen's emotional presentation, either by reading the text or by being guided by the music's tempo and volume. As the aria progresses, students are likely to notice a pattern emerge: victim words like *leiden*, *zittern*, and *helft* give way to more active words, such as *befreien* and *Retter*. Students might be guided to notice, however, that the power words all appear in relation to a man's, Tamino's, actions, rather than the Queen's. More advanced students might be able to discuss how even the powerful Queen of the Night must enlist the aid of a man, and the daughter, while being rescued simply goes from being the possession of one man, Sarastro, to another, Tamino.

If listeners are still uncertain about her sincerity after this initial encounter with the true character of the Queen of the Night, her second and most famous aria "*Der Hölle Rache*" leaves no uncertain picture of her emotional state, and the activity in Appendix B further guides students as they reveal this shift. Musically, the aria calls her very humanity into question. Compounding the alienating effect of this musical expression of duplicity, her willingness to sever all ties with her daughter reveals an unnatural abandonment of her motherly role (Subotnik, 1996). Able to emotionally turn on a dime, the Queen switches from passive victim to active, if vengeful, agent.

LaFee: A Modern Queen of the Night?

While several of our contemporary narratives have moved away from the sharply defined gender roles in the opera, such as the passive Pamina awaiting rescue from the male hero, many would argue that women today have not completely overcome the stereotyping that one sees in Enlightenment-era depictions of women, even in the relatively progressive realm of pop music. If we look to the success of modern women pop artists, the passivity of Mozart's kidnapped princess is hard to find, yet elsewhere the Queen of the Night lives on. In no small part due to a gendering of emotions that was prevalent in the Enlightenment and continues to this day, scorned women songs are not difficult to come by. A striking comparison is "*Heul Doch*" (2007) by German singer LaFee. In this most bitter of break-up songs, the singer spits her fury at her unfaithful soon-to-be ex-lover, her lack of sympathy obvious in the song's title. The music video is chilling: in it, the singer and her band encircle a man, the object of her rage, bound in an electric chair. As she sings, the room slowly fills with water. Aside from the fundamental plot difference that LaFee directs her song toward a former lover while the Queen of the Night is excoriat-

ing what she views as her weak-willed daughter, aggression, indeed fury, define both songs. But the comparison does not stop here. LaFee's statement "Mein Herz brennt wie Feuer / Mein Magen kocht über" is a striking echo of the Queen of the Night's "Der Hölle Rache kocht in meinem Herzen." This metaphorical image of a woman cooking or burning in otherwise inexpressible rage has changed little in more than two centuries.

Students will have little trouble noting that the two women are even visually linked. Many of LaFee's promotional images depict her standing regally against a dark backdrop, evoking images of Karl Friedrich Schinkel's famous 1816 staging of *Die Zauberflöte*. Beyond the imagery, however, students can easily compare the texts of "Der Hölle Rache" and "Heul Doch." In the worksheet in Appendix C, students are asked to identify examples of the most prevalent emotions or attitudes in both songs. Given the task: *Finden Sie in den Texten Beispiele von: Wut, Gewalt, Macht, Traurigkeit*, students are given the opportunity to compare the otherwise distinct lyrics and to discover their similarities. By approaching the songs as a close reading exercise, students will not only be enticed to think beyond simply the utterance and consider its underlying emotion, but will also discover the striking extent to which the angry-woman persona has transcended genres and centuries.

Monostatos: Pity or Disdain?

Teaching the Moor, Monostatos, is a delicate undertaking. Given the disquieting racial stereotypes surrounding his character, the dark-skinned villain is certainly the opera's most challenging figure to introduce into the classroom. How do we engage students with a figure who utters the lament "weil ein Schwarzer hässlich ist," especially when many of us are fortunate to be enjoying a more diverse German enrollment, one that includes an array of racial minorities? Furthermore, as the embodiment of the two primary stereotypes of Muslims in the Enlightenment period, cruelty and overcharged sexuality, the figure of Monostatos may even in the twenty-first century still hit too close to home, given the unfortunate persistence of these stereotypes (Al-Tae, 2010). Even with the most careful finessing, the aria's blatant racism is unavoidable.

Our unease with the racism surrounding the figure of Monostatos is not limited to the classroom. Contemporary American producers, too, feel the need to do something with his uncomfortable stereotyping, something that they attempt to remedy with the staging of the opera (Allanbrook, Hunter, Wheelock in Smart, 2000). In American performances, the word black is often indelicately changed to ugly, and the skin of the character himself is often changed to another color: recent productions have presented him as orange, blue, and green. A simple internet search reveals an array of configurations and colors from recent stagings of the opera, an evasive tactic that can be presented to even first-year students in a brief yet striking slideshow. Adding a satirical element while still evading the original issue of race, the Santa Fe Opera in their 2010 performance of *The Magic Flute* sidestepped the color issue altogether, presenting Monostatos and his henchmen as members of the *Stasi*.

While it is easy to understand the cultural sensitivity that informs this political correcting, might we be denying ourselves a teachable moment in the realm of race and German multiculturalism? The most obvious consequence is the way in which this affects the meaning of the opera. While it can be uncomfortable introducing students to his lament "weil ein Schwarzer hässlich ist," removing racial markers eliminates the entire sociohistoric content, robbing us of the ability to compare modern racial issues to those of Enlightenment-era Vienna. Furthermore, Mozart's treatment of Monostatos is far more nuanced than the simple black/white or good/bad juxtaposition that the casual viewer sees. Monostatos is both evil and pitiable. Even Heinz's re-

cent article on teaching opera recommends that stagings where Monostatos is in blackface should not be presented to students.³ While I understand the sensitivity behind this recommendation, I question whether we as instructors might be better served to mediate and interpret rather than hide from students the historical realities that, for better or for worse, have informed German culture.

Monostatos' aria "Alles fühlt der Liebe Freuden," in which he laments that his skin color hinders his ability to attract a mate, offers a concise, easily comprehensible insight into the character's own self-awareness as a racial minority. As with the Queen of the Night, Mozart's conflicting interplay of music and text reveals the figure of Monostatos to be much more complex than simply the bad guy. His aria is highly informative of issues surrounding race during the Enlightenment, revealing not only Mozart's own experience with non-whites, but the beginnings of a shifting perception of race during the Enlightenment.

The aria is as simple in its lament, "Alles fühlt der Liebe Freuden, / Schnäbelt, tändelt, herzt und küsst; / Und ich soll die Liebe meiden, / Weil ein Schwarzer hässlich ist" as it is poignant "Ist mir denn kein Herz gegeben? / Bin ich nicht von Fleisch und Blut?" Despite Monostatos' role as the opera's villain, his emotional and yet rational argument that skin color unjustly makes him sub-human clearly shows that Mozart and his contemporary audiences at the very least considered the injustices of racism.

Musicologists have pointed out the striking contrast between the aria's music and its text. The light, quick tempo used to accompany his frenzied sexual frustration belies and even mocks his pain (Al-Tae, 2010). Even beginning German students who cannot initially decipher the meaning of his laments can, if presented with visual images, easily grasp the dissonance between Monostatos' agitated gestures and Mozart's playful score. One activity asks students to identify both the instruments that accompany Monostatos' aria as well as the mood or emotion that is generally associated with each (Appendix D). Because the activity assumes no prior musical knowledge, it is limited to recognizable instruments: flutes, drums, horn. Later, in a famous scene in which Monostatos and his henchmen are compelled by the music of Papageno's glockenspiel to dance off the stage, he is not simply belittled, but ridiculed. The opera allows an opportunity only to fear or laugh at Monostatos; indeed, this almost schizophrenic duality between text and music suggests that Mozart was himself ambivalent about precisely the extent of this character's evil nature.

The Real Monostatos

Mozart may indeed have had some sympathy for his villain. In a historical anecdote that is surprising in light of the predominately white Europeans who constituted the Masonry circles in which Mozart moved, his Viennese Freemason associates included an African; one Angelo Soliman (ca. 1721–1796). Born in Nigeria, he came to Vienna in 1733 by way of Sicily, where he had been brought as a slave to work in the household of Marquise of Messina. He eventually found himself working in the highest Viennese circles, even being associated for a time with the court of Joseph II, marrying the widowed sister of a French general, and becoming a member of the Freemasonry lodge "*zur wahren Eintracht*," which was also the home lodge of Joseph Haydn. Historians surmise that Soliman met Mozart here. Although the composer was primar-

³ The Monostatos in the version she cites (Metropolitan Opera 1991, James Levine) displays a curious mix of blackface with an Enlightenment-era powdered wig that poorly hides the black hair underneath.

ily associated with another Masonic lodge, he was a frequent guest at this location as well, and it is thought that Mozart and his librettist Emanuel Schikaneder intended Monostatos to be a tribute to, if not a direct reflection of, Soliman (Martin, 2001).

Although the strange trajectory of his life suggests that Soliman managed to break through some racial barriers, his superficial acceptance into the white upper classes hardly meant that the *Kaiserreich* was ahead of its time in terms of racial tolerance. Indeed, the gruesome events following Soliman's death reveal a cruel irony of the Enlightenment: he was both a beneficiary and a victim of the era of reason: the period's increase in tolerance allowed him to move in circles that decades earlier would have been closed to him, while its atmosphere of scientific curiosity meant an unfortunate posthumous exploitation of his body. Upon his death, the Kaiser decreed that Soliman be skinned, his body posed, and dressed in African costume, and placed on display as an African savage in one of his royal curiosity cabinets, a macabre yet not unheard of collector's item at the time (Martin, 2001).

Monostatos' Counterparts

In light of Soliman's partial assimilation into Viennese society, Mozart and Schikaneder might then not have considered his operatic counterpart completely alien. Indeed, even as the opera's Other, Monostatos' sensual desires align him with, rather than separate him from, the other primary male figures. Only the priestly Sarastro, exercising true Enlightenment rationality, appears detached from any physical or emotional urges. As a comparison of the three men's arias reveals (Appendix E), even princely Tamino voices less than noble urges: indeed, he initially falls in love not with Pamina's person, but with her portrait (Robinson 2002). Yet as Pamina's social equal and future husband, he is allowed to voice his desires. The hopeful longing expressed in his aria, "Ich würde sie voll Entzücken / An diesen heißen Busen drücken / Und ewig wäre sie dann mein," in the main hardly differs from Monostatos' "Drum so will ich, weil ich lebe, / Schnäbeln, küssen, zärtlich sein!" And although Tamino's description of how "bezaubernd schön" he finds Pamina points to an attraction based foremost on beauty and art, his above desire to press her to his hot breast complicates the aesthetic predominance of his aria. He reveals musically this conflict between the aesthetic and the carnal: in answering his own question, "O, wenn sie doch vor mir stände!...was würde ich?" Mozart gives Tamino an entire bar of silence, an operatic anomaly that music historians recently have deemed so radical that few performers dare draw it out to its intended completion (Abbate and Parker, 2012). Students may be asked to draw their own conclusions as to what this silence conveys to us about Tamino's intentions.

Even jovial Papageno's boastful longings "Ein Netz für Mädchen möchte ich; Ich fing sie dutzendweis für mich!" and "Dann sperrte ich sie bei mir ein" are hardly less coarse than Monostatos' frustrated yearnings for the unattainable white princess. Yet while the audience shudders at the Moor, it chuckles at Papageno's mention of a *Netz* used to help catch and lock away women. The fact that his metaphor so easily transfers from songbirds to women is a telling insight into the gender sensibilities of this single-minded man, if not of the opera's Enlightenment context. And as a denizen of the forest and indeed almost a species unto himself, Papageno, who is white, is allowed to share Monostatos' darker traits yet still remain benign, indeed likeable.

Contemporary Music and Race

Monostatos' laments, as well as the comparisons between him and the other male figures in *Die Zauberflöte*, can be used to add depth and historical context to what by now is the canon of contemporary German Hip-Hop and rap songs that remind listeners that there is little that separates them from their white German counterparts than their skin color. Songs by artists such as Advanced Chemistry, Xavier Nadoo, and the German-Turkish rapper Eko Fresh, to name a few, have in the past twenty years found a new musical outlet for their observations on the difficulties of living in a nascent multicultural society, and a number of these songs have been effectively used in the language classroom. Putnam (2006) offers a thorough and insightful investigation of some of modern hip-hop music's treatment of controversial issues, especially race, that are also seen in *Die Zauberflöte*. (See also Schmidt 2003).

Advanced Chemistry's now-classic "Fremd im eigenen Land" (1992) echoes Monostatos' lament: "ein echter Deutscher muss auch richtig deutsch aussehen, / blaue Augen, blondes Haar keine Gefahr." Outward appearance still marks one as culturally legitimate. Yet the lesson offered by these two distinctive musical pieces lies not merely in their similarities, but in their differences: modern pop and hip hop music in its treatment of minority issues deviates from *Die Zauberflöte* in its discussion of nationality and patriotism rather than simply skin color. This difference is largely due to a historical shift in our understanding of nation vs. race. It is worth pointing out to students that Monostatos is categorized as *ein Mohr*, a term that does not refer to a single nation or tribe. Instead, the term Moor in the eighteenth century was often used to refer to anyone of Arab or African descent and could therefore be translated as dark-skinned outsider. Monostatos' nationality is inconsequential. Rather, as his aria shows, he is defined by his blackness alone.

To draw attention to the racial issues in Monostatos' aria and how they differ, or not, from contemporary discussions on racial and ethnic identity, students may be asked to identify other references to the tensions between racial and national identity in modern pop and hip hop music, for example, the mention of a *grünen Pass* in Advanced Chemistry's "Fremd im eigenen Land." In his article on German hip-hop and its engagement with issues of race and multiculturalism, Putnam (2006) draws attention to a number of songs, such as Fler's "Neue deutsche Welle" (2005) and Bushido's "Electro Ghetto" (2004) and each of which offers some kind of parallel to Monostatos' situation. In comparing his aria with modern *Afrodeutsch* and Turkish hip-hop, students will notice that living as a racial minority in a homogeneous society and being part of a multicultural world each offers its own set of injustices. Looking side by side at Advanced Chemistry's and Monostatos' texts, students, asked to circle or underline linguistic, national, race issues in the two pieces, can easily discern the unique set of challenges faced in each world (Appendix F):

Ich habe einen grünen Pass mit 'nem goldenen Adler drauf
[...]
Frag' ich mich warum ich der Einzige bin, der sich ausweisen muss,
Identität beweisen muss!
Ist es so ungewöhnlich, wenn ein Afro-Deutscher seine Sprache spricht
und nicht so blass ist im Gesicht?
Das Problem sind die Ideen im System:
ein echter Deutscher muss auch richtig deutsch aussehen,
blaue Augen, blondes Haar keine Gefahr,
gab's da nicht 'ne Zeit wo's schon mal so war?!

Compared to Monostatos' aria, in which only skin color is mentioned, the modern German-language songs bring up a variety of identity issues that center on nationality as well as race

and ethnicity, underscoring for students the complexity of minority issues in German-speaking countries. Indeed, whereas Monostatos occupies a clear outsider role, songs such as “Fremd im eignen Land” lament living in a *Zwischenwelt* as the song’s narrator attempts to reconcile identifying with two cultures. While today’s multicultural society might have left Monostatos less marginalized, the intertwining of racial and national belonging mentioned by modern hip-hop artists suggests that racial issues are not overcome, but have become more complex.

While Monostatos can claim neither the irony of being a perceived foreigner in his home country nor the frustration brought upon by this in-between status, several other recent songs deal with the issue of race and ethnicity in a way that even more closely parallels his position as outsider. And while we must content ourselves with the projected imaginings of the opera’s white composer and librettist, today we are able to hear directly from non-white Germans and Austrians. Brothers Keepers’ wrenching “Adriano (Letzte Warnung)” (2001), about a Moroccan killed by skinheads, offers students the opportunity to see how the trivialization of Monostatos in Mozart’s time might be linked to the dehumanization that led to this murder at the turn of the twenty-first century. Other songs, such as “AfroDeutsch” (2002) by Tyron Ricketts and “Ausländer” (2007) by Alpa Gun also express more modern, and more forceful, iterations of the frustrations voiced in Mozart’s opera. “Afrodeutsch” in particular offers clear opportunities for a parallel reading with Monostatos’ aria. Its reference to a *Mohr*, and the question *Wer hat Angst vorm schwarzen Mann?* seem directly, if inadvertently, to reference Monostatos. When prompted, students will also quickly see that the text-music discrepancy of Monostatos’ aria is nowhere to be found in modern rap and hip hop songs: issues of race are no longer musically trivialized the way that Mozart’s score seems to do. Indeed, as a striking addition to “AfroDeutsch,” its complementary short film, a compilation of short vignettes featuring injustices faced by minorities in Germany and Austria, can be offered in contrast to the at-times comical stagings of Monostatos’ related laments. Viewed side by side, these two pieces reveal that many of the racial issues of two centuries ago are still relevant.

Conclusion

As the examples surrounding these two characters have shown, there is more to this famous opera than magic spells and catchy melodies. Mozart himself seems to have bitten off more than he could chew with the opera: he had intended with *Die Zauberflöte* to spread Enlightenment messages of brotherhood and rationality, but the racism and misogyny present in the opera suggests to music historian Paul Robinson (2002) that “its vision of universal humanity failed to achieve true universality” (p. 71). My assessment of the opera’s legacy is not quite as bleak as Robinson’s: it offers students a glimpse into eighteenth-century thought, while also inviting them to view it as a living cultural artifact that has more in common with modern pop and hip hop music than they might have guessed.

The accessible music and lasting appeal of *Die Zauberflöte* makes the opera suitable for a wide range of language learners, and the emotionally charged and socially relevant themes introduced by the Queen of the Night and Monostatos offer reason to consider the opera in relation to contemporary German society. By helping students peer beyond the surface-level plot and music of the opera, we can offer them a richer understanding of its Enlightenment context. In turn, the historical familiarity gained from this article’s accompanying close reading and listening exercises will offer students a deeper and more historically grounded understanding of the race and gender issues of German-speaking countries, and will help them realize that the issues of which LaFee and her rap and hip hop counterparts sing have been evolving for centuries. Furthermore, students will learn that the classical repertoire that they may have regarded as

distant and irrelevant in fact has much to do with the topics present in the popular music of today. Lastly, the various listening activities offered in this article will give students the skills to understand and appreciate opera. While the casual listener can grasp the gist of both the modern songs and Mozart's arias, students who are introduced to the historical context of race and gender issues present in these songs will gain cross-cultural breadth as well as historical depth.

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Appendix A. Erste Eindrücke

Die Königin der Nacht – “O Zittre Nicht”

Hören Sie sich das Lied an. Wie reagieren Sie persönlich auf die Musik?
Kreuzen Sie an, was zutrifft!

- humorvoll
- schön
- emotionell
- unnatürlich
- aggressiv
- spannend
- aufregend
- traurig
- schnell
- langsam
- langweilig
- dramatisch
- lustig
- glücklich

Appendix B. Musik mit Biss

Die Königin der Nacht – “Der Hölle Rache”

Teil 1: Welche Wörter, die im Text vorkommen, sind mit Stärke/Aggression verbunden?

1. _____ 4. _____
 2. _____ 5. _____
 3. _____ 6. _____

Teil 2: Was ist das Gegenteil (bzw. die englische Bedeutung) Ihrer Wörter?

<i>Mein Wort</i>	<i>Gegenteil / englische Bedeutung</i>

Appendix C. Zwei Frauen, eine Emotion?

LaFee – “Heul Doch”/Königin der Nacht – “Der Hölle Rache”

Finden Sie in den Texten Beispiele von:

	<i>Königin der Nacht “Der Hölle Rache”</i>	<i>LaFee “Heul’ doch”</i>
Wut		
Gewalt		
Macht		
Traurigkeit		

Appendix D. Die Instrumente sprechen

Monostatos – “Alles fühlt der Liebe Freuden”

Teil 1: Kreuzen Sie an: welche Instrumente hören Sie?

Flöte Horn Schlagzeug Posaune Saiten Klavier

Teil 2: Welche Adjektive assoziieren Sie mit den unten aufgelisteten Instrumenten?

aggressiv melodisch weiblich männlich kindisch
gewaltig ruhig sanft laut energisch

Flöte _____
Horn _____
Schlagzeug _____
Posaune _____
Saiten _____

Appendix E. Die Männer: (k)ein Vergleich?

Monostatos vs. Tamino vs. Papageno

Unterstreichen Sie die Stellen, wo die Männer über Frauen bzw. Sexualität/Liebe singen. Welche Wörter fallen auf?

<i>Monostatos</i>	<i>Tamino</i>	<i>Papageno</i>
Immer ohne Weibchen leben, Wäre wahrlich Höllenglut! Wäre wahrlich Höllenglut! [...] Drum so will ich, weil ich lebe, Schnäbeln, küssen, zärtlich sein!	Ich fühl' es, wie dies Götterbild Mein Herz mit neuer Regung füllt. [...] Dies' etwas kann ich zwar nicht nennen, Doch fühl' ich's hier wie Feuer brennen. [...] O, wenn ich sie nur finden könnte! O, wenn sie doch schon vor mir stände! Ich würde, würde, warm und rein, Was würde ich? Ich würde sie voll Entzücken An diesen heissen Busen drücken Und ewig wäre sie dann mein.	Ein Netz für Mädchen möchte ich; Ich fing sie dutzendweis für mich! [...] Dann sperrte ich sie bei mir ein Und alle Mädchen wären mein [...] Wenn alle Mädchen wären mein, So tauschte ich brav Zucker ein. [...] Und küsste sie mich zärtlich dann, Wär' sie mein Weib und ich ihr Mann. Sie schlief an meiner Seite ein; ich wiegte wie ein Kind sie ein. Wird keiner mir Liebe gewähren, So muss mich die Flamme verzehren; Doch küsst mich ein weiblicher Mund, So bin ich schon wieder gesund.

Appendix F. Grüner Pass, dunkle Haut

Advanced Chemistry und Monostatos

Sehen Sie sich gegenseitig die Texte von Advanced Chemistry ("Fremd im eigenen Land") und Monostatos ("Alles fühlt der Liebe Freuden") an.

	<i>Advanced Chemistry</i>	<i>Monostatos</i>
Sachwörter		
Hautfarbe		
Nationalismus		
Sprache		
Emotionen		
Ärger/Wut		
Einsamkeit		
Traurigkeit		
Stolz		