

FRANCES STARK'S *THE MAGIC FLUTE* (ORCHESTRATED BY DANKO DRUSKO)
A PEDAGOGICAL OPERA - CONDUCTOR AS COLLABORATOR

by

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*To my mother, who has always been my greatest role model, supporter,
and inspiration in mastering life.*

*To my father, who died 22 years ago, and with whom I wish I had just spent a little more time.
I will always remember you.*

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Frances Stark's *The Magic Flute* (orchestrated by Danko Drusko) A Pedagogical Opera – Conductor as Collaborator

The goal of this dissertation is to share a significant collaborative project which may be considered a forerunner for similar undertakings in the future. In it, the visual artist, Frances Stark, envisions a film version of the *The Magic Flute*. Due to her determination to cross boundaries, she collaborates with a conductor/arranger, popular music producer, orchestra manager, and young musicians in order to create a “pedagogical opera.” From a conductor’s point of view, it will be interesting to discover the precise role of conductor as collaborator, as well as learn how one establishes connections in the contemporary art scene. In addition to the collaborative aspect, the musical process shall be examined with as much detail as the visual artist’s. Because of the belief in the project’s role as a forerunner, its potential for future projects will also be discussed.

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Introduction

As a 21st-century conductor and music educator, it has become more and more necessary to build bridges for young musicians between the past and the modern world. Due to the multitude of daily stimulations, collaboration between various art forms is crucial in order to remain relevant to a future that is determined to preserve our cultural heritage.

Throughout history, music and visual art have often worked together in different ways to make a greater impact on the audience. Mutual support deepens the experience by allowing for emotions to be evoked, moments foreshadowed and affections deepened. The study at hand therefore presents a contemporary visual artist's interpretation of Mozart's opera *The Magic Flute*, reorchestrated and modified to be performed by young musicians. This pedagogical concept shows wonderful potential to invigorate an old classic and enable younger musicians to perform an entire orchestral version of the opera and thus internalize the music at an earlier age than is common.

To begin, the vocal aspect of the opera needed to be altered, as it is virtually impossible to adequately perform the complex roles using high school singers. In order to accomplish this, a complete reorchestration was necessary to assign each vocal role to a specific orchestral instrument with a similar range as the character. The question was not whether this opera could be performed in its purest form, but if it would be a pedagogical success with capable young musicians playing the omitted (vocal) parts in an alternative way.

By omitting singers, an incredibly important aspect of the work is taken away. However, a reorchestration, which is open to other interdisciplinary areas, infuses the music with life and can, with the help of another art form, still convey the story and its meaning. This gives a heightened awareness to other aspects within the opera which are often otherwise overlooked. The purpose of the study is to examine the outcome of the pedagogical reorchestration of a well-

known opera expressed through alternative sounds and texts, colors, animation and other various visual art forms rather than vocals. Using just one resource as a catalyst, our efforts to bring together different forms of art can then be more deeply realized.

Chapter 1: Music Meets Contemporary Art

The “arts” as a whole is a term which describes multiple genres and their syntheses. Both music and (visual) art in their broadest sense are perfect examples of some of humanity’s oldest signs of communication. Evidence such as cave paintings, flutes made of bone, or percussive instruments all support the desire to express and communicate with one another. On our evolutionary path, this ancient desire has been a constant inner drive toward self-expression. By expressing ourselves we also expand our consciousness and step out of the shadows of ordinary beings. Through the arts, we are able to “enlighten our consciousness” so to speak.

Despite its very specific sub-genres, the “arts” are often mentioned in a synoptic fashion. Why? It is generally believed that they trigger similar emotions.¹ And because they do so, the realization that they can be used in collaborative ways surfaced. Some of the earliest collaborations include Greek theatre and opera, and these joint ventures continue with current movies or dance productions. The poet, and music critic, Ezra Pound remarked that “music and poetry had been in alliance in the twelfth century, that the divorce of the two arts had been to the advantage of neither, and that melodic invention declined simultaneously and progressively with their divergence. The rhythms of poetry grew stupider [...]”² For him a codependency existed between music and the rhythm of the spoken word as in poetry.

As will be discovered on the following pages, words and communication make up a large portion of the collaborative project. The artist introduced is a living, contemporary artist who, as

¹ Miu, Andrei C., Simina Pițur, and Aurora Szentágotai-Tătar, “Aesthetic Emotions Across Arts: A Comparison Between Painting and Music,” January 5, 2016, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4700299/> (Accessed April 3, 2018).

² Murray R. Schafer, *Ezra Pound and Music: The Complete Criticism* (New York, NY: New Directions, 1977), 256.

such represents a group strongly rooted in pedagogical values, while embracing the arts in an ever-evolving society.

The Artist: Frances Stark

Frances Stark is an interdisciplinary Los Angeles-based contemporary artist and writer. From an early age she was surrounded by influences through spoken and written communication. Having both parents involved with communications media (her mother worked for the Bell Telephone Company and her father in the printing business), she also drew inspiration from her grandmother, an amateur polaroid photographer whose technique of taking pictures, re-photographing, and objectifying banal every day situations stimulated her own works.³ The objects of Stark's artwork are not mere landscapes or people, but life itself, and more specifically all facets of it: "writing, procrastinating, the banality of life, failure, success, pride, self-doubt, motherhood, pedagogy, institutional critique, music, literature, poetry, philosophy, art, money, flowers, sadness, frustration, Stark herself, Arlo (her son), and [her muse] 'Bobby Jesus' [...]."⁴

Stark grew up in Southern California and moved to the Bay Area in her adolescence. During this time, she idolized musicians of punk rock bands and tried to impress them with witty letters. At the same time, her passion for reading led her to *The Philosophy of Andy Warhol (From A to B and Back Again)*, which resonated with her own philosophies of self-expression through art. The combination of literary inspiration and her desire for attention created an artist whose main goal was to communicate with her audience.

In addition to her body of work, this urge to express herself and communicate, eventually led to her appointment as faculty member and tenured professor at the University of Southern California Roski School of Fine Arts. As an instructor, Stark focused on discovering ways to

³ Frances Stark, Ali Subotnick and Howard Singerman, *UH-OH Frances Stark 1991-2015* (Los Angeles: Hammer Museum, 2015), 15.

⁴ Stark, UH-OH, 16.

teach outside of the educational institution. She is represented around the world and her solo exhibitions have been shown in many museums, including The Art Institute of Chicago, the MoMa New York, the Institute of Contemporary Arts London, the Venice Biennale, Centre Pompidou Paris, and the Moscow Museum of Modern Art.⁵

Brief Artistic Background

“Language is most often cited as the core of Frances Stark’s work,”⁶ and the aforementioned tendencies of creating visual art through language not only stems from her own background of being an avid reader, but also from her urge to visualize the relationship between the written word and its consumer. Most recently, she was featured in a midcareer artist retrospective, *UH-OH: Frances Stark 1991-2015*. This exhibition presents a thematic overview of her work and is accompanied by an extensive catalogue in which Stark shares her efforts to convey consciousness through art.⁷ In her own words, she “became a thinker and [...] used visual forms, [...] tropes and limitations of [...] contemporary art to explore [her] thinking.”⁸ throughout her career. The combination of both words and images therefore play a major role in her oeuvre and contribute to the overall understanding of the individual objects. The viewer is intellectually engaged and bound to experience a transformative picture while absorbing both stimuli.

Stark incorporates words from various writers into her art. She recycles passages, multiplies their content, or simply reimagines their visual appearance in an alternative frame. In her work *Werther’s Letters*, Stark references Goethe’s *The Sorrow of Young Werther* by only keeping fragments of the letters alive. In fact, the mere citations that she uses are dates of the

⁵ Frances Stark, “Curriculum Vitæ,” *Frances Stark*. <http://francesstark.com/wp/cv/> (accessed January 21, 2018).

⁶ Stark, *UH-OH*, 15.

⁷ Museum of Fine Arts Boston, “Frances Stark: UH-OH (Contemporary Art),” *YouTube*, January 06, 2017, <https://www.youtube.com/watch?v=GgT4BuPgOLE> (accessed January 21, 2018).

⁸ *Ibid.*

letters and their badges. And because Werther's letters remain unanswered in the novel, Stark visually and spatially leaves gaps. The interpretation becomes clear but will always be dependent on the intellectual state of the audience. More such references can be seen in her art via writers such as Emily Dickinson or T.S. Eliot.

Another reoccurring theme in Stark's work is that of home and family life. In taking a broader look at her mid-career accomplishments, we find that Frances Stark shares with us images and drawings from her childhood, moments she shared with her father, banal objects, or her time in a punk rock band. Something far more controversial is her portrayal of sexual online encounters with men. One of these installments is *Frances Stark: Osservate, leggete con me*. In a three-channel digital video, Stark projects her own chatroom conversations accompanied by Mozart's Catalogue Aria from *Don Giovanni* and in doing so, juxtaposes the social conventions of both eras. While she takes risks by her willingness to share her everyday life with her audience, it also reflects her character: Frances Stark is looking to break conventional boundaries in an effort to build bridges and to "create provocative and self-reflexive works that pose universal questions."⁹

Connecting Art to Music

So, why does an artist such as Frances Stark want to connect art to music and vice versa? Stark believes there has always been an emotional and aesthetic bond between the two art forms. However, she also mentions that artists have always been envious of the intensity music can invoke, and in her opinion, the boundaries between the two disciplines become harder and harder to break down. Further, she elaborates that our contemporary culture is dominated more and more

⁹ The Hammer Museum, "UH-OH: Frances Stark 1991-2015 – Hammer Museum," *The Hammer Museum*, October 05, 2017, <https://hammer.ucla.edu/exhibitions/2015/uh-oh-frances-stark-1991-2015/> (Accessed January 21, 2018).

by consumption, especially in its obsession with commercials. Rather than living life, people are handed experiences, i.e. art and music, on screens. She has made it a personal life goal to make viewers observe, listen, or read through her works. In doing so, Stark attempts to break boundaries by intellectually engaging and demanding preconceived knowledge from her audience. Many situations exist in which art in the broadest sense and music coexist or have been influenced by each other. In order to stay within the parameters of Frances Stark's *The Magic Flute*, it will be helpful to shed light on some of those art forms; namely text, dance, opera, film, visual art, or simply color.

As a conductor and educator, a work that immediately comes to mind in regards to text is Prokofiev's *Peter and the Wolf* – “A work for small orchestra and narrator [...], in which each of the characters of the children's story being narrated is associated with a specific instrument and tune.”¹⁰ As much as Stark often uses the power of words to convey her visual script, Prokofiev created his own text and composed the music alongside a story. In his case, the unfolding of the plot is supported by the instruments and the specific timbres they represent.

Another quite popular art form that appears in conjunction with music is dance. This physical art form has been mentioned alongside music for many centuries. For instance, “Depictions of ancient Egyptian music making usually show ensembles of musicians playing several types of instruments, along with singers, chironomists, and, often, dancers.”¹¹ Other genres that combine music and dance include, but are not limited to, theatre, opera, ballet, eurythmics, or breakdance. Although Frances Stark's *The Magic Flute* is based on Mozart's opera, she reimagines the genre from an original perspective. What this means for the overall outcome of a standard opera in relation to dance will be examined further in Chapter 2.

¹⁰ Don Michael Randel, *The New Harvard Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 1986), 628.

¹¹ *Ibid.*, 279.

The technological changes during the Industrial Revolution and the fin-de-siècle brought along various advancements, which in return, influenced the visual arts to a great extent. Acting was no longer restricted merely to the stage but filmed and projected onto screens. In order to heighten the emotional experience, these so-called silent movies were soon synchronized with and accompanied by live music via pianists, organists, and even large ensembles. Today, studios produce soundtracks and overlap them digitally with movie files. Frances Stark's film, *The Magic Flute* incorporates many of these aspects which shall be examined in great detail in this thesis.

Throughout history, drawings and visual art forms have influenced or drawn inspiration from music. Painters such as Joseph Turner or Katsushika Hokusai influenced Claude Debussy's *La Mer*, and Modest Mussorgsky's *Pictures at an Exhibition* was inspired by art from his friend Viktor Hartmann. Each composition is closely related to a visual image, which in turn tells a story through music. Frances Stark's visual art is another contribution which immediately affects the music of *The Magic Flute*. Her color-coded texts and images tell a unique story, and in stripping away the stage spectacle, the viewer is compelled to decipher the deeper meanings of the opera.

Mozart

Music has played a major role in Frances Stark's life, whether through learning to play the cello in elementary school, listening to punk rock as an adolescent, or being intrigued by the various rap subcultures in her home base of Los Angeles.

When questioned as to whether Mozart was a prominent composer in her youth, she laughs. She liked Haydn and Dvořák, but never felt the same enthusiasm for Mozart. As a child, it was her father who exposed her to Mozart's *The Magic Flute*. He brought home tickets for a performance of the opera and with it a recording of the work to prepare her beforehand. In his eyes, an opera could only be truly enjoyed if the listener was first exposed to the music – a rather familiar notion when looking at Frances Stark's artwork. Unfortunately, she could not speak a

word of German and did not understand the already-convoluted plot. While trying to remember her experience of seeing the performance, Stark recalls a muddy mess. Despite the confusion, she was mesmerized by the percussive stuttering of Papageno. From a young girl's perspective, this very human trait made the character accessible and fresh, but at the same time radical within an operatic setting.

Years later, after having created a substantial amount of art, Stark saw Ingmar Bergman's film version of *The Magic Flute* (1975), which stays fairly close to the original. Seeing the opera on film, which included subtitles, allowed her to experience the work in an entirely new way. With an updated understanding of the opera through another artist's eyes (Ingmar Bergman), Frances Stark fell in love with the original score and began to revisit and research Mozart and Schikaneder's *The Magic Flute* in depth.

Stark also cites the film *Amadeus* (1984), directed by Milos Forman, as a piece that impacted her perception of Mozart's identity. In the film, an exasperated Salieri questions justice by not comprehending God's decision to give the mind of a genius to a creature as disgusting as Mozart. This notion is one Frances Stark is well aware of and deliberately searches for in our society. She states in an interview for the *Hollywood Reporter*: "The thing about *The Magic Flute* that makes it so special is that it was deliberately a mash-up of high and low culture."¹² What Stark suggests is the juxtaposition of high and low culture in the form of enlightenment (Masonic elements) and the opposite, naïve but adorable, *Hanswurst* character, Papageno. "A truly successful conjunction of the highest art with the genuinely popular is a rare and precious event."¹³ In *The Magic Flute*, both Tamino's initiation (enlightenment) and Papageno's happiness in finding a beloved partner, receive a happy end. These different, but also similar, journeys can

¹² Laura van Straaten, "L.A. Artist Frances Stark's 'The Magic Flute' Premieres at LACMA," *The Hollywood Reporter*, April 30, 2017, <https://www.hollywoodreporter.com/news/la-artist-frances-starks-magic-flute-premieres-at-lacma-998770> (Accessed January 30, 2018).

¹³ Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Los Angeles, CA: University of California Press, 2007), 280.

be observed in our society every day: we are all looking for those answers, no matter if we are blue collar workers, in leadership positions, or students. In this sense “Stark has long questioned the status of the art professor, not only her own ability to occupy the label ethically and fruitfully but also what it is we imagine is professed, what knowledge or skills professors have that students don’t [...].”¹⁴

Having experienced the dichotomy of high and low culture herself, Frances Stark’s perspective on *The Magic Flute* was quite unique. With a more mature understanding and social consciousness, the universal messages hidden by Mozart and Schikaneder resonated deeply with her own work. Beneath the visuals and musical presentation, the opera deals with complex issues that transcend history and apply to all of us. As lecturer and author Burton D. Fisher puts it, “The fairytale elements of *The Magic Flute* make a profound statement about the moralistic themes of right vs. wrong, and good vs. evil: good represents enduring virtues and qualities which benefit humanity; evil represents actions that are devoid of conscience or principle whose ambitions cannot be suppressed.”¹⁵

Commission

According to the *Oxford Dictionary of Music* a commission is “A contract or an understanding, usually in writing, by which a musician agrees to compose a piece of music for a patron or an organization. It usually specifies the genre, the date of completion and the terms of recompense and rights.”¹⁶ During Mozart’s time a commission was commonly regarded as the result of an accomplished and dedicated life as a composer. In the 21st century, not much has

¹⁴ Stark, *UH-OH*, 98.

¹⁵ Burton D. Fisher, *Mozart's The Magic Flute* (Miami, FL: Opera Journeys, 2005), 20.

¹⁶ *Oxford Dictionary of Music*, s.v. “Commission,” Grove Music, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041518?rskey=Ptm3JA&result=1> January 20, 2001 (Accessed February 27, 2018).

changed in this respect. However, Frances Stark is an artist who likes to blur boundaries frequently and does not abide by the conventions. In fact, when she was awarded the prestigious Absolut Art Award (more on this later) in 2015, she won with a proposal that would involve a contemporary version of Mozart's *The Magic Flute* and DJ Quik, a Los Angeles-based hip-hop recording artist. There had been no talk of a commission at this point. So how did it all come about?

Frances Stark's interdisciplinary ambition was to bring together hip-hop and opera and ask the question "[...] of where we come from. How did hip-hop get to where it is? How did contemporary art in Los Angeles get to where it is? How did we arrive at the culture we're in?"¹⁷ The idea was to create a contemporary, American, street-talk version of Schikaneder's text and have DJ Quik rap it. The music would include Mozart's music as one layer and incorporate any new sounds (DJ turn-table, Pop, Funk, R&B, Trance, etc.) that might suit the various numbers in the opera. Stark's initial excitement regarding DJ Quik's participation eventually subsided due to lack of communication from his side. With no immediate alternatives, the project came to a grinding halt.

Making Connections in a Contemporary Scene

Without DJ Quik, Stark was left with Schikaneder's text and a project on the verge of failure. The question remained: where would the musical aspect come from and who could be entrusted with adapting an entire classical opera?

¹⁷ "Frances Stark on Winning the Absolut Art Award and Collaborating with DJ Quik," *Artsy*, May 08, 2015, <https://www.artsy.net/article/artsy-editorial-frances-stark-on-winning-the-absolut-art-award> (Accessed January 31, 2018).

Frances Stark is “desperately trying to connect outside of the art world.”¹⁸ It is this driving desire that opens her up to new partnerships and experiences that often impact her art, and partly how Frances Stark’s *The Magic Flute* came about.

Due to its ability to distract her from the conservative art world, punk rock has remained a prominent facet in Stark’s life. In fact, a long-standing crossover art world exists with artists such as Shepard Fairey and Mark Gonzales combining their art with skateboarding, urban settings, and alternative music. As such, Frances Stark’s name and art is known in the punk rock and skate scene, which is where Salman Agah, a professional skateboarder and entrepreneur in Los Angeles comes into focus. He was familiar with Stark’s work and, due to her son’s interest in skateboarding, she was a regular guest at his restaurant, Pizzanista. It is here where a legendary skateboarder becomes an important linchpin in the process of orchestral conductor meeting visual artist.

During a trip to Los Angeles to visit Ameena Khawaja, it was suggested that we visit her brother’s restaurant to meet him and have a slice of pizza. Upon arrival, we discovered that Ameena’s brother, Salman, was about to meet with Frances Stark to discuss a collaboration between the two. Stark arrived moments later and Agah suggested we all sit together.

The conversation began with small talk, but soon progressed to deeper topics. We touched upon the project about which Stark and Agah were meeting, spoke of the recently-deceased artist Elaine Sturtevant, and finally came to the subject of music. Stark brought up her desire to engage the youth of South Los Angeles in a musical project she had in mind, to which Khawaja immediately answered that she was a Teaching Artist with YOLA (Youth Orchestra Los Angeles), “the LA Phil's unprecedented initiative to establish youth orchestra programs in

¹⁸ Allie Biswas, “Frances Stark: 'I am desperately trying to connect outside of the art world', Studio International,” *Studio International – Visual Arts, Design and Architecture*, <http://www.studiointernational.com/index.php/frances-stark-interview-i-am-desperately-trying-to-connect-outside-of-the-art-world> (Accessed January 31, 2018).

underserved communities throughout Los Angeles.”¹⁹ Stark’s surprise and excitement was evident. She then relayed that the said musical project was a version of *The Magic Flute*, and when I stated I had just conducted the opera the previous year at the Indiana University Opera and Ballet Theater, she was truly astonished. In later conversations with me and Studio International, she revealed it was in that exact moment she started to connect the dots: “In my mind, it was a clear message: I want to engage outside of my normal purview.”²⁰

Due to sheer chance, the project experienced its rebirth. Although our roles were not yet fully defined, a clear starting point had been determined. We left Pizzanista with the premise that Ameena Khawaja would act as orchestra manager, I would conduct and possibly reorchestrate (more on this later) *The Magic Flute*, and Stark would create her visual art around it. Still, the question remained: who would produce this massive undertaking?

After Frances Stark lost DJ Quik as producer of the project, she was desperate to find someone with the name and capacity to not only produce, but also record the music in a professional studio. In a city such as Los Angeles, it didn’t take Stark long to find someone who fit the bill: the great H.B. Barnum, who began his career in a doo-wop vocal group in the 1950s. He later became arranger and producer for Frank Sinatra, The Supremes and Aretha Franklin, among others. Though these artists stemmed from a pop culture with no immediate or apparent relationship to a classical production of Mozart’s *The Magic Flute*, Stark was very much aware of the potential for cross-genre collaboration.

During our first meeting, Barnum made it clear that while he was familiar with Mozart’s score, he would respect our boundaries and work on the music not as an arranger, but solely from the viewpoint of a producer. By this time, I had accepted the role of arranger as well as

¹⁹ Sophie Jefferies, “Press Release,” *LA Phil*. <https://www.laphil.com/press/releases/1573/> (Accessed February 28, 2018).

²⁰ Biswas.

conductor, so this distinction was very important to me in order to ensure the musical arrangement remained independent from the producer – which in today’s world is not always the case.

Absolut Art Award

The Absolut Art Award, created by its main sponsor, Absolut Vodka, is given biennially to one artist and one writer. When the company commissioned Andy Warhol to create a painting for their bottle in 1986, it was so well-received that they continued to commission numerous “artists, painters, glassmakers, dancers, filmmakers, and so on [...]”²¹ for a series of advertising campaigns. In 2009 the main purpose of these collaborations was to provide a marketing boost for Absolut and, with their immense success, helped establish the Absolut Art Award in an effort “to acknowledge the activities and creations of the most exciting visionaries of our time.”²² With the establishment of the Art Award, the marketing aspect was dropped and the sole goal became to promote visionary artists and their craft. Today, artists from around the world are nominated, and hope to win the award, which brings with it an individual cash prize in addition to “a budget of €100,000 to produce and exhibit a new work or project.”²³

When Frances Stark was awarded the 2015 Absolut Art Award, she submitted a proposal for a “pedagogical opera, in which music and education are mixed to tell a recent history of America.”²⁴ The internationally acclaimed jury was convinced by her intentions to use language – to be more specific, a combination of her’s and Schikaneder’s text – as a catalyst to portray an

²¹ Marjorie B. Garber, *Patronizing the Arts* (Princeton: Princeton University Press, 2008), 107.

²² Absolut Vodka, “Absolut Art Award 2017,” *Absolut Vodka*, <https://www.absolut.com/us/news/articles/absolut-art-award-2017/> (Accessed February 1, 2018).

²³ *Ibid.*

²⁴ “Events: Absolut Art Award - The Absolut Company,” *The Absolut Company*, <http://www.theabsolutcompany.com/news--events/events-absolut-art-awards/> (Accessed February 1, 2018).

opera via another medium. With the financial aspect secured through Absolut, the project was officially in motion and would become reality in early 2016.

Breaking Down the Project

Frances Stark's *The Magic Flute* is a pedagogical opera, described by the Smithsonian as an "experimental film [that] bridges the worlds of popular and classical music with contemporary art to speak to a broad audience."²⁵ The core project team was comprised of four main roles: Orchestra Manager (Ameena Khawaja), Conductor/Arranger (Danko Drusko), Producer (H.B. Barnum) and Visual Artist (Frances Stark).

In early 2016, Khawaja and myself began work on our parts of the project, respectively. Khawaja's background as Teaching Artist for YOLA made her the ideal candidate responsible for advertisement, recruitment and communication with the musicians. Because the proposition of the project was to create a pedagogical opera in every sense of the word, the musicians that would ultimately play the entire opera had to be comprised of young people, with ages ranging between ten and nineteen years. We needed a minimum of 25 players, comprised of at least five strings (two violins, one viola, one cello, one bass), timpani, two oboes, two trumpets, two french horns, three trombones, tuba, two bassoons, two flutes, three clarinets, and three recorders (more on this instrumentation later).

Fortunately, the home base for Frances Stark's *The Magic Flute* was Los Angeles with its larger metropolitan population nearing twenty million. The question of how best to form a full orchestra and audition players in such a large geographical area became the first hurdle. It was immediately decided the most accessible and viable option for students to audition was to create a

²⁵ "Film: The Magic Flute," *Hirshhorn* <https://hirshhorn.si.edu/event/film-magic-flute/> (Accessed February 1, 2018).

platform to receive video audition submissions. This also allowed for a longer audition period, thus expanding our pool of applicants. I decided on the musical excerpt requirements while Khawaja wrote the eligibility, audition, and submission guidelines for the website (detailed in the following pages).

As all of the advertisement was tailored toward talented young musicians attending local high schools and music programs, the major task was to contact as many organizations and individual teachers as possible, as well as distribute flyers at various educational institutions (Figure 1).

The goal to have a large number of applicants was to find the most talented young musicians, thus establishing a high caliber of musicianship for the project. As the players' time commitment would involve roughly six weeks, it was decided to reward each accepted player with a cash honorarium. Ideally the financial and musical incentive would result in an increased interest, as well as teach the selected players that their time, talent, and dedication to their instrument should be duly compensated.

With recruitment under way, Khawaja and Stark's assistant (Dwayne Moser) set up an audition portal via Frances Stark's website under which the interested teenagers would be able to access all of the necessary information. To begin, the project itself was broken down for all online visitors to quickly understand the set up (Figure 2).

Immediately below the description of the project the interested musicians would be able to access the *AUDITIONS* website via a separate link (Figure 3). Clear guidelines were needed and given in regards to the submission process under the headline *ELIGIBILITY* (Figure 4). First, the auditionees had to fulfill the given age limit to ensure the pedagogical frame. Then students needed to live within the greater Los Angeles area in order to avoid long drives for the daily rehearsal and recording periods. They were also required to be present at all rehearsals as well as the recording session, which was, in effect, an entire summer. Finally, audition tapes needed to be uploaded by the given deadline.



AUDITIONS:



THE MAGIC FLUTE

Artist **FRANCES STARK** (Hammer Museum/Art Institute of Chicago/ Museum of Fine Arts, Boston/USC) is creating a film version of Mozart's "The Magic Flute" which will be produced by **H.B. BARNUM** (Aretha Franklin/Frank Sinatra/P. Diddy) & conducted by **DANKO DRUSKO** (Hoosier Philharmonic/Jacobs & Eastman Schools of Music).

We are looking for teenage musicians in the LA-area to be in the orchestra! Those selected will play the full overture + an arrangement of the opera, and solo wind & brass instruments will act as the characters, playing all vocal melodies--**there will be no singers.**

The opera will be rehearsed & recorded in Los Angeles between July 1-August 15. Auditions will be by video submission only (use your phone!) & must be received by **JUNE 17, 2016.**

Players will be compensated as well as featured in an incredible work of art that will be installed in large galleries throughout the world--beginning in Amsterdam! **Questions can be directed to: themagicflute2016@gmail.com**

AUDITION EXCERPTS & INFORMATION:
www.francesstark.com/wp/opera

Figure 1. Audition Flyer: Frances Stark's *The Magic Flute*

<p>FRANCES STARK</p> <p>Works Videos</p> <p>Publications Writing</p> <p>News Exhibitions Press</p> <p>Biography Curriculum Vitæ Contact</p>	<h2 style="text-align: center;">The Magic Flute</h2> <p>We are creating a film version of Mozart’s famous opera <i>The Magic Flute</i>, conceived of by a renowned visual artist, produced by a musical legend, and overseen by an acclaimed young conductor and team of orchestral teachers. It is an experimental project bridging the worlds of popular and classical music with contemporary art, set to premiere at a major European museum this November before traveling to a variety of prestigious venues internationally, including here in Los Angeles.</p> <p>The Overture will be played in its original form and recorded with a full orchestra. The remainder of the opera is more experimental and will be recorded in smaller studio sessions with a full string section and solo wind & brass instruments assigned to play the vocal melodies. <i>There are no vocal parts.</i></p> <p>Each player involved in the recording will receive a cash honorarium in addition to a gift package intended to compensate them for their hard work and contribution to the project. All players must be free for rehearsals and recording from July 1 – August 15.</p>
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Figure 2. Frances Stark’s *The Magic Flute* Website Portal – Introduction²⁶

AUDITIONS

Please follow [this link](#) to download parts and audition excerpts and to submit your audition as an uploaded video file. Auditions must be uploaded by June 26th.

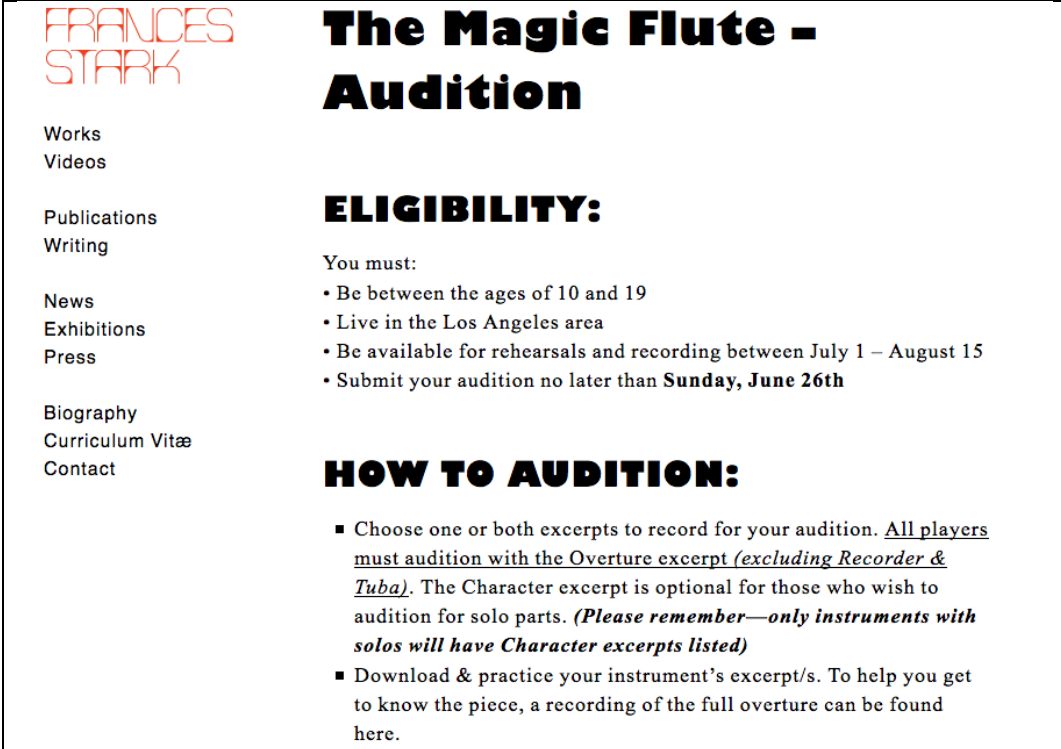
Figure 3. Frances Stark’s *The Magic Flute* Website Portal - Link²⁷

In the following section, *HOW TO AUDITION*, more detailed instruction was given on the audition excerpts (Figure 4). While excerpts from the overture were required for everyone (minus recorder and tuba), all other wind instruments were given additional solo excerpts from

²⁶ Frances Stark, “The Magic Flute,” *Frances Stark*, <http://francesstark.com/wp/opera/> (Accessed February 2, 2018).

²⁷ Stark, “The Magic Flute.”

the reorchestration. All excerpts were available for download as PDFs on the website and an example recording of the overture was also provided for reference. The overall preparation time was roughly three months, and in order to help their preparation process, links to various recordings of the overture as well as the entire opera were given.



The screenshot shows a website page for an audition. On the left is a vertical navigation menu with the following items: Works, Videos, Publications, Writing, News, Exhibitions, Press, Biography, Curriculum Vitæ, and Contact. The main content area features the text 'FRANCES STARK' in red at the top left, followed by the title 'The Magic Flute - Audition' in large, bold black font. Below the title is the heading 'ELIGIBILITY:' followed by the text 'You must:' and a bulleted list of requirements: 'Be between the ages of 10 and 19', 'Live in the Los Angeles area', 'Be available for rehearsals and recording between July 1 – August 15', and 'Submit your audition no later than Sunday, June 26th'. Below this is the heading 'HOW TO AUDITION:' followed by two bullet points: 'Choose one or both excerpts to record for your audition. All players must audition with the Overture excerpt (excluding Recorder & Tuba). The Character excerpt is optional for those who wish to audition for solo parts. *(Please remember—only instruments with solos will have Character excerpts listed)*' and 'Download & practice your instrument's excerpt/s. To help you get to know the piece, a recording of the full overture can be found here.'

Figure 4. Frances Stark's *The Magic Flute* Website Portal – Audition²⁸

In an effort to avoid confusion and obtain some personal information from the applicants, additional information was requested under VIDEO SUBMISSION GUIDELINES (Figure 5). All auditionees were asked not only to record their instrumental excerpts but also to introduce themselves. This gave us an opportunity to learn more about the students' musical backgrounds

²⁸ Ibid.

and gave insight into reasons for their interest in this project. In order to facilitate the upload process and to address the technically versatile younger generation, videos via phone were accepted, given the audio quality met a minimum requirement.

All files were to be named a specific format: INSTRUMENT-LAST NAME-FIRST NAME, and if students submitted separate files for solo character auditions, those files were to be named: CHARACTER-INSTRUMENT-LAST NAME-FIRST NAME. Though quite specific, this format made the entire audition process much more efficient and manageable from the other side of the computer. Finally, all videos could be a maximum of ten minutes in order to ensure all files were a reasonable digital size and could be easily uploaded. All submissions were to be emailed to themagicflute2016@gmail.com.

Once information was sufficiently distributed through web postings phone calls, emails, and flyer advertisement, it was only a matter of time and word of mouth until the first students began inquiring about the process and uploading their video material. From a pool of approximately 100 students, 26 were selected to play in Frances Stark's *The Magic Flute* Orchestra. After the selection process, Khawaja distributed hard copy books of sheet music to each player.

In anticipation of the first rehearsals, Khawaja was also in charge of organizing and communicating the daily, weekly and monthly schedule as well as any unforeseen changes. Later on, during the rehearsal process, she acted behind the scenes, ensuring that everything ran smoothly for the players. This included discussions with parents about logistics, making sure everyone was at rehearsal, and coordinating sectionals for solo wind players.

VIDEO SUBMISSION GUIDELINES:

- Introduce yourself! Tell us a bit about how long you've been playing, why you love your instrument, why you are interested in performing, etc.
- Make a live video recording of your audition excerpts. Auditions recorded with phones **are acceptable**, providing sound quality is decent.
- Your video file should be named as follows: INSTRUMENT-LAST NAME-FIRST NAME
- **Auditions for Character solos must be in a separate file than Overture auditions** and should be named as follows: CHARACTER-INSTRUMENT-LAST NAME-FIRST NAME
- Videos must be 10 minutes or less.
 - **Submit auditions to themagicflute2016@gmail.com NO LATER than June 26, 2016.**

This link will automatically fill out your email: [Audition Email](#)

Figure 5. Frances Stark's *The Magic Flute* Website Portal – Video submission guidelines²⁹

When I sat across the table from Frances Stark at Pizzanista in downtown Los Angeles in December of 2015, her project was far from being realized. The only certainty was she had just won the Absolut Art Award and it enabled her proposal of a “pedagogical opera” to be funded. At that time, I had recently conducted a children’s concert of Mozart’s *The Magic Flute* at the Indiana University Opera Theatre. If Frances had asked me to conduct that same opera the next day, I would have replied “Yes!” with confidence. What she suggested instead was far beyond the scope of my experience thus far.

Re-writing an entire opera for a group of student musicians? Without singers? As a doctoral student in orchestral conducting with a minor in theory I was not exactly the ideal

²⁹ Ibid.

candidate to take on what seemed like a composer's task. I replied to Stark that I would consider the idea, and when back in Bloomington I consulted one of my mentors, David Effron. He was quite encouraging, and suggested I get in touch with his friend, composer Samuel Adler, to discuss the reorchestration further. Adler generously invited me to his house to discuss the project and give me a better understanding of how to go about reorchestrating an entire opera. With guidance and encouragement from Samuel Adler, I gained the confidence I needed in order to accept Frances Stark's proposal.

The next three months were dedicated to reorchestrating Mozart's *The Magic Flute* (more on the music later). The sheer number of notes that needed to be typed into the music notation software made the process especially tedious – for this reason Frances Stark provided funds to hire a copyist (Alex Blank). His professional typing abilities and impressive copying work for composers such as David Dzubay or Claude Baker were reassuring, and a major reason why the labor-intensive undertaking was mastered in time.

The musicians selected for the project were given their newly reorchestrated music about one month prior to the first rehearsal. While students practiced their parts, Stark and Khawaja worked to find an affordable rehearsal space in Los Angeles for 26 musicians. All options were exhausted until the most obvious one, Frances Stark's extended studio in Chinatown, proved to be the ideal place. Apart from its financial and organizational advantages, it allowed Stark to display sketches and some of her visual art ideas for *The Magic Flute* (Figure 6), thus inspiring the musicians as they rehearsed. The daily immersion in her work caused a subconscious assimilation with her part of the piece, not only for the students, but for everyone involved in the process.

Once rehearsals began in July 2016, the clock was ticking, given that the premiere of the work was scheduled to take place at the Los Angeles County Museum of Art in September. The rehearsal schedule was set up in the manner of an opera production with me leading tutti orchestral string sectionals while character solo wind instrumentalists received simultaneous coachings.



Figure 6. Frances Stark's art studio.³⁰

With the orchestra and soloists musically prepared at the end of the month, we moved to 17 Hertz Studio, a professional recording studio in North Hollywood organized by H.B. Barnum. This day was anticipated with much excitement by everyone, but especially the young musicians, who would experience a once-in-a-life time opportunity to record in a studio where artists such as Michael Jackson, Metallica, Etta James and Aretha Franklin recorded their hits. The team spent six hours per day recording for one week at 17 Hertz Studio.

³⁰ "Frances Stark's "The Magic Flute"," *Unframed*, <https://unframed.lacma.org/2017/03/30/frances-starks-magic-flute> (Accessed February 4, 2018).

In the studio, the string orchestra was situated in the main “live room” (Figure 7), with wind soloists and timpanist in isolation booths (Figure 8). While each string section was equipped with individual microphones above their heads, the musicians in isolated booths had individual microphones. I was connected to the sound booth via headset, where Barnum and his sound engineers worked.



Figure 7. Danko Drusko and *The Magic Flute* Orchestra at 17 Hertz Studio.³¹

³¹ “LACMA presents Frances Stark's Reinterpretation of “The Magic Flute”,” *Flaunt Magazine*, <http://www.flaunt.com/content/art/lacma-presents-frances-starks-magic-flute> (Accessed February 4, 2018).



Figure 8. Timpanist in a booth at 17 Hertz Studio.³²

With multiple takes of each number recorded, the files were saved on the studio server and ready for post-recording production. This process was entirely in the hands of H.B. Barnum, and both Stark and Barnum envisioned and planned on adding extensive sound adjustments to the recorded tracks. Whether it meant boosting the overall bass sound, distorting the solos, adding pop, funk or percussive elements, the idea was to support Frances Stark’s text and to make the opera accessible to a new audience.

However, a lengthy financial dispute and contractual misunderstanding between Frances Stark and Barnum’s manager led to the audio files being held hostage, which resulted in a complete halt of the project. Without access to the audio files, Stark was unable to complete the visual aspect in her planned timeline, due to the crucial role hearing the music played in her

³² Mark Westall, “Frances Stark, a German fairytale opera, €120,000, a conductor and an Absolut Art Award.” *FAD Magazine*, July 30, 2017, <https://fadmagazine.com/2017/06/29/frances-stark/> (Accessed February 4, 2018).

textual and visual process. This unfortunate circumstance caused a chain reaction, forcing the scheduled premiere at LACMA to be postponed. An extension was requested through the Absolut Art Award committee and with their approval the premiere was rescheduled to April 2017. In the meantime, Barnum's camp finally released the files, none of which were in order or had been properly edited or mastered, let alone altered with extra effects/sounds. In addition to disappointment in the quality of the musical recording, an artistic bridge was burned for Frances Stark.

In order to not lose more time searching for another producer who wouldn't be familiar with the project, the reorchestration of *The Magic Flute* itself, I flew to Los Angeles and brought the files back to Bloomington. In a lengthy procedure, all files were remastered and edited with the help of the copyist. We now had a clean recording of my reorchestration, but without any added special effects. Although the latter aspect didn't meet Frances Stark's initial goal, she had not deviated from the original proposal. The project was still a pedagogical opera, played by young musicians and would incorporate her art and her own version of the text.

After a lengthy process lasting almost two years, Stark was finally able to use the remastered files and match her version of the text to the music. Several important layers were added in this final stage of the project. Firstly, the alternative English text was adjusted and rhythmically fitted according to the solo character's musical lines. Then, each character was assigned their own color and font for their text. In addition to the given dialogue, several small sections of text were added in order to help further the story and add clarity to the plot. Stark also added pieces of her visual art to the film, either created specifically for this project or recycled from previous works. In a final effort to support the action with some of the originally-intended effects, Frances Stark had a percussionist add various drum lines to give certain numbers a more "earthy" sound.

The work was premiered to a sold-out audience of over 600 at the Bing Theater at Los Angeles County Museum of Art on April 27, 2017 (Figure 9).



Figure 9. Bing Theater at Los Angeles County Museum of Art.³³

A Pedagogical Opera

Definition

In its purest form, pedagogy is rooted in examining and understanding the practical and theoretical aspects of teaching. The practical side approaches an active involvement in teaching while the theoretical side is concerned with collective data used to improve the former. Most importantly, a successful active role involves experience with a specific subject. Frances Stark's attempt to create a pedagogical opera involving a youth orchestra is an ideal scenario. To

³³ Biswas.

underline this concept via official research in the field, teacher Peter Mortimore states in his book, *Understanding Pedagogy and its Impact on Learning*, that both the teacher and the person being taught are equally important in this respect, because “any conscious activity by one person [is] designed to enhance learning in another.”³⁴

Since the premiere of Monteverdi’s *Orfeo* in 1607, opera in the traditional sense has been part of our world culture for over 400 years. According to the *New Harvard Dictionary of Music*, an “opera is primarily sung [and includes] overtures, choruses, ballets, and ensembles [...] but they do not define the genre.”³⁵ After further research in the *The New Grove Dictionary* and *The Oxford History of Opera* it is stated that opera “is typically a collaborative enterprise [an] amalgam of various systems of artistic communication.”³⁶ This is, for the most part, the definition of opera as we know it – more interestingly, however, is the openness of its specification for collaboration and not precisely definable boundaries. Most traditionally-realized productions have incorporated contemporary costumes, modern staging or alternative venues. But has an opera ever been performed without human voices? Doesn’t the sheer concept contradict the genre we know as opera? What if a “pedagogical opera” is simply another form of “artistic communicating” that incorporates any contemporary art form except vocals?

When trawling through the World Wide Web, the search engine Google gives us roughly 213 immediate results for “pedagogical opera,” out of which only a handful are not about Frances Stark’s *The Magic Flute*. Considering this outcome, a pedagogical opera seems at first to be a unique and innovative genre. However, in German, a logical translation for this term would be

³⁴ Peter Mortimore, *Understanding Pedagogy and its Impact on Learning* (London: Chapman, 1999), 3.

³⁵ Randel, *Harvard*, 562.

³⁶ Roger Parker, *The Oxford History of Opera* (Oxford: Oxford Univ. Press, 1996), vii.

“Bildungsoper”, which comes from the word “Bildungsroman.” A literal translation of the noun “Bildung” is “education,” and education in the broader sense comprises teaching methods such as didactics or pedagogy, which brings us back to pedagogical opera. With the goal of narrowing down a definition for “pedagogical opera” it is helpful to understand more about the *Bildungsroman*.

The *Bildungsroman* became widespread in the 18th and early 19th century after Rousseau, Schiller, and Goethe ignited thoughts about new educational ideals disguised through literature such as *Wilhelm Meister's Apprenticeship*; the goal being to shed light on the individual's experiences and his journey through society. Later on, “The idea of *Bildung* was translated [...] into the idea of Culture, an idea concurrently and subsequently realized in fiction [...].”³⁷ The combination of the ‘self’ experiencing life while being part of a society and thus exposed to culture has come to be known as “Goethe’s *Bildungsidee* or idea of self-cultivation.”³⁸

This notion of the Self experiencing life while being exposed to culture is exactly what Frances Stark hopes to achieve with presentations of her film. While the viewer experiences visual and aural art, he is also forced to actively read and thus make up his mind – in other words, experience. The message of the opera can be presented through an amalgam of contemporary art, reorchestrated music by Mozart, and Schikaneder’s libretto – one way to make social issues speak through various art forms while remaining historically omnipresent.

So, when Frances Stark submitted her proposal to the Absolut Art Award she coined a term that had not been in practical use before: “a ‘pedagogical opera’ set to rap and based on ‘*The*

³⁷ Thomas Jeffers, *Apprenticeships: The Bildungsroman from Goethe to Santayana* (New York: Palgrave Macmillan, 2005), 4.

³⁸ *Ibid.*, 6.

Magic Flute’.”³⁹ On a side note, a pedagogical opera is also not to be mistaken with vocal pedagogy, which in short is the study and science of teaching the voice.

The term “pedagogical opera” originated and was inspired outside of Los Angeles. After attending an exhibition of her works in London in 2015, the artist Mark Leckey, contacted Stark upon seeing one of her earlier works and suggested the euphemism. In Stark’s own words there is “[...] a conflict between 2D, graphic work and the notion of an unfolding, time-based presentation of thought. Mark Leckey was saying that ‘it’s like notes to a pedagogical opera’ [...]”⁴⁰ While in effect this means Stark’s alternative text and visual art is the focal point, she expands the experience by adding another layer of stimulation, namely music – played via the instruments of young musicians. The addition of an orchestra comprised of students aged 10-19 who experience playing the orchestral version of the entire *Magic Flute* makes her pedagogical opera a unique and exemplary pioneer. While public educational concerts or operas are mostly played by professionals “for” children, this project is an all-inclusive opera created for young musicians to experience through actually playing.

On a median level, the conductor serves as the anchoring connection between the different art forms and educational layers, while the students become part of an artistic and pedagogical experiment that not only teaches art to them and others, but also enables them be 100% involved in the process and product. In sum, a pedagogical opera is a multi-artistic collaboration that allows for various pedagogical dimensions without losing sight of each individual art form and simultaneously benefiting young musicians.

³⁹ Negar Azimi, “Frances Stark and the Art of Narcissism,” *The New York Times*, August 18, 2015, <https://www.nytimes.com/2015/08/18/t-magazine/frances-stark-profile.html> (Accessed February 4, 2018).

⁴⁰ Maisie Skidmore, “The Inimitable Frances Stark,” *AnOther*, <http://www.anothermag.com/art-photography/7866/the-inimitable-frances-stark> (Accessed February 5, 2018).

Who is Involved?

While the foundational aspects of the project were described earlier, the following section will examine who was involved in the creative process and how their profession and actions contributed toward the creation of a pedagogical opera.

Frances Stark is a professional artist deeply rooted and invested in the educational aspect of her works. The determination of pursuing a multi-artistic project, such as the work at hand, is evidence enough for her instructive objective. Stark “found that her teaching needn’t be limited to an institution”,⁴¹ so even after she stepped down as professor at the University of Southern California, her studio in Chinatown Los Angeles served as a base for both her art and teaching. One of her private students is “Bobby Jesus,” a simple young man who grew up in South Los Angeles. Why he passed the informal ‘entrance audition’ into Stark’s art studio has to do with two aspects: his modest character which caused him to speak from the heart and his ability to offer Stark a life experience she’d never had. In her short book *Trapped in the VIP* she mentions their relationship and describes it as “something akin to free school and he offered me free schooling in return.”⁴² This mutual learning process between student and teacher is something Stark enjoys and even incorporates and portrays in her art frequently. Concerning *The Magic Flute*, she also involves students in the process and allows them to play their instrument through which her art speaks. In their musical learning process, the students are educated and ultimately educate others who are exposed to the work.

Ameena Khawaja, a professional musician and Teaching Artist for the Youth Orchestra Los Angeles (YOLA, LA Philharmonic), would turn out to be another pedagogical asset to the project. As an experienced educator with studies in cello performance and classical voice, she brought with her, string and vocal musical knowledge, and her immediate connections to one of

⁴¹ Stark, *UH-OH*, 51.

⁴² Stark, *VIP*, 14.

the newest and fastest growing youth orchestra programs in the world – YOLA, which sprung from Venezuela’s successful El Sistema program. Although this circumstance may have played in her favor, any person looking to recruit young musicians or an entire youth orchestra from scratch is advised to engage in as many strategies as possible, as these also become more and more relevant in job postings of successful educational institutions. More recent trends and research support this claim. Birch Browning, for instance, mentioned in his recent book on *An Orientation about Musical Pedagogy: Becoming a Musician-Educator* (2017), that among other duties “music teachers also must deal with [...] recruiting.”⁴³

Further pedagogical responsibilities for Khawaja included organizing and copying the sheet music, communicating information about rehearsals and meetings, and acting as liaison between conductor, artist, producer, and the young musicians’ parents. While students at the younger end of the age range required more care than older ones, all parents, were encouraged to participate in meetings in order to strengthen the support for their children – some even attended rehearsals regularly. In the end the project enabled the students to feel a sense of belonging and gave them a new artistic identity resulting from consistent communication efforts between educators, students, and parents.

With the bulk of the reorchestration complete and the subsequent sheet music made available for each player, it was my job as music director to work with the students. From a pedagogical point of view, conducting involves the teaching of music (notes, articulation, rhythm, style, chamber music, etc.), which conductors learn to master, either during their formal education or through any other conducting opportunities. However, not every conductor has the affinity for, or is trained in, the strategies of how to educate his or her musicians. Equally, not every music teacher with proper training has an affinity to teach.

⁴³ Birch Browning, *An Orientation to Musical Pedagogy: Becoming a Musician-Educator* (New York, NY: Oxford University Press, 2017), 207.

Coming from a music education background, my approach to rehearsing a group is fairly strategic and methodical. This is due to the higher education system in Germany where I was trained as “Schulmusiker” (Music Education) for the German high school system, “Gymnasium.” When studying Schulmusik, students are required to teach at a Gymnasium for one semester, and upon completing their university requirements, graduates enter the “Referendariat” period – a two-year, paid, teacher training program. Alongside teaching the aspiring educators, or Referendare, students attend seminars provided by the German government council in which they are taught didactic and pedagogical strategies for successful classroom teaching with K-13 students. These strategies focus on specific subjects but more so help acquire the psychological skills needed to teach 30 high school students at a time.

Although music education and conducting differ in their specific parameters, both have a common goal: teaching music to a group of people. In order to execute Frances Stark’s *The Magic Flute*, knowledge of both music education (K-12) and conducting is advantageous to the music director. From a conductor’s point of view, working with a high school group is the more demanding task while from a music teacher’s perspective, it is the conducting aspect. If both areas are equally developed, a project such as this can be successful.

Motown producer H.B. Barnum is mostly known for his work with artists such as The Jackson 5, The Supremes or Puff Daddy. Despite his celebrity status and non-academic background, Barnum has a side devoted to teaching. During our collaboration he often invited us to attend his weekly choir rehearsals on Tuesday evenings. During the various stages of *The Magic Flute* project there was little to no time for outside activities, but as soon as recording finished, I had the chance to see a legend such as Barnum rehearse his own choir. His choir, comprised of various community members, was feeding off of his warm and clear guidance from the piano. Despite his knowledge and professionalism, he was patient and intuitive to the needs of the group.

Lastly, what would a pedagogical opera be without its young musicians? As we have seen earlier a pedagogical opera *involves* children rather than simply performing *for* them. This is a crucial step in a direction where students learn by doing rather than watching. In an ever-changing media society, young adults are more and more surrounded by visual impulses that take away their creativity. In reorchestrating *The Magic Flute* for orchestral instruments only, the students become part of the creative process and thus the overall educational process shifts from what was once known as “teacher-centered learning” to “student-centered learning”. More sources on this shift can be found in recent studies. To quote Cari Crumly, author of *Pedagogies for Student-Centered Learning: Online and On-ground*: “Student-centered learning provides an environment that is engaging, relevant, and interesting, thus allowing learners to be active in making and evaluating decisions [...]”⁴⁴

⁴⁴ Cari Crumly, Pamela Dietz and Sarah D’Angelo, *Pedagogies for Student-Centered Learning: Online and On-Ground* (Minneapolis: Fortress Press, 2014), 2.

Alternative Possibilities

This section will explore the various alternative possibilities of a pedagogical opera. Since the original project proposal for *The Magic Flute* was meant to be a collaboration between artist Frances Stark, producer/rapper DJ Quik, some form of Schikaneder's text, and Mozart's music, it seems appropriate to seek a feasible outcome for this scenario first. Early in the process I remember conversations with Stark concerning an alternative libretto that would remain in Schikaneder's spirit but would be translated into English and possibly resemble an urban street talk, i.e. hip-hop. The text would eventually be rapped in place of the operatic voices or in support of the instrumental solos and thus aid in conveying the story of the opera. Such a crossover of musical genres has been done before under the name *Hip Hopera*. One of the more known projects in this genre is a MTV production of *Carmen: A Hip Hopera* (2001) with pop singer Beyoncé in the title role and various rappers such as Wyclef Jean and Lil' Bow Wow. Although the quality of the musical production (mostly synthesizer) had been sacrificed, it is proof of a successful collaboration.

What does this possibility mean in an educational setting? More and more institutions currently demand interdisciplinary collaborations. Whether those aim at staying within a certain department, moving across campus, collaborations or bringing in local groups – they all pursue the same goal: building bridges and allowing multiple art forms to merge through the eyes of one. In this form of pedagogical opera, students especially gifted in hip-hop/rap art forms can be invited to join a production of *The Magic Flute*. In its process the artist would be responsible to create a version as close as possible to Schikaneder's libretto while honoring his or her street talk/slang and maintaining artistic freedom.

Another outcome which resembles the hip-hop structure is a collaboration between visual art, music, and a narrator. As with the previous example this has been done before as well. Pieces such as Prokofiev's *Peter and the Wolf*, Saint-Saens's *Carnival of the Animals* or Britten's *Young*

Person's Guide to the Orchestra come to mind. In educational settings their works are joined by supporting texts, written post-composition, which are then read by well-known individuals from the community or media. Leonard Bernstein's recording *Young People's Concerts* includes all three aforementioned pieces which are then narrated by the composer himself. Parallels can be drawn from these examples to Frances Stark's *The Magic Flute*, especially in the light of my most recent reorchestration. Due to its nature of being a purely orchestral score with characteristic solo wind instruments in opera roles, it shows potential for a collaboration in this genre. Any institutional literature class, poetry, or acting club could be included in a project involving an innovative narration of Mozart's opera.

Given a lack of voices and spectacle on stage takes away some of the most important contributors in conveying the story of an opera; an alternative production asks for other artistic input. While Frances Stark's contribution to this project is something that will be discussed at a later point, there is much potential in blending a purely orchestral version of Mozart's *The Magic Flute* with visual art. Any form of visual art supporting the storytelling is imaginable. This may include, but is not limited to, videos, drawings, texts, photographs, or computer art. Collaborations between various departments or institutions are possible and also introduce new audiences to opera.

Dance in its broadest sense has been part of opera for as long as the genre exists. For example, in Monteverdi's *L'Orfeo* (1607) nymphs execute a celebratory wedding dance while the choir and orchestra are engaged in a cheerful *ritornello*. In modern productions dancers range from classically trained to contemporary such as in a modern adaptation of another of Monteverdi's operas, *L'Incoronazione di Poppea* (1643), called *Monteverdian A Hiphop Breakdance Opera*. There seem to be no boundaries for creativity and expression as long as directors are eager to collaborate. Within our frame, schools may include their dance department or partner with other dance companies in the community.

The notion that other sound sources and effects could be added to the score was mentioned several times during conversations between Frances Stark and myself. Those sounds could include, but would not be limited to, distortions, beats, special effects, or simply computerized alterations. Certain classical numbers could then transform into mashups of classic, funk, pop, reggae, or rock. Whether the overall quality is maintained or suffers must be determined by the music director. It is true, however, that through the given reorchestration of *The Magic Flute*, it is possible to experiment with modern sounds and attract collaborators such as DJs who are extremely versatile in creating a new product from an unaltered base.

Chapter 2: The Musical Process

When regarding the musical process one can interpret its meaning in several ways. The most obvious is the actual process of writing the music. Given that *The Magic Flute* has already been written, it will not include an original composition in the traditional sense. As the original composition is a masterpiece which shall remain mostly unaltered, it will serve as a template for the adapted version. The goal will then be to examine some of the decision-making needed in order to make a traditional opera, with all of its characters, fit an instrumental-only reorchestration.

On another level, a musical process also includes the time spent learning the actual music. Frances Stark's project is set as a "pedagogical opera" and therefore includes young musicians who go through the process of learning and rehearsing the given piece in order for it to be recorded in a professional studio.

The last stage of the musical process in Stark's *The Magic Flute* brings together the entire artistic team to examine the raw recording and consider edits, mastering, and special effects. At this point no physical instruments are involved, however their recorded sounds are manipulated and adjusted to a degree that meets the artistic director's vision.

Reorchestration

Before we can pin down a clear idea about reorchestration, we shall take a closer look at the definition and dimensions of an orchestration first. Its original classification will then simplify the understanding of the alteration. On a very basic linguistic level, suffixes such as "-ation" transform words into nouns describing some sort of activity. In our case the noun "orchestra" is altered to "orchestration." The fundamental, semantic meaning of the word "orchestra" is

transformed into a new word bearing the same root, but with additional information. An orchestration then describes some sort of procedure in which the orchestra is involved.

As there are cultural differences between various ensembles and thus orchestration practices around the world, the core of this discussion will center around western music. In this respect, a classic definition according to the *Oxford Dictionary of Music* states that an orchestration is “The art of combining the sounds of a complex of instruments (an orchestra or other ensemble) to form a satisfactory blend and balance.”¹ In other words, an orchestrator utilizes orchestral instruments to his or her benefit in order to create a sound that matches their imagination.

A standard symphonic orchestra is comprised of a varying body of string, wind and percussive instruments. In the process of orchestration, the orchestrator assigns specific functions to the solo or section instruments. Mostly these functions are inherently limited to the instrument’s capabilities and tone quality. While technical restrictions such as range or dynamics are common knowledge amongst orchestrators, more experimental ways exist when choosing or combining certain timbres and articulations. Although Beethoven is known mainly as a composer, his contributions as an orchestrator were far more innovative. According to his scores, he adjusted rapidly to the advancements of how instruments were played and built. No other composer before his time pushed the limits in various instruments’ registers, textures and dynamics the way he did from one work to another. A crucial step in this process is the precise understanding of each instrument and its capabilities.

¹ Oxford Dictionary of Music, s.v. “Instrumentation and orchestration,” *Grove Music Online*, January 20, 2001, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000020404?rsk=ESO97Z&result=1> (Accessed February 14, 2018).

Once again, from a rather basic point of view the prefix “-re” describes either a backward or a repeated procedure. The key to understanding a reorchestration, however, does not lie in its individual definition, but in a combination of definitions. In Frances Stark’s project the original composition had to be studied in great detail, musically, in order to allow an accurate backward procedure. Mozart’s original score to *The Magic Flute* served as a template while certain aspects of the music were rearranged. In fact, a reorchestration is often also called an arrangement and in its purest form is “The reworking of a musical composition, usually for a different medium from that of the original.”²

Whether or not a reorchestration of Mozart’s music is deemed necessary shall be elucidated in the following section. Further, a closer look will be taken at the process between the vague and risky idea of reorchestrating the original score, and the physical practice of writing down the music.

Why Reorchestrate?

Why should anyone reorchestrate a score that is perfectly fine as it is? Before diving too deeply into the moral question of why Mozart’s score needs to be rewritten at all, the following paragraphs will address this common concern from a different angle.

In an ideal classical musician’s world, we would like to see as many children as possible enjoy making music while learning the classical repertoire. “Passing on the torch” in traditional practices has become more and more challenging due to the vast dissemination of other contemporary genres. Rather than seeing them as competition though, it should be remarked that any sort of creative music making will have a positive effect on our future generation. As children

² Oxford Dictionary of Music, s.v. “Arrangement (Ger. Bearbeitung),” *Grove Music Online*, January 20, 2001.
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001332?rskey=nG87FU&result=1> (Accessed February 15, 2018).

learn instruments, including development of the human voice, they may not yet be ready to play or sing certain repertoire. And although exposed to it aurally, their ability may not allow them to execute the challenging pieces or roles. A common understanding is that young musicians are not yet physically or musically developed enough to execute the more advanced classical repertoire.

Frances Stark's pedagogical opera aims to present a reorchestration of an opera that omits one crucial aspect: the human voice. Why? Because operatic roles are usually written for fully matured singers. How many musicians under age 19 are able to sing Papageno or The Queen of the Night? The reason a reorchestration was necessary for this project was to enable younger musicians to perform an entire version of the opera and thus internalize the music at an earlier age than is common.

The important fact remains that Mozart's score is a unique composition and should not be changed. Yet, the question was not whether this opera could be performed in its purest form, but if it would be a pedagogical success with capable young musicians playing the omitted vocal parts in an alternative way.

From Commission to Musical Idea

After Frances Stark commissioned the reorchestration of Mozart's original score in December 2015, I flew back to Bloomington for the last semester of my doctoral degree. It was at this point I serendipitously met Samuel Adler through an introduction by my teacher, David Effron. I was able to briefly speak to Adler regarding the project while he was speaking and teaching at Indiana University Jacobs School of Music, as a guest composer. We scheduled a meeting for a later date to discuss the reorchestration further, and while I initially had doubts about the viability of the project from a musical perspective, the support I received from both David Effron and Samuel Adler gave me the confidence to accept the project proposal and ultimately use it as the topic for my dissertation.

Mr. Adler graciously met with me at his residence on February 2nd, 2016. In the months leading up to this meeting, Samuel Adler suggested ideas via email about how to proceed with the reorchestration. Naturally the first question was whether I had considered his suggestions for the characters. His approach would involve specific instrumental timbres for the vocal parts that would match or come as close as possible to the individual characters. At this point I had decided on most of the matches, so we began to discuss it in more detail.

Upon asking Adler how much I should actually change in my reorchestration, he responded that because it is already so well done, it would be best to leave everything in its original state as much as possible. Mozart orchestrated *The Magic Flute* very sparsely to begin with, so any changes would make it even more difficult to incorporate all of the voices. In order to make the opera function as a purely orchestral work we agreed on one crucial idea: the entire orchestral accompaniment should be reorchestrated for string orchestra only. In his opinion this would make the most sense, because it would easily enable all of the vocal solo parts to be assigned to significant wind instruments. In considering potential opportunities for future performances by other groups, one hurdle that immediately comes to mind is the struggle to recruit enough capable young string players to carry the orchestral accompaniment. In this case the most important task would be to secure a strong string orchestra, since they would be involved in most of the music making and utilize talented solo wind and brass instruments for the rest. The solo wind players would remain with one specific character throughout the opera and thus build on memorability effect the like of an operatic character.

The overture, which does not involve any voices, remained completely unchanged. In fact, this portion of the project involved the largest orchestra including double woodwinds, trumpets, horns, three trombones, timpani as well as a classical-size string body.

The actual reorchestration begins with the first number. In it the string body, made up of a minimum of five string players (violin I and II, viola, cello and bass), are playing the main orchestral part. As seen in the following comparisons of my reorchestration and Mozart's original

orchestration, very few things have been adjusted. It will at this point be of interest to take the reader through the decision-making during the musical process. As mentioned previously, all of the wind players from the original orchestral score have been omitted and thus the opening wind chord disappears. Instead, a pure string sound introduces the first number.

Tamino

The main vocal characters in this introductory number are Tamino and the Three Ladies. In *The Magic Flute* Tamino is a heroic tenor of royal decent (prince). When considering instruments that match this persona, one in particular comes to mind. Supported by its historical context, the trumpet has been the instrument of choice for kings and queens to portray heroic and royal moments. The choice for Tamino's corresponding orchestral counterpart therefore fell on the trumpet (Figure 10). Its range and timbre seemed to match perfectly – as a matter of fact, the only change necessary involved the transposition to B flat. Samuel Adler agreed with this decision and added it would be a wonderful fit but that it would take a good trumpeter to execute this part, just as much as it would take a good tenor to sing Tamino's role.

With Tamino's only aria *Dies Bildnis ist bezaubernd schön*, Mozart and Schikaneder truly scored an immortal triumph (Figure 11). The timeless, romantic notion of a young man mesmerized by the picture of a beautiful woman is still valid in today's society. The vocal range of the role, his noble character and the message he conveys to his audience, all trigger a combination of hauntingly beautiful sensations.

When discussing instrumentation with Samuel Adler, it was agreed that this character should be played by a trumpet, for reasons mentioned previously, but also because it lies in the perfect range of a typical C or B flat trumpet. Although written at a slow tempo (*Larghetto*), this aria is deceptively difficult and takes a good trumpeter to pull it off. As can be seen in the musical

example of the reorchestration, the only instruments involved are solo trumpet and the string ensemble. All woodwind and horn parts were taken out and adjusted accordingly.

Die Zauberflöte
Grosse Oper in zwei Aufzügen
von
W.A. MOZART.

N^o 1. Introduction.



Zu Hül-fe! Zu Hül-fe! sonst bin ich ver-lo-ren! Zu Hül-fe! Zu Hül-fe! sonst

score

Commissioned by Frances Stark

No. 1
3 Clarinets, Trumpet
(3 Ladies, Tamino)

W.A. Mozart
Arranged by Danko Drusko



Example 1.1. Mozart's *No. 1 Introduction*³ and Drusko's reorchestration

³ Wolfgang Amadeus Mozart, *Wolfgang Amadeus Mozart's Werke, Vol. 20, Serie V: Opern*, ed. Julius Rietz (Leipzig: Breitkopf & Härtel, 1879), 28.

46 **Nº 3. Arie.**
Larghetto.

Clarineti in B. *ten.*

Fagotti. *ten.*

Corni in Es. *ten.*

Violino I.

Violino II.

Viola.

Tamino.

Violoncello e Basso. *p*

Dies Bildniss ist be.zaubernd schön, wie noch kein Auge je ge. sehn! ich

Larghetto.

Score

Commissioned by Frances Stark

No. 3
Trumpet
(Tamino)

W.A. Mozart
Arranged by Danko Drusko

Larghetto ♩ = 69

Trumpet in B

Violin I *p*

Violin II *p*

Viola *p*

Cello

Double Bass

Example 1.2. Mozart's *No. 3 Tamino's Aria*⁴ and Drusko's reorchestration

⁴ Ibid., 46.

The Three Ladies

Finding a proper instrumental fit for the Three Ladies was not quite as straightforward as in Tamino's case. Several musical factors such as range or timbre gave parameters, but most of all, their demeanor and connection to the Queen of the Night played a major role in choosing analogous instruments. The decision was made to portray all female characters with the woodwind timbre. Since Mozart scored the Three Ladies as two sopranos and a mezzo-soprano, it was easiest to choose from one of the most flexible of the woodwind instrument families, the clarinets (Figure 12). As it turns out, the clarinets in Mozart's score enter at the exact same time as the Three Ladies' vocals. This coincidence may have been chosen deliberately by the composer to underline the rather pointed and uncommon color of the instrument.

It should also be noted that at the time, clarinets had just started to become part of the main orchestral repertoire. Mozart, for example, used clarinets for the first time in his *Divertimento* in E Flat Major, K. 113. in 1771. The effect of their unusual timbre must have been rather surprising for the listener. Although *The Magic Flute* was composed 20 years later, it was still a rather unusual tone color for the time. With the Three Ladies portraying subjects of the Queen and thus representing the darker side of the plot, their entrance in this crucial place made absolute sense. In order to keep this psychological and instrumental heritage alive I decided to align the entrance of the clarinets with their orchestra and character appearance.

Nº 1. Introduction.
Allegro.

Fl.
Ob.
Clar. in B.
Fag.
Coro.
Trombe in Es.
Timp. in Es. B.
Piano.
Tamburo.

schüt - zet mich!
Erste Dame.
Zweite Dame.
Dritte Dame.

Stirb, Unge - heu! durch unsre Macht!
Triumph!

(Sie stoßen die Schlange an drei Stück entwei.)
Tri.
Tri.
Tri.

W. A. M. 620.

score
Commissioned by Frances Stark

No. 1
3 Clarinets, Trumpet
(3 Ladies, Tamino)

W.A. Mozart
Arranged by Danko Drusko

B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Example 1.3. Mozart's *No. 1 Introduction*⁵ and Drusko's reorchestration

⁵ Ibid., 29.

Papageno

The second number in the opera is characterized by an already scarcely orchestrated score in Mozart's composition. In the original *The Magic Flute* Papageno has his own flute, therefore it is omitted in the orchestra. After the association of the Three Ladies with the clarinet, Papageno's lighthearted demeanor is also reflected in Mozart's choice to leave out the clarinets in this number. His subtle naivety and closeness to nature make him the character with whom we most empathize.

In order to match Papageno's register and timbre only a few instruments were left for consideration. To begin with, his vocal register is that of a baritone. Corresponding orchestral instruments played in bass clef include the trombone, horn, or bassoon. The trombone with "its ecclesiastical and supernatural associations drew it into the opera orchestras of [...] Mozart,"⁶ but Papageno's character does not reflect a supernatural or religious character. It rather portrays a simple man, who is not interested in enlightenment but whose only concern it is to find a matching female partner and live a happy life. "The horn, like the trumpet, grew out of a long tradition of signaling instruments [...] associated with court life and the royal mounted hunt."⁷ These qualities thus also do not match a rather clumsy and earthy Papageno. The bassoon, however, is an instrument that resembles Papageno's character and his tone quality the most. Its range fits perfectly and the bouncy qualities of this opening bird catcher song help portray one of his signature character traits (Figure 13).

⁶ Randel, *Harvard*, 875.

⁷ *Ibid.*, 380-381.

Nº 2. Arie.

1. Der Vo - gel - fäu - ger bin ich ja, stets lu - stig, hei - ssa! hop - sa - sa! ich Vo - gel - fäu - ger
 2. Der Vo - gel - fäu - ger bin ich ja, stets lu - stig, hei - ssa! hop - sa - sa! ich Vo - gel - fäu - ger
 3. Wenn al - le Mäd - chen wä - ren mein, so taus - ch - te ich brav Zu - cker ein, die wel - che mir an

Score

Commissioned by Frances Stark

No. 2
Bassoon
(Papageno)

W.A. Mozart
Arranged by Danko Drusko

25
Bsn. *p*

25
Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f* *p*

D.B. *f* *p*

Example 1.4. Mozart's *No. 2 Papageno's Aria*⁸ and Drusko's reorchestration

⁸ Mozart, *Werke*, 44.

The reorchestration for this number remains with one crucial question: How can Papageno utilize his flute when he is already playing the bassoon? The decision had to be made that the recognizable flute inserts needed to be added into the main orchestral body of the score.

Papageno's *No. 20* aria follows Pamina's sorrowful aria. Mozart scores this penultimate number with a rather large orchestra, including a glockenspiel/celesta. When trimming the score down to the essential voices for a reorchestration, it leaves a fairly straight forward string accompaniment while Papageno's character remains on the bassoon.

The Queen of the Night

The Queen of the Night's first appearance is also her aria *O zittre nicht, mein lieber Sohn* (Figure 14). In the opera her role is sung by a dramatic coloratura soprano, which requires a high tessitura and demands excellent control of fast passages. The vocal range in the Queen's opening aria spans from D4 to F6. A matching wind instrument in the same tessitura with a similar technical command was required to recreate the tone and personality of the character. The clear choice, then, was either the piccolo flute or the regular flute. While the ranges of both instruments fit the vocal range of the role, the piccolo's timbre is less flexible and expressive than the flute's, and so the regular flute was selected to portray this dynamic character. As the character of the Queen represents the darker side of the two opposing forces in this opera, her fiery energy can also be shown through the flute's ability to manipulate sounds, such as flutter tongue or sharply exhaled attacks.

While Mozart's original score uses an orchestra consisting of a full string body as well as a set of oboes, bassoons and horns, in the updated reorchestration the wind instruments are omitted, so as to leave the focus on the soloists as well as not confuse the listener once they have identified the instrumental timbre of each character. In place of the full orchestra is a pure string

sound with slight adjustments, though the articulations and dynamics remain true to the original score. The tempo marking of one quarter note equaling one hundred and twenty-six beats per minute is a suitable tempo for a majestic but hot-tempered Queen of the Night. Concerning the flute, it leaves room for each note to be played in a *maestoso* manner while also maintaining a driving force.

Mozart gave The Queen of the Night's second aria *Der Hölle Rache kocht in meinem Herzen* the largest orchestration in the second act thus far (Figure 15). Without a doubt it is one of the most powerful and well-known arias written in the history of classical opera. Removing the entire wind instrument section may at first glance seem to diminish its impact, however, when played with an edginess, the string orchestra compensates for the loss of the full symphonic sound. Omission of the timpani in this case is not advisable, because the percussive element adds an extra level of excitement.

Nº 4. Arie.

Score

Commissioned by Frances Stark
No. 4
 Flute
 (Queen of the Night)

W.A. Mozart
 Arranged by Danko Drusko

Recitativ.

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Example 1.5. Mozart’s *No. 4 Königin der Nacht Aria*⁹ and Drusko’s reorchestration

⁹ Ibid., 49.

Nº 14. Arie.
Allegro assai. 135

Score

No. 14
Flute
(Queen of the Night)

W.A. Mozart
Arranged by Danko Drusko

Allegro assai $\text{♩} = 84$

Example 1.6. Mozart's *No. 14 Königin der Nacht* Aria¹⁰ and Drusko's reorchestration

¹⁰ Ibid., 135.

Quintets

The *Quintett* involves all of the aforementioned characters and thus makes it the largest ensemble so far (Figure 16). Schikaneder combines both the dark and the light forces in this number and Three Ladies try to further the plot in favor of the Queen's plans to retrieve her daughter Pamina. When Tamino falls in love with Pamina's face in the previous number, he embarks on an initiation journey to rescue her, accompanied by Papageno. Both men are equipped with supernatural powers via a magic flute and magic bells respectively.

After meeting with Samuel Adler and agreeing to leave most of the reorchestration in its purest (Mozartian) form, the work was simply a matter of following in Mozart's footsteps. As one can see in the introductory number, Mozart was very much aware of when to introduce and correlate a specific timbre such as the clarinet sound to his audience. In this first quintet he also reveals his sensitivity of combining vocal timbres with a matching woodwind instrument. Papageno's opening humming is supported by a unison bassoon line. To be more specific, Mozart has both bassoons support the humming Papageno. Due to the character's inability to speak, his line is reinforced by the closest blending instrumental timbre. The rest of the number makes use of the already mentioned surrogate solo characters, namely the trumpet and three clarinets.

In the second *Quintett*, No. 12 all five instruments have already appeared in previous numbers and are therefore easily recognizable. The Three Ladies appear as three clarinets, Tamino as a trumpet and Papageno in the form of a bassoon. As the priests are part of the light and Sarastro's kingdom, their role is to protect the realm from any dark influences. In order to help revoke the dark spirits, the short choral insert of the priests at the end of the number *Entweiht ist die heilige, hinab mit den Weibern zur Hölle!* has been given to the horn (Fig. 17). More on their character later.

54 **No. 5. Quintett.**
Allegro.

Oboi.
Fagotti.
Corni in B alto.
Violino I.
Violino II.
Viola.
Erste Dame.
Zweite Dame.
Dritte Dame.
Tamino.
Papageno.
Violoncello e Basso.

(deutet traurig auf sein Schloss am Munde.) Der Arme
Hu! hu! hu! hu! hu! hu! hu! hu! hu! hu! hu! hu! hu! hu! hu! hu!

Allegro.

Score *Commissioned by Frances Stark*
No. 5
3 Clarinets, Bassoon, Trumpet
(3 Ladies, Papageno, Tamino) W.A. Mozart
Arranged by Danko Drusko

Allegro $\text{♩} = 100$

Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bassoon
Trumpet in Bb
Violin I
Violin II
Viola
Cello
Double Bass

Example 1.7. Mozart's *No. 5 Quintett*¹¹ and Drusko's reorchestration

¹¹ Ibid., 54.

Nº 12. Quintett.

er den. ket was er spre chen kann. (Die Damen wol len gehen.)
 was er spre chen kann. er den. ket was er spre chen kann. Tenore. Entweiht ist die hei - li - ge
 was er spre chen kann. er den. ket was er spre chen kann. Basso.
 was er spre chen kann. er den. ket was er spre chen kann.

W. A. M. 620.
 Commissioned by Frances Stark
No. 12
 3 Clarinets, Bassoon, Trumpet, Horn
 W.A. Mozart
 Arranged by Danko Drusko

Score

B♭ Cl. 1
 B♭ Cl. 3
 Hn.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Example 1.8. Mozart's *No. 12 Quintett*¹² and Drusko's reorchestration (Priest/Horn)

¹² Ibid., 130.

Pamina & Monostatos

The following *Terzett* introduces two new characters: Pamina and Monostatos (Figure 18). According to her deceitful mother, The Queen of the Night, Pamina is being held hostage. Their immediate familial and vocal timbre relationship (dramatic coloratura soprano & soprano) made the decision of which instrumental counterpart to choose for Pamina rather straightforward. Both mother and daughter would end up being played by the flute. While The Queen could also be played by a harsher sounding piccolo flute, the choice to let Pamina be portrayed by a gentler sounding regular flute also reflects her soft-spoken character.

Monostatos, who portrays one of the few Moorish characters (and reminds us of similar exotic roles such as Osmin in the *Abduction from the Seraglio*), was given a tenor role in Mozart's original composition. In order to remain as close to the original work as possible and reflect Monostatos's rough demeanor, his instrumental equal was assigned to the tenor trombone. The brassy sound gives the character a distinctive quality, and its ideal range fit the transposition without further adjustments. With the bassoon already being recognized as Papageno's character, the newly introduced flute and tenor trombone bring along distinct timbres to this musical *Terzett*.

Monostatos is also given his own short aria in which he laments not having a matching partner (Figure 19). Although it is a fast and articulatory passage, the tenor trombone is an ideal fit. Mozart's fast woodwind doubling has been taken into the string accompaniment and while he added sustained dominant-tonic chord resolutions, the reorchestration functions perfectly without them.

Pamina's Aria *Ach, ich fühl's* is another sparsely orchestrated number by Mozart. Though the original score incorporates the cello and bass into one line, splitting the two into independent parts gives a richer string sound and more flexibility in filling in missing notes or sustained lines. The solo (flute), with its soft and airy tone quality achieves a decent adaptation of Pamina's vocal

timbre (Figure 20). Typical balance issues may be less of a problem as well with this strings-only accompaniment.

Nº 6. Terzett. 69

Allegro molto.

Flauto.
Oboi.
Fagotti.
Corni in G.
Violino I.
Violino II.
Viola.
Pamina.
Monostatos.
Violoncello e Basso.

O welche Mar,ter!welche Pein!
Du feines Täubchen,nur her,ein!
Ver.

Allegro molto.

Score Commissioned by Frances Stark

No. 6

Flute, Bassoon, Trombone
(Pamina, Papageno, Monostatos)

W.A. Mozart
Arranged by Danko Drusko

Allegro molto ♩ = 96

Flute
Bassoon
Trombone
Violin I
Violin II
Viola
Cello
Double Bass

Example 1.9. Mozart's *No. 6 Terzett*¹³ and Drusko's reorchestration (Flute/Bassoon/Trombone)

¹³ Ibid., 69.

132

Nº 13. Arie.
Allegro.
sempre pianissimo

The image displays two musical scores side-by-side. The top score is the original orchestration by W.A. Mozart, featuring a woodwind section (Flauto piccolo, Flauto, Clarinetti in C, Fagotti), strings (Violino I, Violino II, Viola, Violoncello e Basso), and Monostatos. The bottom score is Drusko's reorchestration, which replaces the woodwinds with a Trombone and adjusts the string parts. Both scores are in 3/4 time, marked 'Allegro' with a tempo of 138 beats per minute, and 'sempre pianissimo'.

Score

Commissioned by Frances Stark

No. 13
Trombone
(Monostatos)

W.A. Mozart
 Arranged by Danko Drusko

Allegro ♩ = 138

Trombone

Violin I

Violin II

Viola

Cello

Double Bass

Example 1.10. Mozart's *No. 13 Monostatos Aria*¹⁴ and Drusko's reorchestration

¹⁴ Ibid., 132.

Nº 17. Arie.
Andante.

Flauto.
Oboe.
Fagotto.
Violino I.
Violino II.
Viola.
Pamina.
Violoncello e basso.

Ach, ich fühls, es ist ver-schwunden, e - wig hin der Lie-be Glück, e - wig hin der Lie-be

Andante. W. A. M., 620.

Score Commissioned by Frances Stark
No. 17
Flute
(Pamina)
W.A. Mozart
Arranged by Danko Drusko

Andante ♩ = 76

Flute
Violin I
Violin II
Viola
Cello
Double Bass

Example 1.11. Mozart's *No. 13 Pamina's Aria*¹⁵ and Drusko's reorchestration

¹⁵ Ibid., 144.

The Three Spirits

To begin, The Three Spirits (Die Drei Knaben) enter the scene of the Act I Finale to help guide Tamino throughout his journey to Pamina (Figure 21). A literal translation of the German “Die Drei Knaben” is actually “The Three Boys”. When considering instruments to represent roles written to be played by children, I wanted to utilize one that could produce a sound with the same purity and clarity of child soprano voices. The recorder proved to be the perfect fit. Not only is it often an instrument on which children first learn to play music, but its honest and innocent tone matches Mozart’s simplistic melodies.

In the No. 16 *Terzett* Mozart accompanies The Three Spirits with one of his thinnest orchestrations yet (Figure 22). As always, the string section is dominant, but more surprisingly he uses only two additional flutes and bassoons, which support the strings only in octaves or unison. Given The Three Spirits are usually sung by young boy sopranos and, in this case, recorders, their “voices” naturally do not carry as would fully developed singers’ or more resonant instruments’. As with most very young singers, intonation can be an issue. However, taking into account the innocent and pure roles of The Three Spirits, slight intonation issues may actually equip their characters with the right feel. For the proposed reorchestration this number took the least amount of adjustment efforts, since most of the writing had already been done by the master himself.

Nº 8. Finale.

W. A. M. 620.

Score

Commissioned by Frances Stark

No. 8

Flute, Recorders (S., T., B.), Bassoon, Horn, Trumpet, Trombone, Tuba

W.A. Mozart
Arranged by Danko Drusko

S. Rec.

T. Rec.

B. Rec.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Example 1.12. Mozart's *No. 8 Finale*¹⁶ and Drusko's reorchestration (Three Spirits/Recorder)

¹⁶ Ibid., 76.

Nº 16. Terzett.

Seid uns zum zwei - ten - mal willkom - men, ihr Männer in Sa - ra - stro's Reich!

Vi.

Score

Commissioned by Frances Stark

No. 16

Recorders (S., T., B.)

W.A. Mozart
Arranged by Danko Drusko

S. Rec.

T. Rec.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Example 1.13. Mozart's *No. 16 Terzett*¹⁷ and Drusko's reorchestration (Three Spirits/Recorder)

¹⁷ Ibid., 142.

The Priest

In the famous Sprecherszene Tamino is joined by a priest, sung in the range of a bass-baritone (Figure 23). As the trombone's timbre is being used for the role of Monostatos, another smooth brass instrument portraying the priest's authoritative but gentle demeanor was required. The horn, with its low range ability, turned out to be most suitable choice.

The image displays two musical scores. The top score is for Mozart's *No. 8. Finale*, *Adagio*. It features vocal lines for a speaker and a priest, with lyrics: "(Er klopft, ein alter Priester erscheint.) hier. Priester. Wo willst du, kühner Fremdling, hin? was suchst du hier im". The bottom score is a reorchestration of the same piece, titled "Score" and "Commissioned by Frances Stark". It is for "No. 8" and includes instruments: Flute, Recorders (S., T., B.), Bassoon, Horn, Trumpet, Trombone, and Tuba. The tempo is *Adagio* with a metronome marking of 72. The score shows staves for Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), with a dynamic marking of *p* (piano).

Example 1.14. Mozart's *No. 8 Finale*¹⁸ and Drusko's reorchestration (The Priest/Horn)

¹⁸ Ibid., 81.

Sarastro

Sarastro appears late in the Act I Finale, but his character is the most crucial role in the opera (Figure 24). According to the Queen of the Night he is holding Pamina hostage, but in reality, he is protecting her from the evil of the Queen. His role is sung by a true low bass and is given two arias in the second act. Due to his low range and rather slow lyric passages it was determined that the tuba would become his instrumental equal.

In the second act Stark chose to omit Mozart's opening March of the priests, and immediately move into Sarastro's first aria *O Isis und Osiris* (Figure 25). Although there remains a risk of taking away Mozart's ceremonial and masonic implementations (trombones, basset horns, choir), the decision was made to be supported by other expressive art forms in favor of its pedagogical potential.

Sarastro's second aria of the act follows the same orchestration scheme as his first (Figure 26). All of the woodwind voices have been incorporated within the strings while the tuba plays the main melodic line. One significant change to Mozart's notation is the augmentation of the entire number in double time signature. What has been written in 2/4 now fits into a 4/4 meter while the entire aria is sung at the same speed. This adjustment was a purely pedagogical action in order to facilitate the tuba players reading skills.

Nº 8. Finale.

Ob.
Cor. di Bass.
Fag.
dir. Sarastro.
Steh' auf, . er . heit.re dich, o Liebe! denn oh . ne erst in dich zu dringen, weiss ich von deinem Herzen

Score

Commissioned by Frances Stark

No. 8

Flute, Recorders (S., T., B.), Bassoon, Horn, Trumpet, Trombone, Tuba

W.A. Mozart

Arranged by Danko Drusko

Fl.
Tuba
Vln. I
Vln. II
Vla.
Vc.
D.B.

Example 1.15. Mozart's *No. 8 Finale*¹⁹ and Drusko's reorchestration (Sarastro/Tuba)

¹⁹ Ibid., 100.

Nº 10. Arie mit Chor. 117
Adagio.

Score

No. 10
Tuba
(Sarastro)

W.A. Mozart
Arranged by Danko Drusko

Adagio $\text{♩} = 72$

Example 1.16. Mozart's *No. 10 Arie mit Chor*²⁰ and Drusko's reorchestration (Sarastro/Tuba)

²⁰ Ibid., 117.

140

N° 15. Arie.
Larghetto.

Flauti.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Sarastro.

Violoncello Basso.

1. In diesen heil:gen Hal:en kennt man die Ra:che nicht, und ist ein Menschge-
2. diesen heil:gen Mauern, wo Mensch den Menschen liebt, kann kein Ver-rä - ther

Score

Commissioned by Frances Stark

No. 15
Tuba
(Sarastro)

W.A. Mozart
Arranged by Danko Drusko

Larghetto $\text{♩} = 72$

Tuba

Violin I

Violin II

Viola

Cello

Double Bass

Example 1.17. Mozart's *No. 15 Sarastro's Aria*²¹ and Drusko's reorchestration (Sarastro/Tuba)

²¹ Ibid., 140.

Papagena & Two Armored Men

In the reorchestration of the Act II finale all previously introduced characters remain on their instruments. Three new characters are being introduced in the form of Papagena and the Two Armored Men (zwei geharnischte Männer). Papagena, who appears to be Papageno's perfect match, is given the second bassoon part (Figure 27). The resulting bassoon duet portrays not only their relationship in the plot, but also a musical relationship between two parts in the same instrument family.

The Two Armored Men who sing the unison initiation hymn are played by two horns. In essence, their characters are part of the light, as were the priests, and thus the timbre of the horn helps recall the same spirit. In order to help distinguish the choir from the soloists, and help keep the flow of the orchestration, the choral parts have been incorporated into the string ensemble. In their exuberant *Triumph* section, both trumpet and timpani parts remained unchanged in order to help support the excitement of Tamino's (and Pamina's) successful initiation. Additionally, in Papageno's suicide aria all flute calls are played by an additional flute player. The glockenspiel/celesta portion which enchants Monostatos and his slaves works best if written as a continuous eighth note line throughout the various string instruments as illustrated in Figure 28.

Nº 21. Finale.

201

Viol. I.
Viol. II.
Viola.
Papagena.
Papageno. (sieht sich um) Pa pa pa
Vcl. e B. Pa pa pa pa

Score

Commissioned by Frances Stark
No. 21
Flute, Recorders (S., T., B.), 2 Bassoons, Horn, Trumpet, Trombone, Tuba
(Pamina, 3 Spirits, Papageno & Papagena, Tamino, Monostatos, Sarastro) W.A. Mozart
Arranged by Danko Drusko

Bsn. 1
Bsn. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

Example 1.18. Mozart's *No. 21*²² and Drusko's reorchestration (Papagena/Bassoon)

²² Ibid., 201.

The image displays two musical staves. The upper staff is for Glockenspiel, marked 'Allegro. Glockenspiel.' with a tempo of 199. The lower staff is for strings, marked 'Allegro' with a tempo of 116. The string parts are for Violin I, Violin II, Viola, Violoncello, and Double Bass. The reorchestration shows a more complex rhythmic and melodic texture compared to the original Glockenspiel part.

Example 1.19. Mozart's *No. 21*²³ and Drusko's reorchestration (Glockenspiel vs. Strings)

Omitted numbers

It should be mentioned that Frances Stark made several decisions regarding the original text in order to realize her artistic goals with the piece. This included the omission of the following numbers: No. 7 *Duett* (Pamina & Papageno), No. 9 *Marsch der Priester*, No. 11 *Duett* (two priests), No. 18 *Chor der Priester* and No. 19 *Terzett* (Pamina, Tamino & Sarastro).

Creation & Resources

In early 2016 it became clear that the entire reorchestration needed to be finished by the beginning of the summer. Keeping this deadline was important so that the accepted musicians would have their parts available in order to practice and be ready by the time the rehearsal process began. The time needed to collect all ideas and develop ways to reorchestrate the already

²³ Ibid., 199.

well-orchestrated opera was roughly three months. At this point only, initial sketches were made; not one note had yet been officially written down, so all of the labor-intensive note-for-note entries were still to be determined in the following months.

By mid-May, a clear framework was constructed. Fitting the entire wind instrument body into the string orchestra was an additional task that Samuel Adler described as a process that would take at least six months. In order to accelerate the typing process, a copyist (Alex Blank), was hired. With his help the bulk of Mozart's notation could be copied into the standard music notation computer software Finale. To help facilitate the rehearsal process for young musicians, all tempo markings and changes were indicated with specific metronome markings in the music.

Although *The Magic Flute* is one of Mozart's shorter operas, completing the reorchestration put his creative work into a new perspective: though we conduct, play, sing or listen to his music, will we ever actually feel how much psychological dedication and hard work it took Mozart to sit down, think, and write out more than 3000 measures for this opera? In the rather humbling experience of reorchestrating Mozart's ideas, I was able to grasp the magnitude of his composition. In comparison to his over 3000 measures, my reorchestration ended up comprising exactly 2649 measures.

At the beginning of the writing process it became necessary to reorchestrate each number in separate files within *Finale*. The reason for this springs from the ability to manipulate and export each of the numbers in a much more efficient manner than would have been the case with one, single 2649-measure file. From a practical side, each of the files also took up less digital storage space and could be easily moved around. In doing so, it was also possible to extract each of the musical instruments from the full score, without risking the software crashing.

Scores from two different publishers were used as resources. Both *Kalmus* and *Breitkopf & Härtel* served as cross-references in order to eliminate any possible editorial mistakes through either publisher. While Mozart's original score made up the basis of the notation, Samuel Adler's *The Study of Orchestration* was also studied in great detail in order to utilize what had, to this

point, only been an idea. Fundamental examples from simple “Range and Registral Characteristics [to detailed] Articulation and Tonguing”²⁴ issues became part of the research in an effort to match specifics of each voice and its character.

Project: A Pedagogical Opera

In this second section of the musical process we shall look at the actual project and its execution. But let us first ask a rather obvious question: What is a “project”? According to the *Oxford Dictionary*, a project is “An individual or collaborative enterprise that is carefully planned to achieve a particular aim.”²⁵ Indeed, Frances Stark’s pedagogical opera was a combination of individual and collaborative efforts with the common goal to educate both participants and the audience.

In the previous chapter the meaning and purpose of a pedagogical opera was narrowed, and one of the biggest hurdles was finding young musicians who could actually experience the entire process firsthand. The following pages will look at the individual instruments and their musicians, and how their abilities to play the reorchestrated score shaped this project.

As mentioned in the previous quote, a project must be planned out in much detail. During the summer of 2016, four weeks of intensive rehearsals were scheduled with the students. The selected musicians were some of the most talented instrumentalists in the area, yet they were all still attending local middle and high schools. A crucial aspect to making the project successful

²⁴ Samuel Adler and Peter Hesterman, *The Study of Orchestration* (New York: W.W. Norton & Company, 2002), 221-222.

²⁵ Anonymous, “Project | Definition of project in English by Oxford Dictionaries,” *Oxford Dictionaries | English*, <https://en.oxforddictionaries.com/definition/project> (Accessed February 24, 2018).

was to allow the students to make use of their level and talent. In order to do so, the rehearsal process and dedication that was demanded from the students in this period must be examined.

While the rehearsal process required certain strategies to make the music work, the recording process brought a whole separate dimension to the project. The question of whether preparation for performance on a stage is equal or different than the necessary preparation for recording will be discussed during the rehearsal process.

Young Musicians

According to the project guidelines, a pedagogical opera without young musicians would fail to fulfill the proposal, and thus jeopardize the entire collaboration. Attracting young musicians was thus a major priority of the project. With a reorchestration of *The Magic Flute* students were given the opportunity to experience playing an entire opera on their instruments and in doing so, they were able to work on repertoire that is normally exclusively professional territory. These two incentives brought in some of the most eager students in the Los Angeles area.

As Mozart's original orchestration was reorchestrated for string quintet only, those instrumentalists played most of the music. In fact, they had hardly any breaks due to the added woodwind parts which were integrated into the strings. Due to the high skill level of students who sent audition videos more than five players qualified and were thus selected, expanding the original string quintet in order to balance the orchestration. Precisely twelve string players made the cut: Three first violins, three second violins, and pairs of violas, cellos and basses.

"Casting" the students who would play the vocal parts and therefore portray the roles was a more involved process. As much as an artistic team at an opera house looks for excellent singers and the right timbres/tone for each character, the students' excellence in executing the given excerpts as well as their ability to portray/play the role of their assigned operatic character had to

be considered. Innate musicality, tone quality, articulation and breath support were the main deciding factors of the auditions. In addition to string and wind players, one additional player was cast for the timpani.

The following tables display the students involved in the project:

Table 1. String Ensemble

Violin 1	Zlata Grekov	Joshua Kave	Yelena Malkhasyan
Violin 2	Arlette Romero	Delaney McMahon	Kelsey Lin
Viola	Diego Acevedo Velazco	Spencer Gouw	
Cello	Jaemin Lee	Diana Melgar	
Bass	Jacob Kalogerakos	Sean-Paul Gouw	
Timpani	Loliepop Mena		

Table 2. Solo Wind Players

Tamino (Trumpet)	Michael Davis		
Three Ladies (Clarinets)	Moena Parker	Angelique Angelastro	Eurie Nam
Papageno (Bassoon 1)	Kahayla Rapolla		
The Queen of the Night (Flute 1)	Matthew Cheung		
Monostatos (Trombone)	Hugh Findley		
Pamina (Flute 2)	Daniel Egwurube		
Papagena (Bassoon 2)	Anjali Pillai		
Three Spirits (Recorders)	Santhosh Amuthasakaran	Matthew Cheung	Angelique Angelastro
Sarastro (Tuba)	Ross DeRoche		
Two Priests (Horn)	Julia Farendo		

Rehearsal Process

In order to make this project a successful experience the rehearsal process needed to be planned out in great detail. After all, the reorchestration did not make the music easier for the players. The changes that had been undergone in the music made each part more taxing. In addition to playing Mozart's original orchestration, the string players had to cover all the wind passages. The wind instrumentalists on the other hand received parts that were soloistic and, although no longer part of the general orchestration, the pressure for each player was high due to their increased exposure.

While some students were old enough to drive themselves to rehearsals, others had to be driven from as far as three hours one way, making the students' (and families') commitment that much greater. The group rehearsed six days a week for four weeks, beginning each morning at eleven o'clock. Surrounded by Stark's initial character sketches, the students were not only fully immersed in her art, but also in the music of Mozart's *The Magic Flute*. This proved to be an excellent combination for the project as a whole. During the first two weeks, rehearsals were split up into sectionals: string orchestra together with the conductor, with wind and brass soloists receiving individual and group coachings from local professional musicians. In order to speed up the process and optimize our efficiency, both an additional woodwind and brass coach were hired for this period. With one-hour breaks and rehearsals ending at 5pm each day, the project consisted of roughly 30 hours of pure rehearsal time per week.

Before distributing music, bowings were added into each part in order for rehearsals to run efficiently and smoothly in both musical and organizational aspects. One of the most important organizational tools, from a conductor's perspective, is the matching of measure numbers between oneself and the orchestra. For this reason, it was a priority for the reorchestrated score contained clearly marked measure numbers.

On the first day of rehearsal the entire reorchestration was read, as written, from beginning to end. It was during this rehearsal the musical expectations were presented to the students. Although only few of them could play any number at the correct tempo, the intent was for them to experience this pressure in order to go home and work on meeting the given expectation. Style, dynamic markings and bowings were enforced as well as transitions demystified.

The goal was to work through Act I in the first week and Act II in the second week. With the earlier calculation of six times five hours per day and roughly one hour for breaks, the following rehearsal schedule was created:

Act I – week one

Day 1: Run the entire reorchestration (including soloists)

Day 2: Work on No. 8 (Finale), 394 measures

Day 3: Finish working on No. 8 (Finale), 263 measures

Work on No. 6 (Terzett), 71 measures

Day 4: Work on No. 5 (Quintett), 247 measures

Day 5: Work on No. 2, 3 & 4 (Papageno, Tamino, Queen of the Night), 216 measures

Day 6: Work on No. 1 (Tamino, The Three Ladies), 218 measures

Act II – week two

Day 1: Work on No. 21 (Finale), 454 measures

Day 2: Finish working on No. 21 (Finale), 378 measures

Day 3: Work on No. 20 (Papageno), 17 (Pamina), 16 (The Three Spirits), 15 (Sarastro),

14 (Queen of the Night), 13 (Monostatos), 304 measures

Day 4: Work on No. 12 (Quintett), 164 measures; Work on No. 10 (Sarastro), 55 mm.

Day 5: Run Act I and work on spots (including soloists)

Day 6: Run Act II and work on spots (including soloists)

In order to follow the detailed rehearsal plan, the largest number in Act I was tackled first. With a measure count of 657, the No. 8 Finale made up the biggest block. Due to its length it was divided into smaller sections as the work began. The plan for the first rehearsal days was as follows: Day 1 – measures 1-394 of the Finale (the largest section); the remaining 263 measures were left for the 3rd day, to also work on the significantly shorter No. 6 Terzett (71 measures). After significant improvement, and in order to keep to the scheduled time frame, we moved on to the No. 5 Quintett with its 247 measures on the 4th day. Day 5 and 6 were reserved for No. 2, 3 4 (216 measures) and No. 1 (218 measures) respectively. When thinking about only six days of rehearsal time for an entire first act of an opera with students one may think that it is too little time. However, six hours of rehearsal daily gave the students enough time to improve and digest the music. In addition to their already-high level of playing, the intense rehearsal and instruction process accelerated the players' improvement.

The biggest challenge was ensuring all students involved were able to play the music in Mozart's style. Although young musicians are usually instructed to play Mozart in a graceful, light and bouncy way, some very important directions are left out in the educational conversation. In order to achieve the true style of Mozart, his aesthetic must be constantly adhered to and his descriptive verbiage must be translated into useful instructions. With this in mind the players needed to have a solid core sound, which involved solid contact/friction between their bows and strings. Non-legato, articulated passages needed to be played off the string and, in a place (balance point), where the bow allows ideal bounce. When considering legato passages, the left hand had to be the driving force, played with firm intention into the string (no matter the dynamics) and with continuous vibrato. The students were taught that the right hand must simulate bell tones, with a decaying quality.

Knowing that both Finales would take up the most time and energy, the second act Finale was also scheduled in the first two weeks of rehearsals. The advantage of mastering the most difficult and longest numbers immensely influenced the student's psychological approach. As we finished the Finales, the shorter numbers seemed comparatively easy. In the second week the work pace was accelerated, mainly due to the students' quicker adaptation to articulation and style. Because of this progressive improvement the group was able to complete work on both acts on Day 4 of the second week. The remaining two days were utilized to read through one full Act and work on spots that were not yet secure.

In the third week of Frances Stark's project the string ensemble and the soloists were combined for the first time. The process of initial separate rehearsals followed by combinations of ensemble and soloists is a rather familiar procedure for opera productions in an academic setting. To ensure time was used efficiently, numbers were not rehearsed in chronological order. The main character soloists were called to rehearse with respect to their arias and appearances throughout the reorchestration, i.e. The Queen of the Night No. 4 & 14, Pamina No. 8, 17 & 21, etc. Following five days of combined rehearsals, work began on the overture, which was left in its original state. Additional players, who auditioned well but were not selected as soloists, were called on this day (oboes, trombones, trumpets, horns).

In addition to a week of solidifying the playing of the reorchestration and dedicating more time to work on longer, more difficult passages, it was important to mentally prepare the students for the move from rehearsal to recording studio. Instilling in them the mindset of performing at the highest possible level was key in order to teach the necessity of performing one's best whether on a concert stage or in a studio.

Recording Process

At 17 Hertz Studio in North Hollywood, California, an even more rigorous schedule was put into place. This was of course for musical reasons, but also due to budgetary factors and the need for strict time management concerning the rental of the studio. Daily call time for strings was 11am, with myself and the rest of the production team arriving one hour earlier. Solo players were given specific call times each day depending on which numbers were to be recorded on a given day. Once recording began, work was continued until 5pm. The same basic schedule was in effect for the entire week. Students were able to make use of a lounge area, complete with couches and pool table, during the time they were not recording. In order to access the main studio, where the music was actually recorded, the students had to pass through the control room where HB Barnum and his sound engineers sat. This was another pedagogical experience for everyone involved and gave the students a behind-the-scenes look at the technical side of the recording. Unfortunately, neither Barnum nor his sound engineers had done much work with recording classical instruments or orchestrations before this project, so the live room setup and microphones had to be adjusted multiple times, which took valuable recording time away from the project. The software used to record all tracks was the common digital audio workstation, Pro Tools.

Throughout our time together it became clear that, just as we had rehearsed in Stark's studio, it made the most sense to also record the Finales from both acts first. As most of the players were involved in both of these closing numbers, completing the most intricate recording sessions at the beginning would allow for a more relaxed and calm atmosphere toward the end of the week. These plans were changed when, with the orchestra and myself ready in the live room, Barnum's side experienced more setup problems that caused major delays. It was then decided the most time-effective way to record the entire piece from this point on was to record the string ensemble tracks first and then add the wind soloists to the existing accompaniment tracks.

The recording process was slightly accelerated with both the players and myself connected to the sound engineers via headset. While the strings recorded their tracks, the wind players were able to listen to each take in the control room and hear the nuances in the accompaniment of their pieces. After recording strings for approximately one hour, they were given a break and soloists began their work. This allowed for the soloists to record their parts when the accompaniment was fresh in their ears. Because this strategy proved to be quite effective in achieving high performance levels for each soloist, it was continued throughout the entire week of recording. When multiple tracks of each number were acceptably recorded, the full orchestra met in the studio to record the overture.

At this point, my work on the project should have been complete. The recorded files were entrusted with H.B. Barnum and his sound engineers and five weeks of rehearsals and recording had come to an end for the artistic team and all students.

Post-Recording Productions

A post-recording production is the process after which all music which has already been recorded can be digitally manipulated in great detail. Since H.B. Barnum was hired as the producer, the post-recording production was entirely in his hands. The files recorded in the studio would later on support Frances Stark's visual presentation and vice versa. It was therefore of the utmost importance that the recorded files were as 'clean' and complete as possible before they could be used for the visual aspect of the project. In order to achieve a final product of the highest quality, it is known amongst sound engineers that their job is also dependent on collaboration between different creative forces in the recording process (i.e. artistic director, music director, etc.).

A classically trained musician and conductor is not a sound engineer and does not possess the necessary verbiage to eloquently dive into this subject. In an attempt to explain the different

stages, it shall be discussed from an objective perspective. It should also be mentioned at this point, that the post-production team's lack of knowledge of classical music became extremely apparent, and therefore they did not listen to the score in the same way as would a classical musician. As a result, my presence was needed in some of the early stages of post-production.

Upon listening to the final tracks, many small but noticeable problems were heard: microphones bumped, sneezing, sounds of the A/C vent blowing, or simply wrong notes (indicating that recordings I had requested be kept were deleted and replaced with the incorrect files). Thankfully, Pro Tools enables its user to go back and edit such hiccups.

In order to not confuse the editing with the mastering of an audio file, it is important to understand that editing involves adjusting the most intricate parts of a musical piece. If needed, single notes, measures, or transitions can easily be altered. A mastering, on the other hand, looks at the overall quality of the recording. The main focus in a mastering session lies in finding the right sound for a recording. The change therefore affects the entire sound, which means it may influence the low frequency throughout the entire piece, or consistently leave a one-minute silent break between each number. In a further step, Frances Stark and H.B. Barnum discussed adding special sounds and effects to the piece after the editing and mastering process. This step was to include alterations of the mastered product to a degree of complete distortion, while retaining the essence of the recorded reorchestration.

Editing

The editing process involved H.B. Barnum and his sound engineers. In order to ensure the right takes were chosen for the final recording, I joined the post-recording production team. The entire Pro Tools file of the project was pure chaos and although most of the takes were saved, they seemed to be lost due to poor filing. It appeared as though, without my presence in the editing session, the takes chosen would have been arbitrary, based solely on convenience rather

than the musical quality of the final product. In sum, my contributions to the project did not end when they should have, and I was forced to also become quite involved in the preliminary editing process. However, I had to leave Los Angeles in order to complete my doctoral exams back in Bloomington. During this time, the editing process came to a complete halt, seemingly due to financial disagreements between Stark, Barnum and Barnum's manager. Unfortunately, the team Stark hired was no longer willing to work further in order to clean up the recording, even though the mistakes present were due to their initial lack of knowledge.

The project then faced yet another challenge which put it on the brink of failure. Post-production had delayed the anticipated premiere in the Fall of 2016 to a new premiere date in April 2017. Due to my schedule in Bloomington and very little funding left on Stark's side, she was forced to present a semi-finished product at the official premiere, turning a highly-anticipated showing at LACMA into a very risky artistic presentation. With a sold-out crowd of over 600 in attendance (including the student members of the orchestra, their parents, and important members of the art community), the overall reception of the project was positive. It was a pity, though, to hear obvious breaks in the sound and other technical issues throughout, which was simply the result of poor or non-existent editing/mastering.

Having contributed so much to the piece, I was quite disappointed with the outcome. In order to attempt to salvage the work we had done, I requested permission to take the files with me to Bloomington over the spring and summer. Utilizing my knowledge of the piece and the expertise of copyist Alex Blank, we managed to clean up the major disturbances, including instrumental valve clicks, rough transitions, wrong notes and any extra noises present in the recordings. The softwares used for the task were Pro Tools and Adobe Audition. The files which I took with me were in the same format as they were saved in the studio. Having been given a disorganized mess with hardly any take even correctly labeled, it took several days to find the right tracks and takes, label them and reorganize in a way that would be useable.

After each take and number were labeled, Blank and I painstakingly went through the entire opera, note by note, and fixed as much as was possible in the given time.

Mastering

After correcting most of the smaller mistakes, the mastering process involved creating a 5.1 Dolby Surround version which could be appropriately played at the LACMA Bing Theater and other museums around the world. A simple stereo version of the files was not sufficient and would falsify the playback in any theater, thus not allowing the full sound of the recording to be heard and felt.

The next hurdle was to acquire an upgraded version of Pro Tools, Pro Tools HD (~\$2500), which seemed to be the only version that would allow us to export (drop) our files in the right format for a 5.1 Dolby Surround soundtrack. While Frances Stark tried to organize the correct software, Blank was able to write an algorithm which allowed us to create the right files without needing the extra expense for a software. Each single number was then exported and saved in one file. The mastering was complete!

Added Effects

When Frances Stark envisioned her project in 2015, the idea was to have DJ Quik on board and have him produce the music and possibly rap a translated version of Schikaneder's text. As we have seen, the entire idea of modifying and altering the sound for a contemporary audience was not achieved. Firstly, H.B. Barnum and his sound engineers did not have the expertise or capacity to manipulate the recorded music. Second, during the rehearsal process Stark came to appreciate just how much work it took to put together only the musical part, and she began to appreciate the sound in its original state. The idea of distorting the sound or using

various sound effects faded into the background. Instead, Stark became convinced of the idea that the purity of the classical sound should remain untouched, due to the hard work of the young musicians.

While back in Bloomington, I was informed by Stark that she had met yet another person with whom she wanted to collaborate in order to give the mastered soundtrack an earthier sound quality. Greg Ellis, a percussionist from Los Angeles convinced her that certain percussive elements should be added to the soundtrack. Skeptical though I was, as to whether or not this would actually damage the quality of the recording, my hands were bound, due to her role as the artistic director of the whole project. Stark and Ellis worked out some additional percussive passages and added them to the soundtrack. In order to keep a clean version of the music for myself, I was able to save a version of the “pure” soundtrack with my copyist and now post-production team member, Alex Blank. After all, Mozart intended extra percussive elements in another opera of his for a specific reason (*The Abduction from the Seraglio*). In my opinion, it was not necessary in *The Magic Flute*.

Chapter 3: The Artist's Influence

Frances Stark's *The Magic Flute* is not merely an opera, it is also and foremost, a collaboration influenced by her art. Stark uses various mediums in order to communicate her art and is never afraid of embracing modern technologies such as social media, PowerPoint, mobile phone texting or film to do so.

Although her edition of *The Magic Flute* makes use of a translated and adapted version of Schikaneder's original libretto, to experience it on a screen with various visual changes to the text is something unique to her oeuvre. Stark's visual interpretation of the characters is a simple but effective way to build continuity and branding without using physical characters.

While her initial proposal and motivation for the project may not have met her expectations, she never deviated from the final message and goal of the collaboration. A pedagogical opera in every sense of the word may still be accomplished, even if certain artistic objectives fail.

In an attempt to look at some of the benefits and drawbacks of a project that omits singers and stage in favor of other expressive and knowledge-based information, we shall reflect on the project's outcome and reactions, particularly involving the live audience at the premiere.

Visual Art & Film

With the various aspects including music, recording and post-recording production finally solved, Frances Stark could begin working in more detail on her part. From an artist's point of view, detailed studying of both Schikaneder's text (in German) and Mozart's music is required to gain a full understanding of the opera. In removing the singers and the spectacle on stage, Frances Stark's visual contribution leaves us with a new translation of the original text and images of her art.

When Stark first saw Ingmar Bergman's film version *The Magic Flute* (1975) with her son ten years ago, she discovered the importance and impact of reading and actually understanding the text of an opera. Because her son was still very young and not able to read the subtitles of the film by himself, she decided to do it for him. The educational benefit was immense and it was a first inspiration for her own contribution.

While Bergman's film did not make use of a conventional stage but was rather shot as a movie, it still made use of singers and actors. The motion picture substituted scenes that were played on stage in a conventional opera setting. The changing and shifting of sets on stage were thus replaced by one continuous filmstrip. While the continuity was added, an important aspect of opera had been taken away: the live performance.

Frances Stark saw much educational potential in the combination of visual art and film. Although some images were added to trigger particular responses, her primary visual focus involved the treatment of the text. In the beginning the translation and rhythmic synchronization was her biggest concern. In addition to the translation, each character was given a specific color and font for the on-screen text. This way all characters could easily be distinguished by the timbre of the instruments as well as the color and font of their text.

Characters

When creating an opera without singers and stage, every possible visual aid becomes important in order to help portray the characters. In Stark's case, the combination of two art forms became vital. While the musical side contributed specific sound timbres via certain instruments, the synchronized text not only visualized the plot, but also introduced different fonts and colors for each of the characters. The use of both visual and musical cues helps the audience members comprehend and associate specific personalities to each character. Below are each of the visual

cues from the actual film¹, given during the presentation of the overture, so that once a character enters, it is clear which font and color matches his or her instrumental timbre.



Figure 10. Tamino



Figure 11. Papageno



Figure 12. The Three Ladies



Figure 13. Queen of the Knight



Figure 14. Monostatos

¹ *The Magic Flute*, directed by Frances Stark, private file (accessed February 20, 2018).



Figure 15. Pamina



Figure 16. Sarastro



Figure 17. Three Spirits

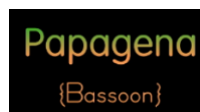


Figure 18. Papagena



Figure 19. Brethren



Figure 20. The Chorus

Music from the Artist's Perspective

For Frances Stark the music of Mozart's *The Magic Flute* was not considered merely notes on a page. As much as text and the visualization of it is an integral part of understanding Stark's work, music and its ability to make us feel a certain way is part of the power a composer possesses. Music is a universal tool that transcends time and enables the listener to feel certain moments Mozart, or any person at any given time, may feel. The notion of music as a universal language is often a cliché way to sell music to a wider audience. However, music is in fact universal in what it may trigger emotionally. While Stark admits this is something artists often envy about musicians, she is eager to find ways to connect both art forms in order to explore a heightened experience. For this reason, she was eager to collaborate with another art form.

The nature of this project is indeed a collaborative one. While the singers and the spectacle on stage were omitted from the original composition, neither the musical or visual component can be left out in Frances Stark's *The Magic Flute*. The resulting situation is a codependent relationship, such as Ezra Pound described in his writings on music and poetry. As the miscommunication between DJ Quik/H.B. Barnum and Frances Stark caused the musical portion to be delayed, it also threatened the artistic accomplishment on Stark's side. In the end, only a combination of both music and visual art guaranteed a deployable pedagogical opera.

Realization, Message & Goal

From the initial proposal to its premiere, this project took almost two years. A journey that involved immeasurable patience, many setbacks, and hard work, but mostly understanding and trust. Everyone involved learned a great deal about the other art forms and what was needed for it to be realized. Upon seeing the numerous drawings, sketches and notes accumulated in Stark's artistic process, I fully appreciated the feeling of collaboration with a field over which one could not have much control. Also, the amount of energy required to build an orchestra from

scratch and lead students down a path to playing an entire opera was an immense learning experience. With all of its ups and downs, it was truly a collaborative effort, and without the determination from everyone involved, it could not have been realized.

Stark's "deepest motivation is to [...] connect with people and people typically don't think that they can connect with art. They think art is above my head [...] by reading it [*The Magic Flute*] more closely we can [...] understand how [it is] significant for us today."² She wants her audience to study the piece in all of its facets, whether through musical, textual, or philosophical means, and as a result, connect to a wider audience. In doing so Stark says, "the message of *The Magic Flute* is that music has an emancipatory power to fuel human vitality."³ What she means is that the aspect of studying something closely can transcend our understanding and wake us up from a passive life in which we are handed information on a silver platter. A pedagogical opera thus stimulates both the active participant as well as its audience. The goal of a collaboration of this kind is to initiate further performances or projects involving students and various art forms and serve an educational purpose. Such cross-disciplinary efforts would not only benefit the students but also encourage partnerships among various fields.

Premiere & Reception

The premiere of Frances Stark's *The Magic Flute* took place at the Los Angeles County Museum of Art on April 27, 2017. The event was highly anticipated by the entire team and art world, and especially by the students' parents and family. Their presence showed the impact a cross-genre collaboration of this kind can have on an entirely new audience. The educational goal had been achieved: both the participating students and the inexperienced crowd was immersed in an innovative, interdisciplinary project.

² Vimeo, "Frances Stark. Behind the scenes of The Magic Flute, 2017," *Vimeo video*, February 22, 2018, <https://vimeo.com/216562924> (Accessed February 25, 2018).

³ Ibid.

The Bing Theater, which seats approximately 600 people, was completely filled and attracted reporters from magazines such as *The Hollywood Reporter*, *The Guardian*, and *Forbes*. The reception was positive throughout and made a considerable impact in the art world. Museums such as the Rijksmuseum in Amsterdam and The Smithsonian in Washington D.C. have already hosted the film, with more showings to come in the near future.

Reflections: Benefits vs. Drawbacks

A reorchestration of the entire score of Mozart's *The Magic Flute* has never before been attempted, and its educational outcome was one of the only reasons I agreed to participate. Before signing on to the project, such questions came to mind: Why is another version of this already-perfect score needed? How would a reorchestration without vocals and acting survive? Would the audio-visual material suffice if the singers were omitted? Will there be enough communicatory signals for the audience to understand the plot without the characters on stage? Is the power of art to express the unsaid enough to convey a plot when even conventional operas struggle at times? No definite answer to any of these questions seems to exist. In an effort to discover them, one must look at some of the problems from the perspective of a collaborative conductor and educator in the 21st century.

Vocal Aspect/Acting on Stage vs. Audio/Visual Presentation

One of the most important aspects in a traditional opera revolves around the singers' overall ability. The better their vocal and theatrical performance, the more the audience will be captivated and prone to understand what is happening on stage and in the plot. When the spectacle on stage is removed and replaced with just an audio track and a visual form of the text, a "fun" aspect is taken away and makes things more difficult for the audience. No action is

presented, instead the audience is required to use the imagination, while the music supports inner visualization. This encouragement of active thinking can be compared to the effects of reading a book and the imagining and building of one's own world. When an audience experiences an opera, a finished product is presented. Although singers and dancers are involved in the creative process and the audience is being entertained, Frances Stark's notion of an active and educational experience is not present. One of the biggest impacts of this project is its involvement of student musicians. In replacing professionals with younger musicians, the reorchestration becomes a learning tool, and in offering nothing more than her version of the text, Stark forces her audience to engage more actively in the entire process.

A traditional opera performance does not need to incorporate artificial sound effects. It survives solely on the music as written and the effects produced on stage, either via acting or the singers' vocals. In a scenario using only music, text and scarce visual material, certain emotions or moments may not be communicated, and become lost on the way to the audience. One of the biggest drawbacks of the project has to do with this aspect. Added effects can simulate human experience but cannot replace human affection or empathy.

Communication through Singers vs. Audio/Visual Presentation

Any opera deprived of its singers, and thus main communicatory catalyst, will have a hard time reaching its audience. Stage direction and communication with the audience via singers on stage are vital for any opera performance, and though it seems counter-productive to perform one without them, the pedagogical opera at hand seems to do just that.

While the first audience experienced the film at LACMA, they were engaged only by reading Frances Stark's text and listening to the audio soundtrack. It was several minutes until the realization set in that no singing or acting out of scenes was present, and they would have to read

carefully to understand the plot. Although it was a rather new way of experiencing an opera performance, it was an engaging process and functioned precisely as Stark intended.

One of the biggest issues with foreign operas is the setback of authenticity when tackled in English. In this case, Mozart wrote *The Magic Flute* as a *Volksoper*, an “opera for the people [of Germany].” If it was indeed written for the people, they had to understand its text. How can this premise be guaranteed then, in another country, if the German text remains? It would be necessary to translate the text for it to remain a *Volksoper* in the true sense, enabling the audience to understand its words. This argument clashes with the urge to perform an authentic opera that stays true to its original language. From a pedagogical point of view, and in order to make the opera accessible to a wider audience, the text was adapted and translated into English.

Conventional Opera Performance vs. the Power of Art to Express the Unsaid

The power of art to express the unsaid has always been an intriguing concept. In most conventional opera performances, the audience is exposed to a variety of visual cues that help convey feelings and emotions. Singers may engage one another in eye contact, kiss, fight or simply pause for a moment on stage. When these signals are taken away, the only things that remain are words and music. While words spoken and read do not always project an emotional state, the music heard may be more indicative. The combination of images and powerful words in conjunction with the appropriate music can trigger an emotional response, and thus serve the composer’s original intention without the use of traditional visuals.

Chapter 4: Future

In a future where conductors and educators teach the classical canon to the next generation, their responsibilities lie in adhering to two simple truths: The first is to ensure they offer the highest possible level of instruction to their students. The second is to understand who they are teaching and how the classical repertoire fits into their lives.

In our present research, *The Magic Flute* stems from a time period in which “playing music” differed greatly to what most students experience today. When the classical repertoire is tackled, as with Mozart, its aesthetics and style must also be understood. It is therefore imperative to accumulate enough knowledge and skill before teaching it to the next generation of musicians. If a certain tradition is taught, a cultural and artistic heritage contract is signed. Figuratively speaking, the performer agrees not to “vandalize” or “demolish” a musical “building.” A performer owes authenticity to the greatness of a composer whose aesthetics influenced centuries of musicians.

The second promise teachers make is to understand their students and how the classical repertoire they are being taught impacts their everyday lives. Because Frances Stark is a contemporary artist, Mozart’s composition is witnessed through her eyes and style. This immediate connection with another art form may affect the student in a different way than a traditional stage performance. This alternative medium is only one of many options with the potential to grab a student’s attention.

This last chapter will offer other creative collaborations and additional possibilities to utilize the reorchestration at hand.

More Possibilities

Samuel Adler spoke of how Mendelssohn learned of Bach's music through his aunt, who took piano lessons with Bach's oldest son, W.F. Bach. Adler's suggestion at the time was to do with Mozart what Mendelssohn had done with Bach: He revived Bach's music when no one was talking about him anymore and "his efforts in making Bach's works accessible to a wider public [are the reason why] these works are today recognized as summits of musical expression."¹

Adler viewed a reorchestration of *The Magic Flute* as a chance to create something never before done, especially since in current times, most educational institutions encourage collaborations.

In our discussions, one very powerful and expressive option to facilitate further educational collaborations using the reorchestration was to incorporate mime and dance into the project. While instruments played the individual arias miming and dancing could interpret them on a stage. The dance could be experimental, classical, contemporary, or any other sort of expressive movement. In an even more collaborative effort, the same production could make use of a narrator who spoke the text in his/her language alongside the music and the body movements. The possibilities are endless, also, because the various dance, art and literature departments are usually within walking distance from one another on high school and college campuses.

Before Frances Stark decided to use a rather "pure" version of the music, the proposal included an alternative street-talk version of the text, rapped by DJ Quik. This may be a wonderful option for schools in areas where the potential to collaborate with hip-hop artists exists. Los Angeles, with its rich hip-hop culture would be an excellent candidate. These two

¹ "Felix Mendelssohn: Reviving the Works of J.S. Bach," *The Library of Congress*, <https://www.loc.gov/item/ihas.200156436/> (Accessed March 8, 2018).

genres could benefit from each other perfectly due to the common use of melodic “hooks” by many hip-hop artists. An aria such as Papageno’s *Der Vogelfänger* could keep its orchestral characteristic while the text is rapped, and a heavier, digital beat is added to the overall mastered sound. In fact, an entire hip-hop version of *The Magic Flute* could be produced this way.

The original idea between Frances Stark and H.B. Barnum was to use the clean recording and add distorted sounds to help simulate special effects and emotional responses. Unfortunately, this scenario never came to pass due to lack of communication regarding the contract. This, however, may still be a possibility for future productions due to the already existing soundtrack. Additional sounds, as in special effects (wind, thunder, fire, etc.), would heighten the emotional experience and contribute to the overall film.

A Pedagogical Opera for Everyone

The potential of an opera that does not require fully matured operatic voices, and has been reorchestrated to fit an orchestral ensemble, opens up the music to an infinite number of instrumental musicians. A pedagogical opera for everyone also addresses students in any educational setting with the talent to play an instrument. While the vocal aspect is taken away, new artistic methods of expressing the plot may find their way into the project. Any art form can replace the vocal part as long as it helps express the plot and its meaning.

Orchestration at Hand and Alternatives

The orchestration at hand offers a version for string quintet, timpani and various solo wind instruments. Another rather practical reorchestration would use three quintets for each a string, woodwind and brass group. This would result in a chamber-size ensemble of 15 players maximum, with the option of including timpani. In recent years, more and more standard repertoire has been reorchestrated for band or wind ensemble, especially in the field of opera.

Arrangers like Johann Triebensee or Johann Went have been forerunners in this genre, and the famous Netherland Wind Ensemble has recorded several of their arrangements from operas such as *Don Giovanni*, *Die Entführung aus dem Serail* and *Il barbiere di Siviglia*.

Collaboration between Different Art Forms

The collaboration between different art forms may not always be an easy process. When dealing with artists from different genres, one common feature can be observed: They are incredibly passionate about what they do. This passion stems from hard work and dedication to their craft. When working on a piece of music or art for many weeks, months, or years the artist begins truly identifying with it, feeling that their personality actually speaks through it. While this is one aspect of the beauty of art/music it is also true that most artists find it difficult to share the process of a common artistic goal, i.e. Frances Stark's project. The reason being, the resultant art or music one shares is special and quite personal. Which of the two becomes more important in a collaborative project - music or visual art? The answer is neither. In choosing this perspective both the artist's and the musician's egos become subject to a higher purpose, which in our case was the pedagogical experience.

The entire artistic team was contracted through Frances Stark, who decided on the guidelines and maintained ownership of the final product. However, from the beginning mutual respect was an important aspect to her which also helped build trust in one another's abilities. After all, everyone, including the students in the orchestra, joined the *The Magic Flute* in order to give their best and achieve the highest possible results.

As has been shown, multiple options for collaboration exist. Although this project was limited to music and visual art (text) it will hopefully inspire other art forms across various disciplines to work together on similar projects. Some of the most powerful benefits include making music and art accessible to students while attracting and building new audiences. While

specific genres are suffering in event attendance, combined performances are likely to speak to larger audiences and gain more support. In times when many art forms are struggling financially, collaborations will cut down the individual costs due to their joint forces.

Conclusion

Frances Stark's *The Magic Flute* has been subject of this dissertation. The pedagogical nature of the project served as a basis to investigate its collaborative potential and musical value for a conductor. It was also shown how a reorchestration was necessary in order to enable younger musicians to participate in a pedagogical opera. The document at hand is also a prime example of why a conductor and educator in the early 21st century is likely to collaborate with artists from other forms and genres. Stark's *The Magic Flute* crosses boundaries between both the academic and professional worlds.

In the opening chapter, *Frances Stark as the Contemporary Artist*, initiator and founder of the collaboration was introduced. By winning the Absolut Art Award and commissioning a young conductor such as myself to adapt and rehearse *The Magic Flute*, she enabled the creation of a new genre, the pedagogical opera. The score had to be reorchestrated specifically for the occasion and demanded multiple resources. During the rehearsal process student musicians played a vital role while a team of educators helped them achieve their goal to learn a difficult reorchestration of an impressive work and perform it at a level that could ultimately be recorded and shown to audiences. Extensive technical, post-recording efforts, and editing were required to allow the piece to be made accessible to the public.

Collaborations can become quite difficult if the parameters of each party involved are not clearly (and contractually) set. As Stark experienced miscommunication and misunderstanding with both DJ Quik and H.B. Barnum, it can be inferred that special caution in this process is advised. Stark's visualization via text, color and font may have been a compromise after various setbacks, however her desire to create a pedagogical opera prevailed in the end and created an opportunity for young musicians to experience *The Magic Flute* at an earlier age than is common.

In sum, this project was integral in bringing together music and visual art while enabling students to play an entire opera on their instruments. Now that a reorchestration is available, a

project such as this will hopefully serve as inspiration for many pedagogical endeavors alike. It has multifarious collaborative potential for any high school or university orchestra as well as its other departments of dance, literature, computers, and visual art.

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