SCENOGRAPHY IN CONTEXT: A comparative analysis of the influences on set designs for Wolfgang Amadeus Mozart's opera *The Magic Flute* (1791) with specific reference to selected set designers.

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I, Glenda Louise Untiedt (student number 202521648), declare that

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Acknowledgements

Abstract

The aim of this dissertation is to comparatively analyse the set designs for Wolfgang Amadeus Mozart's (1756-1791) opera, *The Magic Flute* (1791), with specific reference to selected set designers from the 18th to the early 21st century. The selection was made in light of each set designer's unique design concepts for *The Magic Flute* which were all realised as stage settings in a proscenium arch theatre.

In order to analyse the designs, it is necessary to trace theatrical practices and chronologically examine the reforms that affected the visual and spatial representation of scenography from the 18th to the 20th century. The set designs for *The Magic Flute* by Emanuel Johann Schikaneder (1791), Karl Friederich Schinkel (1816), David Hockney (1978) and William Kentridge (2007) will be analysed within the context of this investigation.

Chapter one provides a brief overview of the development of the proscenium arch stage. It examines the architectural reforms that were made to the proscenium arch in order to accommodate deeper stages and changes in stage settings. In addition, Chapter one investigates methods that theatre architects used to alter the proscenium arch and forestage in order to create a unity between the audience members and the performance.

Chapter two further considers the architectural modifications that were made to the stage and auditoria of opera theatres in more detail, from the first U-shaped auditorium onwards. It is essential to consider the different architectural structures of opera theatres because in order for each designer to initiate their design concept, they would be required to consider the architectural limitations of their chosen auditoria. The architectural structure would be determined by the foyer area, the style and arrangement of seating and the size of the proscenium arch and stage.

Chapter three, by means of a comparative analysis, considers the social and cultural influences on the design concepts of Schikaneder, Schinkel and Hockney and how they informed those of Kentridge for *The Magic Flute*. It also provides a brief overview of stage lighting, scenic styles and stage machinery used in opera from the 16th to the 20th century

Chapter four classifies the theatrical spaces used in opera theatres by examining three key areas in an opera theatre, in relation to the foyer, auditorium and stage area. This investigation will be conducted with specific reference to the Theatre Auf Der Wieden, The Royal Opera House, the old Glyndebourne Opera House and The Artscape Opera House. In addition to this it will examine the selected designers' approach to their design concepts by comparatively analysing the stage settings of Schikaneder, Schinkel, Hockney and Kentridge for *The Magic Flute* and the stage technology that was used to realise their design concepts. Thereafter, the set designs for Kentridge's production and how they were conceptualised from a South African perspective will be examined.

Chapter five summarises the ways in which scenography is influenced by architectural, cultural and theatrical discourses, from the analysis of the designs and concepts for *The Magic Flute*.

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Introduction

This dissertation examines scenography in the context of Mozart's opera, *The Magic Flute,* by comparatively analysing the influences on specific set designs for the opera from the 19th, 20th and 21st centuries. In order to achieve this I selected three set designers in light of their design concepts for *The Magic Flute*: Karl Friederich Schinkel (1781-1841), a German artist, architect and principle set designer; David Hockney (1937-), an artist who was a product of England's middle class pop culture; and William Kentridge (1955-), an artist and theatre practitioner working in apartheid and post-apartheid South Africa. The three selected set designers all borrowed concepts from Emanuel Johann Schikaneder (1751-1812), born Johann Joseph Schikaneder, who wrote the original libretto for *The Magic Flute* which was performed in 1791 at the Freihaus Theater auf der Wieden. The set design concept for an opera will be analysed using the theories of Martin Friedman (1983), Vera Mowry Roberts (1966), Lynn Pecktal (1975; 1998), Arnold Aronson (1991), Bronwyn Law-Viljoen (2007) and Phyllis Hartnoll (1967).

The design concept of scenery for an opera is guided by architectural, cultural and theatrical discourses. To initiate the design concept, the designer would firstly engage with the performance space, which in terms of this dissertation would be a proscenium arch stage[1], with specific reference to the following opera houses: the Freihaus Theater auf der Wieden, the Royal Opera House, the old Glyndebourne Opera House, and the Artscape Opera House. The selected set designers adapted their design concepts to the physical limitations and technical specifications of their chosen auditoria. To demonstrate why these concepts were influenced by architectural discourses, in chapter one I will begin by chronologically examining the architectural changes that occurred to the proscenium arch theatres. To achieve this,

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[1] A traditional proscenium arch stage has an area that divides the auditorium from the inner stage by means of a wall with an arch that creates a picture frame effect.

it will be necessary to trace the origins of the proscenium arch and then investigate how it was altered according to certain architectural reforms that were made to the stage and the auditoria. Theories that investigate the detailed historical and theoretical discourses on the development of the proscenium arch theatres used for opera, by Christo Athanasopolous (1983), Donald Mullin (1970), Richard Leacroft (1973;1984), Mark Radice (1998) and Oscar Brockett and Franklin Hildy (2003), will be utilised to examine the architectural influences and limitations that the Freihaus Theater auf der Wieden, Royal Opera House in Berlin, the old Glyndebourne Opera House in Sussex and the Artscape Opera House in Cape Town had on the set designs of the selected designers for the opera *The Magic Flute*.

Chapter two examines the structural changes that were made to the traditional proscenium arch theatre and auditoria and how these changes would have affected stage settings. The changes to the proscenium arch stage, from the time that it was first utilised to frame stage settings, affected the performance space and subsequently affected set designs and styles that were used in opera. Once the proscenium arch was altered, the stage settings and auditoria that were used for opera experienced certain physical limitations. The traditional proscenium arch in the 19th century formed an intentional barrier between the auditorium and the stage, and this concept was reformed by Schinkel, who fused the stage and the auditorium together. He also abandoned the traditional wing and drop setting[2] and deep perspective vista for a shallower stage. Traditional Baroque stage settings relied on a deep stage to encompass the perspective vista and create a sense of infinity to the setting. When Schinkel utilised a shallower stage, the spatial arrangement of scenery was altered because it allowed a larger stage area for performance (Mowry Roberts, 1966:42). The introduction of painted backdrops and the abolition of the perspective vista changed the visual representation of scenography. These reforms drastically altered the styles of set design, stage settings and theatre architecture in the years to follow

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[2] A wing and drop setting was characterised by painted flat scenery set in pairs, on either side of the stage and a painted valance set behind the proscenium arch. This was arranged in perspective.

(Radice, 1988:150).   Theories that engage with theatre space in relation to stage settings by Arnold Aronson (1981) and Gay McAuley (1999), will be investigated to examine the circumscriptions that theatrical space and spatial representation have on set designs for opera.   This will be with specific reference to the set designs of the selected designers for the opera, *The Magic Flute.*   These theories interrogate the way that theatrical space engages with a stage setting from historical and organisational perspectives.

Chapter three is an overview and analysis of the influences on the design concepts by the selected set designers for *The Magic Flute.*   Theatrical styles were mainly influenced by social and cultural trends of the time.   Schinkel's set designs for *The Magic Flute,* performed at the Royal Opera House in Berlin in 1816, adopted the spectacular Romanticist style of stage setting.   For instance, he borrowed from different architectural styles which had distinct references to Masonic symbolism. These were set in picturesque landscapes and painted on large backdrops.   David Hockney adopted a Postmodernist approach to his design concept of *The Magic Flute* performed at the old Glyndebourne Opera House in 1978.   Consequently, he sought to reference the original stage directions of Schikaneder in *The Magic Flute*.   Yet Hockney's design concept utilised abstract architectural structures that adopted forms of stylised realism and visual symbolism (Friedman, 1983:64-65).   Kentridge utilised an expressionist style in his designs for *The Magic Flute*, and in keeping with a Postmodernist approach, he borrowed ideas from Schinkel's scene designs of *The Magic Flute*, drawing inspiration from 19th century architectural photographs of Egyptian temples and Masonic imagery (Carmen, 2005:2).

Chapter four examines the selected designers' approaches to the realisation of their set design for *The Magic Flute* by applying McAuley's theory "Taxonomy of Spatial Function (1999:25).* Juanique Pretorius (2007:1) suggests that Kentridge's decision to do the set designs for *The Magic Flute* in South Africa was motivated by the fact that Mozart's opera was not confined to an elitist society.   Furthermore, Kentridge

was also intrigued by the fact that it was based on the principles of Freemasonry and Enlightenment. These principles were established to consider the abolishment of class distinction and find potential in everyone's ability, which is important in post-apartheid South Africa. Kentridge adopted the Enlightenment Philosophy completely in his work on *The Magic Flute,* performed at the Artscape Opera House in Cape Town in 2007. For instance, he agreed to take on the commission as set designer for *The Magic Flute* on the condition that performers were cast from the local community. He also initiated a fund raising project, to provide free matinees for communities that were unable to afford the entrance fee (Pretorius, 2007:1).

Chapter One – The Historical Development of the Proscenium Arch Stage

The proscenium arch was used to frame the scenery in order to create an infinite view of the stage setting from the audience's point of view. Brockett and Hildy (2003:172) argue that the function of the proscenium arch was to "restrict the view of the audience" and that it "helped both to create the illusion of reality and to mask the mechanisms upon which it depended". It is thus evident that the visual and spatial representation of stage settings set in perspective, were responsible "for the opera house's architectural inflexibility" (Athanasopulos, 1983:77).

Iain Mackintosh (1993) suggests that most of the performances of opera that took place between the mid-1800s and the mid-1900s were presented in a proscenium arch theatre configuration. Consequently, most of the set designs for opera were conceptualised for the demands of proscenium arch theatres. As mentioned previously, the selected set designers for this dissertation all placed their stage settings for *The Magic Flute* within a proscenium arch theatre. Their design concepts would have been governed by aesthetic reasons but equally by practical reasons, which will be discussed further in this dissertation. This is why it is essential to trace the evolution of the proscenium arch theatre to investigate how the selected set designers' concepts were influenced by the physical limitations of their chosen auditoria.

The word proscenium is derived from the Greek word *proskenion* which was the lower level of the Hellenist theatre stage façade. The *proskenion* was placed in front of the original *skene* building (Athanasopulos, 1983:17). The *logeion* or stage was the roof of the *proskenion* and was backed by a façade which formed the second story of the building called the *episkenion* (Athanasopulos, 1983:20). Along the façade of the *episkenion* were small door-like openings called *thyromata*. The *thyromata* were

considered to be the first evidence of the use of a proscenium arch (Brockett and Hildy, 2003:42).

The oldest depiction of a fully-formed proscenium arch which spanned the width of a theatre stage was found in a drawing by Bartolomeo Neroni (1500-1571). This proscenium arch was a temporary structure (Brockett and Hildy, 2003:172). A temporary proscenium arch or *frontispiece* was first employed in Italian theatres because the Italian set designers made use of scenery that was arranged in perspective. The scenery was arranged in a symmetrical pattern with three sets of angled wings and a back shutter. This arrangement intentionally led the audience's eye to a central vista and vanishing point placed on the back scene.

When the flat wing system of moving scenery developed in the 1500s there was a need for a permanent proscenium arch to be built into theatres. Evidence of an early permanent proscenium arch emerged in Italy with the building of the Teatro Olimpico (1580), designed by Andrea Palladio. Athanasopulos (1983:60) argues that the traditional 'Italian stage' or proscenium arch theatre found its origins in the central arch or *Porta Regia* of the Teatro Olimpico seen in Fig.1.1 (Davind Leventi, n.d.). The first structural evidence of a full permanent proscenium arch was built by Bernardo Buontalenti (1536-1608) at the Uffizi Palace in Florence in 1586. The Uffizi theatre was destroyed in the 18th century; therefore, the oldest surviving example of a full permanent proscenium arch is found in the Teatro Farnese, which was designed by Giambattista Aleotti (1546-1636) in 1618 and completed in 1628 (Brockett and Hildy, 2003:172). By the 17th century the proscenium arch became a standard feature of most theatres in Europe.

Fig.1.1 (Leventi: n.d.) The central arch or *Porta Regia* of the Teatro Olimpico (1628)

Proscenium doors that opened onto the proscenium area marked the difference between English and Continental theatres. The proscenium doors made the proscenium frame narrower and "redefined the acting area" (Mackintosh, 1993:31). English theatres had two proscenium doors in the late 17th century which made it necessary to have an apron stage in front of the proscenium. During the 18th century there was a need to accommodate a larger audience. In order to accomplish this, theatre builders reduced the size of the apron stage and the number of proscenium doors to one. During the 19th century the apron stage gradually disappeared. Continental theatres did not have proscenium doors, which is why there was no need to have an apron stage, as acting took place behind the proscenium arch.

As theatres grew larger and the need for spectacle increased, double proscenium arches were sometimes built. Evidence of the double proscenium arch can be found in opera theatres such as Salles des Machines, designed by Gaspare Vigarani (1586-1663) and built in 1660, and Teatro alla Scala, built by Piermarinin in 1778. The proscenium arches were arranged in such a way at Salles des Machines and Teatro alla Scala, to either increase or decrease the depth of the stage. This was achieved by placing a second proscenium arch after a full set of wings and a set of back shutters.

The second arch could be used to close off the second section of the stage or it was used to frame a second full set of wings and a second set of back shutters.

Another configuration of the proscenium arch can be seen at The Bayreuth Opera House, built in 1876, designed by Richard Wagner (1813-1883), a German composer. This theatre had two proscenium arches placed at the front of the stage. The first arch was wider than the second and an orchestra pit was placed in front of the double proscenium and extended beneath the stage. This was used to separate the audience even further from the mystical elements placed on stage, creating a chasm-like effect for the audience to peer through (Mullin, 1970:143). Wagner referred to this as the "*mystiche Abgrund"* or "mystic gulf", said to maintain the illusion of the performance (Athanasopulos, 1983:107).

Spectacle on stage during the Baroque period required scenery that was built on a massive scale. In order to frame such monumentally sized scenery, deep cavernous stages were built and the width and height of the proscenium arch increased to accommodate the scenic vistas of multiple vanishing points. According to Sir Benjamin Wyatt, "for every extra foot of width given to the width of the Stage-opening… a great many additional yards of canvas must be used" (Leacroft, 1973:166,167).

With the introduction of Realism in the mid-19th century, the proscenium arch took on the new role of the 'fourth wall'. This allowed the audience to be seated in one room, being the auditorium, and look into a framed box that held a realistic representation of real life on stage. Gas lighting allowed greater control over the intensity of theatre lighting as theatre managers began installing gas lighting in areas behind the proscenium arch. This illuminated the proscenium area and gave rise to pictorial realism where performers were placed behind the proscenium arch, having no apron to stand on. The orchestra pit was enlarged, which further separated the performance from the audience and false proscenium arches were used to frame the scenery and the performance. As W.J. Lawrence commented, "for the old fashioned

proscenium arch was substituted a gilded picture frame, remote from the footlights over which actors were forbidden to step" (Quoted in Mackintosh, 1993:31).

The popularity that the proscenium arch gained for promoting pictorialism in opera in the early 19th century soon lost its impetus and directors sought to reunite the audience and the performance. Schinkel, a famous Berlin architect, reformed the traditional proscenium arch theatre by fusing the stage and the auditorium together. He achieved this by removing the proscenium wall and boxes, and replacing them with simple Corinthian columns (Radice, 1988:149). Schinkel's groundbreaking concept of theatre reform in 1817 promoted a greater unity between the stage and the audience and was later followed by a growing interest in breaking with tradition and eliminating the proscenium arch altogether. There was a strong "need for unified production… so that the theatre may assume the role that it played in ancient Greece as a source of insight and a place of communion" (Brockett and Hildy, 2003:407). The absence of the proscenium arch was found mostly in new theatres and those theatres that were rebuilt after the First and Second World War. However, there were a number of continental opera houses that were built in the 18th and 19th centuries that retained the traditional proscenium arch structure.

Chapter Two – Architectural Reforms

The structural changes made to the traditional proscenium arch theatre and auditoria that affected stage settings

Following on from the discussion of the origins of the proscenium arch and the architectural reforms that took place, it is necessary to further consider the architectural modifications that were made to the stage and auditoria of opera theatres from the first U-shaped auditorium onwards. This investigation is essential because in order for set designers to initiate their design concept for an opera, they would be required to consider the architectural structure of their chosen auditoria. The architectural structure would be determined by the foyer area, the style and arrangement of seating, the size of the proscenium arch and stage.

It is important to note as mentioned in chapter one that the role of the traditional proscenium arch was initially used to frame one point perspective within the stage setting. The frame of the proscenium guides the eye of the spectator into the realm of the deep stage and creates a compositional focal point. Phyllis Hartnoll (1967:38) argues that the traditional 18th century stage setting was described as 'frozen opera'. This was because the early Baroque scenery created such a rigid compliance to structure and form within its stage settings. Donald Mullin (1970:43) comments that the proscenium served a dual function; firstly, as a decorative feature for the audience and secondly, to complement the stage setting, provided that the scenery remained stationary.

2.1. 17<u>th</u> and 18<u>th</u> Century Opera Theatres

2.1.1. The U-shaped Auditorium

The U-shaped auditorium was employed in most opera houses in the 17th century. Auditoria for opera houses that adopted the U-shaped seating plan, initially had an open, amphitheatre style of seating, for example the Teatro Farnese (1618) seen in Fig. 2.1. Following this, the open area that was left in the centre of the U shape was rearranged to include wooden benches as seen in a plan of Salles des Machines in 1659 as seen in Fig. 2.2. This area became known as the *parterre* in France, the *pit* in England and the *platea* in Italy (Leacroft, 1984:67,70). In most Italian opera houses, audience members who were placed in the pit area all had to mass together in order to have the best possible view of the stage setting in perspective. Audiences would have to try and arrange themselves as close to the central vertical axis of the auditorium and stage as possible. In order to have the best view of the setting, their level of sight had to meet with the horizon line of the vanishing point (Athanasopulos, 1983:78). Stages were raked at an angle of approximately twenty-five degrees to assist the audience with a more favourable view of the perspective vista. However, apart from those who were placed close to the vertical axis, most of the audience's sightlines were skewed.
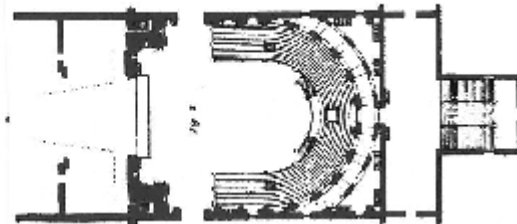
FIG. 2.1 (Mullin 1970) An example of amphitheatre style seating in a U-shaped auditorium at the Teatro Farnese (1618)
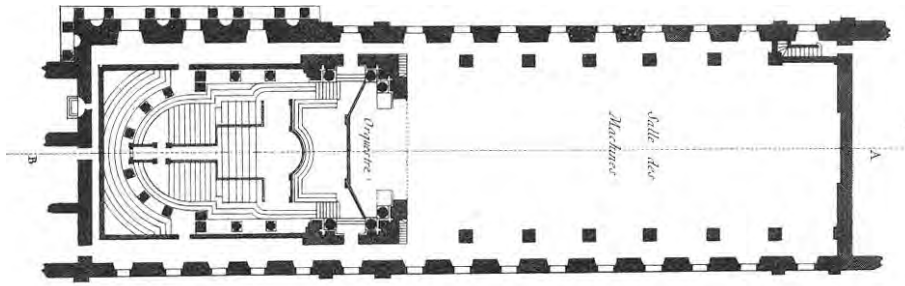
FIG. 2.2 (Brockett and Hildy, 2003) Wooden benches placed in the centre of the U-shaped auditorium at the Salles des Machines (1659)

The perspective vista worked on a central vertical axis that travelled from the central point at the rear section of the auditorium and linked perpendicularly with the back scene which depicted the single vanishing point (Athanasopulos, 1983:77). The reigning monarch of the time would occupy the best position in the theatre in the royal box which was placed on the center of the vertical axis at the rear section of the auditorium at ground level, or on the first gallery. The monarch thereby obtained the clearest sightline which travelled through the proscenium directly to the centre of the scenic vista in the theatre. In public theatres royal boxes were placed on either side of the proscenium, the king's box to the right and the queen's box to the left.

Tiers of seating that ran directly from the proscenium area of the stage were sectioned off into permanent structures called boxes in England, *loges* in France and *palco* in Italy. The boxes were the most expensive seats in the theatre, yet they had the worst sightlines (Athanasopulos, 1983:78). Initially, boxes were set at right angles to the stage and those that occupied the boxes had great difficulty in having a clear view of the stage.

In an attempt to improve the sightlines from the boxes, theatre architects rearranged the walls of the boxes to be set obliquely in relation to the stage. The Theatre Fortuna in Fano, built in 1677, was an example of this. The walls of the boxes in the Theatre Fortuna were set at an oblique angle. This was in order to obtain the most favourable

acoustics and best sightlines, while still trying to accommodate the largest number of spectators.

Initially European opera theatres were not built for the public, but were used mainly for academies and members of the courts (Brockett and Hildy, 2003:163). Court entertainment was mainly provided for the entertainment of the ruling monarch and guests. As mentioned previously, the seating in an opera theatre auditorium was arranged to accommodate the reigning monarch of the time, who was seated in the royal box.

Theatres managers saw an opportunity to make money by opening theatres to the public in the late 17th century (Mullin, 1970:62). Any member of the public was allowed to attend; however, they were restricted to the area of seating that they were able to afford. Mullin (1970:62) states that seating "divisions were economic, not social". The worst seats in the theatre were not necessarily reserved for the poorest of the poor. Often young gentlemen chose to socialize in the pit area in order to be noticed (Mullin, 1970:62). The galleries were perceived to be occupied by the wealthier classes. However, Mullin (1970:62) argues that the gallery seats were the "lower class" seats in the theatre and were occupied mainly by footman and less wealthy patrons.

Each theatre adapted the structure of its auditorium differently. With the introduction of public theatres, managers had to consider innovative ways of trying to accommodate as many spectators as possible. In order to achieve this, theatre managers attempted to pack as many people into the space by placing benches on the stage. The benches were placed on stage left and right of the downstage area, at right angles to the proscenium. The public theatre called Comédie-Française built in 1689 had seating that was arranged in this manner (Athanasopulos, 1983:80).

Most often, theatres were installed in existing buildings whose outer walls would restrict and limit the possibilities of both the stage and auditorium area (Athansopolus, 1983:105). Often, audiences were subjected to cramped spaces with poor sightlines, bad acoustics and very little ventilation. Theatre architecture was

completely inflexible because perspective scenery determined how the auditorium would be structured. An example of this type of theatre was the Freihaus Theater auf der Wieden which had a U-shaped auditorium. It was owned by Schikaneder and presented the first production of Mozart's *The Magic Flute*.

In the 17th century audience intention was to arrive at the opera theatre, view the performance and leave. Yet, during the 18th century the theatre architects of the European opera theatres made an attempt to make theatre interiors more luxurious and comfortable. Therefore, Baroque opera houses presented audiences with opportunities to mingle and socialise in the foyer area, and thus these became social spaces.

There was a notable change by 1740, when performances at opera theatres began to be considered as a "social function" where political and social alliances could be formed (Mullin, 1970:54). Theatre architecture was affected as a result, and the need arose to rearrange the foyer area to accommodate a social space to allow the audience to mingle. Foyer areas were enlarged with double volume ceilings and opulent staircases (called *escaliers*) and chandeliers were used to create a visual display of grandeur (Mullin, 1970:54). An example of this is the Royal Opera House in Berlin (1742), whose ceremonial hall was used as a 'circulation space' to allow guests to socialise prior to entering the auditorium for the performance.

In addition to this, the performance space was altered to improve the acoustics and the audience's sightlines (Mullin, 1970:55). Theatre architects created a deep proscenium arch which was joined to the ceiling of the auditorium. This allowed the performers to project their voices within the acoustical area of the auditorium instead of the stage area. For the first time it allowed a "separation of presentational and representational performance" (Mullin, 1970:56).

With the rise of the middle class in the mid 18th century and the increase in ticket prices, audience members were only able to afford cheap tickets. Theatre managers were forced to increase the size of their theatres to recover their losses (Mullin, 1970:62). Although there was an increase in ticket sales the audiences found

themselves situated in vast auditoriums. By the early 19th century theatre auditoriums could seat between 3000 and 4000 audience members; however they did not compliment the performance on stage or the acoustics (Mullin, 1970:87). More often than not, European opera theatres were utilized as an indication of a country's wealth. This was evident in the monumental grandeur and opulent furnishings in the seating and foyer areas (Mullin, 1970:132).

2.1.2. The Bell-shaped Auditorium

The Bell-shaped auditorium influenced the movement toward spectacle and permanent theatre buildings, purposely built to accommodate large public audiences (Mullin, 1970:87). Consequently, it forms an important link in the architectural development of proscenium arch theatres, since this would have indirectly influenced the structures of the selected designer's chosen auditoria. It was the intention of theatre architects to move away from the U-shaped auditorium in order to create an opera house that was built for public use. This would accommodate nobility and a larger middle class audience. The state sovereigns of Berlin, Naples, Turin, Paris, Mannheim, Dresden and Bayreuth endorsed and financially supported the creation of civic theatres in the mid- to late 18th century (Mullin, 1970:61).

There were a great number of civic theatres constructed after 1750, yet it was Giuseppe and Carlo Galli-Bibiena who first altered the shape of the U-shaped auditorium when they built the Margrave's Opera House in 1748. Their intention was to enlarge the proscenium to accommodate a deep scenic vista and improve the sightlines of the audience. They achieved this by bending the sides of the U out, forming a Bell-shaped auditorium (Mullin, 1970:60). Fig. 2.3 illustrates how the auditorium of the Margrave's Opera House was altered to that of a Bell-shape.
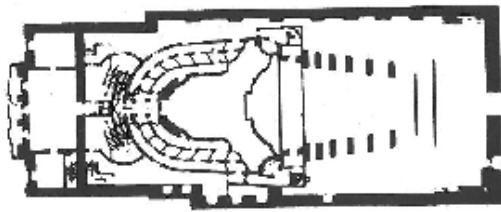
FIG. 2.3 (Mullin, 1970) The Margrave's Opera House with a Bell-shaped auditorium (1748)

2.1.3. The Egg-shaped Auditorium

As the need for spectacle grew and deeper stages were required, the rear wall of the theatres was removed and an Egg-shaped auditorium became the popular choice with theatre architects in the 18th century (Mullin, 1970:48). The Teatro di Tor di Nona, built in Rome in 1660 and rebuilt in 1671, influenced later opera houses built in this style. Fig. 2.4 reveals the layout of the auditorium and stage in a plan of Teatro di Tor di Nona in 1671. Mullin (1970:88) states that the Teatro's auditorium was "related to that of the stage scene". The design of the proscenium arch was of particular interest, because it was built and decorated to resemble a triumphal arch that enclosed the forestage. This was formed by a section of the auditorium's ceiling and enabled the performance to take place within the auditorium and not only within the stage and proscenium area. This made a dramatic difference to the quality of the acoustics and the relationship between the audience and the performance (Mullin, 1970:56).
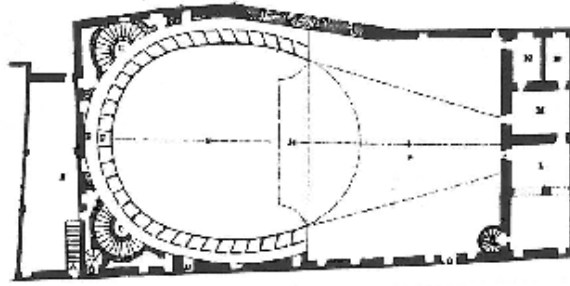
FIG. 2.4 (Mullin 1970) The layout of the auditorium and stage in a plan of the Teatro di Tor di Nona (1671)

The Teatro di Torina, built in Italy in 1740, was an example of a later opera theatre built on these architectural principles. Plans of the Teatro indicate that two circles were placed together so that they were overlapping. This formed an elliptical or Egg-shape where the second circle's circumference went beyond the proscenium (Mullin, 1970:88). Although this shape of auditorium did not favour acoustic quality, it was still a popular choice amongst theatre architects. This was because it had a capacity that was far greater than the U- and Bell-shaped auditoriums. The elliptical or Egg-shaped auditorium did affect the acoustics for audience members positioned near the rear of the auditorium. This was because the theatre building was built to be longer and narrower (Mullin, 1970:88). The Royal Opera House was built with an Egg–shaped auditorium in the year 1741; furthermore, it applied similar architectural principles to that of the Teatro di Torina.

There was not a great amount of attention paid by theatre architects regarding the quality of acoustics. 18th century architects and set designers such as the Bibienas were more concerned with spectacle than the study of architectural acoustics (Mullin, 1970:88). The interiors of the 18th century opera houses were wooden and had tiers of boxes draped in rich velvets that absorbed and diffused the sound (Mullin, 1970:132).

Furthermore, the acoustic reverberation was 'short' because a substantial amount of sound was absorbed by the large number of spectators seated and standing in close proximity to one another. This is known to be the main cause of sound absorption and could explain the criticism that the tone was not full enough within 18th century opera theatres (Athanasopulos, 1983:200). If the side galleries were removed, the reverberation was longer because the space was increased and there were fewer spectators seated together, and therefore the sound absorption was lower.

Proscenium arch theatres built for opera in the 18th century initially had domed ceilings in order to ventilate the auditorium from the heat and stench of gas fumes (Mullin, 1970:134). The cavernous shape of a domed ceiling affected the quality of the acoustics and caused reverberation. Modern acoustic specialists have established that the 18th century opera houses had a large amount of material within that was able to reflect, resonate and absorb the sound waves. The short reverberation resulted in the rapid timing of the musical notes that Mozart composed (Parkin and Humphreys, 1958:80).

Shortly after, alterations were made to auditoriums and foyer areas in opera houses. Another significant change was made to theatre building when, in 1762, it was ordered that all theatres had to be built from brick or stone in an attempt to prevent fires. Previously wood was the principal material that theatre builders used; however, wood was strictly allowed in the interior sections of the theatres only after 1762, but was used specifically for acoustical purposes.

2.1.4. The Horse-shoe Shaped Auditorium

When theatres started being built on a large scale and the Horse-shoe shaped auditorium was adopted, scenery had to become more elaborate and spectacular in order to attract audience's interest and thereby cover production costs (Mullin, 1970:135). The expense that was involved in building stages to accommodate the

stage machinery was immeasurable. The scale of the auditoriums had become so vast that the proscenium had to be widened to accommodate sightlines. Stage space was extended further upstage, therefore more scenery could be placed on stage. This required additional manual labour to shift the scenes. More complicated machinery was required to arrange the settings rapidly on the stage which compounded the problem for theatre managers (Mullin, 1970:140). The Neues Schauspielhaus (1821), designed by Schinkel, had an auditorium that was based on the Horse-shoe shaped auditorium. In contrast, the seating had been modified to improve the sightlines of the audience.

By 1775 most forestage areas of the theatres were being reduced in order to accommodate the orchestra pit. This meant that the seating on the stage had to be removed to make more space available. An early example of this was the Comédie-Française theatre whose onstage seating was removed in 1759 (Brockett and Ball, 2004:130).

The first orchestra pit that had been built at Teatro alla Scala in 1778 had not yet benefitted from the architectural reforms initiated later by Schinkel. It was positioned on the same level as the auditorium and behind a pit wall as seen in Fig. 2.5. The orchestra pit was set too low to receive the benefits of the deep proscenium arch, and the sound that did carry forward to the audience was minimal. This was a structural flaw that carried through in proscenium arch theatres until the late 19th century (Edwards and Khan, n.d:1). After the alterations were made to Teatro alla Scala, the orchestra pit was changed and had a wooden floor that was built over a concave channel. Both the deep proscenium arch and the restructured orchestra pit improved acoustics within the auditorium area (Leacroft, 1980:80-82).
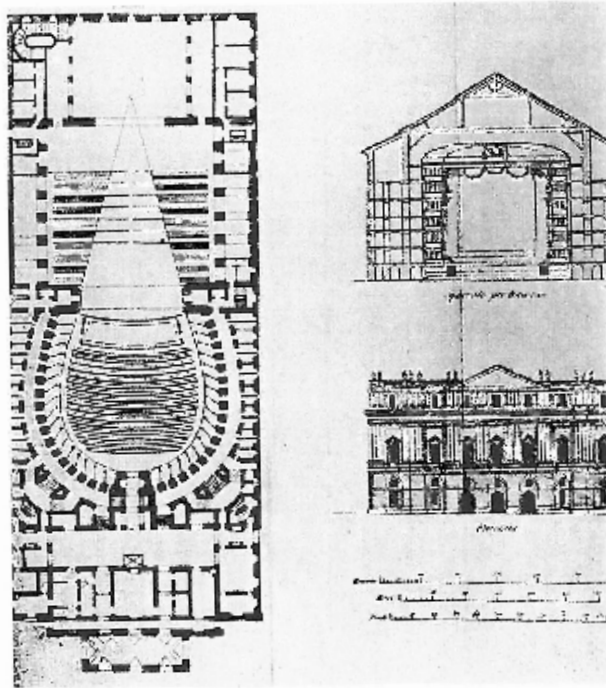
FIG. 2.5 (Athanasopulos, 1983) The orchestra pit built at Teatro alla Scala (1778)

The number of reforms that were made to the traditional architecture of the stage and theatre auditoriums altered the relationship between the audience and the stage. It also altered the manner in which the audience perceived the stage setting and the performance itself. Proscenium arch theatres were often referred to during the 18th century as having a poor acoustic quality. However, they were also noted for quality in sound because of the thickness of the proscenium arch and its ability to reflect the voices of the performers off the three walls that surrounded them through the 'fourth wall', into the audience.

The problem that theatres were facing in the 18th century was the fact that theatre architects were concentrating their efforts on a multitude of technical difficulties that arose from attempting to accommodate mechanical devices within the limitations of the stage area. Reform not only had to arrive with the architectural aspects of the proscenium area of the theatre, but also with the connection between the spectator

and the stage. This meant that the auditorium area needed to be completely reorganised in terms of its relationship to the stage. Attempts were made by architects and set designers to renegotiate the theatrical space. Consequently, the depth of the auditorium was reduced and prosceniums were broadened. (Mullin, 1970:115).

2.2. 19<u>th</u> Century Opera Theatres

The architectural reforms that proscenium arch theatres experienced were affected by building materials that were available at the time. As mentioned previously, during the 18th century all stages and the stage mechanics were constructed from wood. However, in the early 19th century iron and steel were used by theatre architects to create gallery seating in the auditorium and improve stage mechanics (Mullin, 1970:138). Theatres in the 19th century abandoned boxes for gallery seating and armchairs replaced the uncomfortable benches on the pit area, which made the pit the best place to sit in the theatre and also the most expensive (Brockett and Hildy, 2003:362). Luxurious carpets, along with detailed carpentry, plumbing and refreshments were introduced to the 19th century theatres, all at great expense to private theatres (Mullin, 1970:135). Stage curtains were placed in the proscenium area and became a scenic feature on stage (Brockett and Hildy, 2003:363). Stages had a complex arrangement of stage machinery in order to manoeuvre large scenic items on and off the stage (Mullin, 1970:137).

Alterations were made to proscenium arches to accommodate boxes within the side walls of the proscenium (Leacroft, 1980:80-82). Consequently, performers were situated mainly within the arch of the proscenium, because the boxes had extended the width of the proscenium considerably. Therefore, the depth of the proscenium arch was responsible for its ability to reflect the sound of the performers successfully (Edwards and Khan, n.d:1). Yet, as the forestage area started diminishing, the stage

boxes that were set into the sides of the proscenium arch were no longer the preferred place for wealthy patrons (Mullin, 1970:138). Subsequently, the proscenium arch boxes served merely as a decorative feature that framed the stage setting (Mullin, 1970:140).

Schinkel was the first architect to break away from the tradition of proscenium arch boxes. He noted that one of the main problems with the architectural configuration of the stage was that of acoustics and poor sightline problems for the audience. He took it upon himself to send a letter in 1813 to the director general of Berlin's Royal theatres, along with sketches and plans to renovate the Nationaltheater in Gendarmenmarkt, Berlin. Within these plans and sketches, Schinkel outlined his ideas to reform the proscenium area. Fortuitously, the Nationaltheater burnt down on the 29th July 1817 and Schinkel was commissioned to rebuild it as the Neues Schauspielhaus, completed on 26th May 1821 (Radice, 1998:148-149). It was a perfect opportunity for Schinkel to implement and demonstrate his ideas on architectural reform for opera theatres.

Fig. 2.6 (Steffens, 2003) A plan of the Neues Schauspielhaus (1821)

Schinkel viewed the proscenium arch as a type of barrier that was placed between the stage and the audience. His intention was to fuse the stage and the auditorium together into a unified whole. He planned to remove the boxes that were placed in the proscenium area and replace them with columns styled in the Corinthian order. This would generate a greater unity between stage and audience and improve the sound projection from the stage. It would also create a different focus for the audience and add depth to the stage (Radice, 1998:149).

Schinkel's plan to remove the proscenium boxes forced him to reconsider the seating privileges of the wealthier spectators and sightlines of the audience. In reconsidering these elements, the entire configuration of the stage setting had to be revisited. This meant that scenery could no longer be viewed in perspective from a single point in the theatre. As Fig. 2.6 reveals in a plan of the Neues Schauspielhaus, that Schinkel aimed for using a broad, shallower stage and abandoning the wing and drop setting for large, painted backdrops placed upstage (Radice, 1998:150). The removal of the original proscenium convention also impacted on the stage lighting. Schinkel believed that the footlights should be removed in favour of overhead lighting and the lighting in the auditorium should be dimmed during the performance to create greater focus on the stage area (Radice, 1998:150).

The final proposal was to lower the orchestra pit beneath the stage by 0.6m; by doing so, the instruments would not overpower the singers and also improve the acoustics of the instruments. The reformed proscenium area gave rise to significant changes for stage settings and performances for opera in the following century (Radice, 1998:151).

2.2.1. The Fan-shaped Auditorium

Wagner chose to abandon this box and gallery arrangement in favour of a Fan-shaped auditorium installed in The Bayreuth Opera House. This architectural design broke the mould of the traditional Italian-styled opera theatres, yet its stage was still built using the Italian systems of scene shifting (Brockett and Hildy, 2003:410) as seen in a plan of the Bayreuth Opera House 1896 in Fig. 2.7. The Fan-shaped auditorium provided better sightlines and the sound could be heard clearly by audience members in the rear seats. Unfortunately, the sound started reflecting off the rear walls and balcony seats and was thrown forward to the expensive seats in the front of the auditorium. This problem was solved by placing sound-absorbing materials on the rear walls. Theatre architects had to reconsider methods of designing the ceilings and forestage in theatres, with the *convex curve* being applied to the forestage and stepped ceilings becoming a popular option (Hartnoll, 1967:9). The Artscape Opera House is a modern example of a Fan-shaped auditorium.
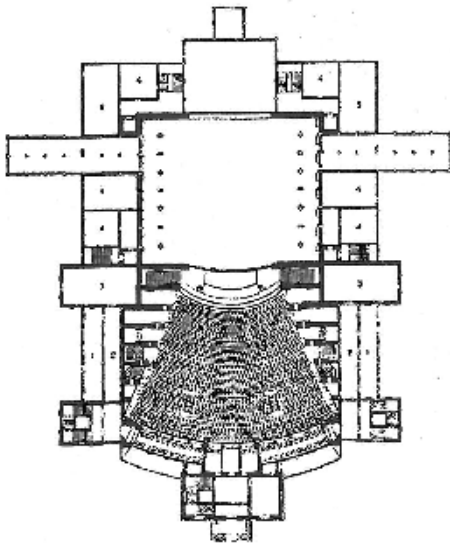
FIG. 2.7 (Mullin, 1970) A plan of the Bayreuth Opera House (1896)

At the end of the 19th century electricity was applied to most of the mechanised systems to shift scenery. The extension of forestages was improved with new mechanical innovations which allowed the proscenium area to be adapted to meet the needs of different stage settings. A number of theatre practitioners were opposed to the idea of crossing the line between the real world of the audience and the imaginary line of illusion beyond the proscenium frame: "The actor passing out of the frame runs the risk of overstepping the limits of the imaginary world." (Feurst and Hume, 1967:117).

Stage lighting tended to restore the barrier between actor and audience and hold the actor within the confines of the proscenium area. Consequently, it was necessary for new methods of arranging and utilising stage lighting to be devised in order to reform these limitations. Innovations were introduced and stage lighting was utilised to create scenic illusion and enhance stage settings. It would focus on the actor's movements and highlight the performance area in which the actor moved. In addition, it had the ability to remove the participation of the actor on stage by refocusing the light source on another area of the stage.

2.3. 20th Century Opera Theatres

20th Century Opera moved away from the idea of unity in a production promoted by Richard Wagner, mainly because it was difficult to find a single person able to "compose, direct and design, and hence achieve a *Gesamtkunswerk*", according to Katharine Herbert (in Chambers, 2002:571). The repertoire of opera changed after the Second World War and became known as the "directors' opera" (Chambers, 2002:572). This meant that more emphasis was being placed on the performance and less on the spectacle. Lead performers would tour from one country to the next to perform the lead roles in an opera (Chambers, 2002:572).

The Europeans adopted ensemble operas which were first performed at the old Glyndebourne Opera House. However, experimental opera was popular in Britain in the 20th century (Brockett and Hildy, 2003:410). These were operas that were not well known, but had a controversial theme (Chambers, 2002:572). The 20th century did not produce many new operas due to audience's poor understanding of modern opera (Chambers, 2002:572). There was more of an emphasis placed on composers during the 20th century. Furthermore, directors attempted more visual experimentation within the stage settings by applying new technological trends to their stage settings (Chambers, 2002:572).

It is clear that the need for reform to stage settings led to the shift that was occurring from pictorial representation to spatial representation. This meant that the stage space was no longer confined by scenery arranged in perspective on a raked stage. Therefore it allowed theatre architects to recreate the stage space and set designers to consider new methods of scenic representation.

Architectural elements can be divided into permanent immovable fixtures of the theatre and those that are part of the stage setting which have mobility (Fuerst and Hume, 1967:39). The challenge arises when a set designer introduces elements to the stage setting that become part of the permanent construction of the theatre, thereby limiting the flexibility of the stage setting and its spatial representation.

Despite the intention of creating complete focus on the actor, a stage setting requires balance and unity between all the elements of a production. Although the audience is required to apply their imagination when viewing a stage setting, each audience member will have a different response. The term *theatrum mundi* (all the world is a stage) can best be applied in these circumstances, where the balance between the performance and the stage setting can offer an all-encompassing experience of "the stage and life" (Norman, 2001:36). This meant that without the audience the stage setting and performance would not exist, yet "together they produce a living theatre" (Mielziner quoted in Brockett and Ball, 2004:289).

As the cost of property increased within urban areas in the 20th century, theatre managers in charge of commercial theatres realised that valuable audience space had been largely occupied by the performance space (Mullin, 1970:149). In order to house larger audiences, seating was built over steel frameworks, creating cantilevered balcony seating. This meant that audiences were literally squeezed into their seating with extremely poor sightlines. In addition, the seating configuration in auditoriums was forced to be altered; because of fire regulations, seating had to be spaced further apart and blocked off into sections (Mullin, 1970:150).

Stage machinery and large wing spaces were abolished in order to house more audience members. This meant that the stage area was reduced and confined to housing a single set. Mullin (1970:150) states that commercial theatre had become "barren of interest and theatricality" as a consequence. The commercial theatres found it increasingly more expensive to keep their theatres open in competition with the state theatres, although their overheads were not as vast. State theatres also had the luxury of auxiliary spaces in order to make the theatre more contained. This would include scenery workshops, costume rooms, green rooms, lighting workshops, and dressing rooms (Brockett and Ball, 2004:290).

Single stage settings of the early 20th century were not challenging the imagination of the audiences. Theatre architects had become passive and resisted new reforms as a result of space becoming too costly (Mullin, 1970:149,150). There was a significant change in acoustics between 1919 and 1939, presumably because theatres were smaller, stages were not as cavernous, and auditorium seating had changed.

By the late 20th century, the First and Second World Wars and the war in Vietnam, affected the development of theatre. Although theatre building in the 21st century was not as prevalent as it was in the 20th century, the 21st century theatre architects were, and still are, forced to consider rapid technological growth and multimedia entertainment. Flexibility is key to every aspect of theatre and set design in the 21st century.

Chapter Three – Influences

An overview and analysis of the influences on the design concepts by the selected set designers for _The Magic Flute_

Chapter three analyses the design concepts of Schikaneder, Schinkel, Hockney and Kentridge by examining the influences on their design concepts for _The Magic Flute_. In order to achieve this it is necessary to initially provide a brief overview of stage lighting, scenic styles and stage machinery used in opera from the 16th to the 20th century. Following the overview it is essential to trace the influences of both Mozart and Schikaneder, who were the original creators of _The Magic Flute,_ in order to draw comparisons between them and those of the selected designers. Lastly, chapter three examines social and cultural trends of the time and the manner in which these influenced the selected set designer's design concepts for _The Magic Flute._

3.1. Scenic Styles used in Opera during the 16th and 17th Century

Apart from Schinkel, each of the selected designers utilised a perspective vista in their design concepts for _The Magic Flute_. Single point perspective was first used on stage by Sebastiano Serlio (1475-1554) in the 1530s (Mullin, 1970:15). Serlio guided scenic practices in the 16th century with his perspective settings placed in palace halls (Brockett and Hildy, 2003:167).

Serlio considered placing three sets of angled wings on a steep raked stage with a backdrop and a flat scene placed downstage in front of all the angled wings. This raised the horizon line or vanishing point, which created the illusion of a distant view for the audience, a practice also known as 'forced perspective'. A decorative proscenium arch was used to frame Serlio's angled wings.

Most of the selected set designers employed the wing and drop setting which was introduced by Giambattista Aleotti (1546-1636), when he abandoned the Serlian angled wings for flat wings set in pairs on a raked stage. These wings were painted in perspective and led to a backscene that could part in the middle to reveal a second scene behind it. The painted wings were moved in grooves which allowed scenery to move rapidly and simultaneously on and off the stage, thereby revealing more scenes in succession (Mullin, 1970:24). Painted backdrops proved to be difficult to shift, especially if they were large. A method was devised to lower the backdrop beneath the stage as a complete unit through a narrow gap in the stage called a 'cut'. A 'cut' was a narrow gap in the stage floor to allow scenery to pass through (Hartnoll, 1967:225). Similarly, another method was to paint the back scene on a large canvas without a frame then roll it up on a pole suspended above the stage when it was not in use (this was called a 'rollercloth') (Athanasopulos, 1983:75). To complete the stage setting, small curtains called 'borders' were suspended directly in front of each set of shutters.

During the 17th century Italian architects concentrated on the performance area rather than the auditorium. In order to assist the scenic illusion that was now more two-dimensional, stages had to be built with more depth but no longer requiring a very steep rake. This allowed the actors to move further upstage, which affected the representation of the stage setting and the role of the proscenium arch (Mullin, 1970:24). This new style of scenic representation was known as "*scène á l' Italienne*" or "the Italian stage". It was thus named because it was an accepted fact that this style of stage setting was purely designed for spectacle and not for the actual performance. The Italian stage setting consisted of wings, borders, back shutters and a raked stage. As the complexity of shifting scenery on and off the stage for the purpose of spectacle increased and the need for complex stage machinery arose, this increased the time taken to change scenes which obviously interrupted the flow of the performance (Mullin, 1970:43).

3.1.1. Stage Lighting used in Opera in the 16th and 17th Century

Indoor productions became popular during the 16th century which meant that it was necessary to illuminate the stage and auditorium. For this purpose candles and fish oil lamps were used; the fish oil lamps were known as 'float wick lamps' which date back to the classical period. Candles were a more popular option because they did not emit a lot of smoke or an unpleasant odour (Brockett and Hildy, 2003:176). Chandeliers were suspended slightly in front of the downstage area, which would assist in illuminating both the auditorium and the stage.

Footlights were place on the edge of the forestage and overhead battens were suspended above the upstage area on stage (Brockett and Hildy, 2003:177). The oil lamps for the overhead battens were mounted on horizontal bars which were arranged behind the cloth borders above the stage (Brockett and Hildy, 2003:177). Light intensity was very difficult to control. Footlights were mounted on pivots and lowered beneath the level of the stage in order to dim the intensity. When reflectors were required to make the light brighter, oil lamps would be used, because the reflectors caused the wax candles to wilt.

In order to create colour in the light, coloured water was placed into containers and set in front of the light source. Unfortunately, the only effect it had was to dull the intensity of the light (Brockett and Hildy, 2003:177). Nicola Sabbattini (1574-1654), a scenic innovator from the 17th century, suggested that it was preferable to light a stage from one side rather than from the front. However, most stages of the 17th and 18th century had side and front lighting (Brockett and Hildy, 2003:177)

3.2. Scenic Styles used in Opera during the 18th Century

The Baroque style of scenic design emerged in the 17th century as a result of religious and artistic oppression (Brockett and Hildy, 2003:161). Historically, the Baroque era was known as the Age of Reason or, alternatively, as the Age of Enlightenment. Enlightenment was a philosophy that moved through from England in the 17th century to the rest of Europe in the 18th century. Lewis Hackett (1992:4) suggests that the philosophy of Enlightenment was to have a belief in the progress of the individual, irrespective of their status or religion. Thus, in order to progress, an individual must be educated to elevate his/her status. Those that followed the Enlightenment philosophy condemned slavery and war and supported technological change (Hackett, 1992:9). All of the selected designers for *The Magic Flute* adopted the basic principles of Enlightenment by reforming artistic and architectural traditions. In addition to this the selected set designers borrowed from Baroque scenic styles used in opera in the 17th and 18th century.

With the introduction of the flat wing system and the Baroque style of scenic design, there was a leaning towards depicting architectural scenic items in a grand and monumental style (Brockett and Hildy, 2003:169). Baroque stage settings were depicted as a single architectural unit which composed of arches, columns, pagodas and porticos that created a sense of fantasy and unreality because of their scale (Brockett and Hildy, 2003:169). Spectacle was paramount in the Baroque period and the extravagant scenery aimed at overwhelming the spectator (Brockett and Hildy, 2003:242-243).

Most of the Baroque influence originated in Italy. The Bibiena family, who were architects and scene designers, had a strong influence on stage settings and scene design in Italy in the 17th and 18th century (Brockett and Hildy, 2003:242). The Bibiena family members are too numerous to mention, but a few members earned outstanding reputations as scenic designers and architects during this period,

including Ferdinando (1657-1743), Francesco (1659-1739), Giuseppe (1696-1757), Antonio (1700-1774) and Carlo (1728-1787).

Ferdinando Bibiena worked alongside Giacomo Torelli (1608-1678) and devised a innovation called *sceno per angolo* or angled perspective. This innovation did not focus on a single perspective vista compared to the designs of Serlio or Torelli. Angled perspective employed multiple vanishing points using architectural structures to create a linear arrangement in perspective on and off the stage (Brockett and Hildy, 2003:243). The Bibiena's stage settings had perspective vistas that led off to the sides of the stage instead of upstage centre (Brockett and Hildy, 2003:244). This innovation created the impression that the stage was extremely large, yet this style of scenery occupied less space than that of the single perspective vista (Brockett and Hildy, 2003:243). In order for *sceno per angolo* to be effective on stage, it was necessary to use forced perspective and foreshortening.

The Bibienas altered the scale and settings of the scenery which were completely divorced from the scale of the auditorium. The stage was divided into two sections, the downstage section employed the chariot and pole system and the upstage section had flats that were randomly placed on stage. This random placement of scenery created an infinite view of the scene which again increased the scale of the setting. Manual scene shifting was employed for the upstage area (Brockett and Hildy, 2003:243). Prior to the Bibiena's scenic innovations, the entire scene was revealed on stage. The Bibienas stage settings would only reveal the lower portion of the building's façade giving the audience the impression that its height could not be contained by the proscenium (Brockett and Hildy, 2003:243). Both Schinkel and Hockney employed this technique for their stage settings for *The Magic Flute.*

Baroque stage settings were created by innovative painting techniques using light and shadow to create the illusion of three-dimensional architecture (Brockett and Hildy, 2033:244). Occasionally, real stairs were used along with painted stairs, and realistic human figures were painted standing on the stairs in the background. This is typical

of the style that had started to be used in stage settings where set designers began mixing the actual with the simulated (Brockett and Hildy, 2003;244).

Baroque scenery had moved away from the symmetrical stage settings of the 17th century. The architecture that was depicted on stage had swirling organic lines along with straight lines, giving the stage setting a sense of restlessness and imbalance. Relief work made from plaster was used to enhance the decoration of the Baroque setting and to create a sense of volume and space (Brockett and Hildy, 2003:244).

Some of the 18th century set designers realised their scene designs differently to the Bibienas. Fillipo Juvarra (1678-1737) utilised curvilinear planes in his stage settings. Fig. 3.1 illustrates in a design by Juvarra how the focal point led back to the centre of the stage, whereas the rectilinear plane of the Bibiena's stage settings led the focal point off to the sides (Brockett and Hildy, 2003:244). Juvarra did not limit himself only to architectural depictions in his stage settings. He also used tropical foliage and sets made up entirely of drapery. He also borrowed from foreign architectural styles other than European styles used by the Bibienas. Juvarra was influenced by Eastern architecture which created a unique style in his set design concepts (Brockett and Hildy, 2003:245).

FIG. 3.1 (Brockett and Hildy, 2003) A design by Fillipo Juvarra

Between 1700 and 1750 set designs for opera had undergone a number of changes because of the introduction of different operatic styles (Brockett and Hildy, 2003:245). A very important change was incorporating mood into set design for opera in the late 18th century. Atmosphere was created by manipulating light and shadow; the effect was called chiarascuro. Moonlit landscapes or shafts of light illuminating architectural interiors were popular choices for scene painters. Pastel colours along with tones of sepia were enhanced by different lighting effects which created an ethereal aura to the stage setting. (Brockett and Hildy, 2003:246). This technique was used by Schinkel and Kentridge in their stage settings of *The Magic Flute.*

Giovanni Battista Piranesi (1720-1778) published over 1 000 engravings of his depictions of Roman ruins between 1745 and 1778. These were a popular reference for set designers of the 18th century (Brockett and Hildy, 2003:246). Set designers of the 18th century limited their stage settings to twelve locations and sometimes used stock scenery from a previous opera, because permanent, purpose-built theatres only started to be built after 1770. Once permanent purpose-built theatres were built, there was a significant number of innovations to meet the demand for spectacle (Brockett and Hildy, 2003:278).

3.2.1. Stage Machinery used in Opera in the 17th and 18th Century

It is evident from a practical point of view that stage mechanisation provided a convenient and less expensive method of shifting scenery. Both Schikaneder and Schinkel employed the chariot and pole method of shifting scenery. The carriage and frame or chariot and pole system invented by Torelli was used for the first time in the Teatro Farnese in 1628. Fig. 3.2 revealed how narrow flats were attached to a frame with wheels that travelled on rails beneath the stage floor. The entire mechanism was guided by the 'cut' in the stage floor which allowed the scenery to travel horizontally

on and off the stage. With the introduction of the chariot and pole system, the Italian stage was complete and remained in effect for the 18th and 19th century (Athanasopulos, 1983:73-74).
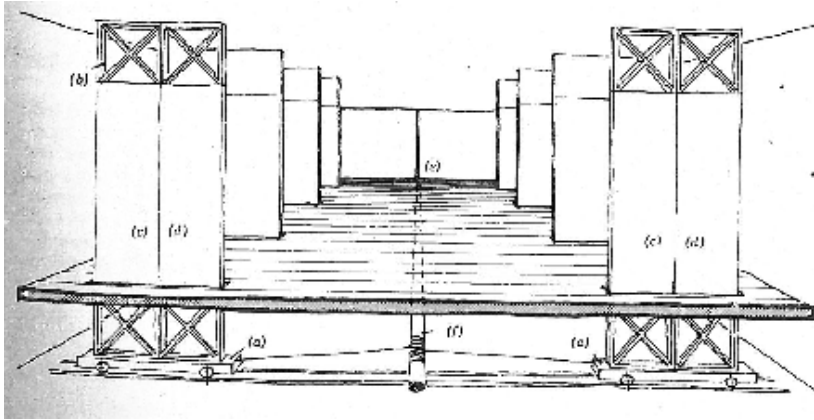
FIG. 3.2 (Athanasopulos, 1983) A sketch of the Chariot and Pole system

Stage machinery became increasingly popular once Torelli's chariot and pole method of shifting scenery was introduced into France from Italy. Gaspare Vigarani (1586-1663) was more concerned with the architecture of the stage and created a complex version of Torelli's chariot and pole system. The stage settings of Salles des Machines were seen as a bold display of France's power and wealth. An opulence that was previously enjoyed at court could be appreciated by a public audience. Unfortunately, those in power soon realised that they could use these theatrical spectacles as political leverage and this exploitation led opera to gain the reputation of being an elitist form of entertainment (Mullin, 1970:45-47).

Most of the European monarchs provided a substantial amount of financial support exclusively for opera (Brockett and Hildy, 2003:266). As a result it was the most popular form of entertainment amongst the aristocracy (Brockett and Hildy, 2003:266). Grandeur and scenic spectacle was reserved for court and not for public

theatres (Mullin, 1970:46-47). This secularization created the perception that opera was an exclusive form of entertainment reserved for the elite (Mullin, 1970:47).

This initiated a trend toward scenic illusion and spectacle in the 17th century throughout the rest of Europe, particularly in Berlin and Vienna. 'Transformation scenes' or 'Trickwork' were initially used for comedy and were popular with the Viennese public (Radice, 1998:136). One such person to employ this form of scenic illusion was Schikaneder who had earned himself a reputation for his 'transformation scenes' or *Verwandlungen* on the small opera stages in Vienna (Radice, 1998:135). 'Trickwork' was also very popular in England in the 19th century (Hartnoll, 1967:957).

There were many methods of changing scenery rapidly in front of the audience for "transformation scenes" yet the more popular methods were the The Falling Flap Method, Scruto, the Fan Effect and the Rise and Sink method (Hartnoll, 1967:957). The Falling Flap Method was a scene painted on canvas, framed in two sections and hinged together. The scene comprised of an upper and lower section that was spring hinged in order to keep the two sections as flat as possible. The audience, when viewing these two flats, would see an indoor scene for example. In order to present the second scene to the audience, catches within the hinges would be released. The upper scene would flap down because of its weight thereby revealing the second scene. The second scene would be painted on the reverse side of the upper scene that had flapped down and on the remaining upper section (Hartnoll, 1967:957).

Scruto was a painted cloth that had thin vertical strips of wood adhered to the back of the cloth which was described to be similar to a "cover of a roll-top desk" (Hartnoll, 1967:957). The vertical strips of wood made the cloth strong yet flexible. It could be used to roll down rapidly covering a painted scene, or rolled up, thereby revealing the painted scene beneath it (Hartnoll, 1967:957).

The Fan Effect was a series of rollers placed vertically on stage in a row with a backdrop, with the rollers resembling architectural columns. The scene was changed by pulling lines that were attached to the top and bottom of the roller. The lines were

pulled horizontally across the stage which revealed a new scene. The new scene covered the backcloth and the gap between each roller (Hartnoll, 1967:957).

The Rise and Sink Method utilised two methods of shifting scenery for one scene. The scene was divided into an upper and lower half. When the scene had to be changed the upper half would be flown up to the fly grid. Architectural space was limited therefore the grid was not high enough to hide the full scene. The lower half would descend beneath the stage through a 'cut' in the stage floor (Hartnoll, 1967:957).

Initially during the 18th century, most of the opera theatres utilised a standard system of moving scenery rapidly on and off the stage. A counterweighted system was used to raise and lower the painted backcloths into the fly grid, change the cloth borders, and move the wings on and off the stage simultaneously (Mullin, 1970:136). The system was controlled by a series of rope and pulley systems which were positioned over different sized wheels and contained within a large cylinder beneath the stage (Mullin, 1970:136).

The fly grid, a space above the stage which was hidden by the proscenium, was a very confined area. This meant when the backcloths were flown out they had to be rolled up by means of the roller cloth method or furled, which meant that the backcloth was rolled and bound to a horizontal bar thereby resembling a bound ship sail (Mullin, 1970:136). Alternatively it could be tripped; this meant the backcloth was drawn up by means of cables guided through eyelets. The eyelets were sewn vertically onto the reverse side of the cloth and attached to its lower half (Mullin, 1970:136).

This system of shifting scenery did not last into the 19th century, because of the high demand for spectacle. Stage machinery had to be built specifically for each production and required a complex arrangement of scenes and machines (Mullin, 1970:136). The architectural structure of the theatre was affected as a result, as the entire stage space was designed around the stage machinery that it would contain (Leacroft, 1973:199).

Initially, scenery was moved on the horizontal plane, but it was so cumbersome that an obvious progression was to attempt to move these large three-dimensional units on the vertical plane. This necessitated that theatres had to be built with wing space, space beneath the stage, and space above the stage in the fly galleries. Fly lofts were constructed with the purpose of housing full-sized backcloths which were not rolled or folded but flat. The backcloths were flown in and out using the single purchase system of flying scenery (Mullin, 1970:137).

Crude elevator stages used in old theatres made way for new, innovative feats created by theatre engineers for shifting scenery and performers. As a result of the need to shift scenery more effectively, a new stage technology developed using machinery that operated through cuts, bridges and traps. These were arranged in such close proximity to one another that the entire stage became a mechanism for moving scenery. The stage was supported beneath by large wooden joists in order to prevent it from collapsing. Treadmills, hydraulic lifts, revolving stages and elevator stages were some of the innovations that gained popularity between 1840 and 1900. Architects became engrossed in creating the perfect stage to accommodate the spectacular, cumbersome stage settings and machinery that was required to move it: "The stage itself became a nest of wheels, levers, ropes, pulleys and counterweights… which enabled scenic movement to occur" (Mullin, 1970:44). Steam was used to shift hydraulic plungers and manpower was used to fly scenery (Brockett and Hildy, 2003:365).

3.3. Scenic Styles used in Opera during the 19th Century

A new ideal emerged in Berlin called Romanticism in 1798 in a journal called *Das Anthenaeum,* and the movement lasted until 1850 (Brockett and Hildy, 2003:294). During the early 19th century, the Napoleonic wars crippled Europe's economy. Industrialisation and urbanisation created harsh living standards amongst those who

had few laws to protect them. As a result, the Romanticist movement focused on retaliation against bureaucratic structures and the thoughtless misuse of the natural world, and leant more towards equality and the celebration of all things natural (Brockett and Hildy, 2003:293-294). Playwrights assisted audiences by supplying them with performances with which they could identify. Romanticism was aimed at new, middle class audiences who were now able to attend performances at public theatres (Brockett and Hildy, 2003:318). There was a move towards creating stage settings that were authentic, and historically accurate plays that had battle scenes were also very popular amongst set designers (Brockett and Hildy, 2003:279).

A number of scene designs began to reveal a marked shift from the decorative Neoclassical style towards the ethereal depictions of nature painted in the Romantic style. However, playwrights did not write with the scenic designer in mind and the scenic demands were substantial as a consequence, because the set designer was restricted by the physical limitations of the stage (Brockett and Hildy, 2003:294-295). Therefore, opera theatres were a popular choice to stage performances that were designed during this period, because of the massive scale of their performance areas. Landscapes and historical scenic representations were painted on large panoramic backdrops, using ground rows, borders and set pieces placed asymmetrically on stage. A number of the larger theatres' incomes were restricted during the first half of the 19th century due to the Napoleonic wars, yet they were still required to outlay a large portion of their income on scenic spectacle (Brockett and Hildy, 2003:321).

During this time Louis–Jaques Daguerre (1787-1851), a French scene designer for the Paris Opera, invented the diorama (double effect), a scenic backdrop painted on transparent canvas. The French also invented the panorama, a massive painted backdrop placed on rotating spools that created a moving scenic vista (Brockett and Hildy, 2003:31). Panoramas consisted mostly of paintings of romantic landscapes (Carter, 1981:6). Phillip Jaques De Loutherberg (1740-1812) a French scenic artist had popularised the painted panorama in 1781 with the exhibition of his '*eidophusikon*' or model theatre (Carter, 1981:5). He enhanced his panoramic scenic

vista by placing coloured silk in front of his lights to create mood and time of day. He utilised these painting effects to create a convincing reproduction of landscapes and battle scenes (Brockett and Hildy, 2003:229).

3.3.1. The Introduction of Gas Lighting in the 19th Century

Gas lighting was first introduced into the Chestnut Theatre in Philadelphia; by 1817 Covent Garden and Drury Lane introduced gas lighting to their stages. By the 1820s most Western theatres were making use of gas lighting. Prior to the introduction of gas, audiences were subjected to dripping wax candles and men climbing up ladders to snuff out candles or trim the wicks of the oil lamps during a performance (Mullin, 1970:133). Each theatre had to have its own gas plant because there was no central gas plant that could supply all the theatres at one time. This was an expensive outlay for a theatre and the danger of fire was prevalent (Brockett and Hildy, 2003:338).

The footlights were no longer used on the forestage because the light they provided was too weak and ineffectual when the auditorium was dark. This resulted in the performers being pushed back behind the proscenium creating a 'picture frame effect' (Mullin, 1970:134).

3.3.2. The Introduction of Electrical Lighting in the late 19th Century

Electrical lighting was introduced in 1881, first to auditoriums then to the stage, and was in use by most theatres by the early 1900s. *The Times* stated that the Savoy Theatre in London was the first theatre to use electrical lighting in the foyers, auditorium and on the stage (Hartnoll, 1967:567). J.W. Swann invented the incandescent lamp which initially had low wattages; therefore, gas limelight was still used as a spotlight until the carbon arc light replaced it in the late 1800s. Homer C.

Emens, American scenic artist, commented that, in comparison to electrical lighting, "Nothing is better than gas for stage lighting, it is softer" (Larson, 1989:19). However, electric lighting was more popular as there was a greater control over light intensities and by 1905 more sophisticated light filaments were able to support higher wattages (Brockett and Hildy, 2003:366).

Mario Fortuny (1871-1949) experimented with reflecting light through coloured silk panels onto the sky dome and the stage to create mood lighting (Brockett and Hildy, 2003:406). He invented a controlling system to operate a machine that would change the silk panels that created subtle variations on stage. Unfortunately, the machine was very costly and complicated and most theatres could not afford to install it.

3.4. Scenic Styles used in Opera During the 20th Century

The Modernist movement gained momentum at the beginning of the 20thcentury and the scenic designs that emerged engaged with a variety of styles that rejected tradition and commented on art movements of the time. Aronson (1981:1) suggests that "Modern stage design has been characterized by the presence of a strong metaphorical or presentational image or related series of images". Modernist designers wished to create a unity between different elements that were placed on stage.

Modernity is about "order" and creating "order out of chaos" (Mary Klages, 2012:3). Therefore the more ordered a society is the better it will function. In an attempt to create order modern western society relied on creating binary oppositions between "order" and "chaos" (Klages, 2012:3). This would give them the authority to assert order amongst the chaos. The disordered societies are known as the 'other' therefore oppositions are black as opposed to white, homosexual as opposed to heterosexual and female as opposed to male (Klages, 2012:3). It is the belief in western modern society that creating binary oppositions will achieve stability (Klages, 2012:3).

Kentridge included elements of Modernism and a number of binary oppositions his set designs for the *Magic Flute.*

Wagner was one of the first designers to influence Modernism; he believed that drama should be a mythical fantasy and not a recorder of real-life situations. His wish was to create a "master art work" or *Gesamtkunswerk* which brought all the elements of a production together (Brockett and Hildy, 2003:410). Wagner's concept of creating unity within a production started a new trend amongst modern set designers. He exerted considerable influence on designers such as Adolphe Appia (1862-1928) and Edward Gordon Craig (1872-1966), who were both symbolists (Brockett and Hildy, 2003:413).

Symbolism as an art movement first emerged with the views of Stephane Mallarmé (1842-1898) and gradually took hold after 1890 (Brockett and Hildy, 2003:411). Symbolism called for a unity in the arts where it was felt that scenery and costumes should complement one another and be created together. Symbolists rejected the Realistic movement and preferred to portray their scenery through the symbolic representation of mood and myths. Symbolist artists and writers argued that art should evoke mood and a sense of spirituality and should not be so descriptive in terms of identifying location (Brockett and Hildy, 2003:411).

Large painted backcloths were abolished and light was used as the new painter of scenery. Electricity allowed scenic designers to be more experimental with light. Appia designed sets for Wagner's operas although he did not adopt the Wagnerian style of staging. Appia rejected painted scenery that was meant to appear as three-dimensional (Bentley, 1968:30). He believed that scenic elements should be three-dimensional; therefore he used ramps, platforms and stairs to complement his perpendicular scenery which was set on a horizontal stage floor. Appia then used light to fuse these elements together to create a unity in his artwork (Bentley, 1968:30).

Appia stated that:

> Light was the most important plastic medium on the stage… for it is subject to a minimum of conventions and so is able to reveal vividly in its most expressive form the eternally fluctuating appearance of the phenomenal world. (Quoted in Radice, 1998:281)

Following the Symbolists, the Expressionist art movement began in 1901 in France; by 1910 it had reached Germany. It later ran concurrently with Futurism, Dadaism, Fauvism and Cubism. It remained in trend until 1925. Expressionism was characterised by the representation of emotion and the subconscious. Distorted and fragmented forms were used to depict the artist's representation of their own internalised world (Brockett and Hildy, 2003:433).

Expressionism promoted the use of modern technology, including lighting and sound. This enabled a great amount of flexibility for set designers and allowed them to depict their artwork effectively, yet it rejected the manner in which scenic styles were hampered by the technological limitations of the 19th century.

The Postmodernist movement began to question Modern set design in the 1970s. Postmodern set design concentrates on the response, interpretation and experience of individual members of the audience. Arnold Aronson (1991:13) argues that although the Postmodern style of set design borrows from a number of different scenic styles, it is essentially unique but difficult to categorise. Postmodern set designers place a number of different styles on stage within one setting and these styles could be completely unrelated (McMurtry, 2011:27).

Postmodern set designers employ "referencing" or "quoting" in their design concepts, whereby they borrow from different architectural, artistic or theatrical styles (McMurtry, 2011:28). A perfect example of this is the set design for Valhalla which was conceptualised by John Conklin (1937-) for the opera *Das Rheingold* (1983). Conklin borrowed styles from 18th and 19th century architecture and created the frontal section of Valhalla. The base of this was a female prison, the mid-section was a neoclassical copy of the Greek gateway to the Acropolis, and the top section was a

copy of the Dresden opera house (Aronson, 1991:6). Another example can be found in Robert Israel's set for the opera, *Siegfried* (1986). Aronson suggests that in his set designs for *Siegfried,* Israel attempts to comment on the tension between reality and illusion. He does this by using painted flats representing an illusion of a grove of trees that are then made to collapse as the actor passes through them. The falling trees "function as a metaphor" of the reality behind the illusion (Aronson, 1991:7).

Hockney's decision to design the sets for *The Magic Flute* was not taken from a political perspective, but rather from an artist's perspective. He claims that he agreed to do the designs for *The Magic Flute* because it had so many scene changes and challenged him as an artist (Hillier, 1978:43). It is evident that Hockney used a Postmodernist artistic approach to his set designs for *The Magic Flute.* This is because he painted in bright unrealistic colours and created flat two-dimensional images for a number of his backdrops used in his stage setting for *The Magic Flute.* These images were deliberately artificial and impure and were mixed with a few popular images created by other artists which is a characteristic feature of Postmodern set design (McMurtry, 2011:24).

Hockney combined a mixture of architectural styles, while incorporating different cultural images from Ancient Egypt, Italy and America. Therefore his set designs had a multi-cultural and multi-historical approach. Furthermore, the rock in Act 1, Scene 1, seems like a 'found' object which comments on its own "theatricality" (McMurtry, 2011:28).

In Postmodernist set design the performance space and the technical space can be merged through "deconstruction", utilising video or sound projection and this can also separate the performer from the image or sound that is being projected (McMurtry, 2011:28). Lighting and sound can be used as independent audiovisual effects to enhance or unsettle the audience's perceptions of the performance.

Postmodern historians and philosophers question the representation of history and cultural identities. Postmodernism rejects historical narratives and aims to deconstruct origins. Therefore, themes in the present day are very different to what

they were centuries ago (McMurtry, 2011:23). Kentridge's approach to his set designs for *The Magic Flute* can also be seen as Postmodernist, because he references various historical themes in his designs. He achieved this by incorporating 19th century properties and costumes and colonial themes into his stage setting. Yet he also deconstructed these themes by fragmenting them with sophisticated technology, in order to project images that resituated their origins. This merged the technical space with the presentational space thereby creating a disjuncture in his stage settings which is an additional feature of Postmodern stage design (McMurtry, 2011:28).

It is interesting to note that Postmodern set designers often required the proscenium for their stage settings to create distance between the audience and the stage. Aronson (1991:13) argues that Postmodern set designers do not encourage audiences to become part of the performance. Instead, they prefer the performance to be seen from a theatrical perspective, allowing the audience members to interpret the stage setting from their own "social experience and general cultural knowledge" (Aston and Savona, 1991:153). Frederick Jameson comments on the characteristics of Postmodernism and argues that "stylistic design is no longer possible, all that is left is to imitate dead styles" (Aronson, 1991:13).

3.5. The Influences of Mozart and Schikaneder on the Design Concepts of the Selected Designers

As noted previously, Mozart and Schikaneder were both Freemasons who adopted the principles of Enlightenment, aimed at the abolishment of class distinction and revealing individual potential and ability (Guanere, n.d:3). Joseph II was the monarch of Austria at the time and instituted this philosophy throughout his country. He believed that theatre could be used to create a new culture of Enlightenment in Germany (Radice, 1998:112). The theatres of Vienna entered a new age in light of this philosophy and theatres that catered for the general public were well attended.

Schikaneder was a librettist, actor and director who had acquainted himself with Mozart in Salzburg. Schikaneder owned a theatre called the Freihaus Theater auf der Wieden and had fallen on difficult times; he begged Mozart to assist him to write a libretto and perform it at his theatre (McClatchy, n.d:2). Mozart assisted Schikaneder in writing the libretto for the opera called *The Magic Flute* or *Die Zauberflöte* in two acts. Mozart was known for writing librettos for opera comique, also known as *Singspiel*. *The Magic Flute* was written in the genre of singspiel based on a new genre of opera called *Zauberoper*, which had become popular with the Viennese public. *Zauberoper* was a "magic opera based on mythological tales and packed with preposterous turns of events and improbable stage effects" (McClatchy, n.d:2).

Schikaneder was also a Freemason and so the story of *The Magic Flute* and its link to Freemasonry and Enlightenment in the style of the *Zauberoper* genre is understandable. However, James McClatchy (n.d:4) states that Schikaneder might have drawn his inspiration from *Sethos* written in 1731. The main character, Prince Sethos wishes to undergo certain trials of fire and water in order to be accepted in the Egyptian mythological world. Edgar Istel (1927: 514) claims that there are a few lines that are taken directly from the original tale of Sethos and placed into Act II of Mozart's *Magic Flute*. In addition, a fable called "Lulu, oder die Zauberflöte", from Christoph Wieland's *Dschinnistan,* (1786) was also said to be an influence on the original libretto (Istel, 1927:513).

Between 1775 and 1800 artists and architects were concentrating on the subject of classical civilisations as a consequence of a number of archeological discoveries that were being made, such as those at Pompeii (Brockett and Hildy, 2003:245). It was popular at that time to depict classical ruins overgrown with vines in order to revisit the past of the classical era (Brockett and Hildy, 2003:245). Siegfred Morenz describes Schikaneder's set designs for *The Magic Flute* as having "a Baroque… legendary-oriental approach" (Radice, 1998:139). Yet Egyptian pyramids were depicted in his design concept for Act 1 of *The Magic Flute*. Radice (1998:139) asks,

"what might Schikaneder have known of an exotic place like Egypt?" As Schikaneder had never visited Egypt, this had to be a Masonic influence.

In fact, Mozart's *The Magic Flute* had a number of hidden and visible Masonic symbols and images embedded in the set designs conceptualised by Schikaneder. These elements were intentionally embedded by Schikaneder in order to expose Freemasonry to a large cross-section of society. This deliberate action was taken because the Freemasons were to be outlawed in Vienna. Secondly, Mozart held a distinguished position in the Masonic order. It was vital that he expose as much of the European public as possible to the world of Freemasonary (Guanere, n.d:3). Istel (1927:510) states that the mysteries of Freemasonry are withheld from those of a 'low order' or the uninitiated. Therefore those that were uninitiated into the Masonic order would only see the esoteric meaning of the symbols. The symbol which was often subtly disguised provides an image that would hide a deeper meaning. Freemasonry was eventually banned in Austria in 1795 because of the threat that it posed to the ruling monarchy. However, *The Magic Flute* kept the legacy of Enlightenment and Freemasonry alive for years to come.

3.5.1. Freemasonry and Masonic Symbols

Freemasonry is said to have originated from the Medieval stonemason's guilds who were the first to use symbols in their Masonic rituals. The earliest reference to Freemasonry was found in the *Regius* poem dated 1390 (San Francisco Opera Education, n.d:2). Freemasonry spread throughout Europe and America in the 16th and 17th century. The Enlightenment ideology in the late 1700s emerged from the same philosophy that the Freemasons followed, which emphasised the need for social upliftment and individual progress (San Francisco Opera Education, n.d:2).

Freemasonry's origins are traced backed to Ancient Egyptian pagan rituals associated with the worship of the Egyptian God Isis (San Francisco Opera, n.d:2). Therefore,

there are a number of Ancient Egyptian symbols and architecture used in the Lodges of Freemasons and in Masonic rituals. The meaning that was embedded within these symbols was revealed to the Masons as they advanced through the different levels of initiation. The following Masonic symbols were used by the selected set designers, design concepts and stage settings for *The Magic Flute.*

Kentridge used the 'all seeing eye' in one of his scenes for *The Magic Flute*. The 'all seeing eye' or 'disembodied eye' is an ancient Egyptian symbol; when it is set above the pyramid it is one of the key Masonic symbols used in Freemasonry. The disembodied third eye represents the soul and reflects the body's ability to look inward.

The padlock was used in Schikaneder's production of *The Magic Flute.* The Freemasons are a society that does not speak of their deeds or of their secrets within their fraternity. Therefore the padlock is a symbol of silence.

The blackboard played an integral role in the realisation of Kentridge's settings and was placed in a number of scenes. The blackboard could also be linked to early Masonic ritual. Freemasons used to draw Masonic symbols using chalk on the ground of a venue that was selected as a meeting place for the Masons, before permanent lodges were established. The blackboard was significant to Kentridge because he began sketching his first designs for *The Magic Flute* on it when he was in a monastery in Brussels (Law-Viljoen, 2007:44). However, Kentridge mentioned that he realised "that blackboards were an important part of the rituals around the initiation of apprentice Masons" (Law-Viljoen, 2007:70).

Kentridge used the Mason's Square and the Plumb Rule in a number of his scenes for *The Magic Flute.* The Mason's Square symbolises morality and the Plumb Rule symbolises justness and uprightness (Bryan, 2010:2). Both these symbols are key symbols used in the Freemasonry fraternity.

All of the selected designers incorporated a number of Egyptian architectural structures in their stage settings for *The Magic Flute* which were associated with

Freemasonry. For example, the Djed columns that Schinkel used for his opening scene are associated with the Egyptian God Osiris. There are normally three to four crossbars on a Djed column that are formed by several bell-shape protrusions along the shaft of the column representing the spine of Osiris (Osborn, 2006:7). The Djed column was also known as the pillar of stability because when Osiris died he was buried within a tree trunk which was later used as a pillar.

Futhermore, Schinkel utilised the image of the Hathor Headed column and the Sphinx for his stage settings for *The Magic Flute.* The Hathor Headed column came about during the Napoleonic-Egyptian revival and it was used frequently in Masonic architecture (Bryan, 2010:5). The Sphinx represented the supreme being of the universe and the giver of life to all beings (Bryan, 2010:4).

In addition to this the obelisk that Schinkel, Hockney and Kentridge used in their stage settings for *The Magic Flute* was an early Masonic symbol related to the Egyptian Sun God, Ra, creator of humanity (Granzeria, n.d:18). The obelisk was believed to absorb the heat and light from Ra during different seasons of the year.

Pyramids that were incorporated into the stage setting of all of the selected designers for *The Magic Flute* are linked to the godly worship of Isis. The base of the pyramid is said to represent Osiris the Male Egyptian God of fertility, while the hypotenuse represents Horus the son of Isis and Osiris also known as the "sacred triad" (Osborn, 2006:3). The perpendicular line that runs from the apex to the base represents Isis. An image of the Great Pyramid of Cheops symbolised the centre of the universe and the beginning of life.

Similarly, all of the selected designers utilised images of stars or representations of the universe in their stage settings for *The Magic Flute*. These symbols were linked to the Masonic belief that all beings evolved from the universe that emerged from the darkness into light (Istel, 1927:514). The universe was represented by a single star or stars placed on a globe demarcated by twelve lines of longitude placed at thirty degree intervals. Each segment symbolizes a sign of the zodiac.

The number three is of significance, can be traced to early Masonic reference to the Temple of Solomon, an architectural structure held up by 'three pillars' (Istel, 1927:520). In addition to this, the Freemasons believe that in order to gain access to the Temple of Solomon a person must knock three times. This signifies "Seek, and you shall find; Ask and it shall be given you; Knock, and it shall be opened unto you" (Istel, 1927:524).

Temples played a significant role in Masonic symbolism. The first Temple that was said to be built by Masons was the Temple of King Solomon. The construction of the Temples symbolises the hierarchical progression of the Mason, from initiate to Master Mason.

Cathie Bryan (2010:3) states that the Egyptian tomb court that is flanked by a colonnade depicts The Valley of the Kings from Ancient Egypt. The Temple of the Sun along with Fire and Water represents ancient Egyptian Freemasonry rites of passage.

3.6. The Social and Cultural Influences on Schinkel's Design Concepts for *The Magic Flute*

Schinkel was born in 1781, by the time he was eight years old Europe was undergoing a great amount of political upheaval; the French Revolution broke out in 1789 and the hierarchical religious system of the Baroque period was being challenged. This became a transitional period for architects, because architectural standards that had been acceptable in previous decades were now being challenged. Architects and artists were exposed to new literature with illustrations of historical architecture from various countries and considerable pressure was placed on architects of the late 18th century to conform to the new standards (Carter, 1981:1).

Schinkel attended an architectural exhibition by Frederich Gilly (1772-1800), which proved to be the turning point in his career. He decided to become a scholar of David Gilly (1748-1808), the father of Frederich Gilly; the latter had been tutored by Friederich Wilhelm von Ermannsdorff (1736-1800), a renowned architect who had become a freemason at the age of 23 years. It was possibly through Ermannsdorff's influence that Schinkel and Frederich Gilly later became freemasons (Sypniewska, 2006:1).

Schinkel travelled to Italy in 1803 after joining David Gilly's 'Bauakadamie' in 1799. The academy was started to educate architects in the practical side of architecture with a strong "emphasis on mathematics and engineering" (Carter, 1981:3-4). Schinkel's education at the 'Bauakademie' was the stimulus for his ideas of architectural reform to the proscenium arch stage and auditorium while his attention to precision and detail demonstrated in his designs for the Neues Schauspielhaus (1819) attest to the impact of that education on his design ethic. In 1821, Schinkel was awarded the honour of 'The Order of the Red Eagle' for his architectural design of the Neues Schauspielhaus (Carter, 1981:1).

In Italy Schinkel was influenced by an Austrian landscape painter, Joseph Anton Koch (1768-1839). Koch, a Romantic scene painter was said to have had a great influence on Schinkel's paintings for scenic backdrops and his panoramas. Koch was a Romantic painter and had a considerable influence on Schinkel's style of painting (Carter, 1981:4). Koch sought his inspiration from Renaissance artists, landscapes from Italian countrysides and mountains of the Swiss Alps.

Schinkel returned to Berlin after his travels in Italy and France, but as a consequence of the Napoleonic War in 1806, he was not able to pursue his career as an architect. He turned his skills to scene painting instead and began painting large panoramas in Berlin for 'painted shows'.

Schinkel received a number of artistic and architectural commissions from The Royal Family when Queen Louise attended a painted show of Schinkel's in 1809. This led

to Schinkel being commissioned by King Joseph II to design the sets for *The Magic Flute* to be staged in The Royal Opera House of Berlin in 1816. After this commission, Schinkel gained insight into the structural problems that were affecting the quality of a performance in proscenium arch theatres. As mentioned previously, Schinkel went on to design the Neues Schauspielhaus in 1819, applying a number of these reformist ideas to the architecture of the proscenium area, auditorium and reception areas. In addition to this, Lewis (1995:72) suggests that Frederich Gilly's reformist design concepts for the National Theatre in 1813 influenced those of Schinkel. Schinkel's designs for *The Magic Flute* influenced a number of set designers in the 20th and 21st centuries, namely David Hockney and William Kentridge.

3.7. The Social and Cultural Influences on Hockney's Design Concepts for *The Magic Flute*

David Hockney was born on 9th July 1937 in Bradford, Yorkshire, in England. He studied at the Bradford College of Art from 1953 to 1957, and later graduated from the Royal College of Art, where he was a student from 1959-1962. Hockney started visiting the United States from 1961 and then lectured at universities in Iowa, Colorado and California between 1964 and 1967. Hockney began using a theatrical theme in his paintings in the early 1960s, incorporating the stage curtain into a number of his paintings set in one point perspective which created a box set arrangement on canvas (Friedman, 1983:21). Hockney's art style was initially abstract expressionist combined with Pop Art. He drew most of his inspiration from these two art styles for his set designs (Friedman, 1983:8-9).

Hockney was invited to design sets and costumes in 1966 for *Ubu Roi* at the Royal Court Theatre in London. He stated that "the transition from studio to stage posed no difficulties" (Friedman, 1983:11). Hockney's second invitation to design sets and

costumes for an opera only arose again when he was invited to design the sets and costumes for *The Rake's Progress*, which was to be performed in the old Glyndebourne Opera House in 1974. This time the public reacted more favorably to Hockney's work on the production and he received a number of commissions in set and costume design thereafter.

The old Glyndebourne Opera House brought Hockney back for a third time in 1978 to design the sets and costumes for *The Magic Flute*. Hockney did a great amount of reading and research to assist him in formulating concepts for his set designs for *The Magic Flute*. Not being a Freemason, he mentioned that, in order to familiarise himself with Freemasonry, he visited museums to read up on 18th century Masonic symbols (Strong, 1984:261). However, Hockney claims that he incorporated a small number of Masonic symbols in his scenery (Amory, 1978:67).

Although Hockney is not a Freemason, he attributes his main influence on his set designs for *The Magic Flute* to the original production staged in 1791 by Mozart and Schikaneder (Friedman, 1983:62). According to Spender "Hockney paid great attention to the stage directions and records of the original Vienna production at the Freihaus Theater auf der Wieden in 1791" (Spender in Friedman, 1983:62). Hockney felt a sympathetic affiliation to the tribulations of Schikaneder and admired the success that he made of *Singspiele* and particularly *The Magic Flute*. Spender (in Friedman, 1983:63) refers to the Egyptian pyramid used in the original production of *The Magic Flute* as a metaphor for art; the strong base of the pyramid representing art's popularity, and the apex symbolic of art always striving for a higher ideal.

Evidence of Hockney's Postmodernist approach to his set design concepts for *The Magic Flute* are found in the eclectic mixture of styles incorporated into his stage settings. Hockney struggled with the concept of transporting landscapes of Egypt, as was seen in the original production of *The Magic Flute,* to the old Glyndebourne Opera House in the 20th century. After a visit to Egypt, Hockney opted for "pillared temples" borrowed from architectural studies of Roman ruins by Giovanni Battista Piranesi (1720-1778) (Brockett and Hildy, 2003:246). The temples that Hockney

used were set into copies of landscapes taken from the desert scapes of Palestine, painted in the style of the Italian Renaissance painters Spender (in Friedman, 1983: 64).

However, Ian Rodger (1978:68) argues that there is a very strong American influence in Hockney's designs for *The Magic Flute.* Hockney incorporates views over Manhattan and distant scenes of Los Angeles. Rodger (1978:68) observes that Hockney's design concepts depict palm trees from Los Angeles and large "granite boulders" from Central Park. The scene for the finale has a prevalent Art Deco style which could be borrowed from the interior of Radio City Music Hall.

While designing the sets for *The Magic Flute*, Hockney used the music of Mozart and Schikaneder to influence his approach to the design process (Amory, 1978:67). It is evident that Hockney had adopted the Postmodern strategy of pastiche in his set design as he used the architectural style of Piranesi, Masonic symbols, and Baroque wing and drop settings. However, Hockney did not deviate from his own artistic style, apart from the scene with the double-painted proscenium from Act 1, Scene 2.

3.8. The Social and Cultural Influences on Kentridge's Design Concepts for *The Magic Flute*

William Kentridge, a recognised artist, director, set designer and film maker, was born in 1955 in Johannesburg, South Africa. Both Kentridge's parents were anti-apartheid lawyers and due to their influence, Kentridge pursued a degree in Politics and graduated from the University of the Witwatersrand in 1976. Kentridge's parents also had a role to play in his fascination for the opera, *The Magic Flute.* Kentridge's "parents, Sydney and Felicia Kentridge, introduced him to opera in general and to *The Magic Flute* in particular" (Law-Viljoen, 2007), and he dedicated all his work and performances of *The Magic Flute* to his parents (Law-Viljoen, 2007). After receiving his degree, Kentridge enrolled at the Johannesburg Art Foundation where

he studied until 1978. In the 1980s he was involved in set designing for film and television while he studied drama abroad in Paris. In an electronic interview on the 16th February, 2012 by the author of this dissertation, Kentridge mentioned that he was involved in theatre since 1976, long before becoming an internationally recognised artist.

Kentridge's art and film work during his stay in Paris focused on "Apartheid and Colonialism" in South Africa (SAHO, n.d: 1). In the late 1990s, the subject matter of his films changed in order to demonstrate political tensions amongst South Africans once the apartheid system had ended and the Truth and Reconciliation Commission had been formed. Kentridge (2012 elec.interview 16 February) stated that early cinematography, where performers and drawing were mixed, such as the work of Georges Melies influenced a few of his scenes in *The Magic Flute.* Georges Melies (1861-1938) was a French film maker who used illusion through the use of special effects in early motion pictures. Kentridge was mainly influenced by the Expressionist art style in most of the mediums that he worked in.

Apart from Kentridge's involvement with art and film work, he also devoted his time to theatre where he was an active member of the Junction Avenue Theatre Company in Soweto and Johannesburg from 1975 to 1991. In 1992, Kentridge worked with the Handspring Puppet Company and created productions such as Alfred Jarry's *King Ubu* (1896) to reflect the human struggle against colonialism (SAHO, n.d:2). Jane Taylor wrote the script for the adaptation entitled *Ubu and the Truth Commission* (1997). Kentridge's involvement with the Handspring Puppet Company led him to work on *Il Ritorno d'Ulisse*, which was performed at the Théâtre Royal de la Monnaie in Brussels in 1998. Due to the popularity of the production, la Monnaie requested that Kentridge choose another opera to work on. After much deliberation he chose *The Magic Flute.*

Like Hockney, Kentridge had a Postmodernist approach to his design concepts for *The Magic Flute.* As mentioned previously, Kentridge drew his inspiration for his set designs from the original *Magic Flute* performed in 1791. Bronwyn Law-Viljoen

(2007:20) suggests that a number of Kentridge's prints that were used in the production of *The Magic Flute* "contain many of the Masonic and Egyptian symbols upon which Mozart and his librettist Schikaneder had drawn". Kentridge affirms that he referred back to the original production of Mozart and Schikaneder for inspiration (Law-Viljoen, 2007:64). Therefore it is evident that Schikaneder's desire to use Masonic symbolism in his scenic concepts influenced those of Kentridge.

In addition to this, Kentridge borrowed from other artist's design concepts for *The Magic Flute.* There are a number of definite references to Schinkel's set design concepts for *The Magic Flute* in Kentridge's set designs. Jillian Carmen (2005:2) argues that Kentridge borrowed "imagery from… Karl Friederich Schinkel's influential *Magic Flute* designs". Law-Viljoen (2007:62) also states that Kentridge borrowed from a number of Schinkel's original designs for *The Magic Flute*. With Schinkel being a Freemason it is possible that his strong leaning towards incorporating Masonic symbolism in his design concepts would obviously provide a Masonic influence on Kentridge's designs. Although he is not a Freemason, Kentridge comments that he researched a number of Masonic images for his initial design concepts (Law-Viljoen, 2007:50).

Artists from the Dadaist, Surrealist and Expressionist movements also influenced Kentridge's design concepts for *The Magic Flute* – particularly the work of Rene Francois Ghislain Magritte (1898-1967) (Law-Viljoen, 2007:20). Magritte was a Belgian Surrealist artist whose art was characterised by random, ordinary Surrealist symbols that he incorporated into his art such as shoes, doors and tables to mention a few. Kentridge is said to have combined the Masonic symbols that were used in the original production with "surrealist symbols" that were used by the artist, Magritte (Law-Viljoen, 2007:20).

Photography had a great influence on Kentridge's design concepts for *The Magic Flute,* as he used the concept of a 19th century camera that had a number of layers as seen in Fig.3.3 in an illustration of a camera from Louis Fuguier 1869. Kentridge states:

If I were the belly of the camera, the empty stage would be the working space for the optics of the camera, where the three-dimensional world is recreated on a smaller scale, in a flattened form. (Quoted in Law-Viljoen, 2007:60).
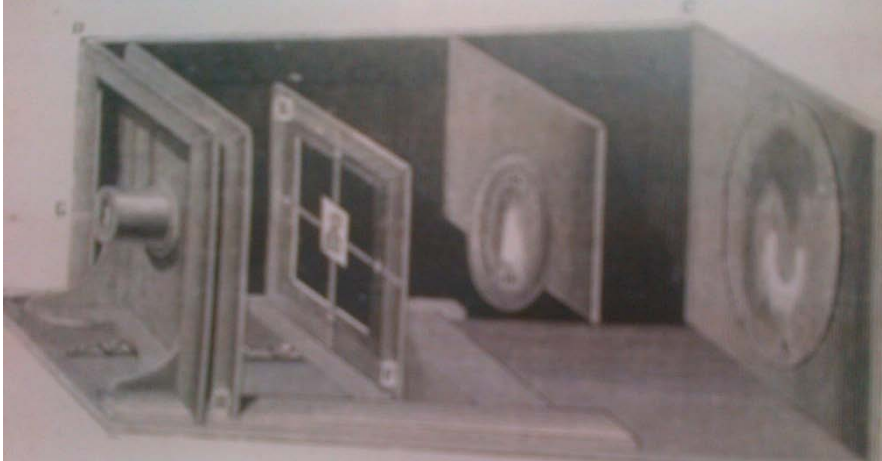
FIG. 3.3 (Law-Viljoen, 2007) An illustration of a camera by Louis Fuguier (1869)

In addition, the photographic image also inspired Kentridge when he designed his sets for *The Magic Flute*. The concept of using photographic film and the manner in which a photograph is perceived as a negative and positive image was realised in his first sketches for *The Magic Flute* (Law-Viljoen, 2007:50). Kentridge (Law-Viljoen, 2007:50) states that he chose to draw the initial images for *The Magic Flute* with black ink on a white surface; then he would edit the images in order to invert the black line to white and the surface to black. These images were arranged into animated sequences and projected onto a blackboard. Some of these very first images were used in the final realisation of Kentridge's set designs for *The Magic Flute* (Law-Viljoen, 2007:44, 50). The photographic image became an underlying metaphor for the entire production. According to Kentridge, "the specifics of the images shown were less significant than the images thrown forward by their form" (Law-Viljoen, 2007:50).

The video projections and the metaphorical role of the camera played a significant role in Kentridge's stage settings for *The Magic Flute*. Claudine Ise (2010:2) argues that they were used to "probe philosophical political meanings of Enlightenment".

The manner in which a camera frames a scene and then records it could be seen as the way in which society is represented and perceived (Ise, 2010:2). Photography was seen to create an authority of one culture over another (Ise , 2010:3).

Chapter Four – Setting the Stage

The selected designers' approach to the realisation of their set designs for *The Magic Flute*

Chapter four, firstly, comparatively analyses the manner in which the selected designers adapted their stage settings according to the architectural structure and technical specifications of their chosen auditoria. This investigation will be conducted with specific reference to the Freihaus Theatre auf der Wieden, The Royal Opera House, the old Glyndebourne Opera House and The Artscape Opera House. Secondly, it examines the selected designer's realisation of their design concepts for *The Magic Flute*. Schinkel, Hockney and Kentridge borrowed from the original production of *The Magic Flute* to a greater or lesser degree. However, I have intentionally isolated Kentridge in order to analyse his stage settings in terms of how he adapted his designs from a South African perspective and how he 'politicised' his stage settings.

Kentridge also borrowed ideas from Schikaneder and Schinkel's design concepts, yet he elected not to use any of Hockney's design concepts for inspiration. Unlike Hockney, Kentridge was fortunate enough to draw on his theatrical training and experience to create his stage settings for *The Magic Flute*.

In addition, Kentridge would not have supported Hockney's decision to accept the commission to design the sets for *The Magic Flute* and pay lip service to an elitist white audience at the Glyndebourne, because Kentridge deliberately challenged and provoked his mainly Eurocentric audience members when he realised his stage settings from a political perspective.

Lastly, Kentridge utilised the latest technical innovations in his stage settings for *The Magic Flute* in order to circumvent the technical shortcomings of the previous stage settings of the three selected set designers.

In order to realise their design concepts on stage, the selected designers had to consider the various components within the production that engage with lighting, acoustics, costumes and the performers in the opera. To this end any set designer would conceptualise the stage setting with this in mind (Aston and Savona, 1991:156).

Based on the original production of *The Magic Flute,* Schikaneder called for nineteen scenes in Act 1 and thirty scenes in Act 2. However, it only amounted to thirteen different stage settings for Act 1 and Act 2. (Radice, 1998:140). There were twenty-two cast members and additional minor roles of priests, slaves and attendants (McDonald, 1997:1). Hockney commented that "the instructions from Schikaneder's original production are… explicit." (Lambert, 1978:98).

In order to analyse the selected designer's approaches to the realisation of their set designs for *The Magic Flute*, I have chosen McAuley's (1999:25) "Taxonomy of Spatial Function", which classifies the theatrical space into three key areas. These areas are the audience space, the stage space and the presentational space. This classification of theatrical space will be used initially to organise and guide this analysis, with specific reference to the Freihaus Theater auf der Wieden, the Royal Opera House, the old Glyndebourne Opera House and the Artscape Opera House.

The first spatial area that McAuley (1999:24) addresses is the theatre itself, which has either been built specifically for theatre performances, or is a structure that has been adapted from an existing building. The theatre serves a dual purpose, firstly as a social area utilised by the audience for "cultural enrichment" or entertainment, and secondly as a space that McAuley refers to as the "audience space", which is divided into the auditorium and foyer area. Following this is the "stage space", which is divided into the stage proper and the technical space (McAuley, 1999:24). Lastly, there is the "presentational space" which is where a "fictional world" would be created as a stage setting by the set designer (McAuley, 1999:24).

4.1. Schikaneder's Stage Setting for *The Magic Flute* performed in The Freihaus Theater auf der Wieden

Schikaneder designed the stage sets for *The Magic Flute* to be performed in the Freihaus Theater auf der Wieden in 1791. Fig. 4.1 illustrates the layout of the Freihaus Theater auf der Wieden.
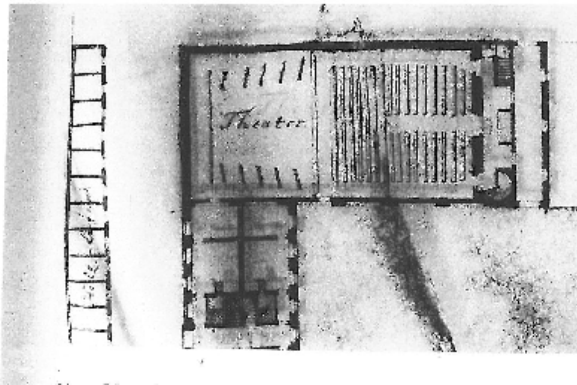
FIG. 4.1 (Radice, 1998) A floor plan of the Freihaus Theater auf der Wieden (1787)

4.1.1. The Freihaus Theatre Auf Der Wieden

This theatre was designed by Andreas Zach in 1787 under the order of Joseph II. Joseph II wanted to encourage the Viennese public to rather attend German opera and not Italian opera and, as a consequence, the Freihaus Theater auf der Wieden was exclusively built to house German opera performances and not Italian (Smith, 2005:1).

The Freihaus Theater auf der Wieden was located on a section of land near the river Wien in Vienna. This area of land was granted a lifelong exemption from tax, hence the name Freihaus "free house" (Smith, 2005:1).

4.1.2. The Audience Space

The Freihaus Theater auf der Wieden was a rectangular building with a tiled roof. It was adapted from an existing building and built from brick and mortar on the outside, yet it had a wooden interior. The wooden interior was exclusively allowed for acoustical purposes. The foyer area consisted of a narrow passage that extended along the width of the auditorium.

The Freihaus Theater auf der Wieden was a public theatre that was open to any member of public who could afford a ticket. The type of audience that attended *The Magic Flute* in 1791 was a diverse group of people from commoners to aristocrats (Radice, 1998:142). Guanere (n.d:3) argues that this exemplified the very nature of the Enlightenment philosophy. The Freihaus Theater auf der Wieden had a small, U-shaped auditorium. Before alterations were made in 1794, it had a limited audience capacity of approximately 100 members (Radice, 1998:133). The auditorium of the Freihaus Theater auf der Wieden was a small, confined area, the full length measuring approximately 30m to 38.1m, and a width of 14.9m to 17.1m. The ground floor level of the auditorium was occupied by members of the public who were forced to sit on benches in close proximity to one another (Radice, 1998, 133).

The interior of the theatre was dark with only candle chandeliers to light the auditorium and the stage (Radice, 1998:132). The floor level of the auditorium was divided into specific areas according to the class of the audience member. The pit area, known as the *parterre,* was located on the ground level and had two sections, one called a *parterre noble* and the other a *parterre*. A wooden partition was placed between the *parterre* and the *parterre noble* and a second partition between the

parterre noble and the orchestra pit. The *parterre noble* accommodated aristocrats and socialites; it had 18 benches with backs and five benches with no backs. The *parterre* accommodated the poorest audience members; it had 28 upholstered benches with backs and four benches that had no upholstery (Radice, 1998:132).

The interior had two galleries consisting of 'the noble gallery' and the 'second gallery'; the 'second gallery' had twenty boxes which were divided into six small and three large on the right-hand side of the auditorium, and ten small and one large on the left-hand side of the auditorium (Radice, 1998:132-133). The sightlines of the audience were limited because the theatre was U-shaped, except for those that were close to or seated on the central axis of the theatre. The boxes were cramped and had a limited view of the stage from the sides of the auditorium.

As the foyer area was extremely confined, the audience socialised in the auditorium. Mozart himself mentioned in a letter to his wife that even during scenes that should be taken seriously a gentleman was talking so loudly that most people in the audience did not grasp what the actors were saying on stage (Radice, 1998:142). Various laws were passed during the late 18th century forbidding audience members to make a noise during a performance or request encores in an opera, except for solo encores. Mozart preferred a noisy audience and allowed the audience to encore throughout *The Magic Flute*. However, he added that "what gives… the most pleasure is the silent approval" (Radice, 1998:143).

4.1.3. The Stage Space

As mentioned previously, the physical area of the stage was separated from the *parterre noble* by the orchestra pit. The Freihaus Theater auf der Wieden had an orchestra pit that had a depth of 2.1m and could house "up to forty musicians" (Radice, 1998:135). The stage was raised but there was no record of its height. Schikaneder adapted his stage settings to suit a broad proscenium and a deep stage

with a limited wing space and small apron. The Freihaus Theater auf der Wieden had a permanent proscenium arch with "two life size figures" on either side, "a knight with a dagger and a lady with a mask" (Radice, 1983:133). The proscenium arch was 9.4m wide which took up sixty-three percent of the full width of the auditorium. The stage was 12m to 13.3 m deep and 10m to 17.1m wide. The stage could house the chariot and pole system with "six sets of wings and three sets of wing wagons for each wing set in perspective" (Radice, 1998:133-135).

Schikaneder was also limited by the type of lighting that was available during the late 18th century. The presentational area of the stage was arranged with "wax candles and oil lamps" set along the front of the stage as footlights, and were also placed in the wings on "wing wagons" (Radice, 1998:135). The wax candles and fish oil lamps would have enveloped the stage in a smoke-filled haze and the stage lighting would have had a limited intensity which would create a dimly lit stage setting.

The stage was reported to be well-equipped, allowing for elaborate 'transformation scenes' to take place (Radice, 1998:135), as mentioned previously Schikaneder was well-known for his transformation scenes. Radice (1998:136-137) mentions that *The Magic Flute* used flying scenery, traps and "flying machines". Although Schikaneder had to make do with a limited resource of stage machinery, he made the most of what was available to him at the time.

4.1.4. The Presentational Space

As mentioned previously, the Freihaus Theater auf der Wieden had a U-shaped auditorium, Schikaneder chose the traditional Baroque wing and drop setting that had painted wings set in perspective; it had six sets of wings set on the chariot and pole system and three sets of wing wagons for each wing to light the scenery (Radice,1998:140). The reason why Schikaneder chose a perspective setting was

because it was the only style of setting that would best suit the most direct sightline from the Royal Box.

As a consequence, Schikaneder was forced to adapt his design concepts to suit the shape of the auditorium and the sightline from the Royal Box. Unfortunately, the stage space was limited, and Schikaneder was thus not able to accommodate more scenery on his stage. However, he still produced spectacle for the audience with his transformation scenes by making use of trap doors in the stage and a single purchase flying system.

Radice (1998:140) states that Schikaneder's stage setting for *The Magic Flute* required thirteen scene changes. Evidence of these stage settings are found on three engravings, which were said to have been found by a specialist in theatre history, Evan Baker. The engravings depict the stage settings for three scenes: "Papageno catching his birds, Sarastro making his grand entrance in Act I and finally, the trials in Act II" (Radice, 1998:140).

As there were no records of Schikaneder's actual set designs for *The Magic Flute,* Christopher Raeburn (1978:89) provides an account of extracts taken from the libretto of Schikaneder from the opening performance of *The Magic Flute* on the night of the 30th September, 1791. These extracts describe the manner in which Schikaneder's set designs were realised in sequence.

The curtain rose on Act 1, Scene 1, which revealed a scene resembling a rocky landscape with a number of trees. There was a temple with a single door placed upstage. The temple appeared to be a freestanding set piece or flat and not a painted backdrop. The landscape scene parted to reveal Scene 2; this scene probably utilised the chariot and pole method of shifting scenery. Similarly, Schinkel used the concept of placing a temple on a rocky landscape for the realisation of his first scene for *The Magic Flute.*

The stage setting for Act 1, Scene 2 was described as a "beautiful room" for the Queen of the Night scene with an actual throne that was "studded with transparent

stars" for the Queen (Raeburn, 1978:89). This scene would most likely have been painted on flats attached to "wing wagons" and shifted using the chariot and pole method. The Queen's throne must have been placed on a trap because she vanishes after her aria. The landscape scene reappears for Act 1, Scene 3.

Following Scene 3 was the stage setting for Sarastro's Temple which appeared as a "gorgeous Egyptian room" in Scene 4 (Raeburn, 1978:89); this would be painted either on a cloth and flown in, or drawn in on the chariot and pole. Cushions and carpets were arranged on stage along with a "Turkish" table. It is possible to imagine the Oriental influence in this scene. It seems that Hockney borrowed ideas from this scene for the realisation of his stage setting for Sarastro's Temple.

The Grove with three temples in Scene 5, revealed the first evidence of Masonic symbolism which was embedded in Schikaneder's scenery. The first temple was placed downstage centre and called "The Temple of Wisdom", while the other two temples flanked this temple but were placed slightly upstage from it and joined by a row of columns to the central temple. The temple stage left was called "The Temple of Nature" and the temple stage right "The Temple of Reason"; these labels would have all been inscribed in German (Raeburn, 1978:89). The Masonic number three was evident in this scene and the symbolism was reinforced by the three boys who entered onto the stage, each carrying a silver palm leaf (Raeburn, 1978:89). The concept of the three temples for this scene was borrowed by Hockney in his stage setting for Act 1, Scene 3.

The first scene for Act 2, the Palm Grove Forecourt, embodied the ritual ceremonies of Isis and the Freemasons. This scene appeared to be a painted backdrop with silver trees that had gold leaves on them, with a large tree that was painted in the centre. There were eighteen thrones placed on stage that were covered in leaves which are described as having "a pyramid and a large black horn bound with gold" on them. The central throne was placed in front of the largest tree (Raeburn, 1978:89).

The Forecourt was revealed in Act 2, Scene 2; it seems that there was a back scene that had images of Egyptian temples or Egyptian buildings painted on it. Downstage

of this were chariot and pole flats that had images of bramble bushes and old broken pillars painted on them. Flanking these were two actual gates that could be moved on and off stage. They are described as being tall and made in the ancient Egyptian style. The audience members were able to see through the gates onto the back scene behind it.

Act 2, Scene 3, retained the same stage setting but utilised a trap door that allowed the three ladies to appear on stage with the accompaniment of sound effects of a great storm. Following this, the three ladies vanished again through the same trap door.

The Garden setting of Scene 4 was represented a back scene of a garden with trees painted in a horseshoe shape. There was a description of a moon that shone down on Pamina as she slept in a "bower of flowers and roses" (Raeburn, 1978:90). The moon would have most likely been painted on the back scene because Schikaneder only had wax candles to light the stage and would not have had the means to create an iridescent moon effect. A grassy bank was placed downstage of Pamina while she slept, which must be a three-dimensional set piece because Monostatos sat on it. There is a description of the Queen of the Night who appeared through a central trap door which indicates that there was more than one trap door. The trap door, used in Act 2, Scene 3, was not situated on stage centre.

Three boys appeared in a "flying machine" which was decorated with "roses and flowers" for Scene 5, the Grand Hall (Raeburn, 1978:90). The "flying machine" must have been flown in from the flying gallery above; this makes it clear that a system used to fly in scenery was present at the Freihaus Theater auf der Wieden. According to Raeburn, there was a set design of this scene which can be found in Munich. It clearly depicted a "flying machine descending from the clouds" (Raeburn, 1978:90). This meant that there were cloth borders that were painted to represent clouds in this scene. The grassy banks remained downstage and a table was placed centre stage by the three boys before they were flown out of view in their chariot.

There was no description for Act 2, Scene 6, the Vault scene, except that it "took place in a vault of pyramids", and that there were priests who carried pyramids on their shoulders as props (Raeburn, 1978:90).

Baker managed to ascertain how the stage setting was arranged by looking at the engraving of this scene and matching it to the stage directions of Schikaneder. Baker described the scenes of the trials of Fire and Water in Act 2, Scenes 7 and 8 as follows:

> Several flats depicting rocky landscapes are mounted in the first and third wings. An additional set of painted flats with the "iron gates" is mounted in the second wings. The fence is probably a self standing unit. A drop depicting the "transparent script" on the pyramid is hung upstage of the waterfall and the mountain of fire…. The waterfall was in two parts; the upper part was a painted flat mounted on a chariot and the lower part.... manually operated by a stagehand. The mountain of fire was more likely a painted flat with transparent red cloth hung over the opening. The cloth was alternately roughly and gently shaken by another stagehand to create the rippling effect of fire; the illumination from the candle lights behind the red cloth conjure the colour of fire. (Quoted in Radice, 1998:140)

Schikaneder's description of the same scenes in his production is very similar to that of Baker, but is not in as much detail. Schikaneder included sound effects of "rushing and roaring water", special effects of the mountain that "spits fire" and, lastly, effects of "black mist" (Raeburn, 1978:90).

After their trials of Fire and Water, Tamino and Pamina came across what could be the Temple of the Sun in Act 2, Scene 9. Raeburn (1978:90) comments that this scene was extremely important to Schikaneder, because of its links to Masonic ritual. A door of a temple is said to open revealing a "bright light" and Schikaneder wrote in his stage directions that "this sight should convey the most consummate splendour" (Raeburn, 1978:90). Unfortunately, there is no further description of this scene by Schikaneder.

The Garden scene reappeared for Scene 10 where the stage trap doors were used again. The Queen and the three ladies rose through "both trapdoors", clearly

indicating that there were two trap doors on stage at the Freihaus Theater auf der Wieden (Raeburn, 1978:90).

The Temple of the Sun revealed the final scene for Act 2, Scene 11, which could be ascertained from Schikaneder's description that "the whole scene changes into the sun" (Raeburn, 1978:90).

4.2. Schinkel's Stage setting for *The Magic Flute* performed in The Royal Opera House in Berlin

Schinkel was commissioned by King Frederich III of Prussia to design the stage sets of *The Magic Flute* that would be performed at The Royal Opera House to celebrate the coronation and peace festivities in Berlin. The performance of *The Magic Flute* took place on the 18th January 1816. Fig. 4.2 illustrates the layout of the Royal Opera House in Berlin.
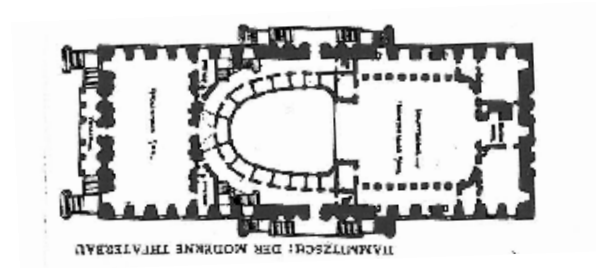

FIG. 4.2 (Mullin, 1970) The layout of the Royal Opera House in Berlin (1741)

4.2.1. The Royal Opera House in Berlin

This freestanding rectangular building was purpose built for theatre performances, from brick, mortar and plaster to adhere to the fire regulations of the time. King Frederich III of Prussia ordered the construction of The Royal Opera House in Berlin,

which was designed by Georg Wenzelhaus Freiherr von Knobelsdorff (1699-1753), and building started in 1741.

This opera theatre was "intended to be the grandest in Europe" (Mullin, 1970:59). The Royal Opera House in Berlin was long and narrow and had a massive parking area set outside the building which was big enough to house one thousand carriages (Mullin, 1970:60).

4.2.2. The Audience Space

The Royal Opera House consisted of a main auditorium and stage, and a reception hall called the *Apollosaal*. Mullin (1970:60) describes the 'Apollo Hall' as being built to the same size as the auditorium and designed to allow the audience to mingle at their leisure. The entrance into the Apollo Hall was said to be very ornate, decorated with statues, massive columns and porticos.

The auditorium was egg-shaped and Mullin (1970:60) states that the seating was arranged according to one's wealth and status. The auditorium had seating in the floor level *parterre* which appeared to be raked at a slight angle. The Royal Box was placed on the first level and appeared to occupy two floors and could be accessed from the Apollo Hall. Audience members were separated on the floor level from those of the nobility who would have been seated further back in the *parterre* and possibly occupied the area underneath the first level of boxes. The first level was comprised of side boxes set at right angles to the stage; there were four levels of boxes, which were said to be large and comfortable.

A large candelabra was suspended above the auditorium, while candles and oil lamps were used on stage. The orchestra was separated by a low wall from the auditorium seating. Entrance to the orchestra pit was from under the forestage.

4.2.3. The Stage Space

The performance space was separated from the auditorium by an orchestra pit and raised stage. Because The Royal Opera House was built from brick, mortar and plaster, the acoustics were affected, but the stage had a deep, permanent proscenium arch and a flat ceiling that greatly improved the acoustics of the auditorium. The stage proper had a deep proscenium arch and was fitted with the chariot and pole system of shifting scenery. In addition, it had a gallery to accommodate scenic backdrops that could be lowered onto the stage by means of a flying system and "water machines" to provide "natural cascades for special effects" (Mullin, 1970:60).

Unlike a number of set designers whose designs always had to consider the Royal Box first because it was occupied by the ruling monarch, Schinkel chose to design his sets in a simple way in order to offer the best view to as many audience members as possible. In order to achieve this, Schinkel designed his painted backdrops by avoiding the chariot and pole system of forced one point perspective and foreshortening. Schinkel opted instead for large, painted backdrops that would be flown in and set on a shallow vista which would partially improve the audience's visibility from the boxes and galleries. Schinkel made use of a single purchase flying system which allowed him more flexibility for his scene changes which were all positioned on fly bars.

His painted backdrops would have been lit by wax candles and fish oil lamps suspended on overhead battens and placed in the wings on ladders. As this was the only available type of stage lighting at the time it would have limited the audience's perception of the scenery. This created a great technical disadvantage for Schinkel as it did for Schikaneder in his realisation of his stage settings.

4.2.4. The Presentational Space

This space was occupied by Schinkel's stage setting for *The Magic Flute.* Evidence of these settings have been preserved by The Berlin State Museum (Das Erbe Schinkels, n.d) which obtained Schinkel's original set designs for *The Magic Flute,* except for the set designs for Scene 6. This was called *Der Palast der Königin der Nacht,* which went missing in 1945, during the Second World War. Schinkel apparently produced twelve sets which were said to have been quite complex, applying "classic monumentality" to the scenery which provided a background to the action (Mowry Roberts, 1966:42). This did not inhibit the performance, but rather reflected the "symbolism linked to the action" (Mowry Roberts, 1966: 42). Schinkel was said to have taken "considerable liberties" with Schikaneder's original "stage directions" (Roussel in Law-Viljoen, 2007:81).

Depictions of Egyptian architecture and landscapes had become popular since Napolean had waged war in Egypt from 1798-1801. As a result, Schinkel took liberty in creating monumental versions of Egyptian architecture and landscapes (Roussel in Law-Viljoen, 2007:81).

Below is an account of Schinkel's stage settings for *The Magic Flute* by Count von Bruhl who held the title of General Intendant of the Royal Opera House and who was responsible for the commission of *The Magic Flute*:

> In the opera *The Magic Flute,* everything leads very naturally towards the idea that the scene should be transported to Egypt, since it is a question of initiations, trials of fire and water, pyramids and so on. We believed it permissible to follow these hints and, since the clothing, architecture, the natural formations and the natural vegetation of this magnificent country leave the field wide open for the artist, and given that the exotic forms can produce an agreeable effect on the stage, the decision was taken to reproduce the work's Egyptian nature with complete exactitude. (Law-Viljoen, 2007:81)

FIG. 4.3 (Das Erbe Schinkels, n.d.) Act 1, Scene 1, *Der Palast der Königin der Nacht* (The Palace of the Queen of the Night)

Schinkel's first scene Fig 4.3 revealed a massive rock cave with a realistic three dimensional facade that extended the full width of the backcloth. This was unlike the rocky landscape in Hockney's stage setting for Act 1, Scene 1. As can be seen, the broken lines of the ruins in the foreground were angular which provided a sense of tension and conflict. The ruins emphasised rigid architectural arrangement, with the temple and Djed columns set in perspective. The temple's Djed columns had strong vertical lines which were powerful and monumental. The curved arrangement of stars, painted as the starry night back cloth, was framed by the rustic proscenium arch of the cave mouth. This provided the audience member with an interesting focal point that drew the eye inward. The stage setting was not symmetrically balanced, which was typical of a Baroque stage setting. Schinkel employed lighter pastel

shades downstage in order to make the stage space appear larger. He used the deeper blue of the night sky and the dark frame of the cave to create the illusion of depth. The elements of the backscene appeared to be in proportion to one another; however, Schinkel painted the ruins to appear to be larger, to create the illusion of depth.
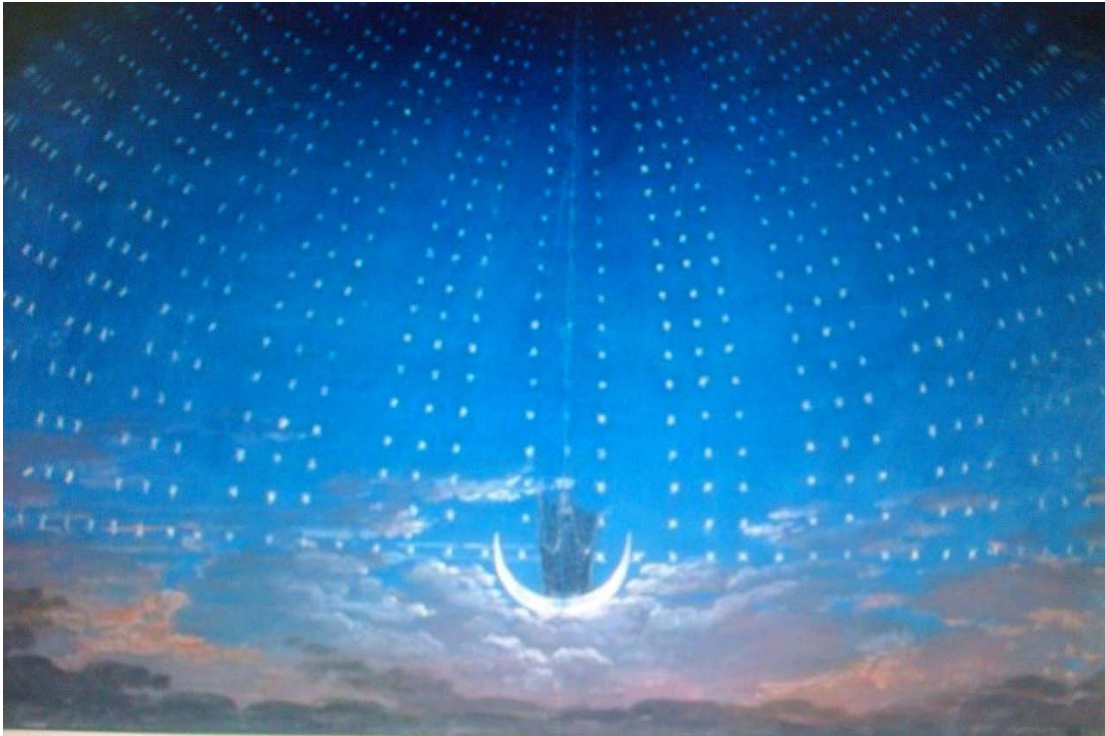
FIG. 4.4 Das Erbe Schinkels, n.d.) Act 1, Scene 2, *Die Sternenhalle der Königin der Nacht* (The Queen of the Night in the Hall of Stars)

Fig. 4.4 illustrates one of Schinkel's most famous scenes; a number of set designers have copied this scene for their realisation of *The Magic Flute.* The Queen of the Night appeared to have been flown in on a horizontal crescent-shaped moon providing a central focal point. The moon was suspended directly above the bank of clouds on the lower half of the backdrop. Schinkel deliberately created an infinite space by placing her below the horizon line with the vanishing point disappearing into the fly gallery above. Schinkel allowed the Queen of the Night to dominate the

space, having become the sole focal point on the stage setting. The curved arrangement of stars appeared to be radiating from the heavens, which created a sense of energy and vitality. The pastel-coloured clouds were painted in hues of pinks and lilacs and appeared to be in motion. This scene was painted in the Romantic style of scene painting and was almost perfectly symmetrical.
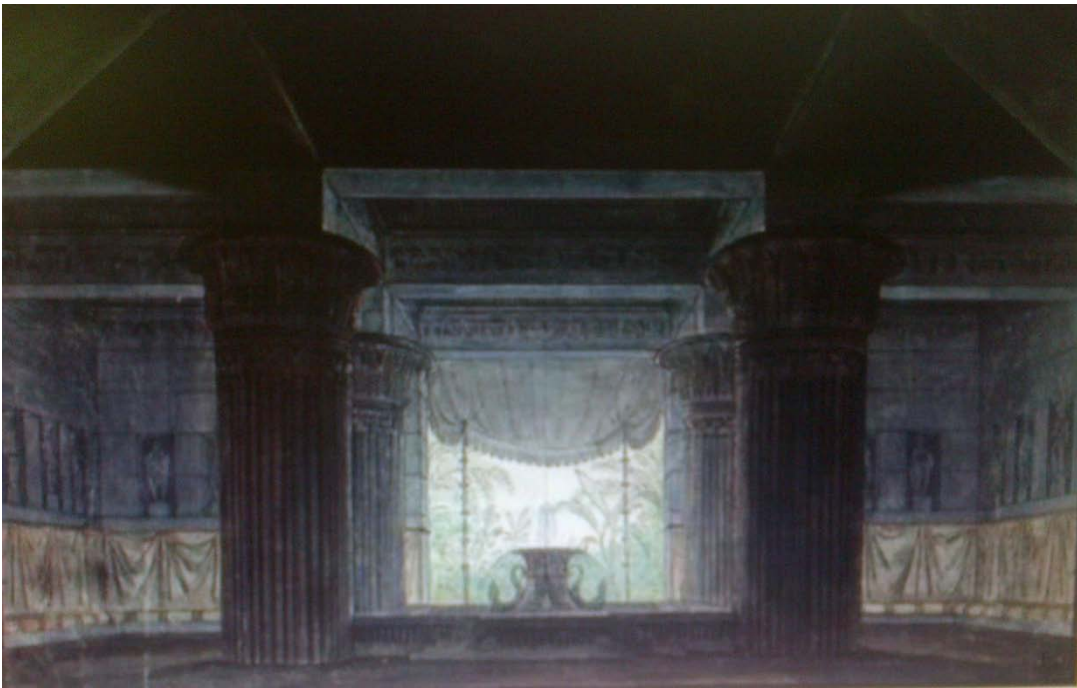
FIG. 4.5 Das Erbe Schinkels, n.d.) Act 1, Scene 3, *Halle in Sarastros Burg* (Hall in Saratro's Castle)

Schinkel created a realistic architectural interior of an Egyptian temple for this scene as seen in Fig. 4.5 using wide Egyptian columns and decorated stone walls. The deep grey tones that Schinkel used in this scene created a sense of foreboding. He softened the powerful lines of the four columns painted in perspective by placing gold drapes on the lower half of the surrounding walls. The gold drapes gave the hall a luxurious finish and at the same time opened up the stage space. The main focal point was a large standing basin placed upstage. This lead the eye beneath the soft white canopy

that sheltered the basin to a central vanishing point created by a line of palm trees on either side. Schinkel made this focal area much lighter and used pastel colours to accentuate the space. This setting was perfectly symmetrical and balanced apart from the palm trees in the distance.

FIG. 4.6 Das Erbe Schinkels, n.d.) Act 1, Scene 4, *Vorhof Zu Sarastros Tempel* (Forecourt of Sarastro's Temple)

This figure 4.6 illustrates three entrances to the temple that appear to be closed. Above each entrance were relief paintings of outstretched wings. These represented the 'guardians of the ruler', according to Egyptian symbolism. The Egyptian temple utilised angular lines along with a strong horizontal line that bisected the stage setting in half. The horizontal roof of the temple dominated the peaceful stage setting. There was an emphasis on texture in this scene, which had been created by the sculptures and hieroglyphics painted in relief. The strong architectural lines that Schinkel used in the foreground were in contrast to the curved organic lines of the

landscape in the background. The temple remained static and tomblike against the movement and rhythm created in the landscape. Schinkel used the light stone colour of the temple to create a wider stage and the deeper blue hues for a distant view and depth to the stage. The vegetation appeared to descend into a valley where Schinkel placed the vanishing point. The focal point was the central statue and the temple. The statue was placed above the horizon line of the vanishing point which made the eye look down to the level of the temple.

FIG. 4.7 (Das Erbe Schinkels, n.d.), Act 2, Scene 5, is called *Palmenhein, Ort der Priestversammlung* (The Meeting Place of the Palm Grove Priests)

The illustration for 4.7 reveals an ethereal landscape painted in pastel tones. Kentridge copied this backdrop in detail for one of the scenes in his stage setting for *The Magic Flute.* Schinkel contrasted the tropical vegetation placed in deeper hues of green in the foreground, with very pale shades of blue in the background. Schinkel

enclosed the space in the foreground by using deeper tones of green and browns to force the eye to focus on the mountain and lake in the distance. By manipulating these tonal differences Schinkel created an infinite space beyond the boundaries of the dense foliage set in one point perspective. The sharp diagonal lines of the sides of the hills that met the overgrown foliage in the foreground created a mystical passageway. The scene in the foreground appeared to be proportionately larger than the mountain in the distance. Again, Schinkel used forced perspective to create the illusion of a deep scenic vista.   The horizon line was lowered in order for the mountain to appear higher than it actually is.

There is no evidence of how Schinkel arranged his stage setting for Scene 6, *Der Palast der Königen der Nacht* (The Palace of the Queen of the Night).

FIG. 4.8 (Das Erbe Schinkels, n.d.) Act 2, Scene 7, G*arten Saratros mit Sphinx im Mondschein* (Sarastro's Garden with Sphinx in the Moonlight)

This moonlit scene in Fig. 4.8 had the ethereal quality of Romantic painting, using soft painted tones of blue and lighter grey, and purple hues towards the lower section of the setting. The sphinx was disproportionally large and placed in the centre of the scene, making it an obvious focal point for the viewer. The edge of the lake and the lake itself created two strong horizontal lines that ran parallel to the stage. These lines created a sense of tranquility that was offset by the graceful curved lines of the sphinx and the statues of the water bearers in the foreground. The setting was not symmetrical which was typical of a Baroque style of stage setting.

FIG. 4.9 (Das Erbe Schinkels, n.d.) Act 2, Scene 8, *Vorhalle des Labyrinths* (Lobby of the Labyrinth)

Schinkel's design for this scene in Fig. 4.9 (revealed a series of Egyptian columns arranged in multiple perspective vistas. The columns had capitals with female faces carved in relief; these columns were associated with the Temple of Isis and are

known as Hathor Headed columns. Schinkel had employed multiple perspective vistas for this stage setting. The eye is drawn through the dominant strong lines of the columns, but Schinkel forced the viewer to feel disorientation. The sense of restlessness and disorientation stems from the darker stone colours that he used in the foreground which enclosed the space. The viewer was offered a small glimpse of a distant view of various Egyptian temples painted in light salmon and grey hues. The main focal point was the Hathor Head capitals placed on the top of each column. Schinkel utlised an ingenious manipulation of light and shadow (chiaroscuro) to create a realistic, three-dimensional replica of an Egyptian forecourt. The columns were textured through the relief sculptures on the capitals and numerous vertical lines on the columns themselves. Forced perspective gave the viewer an impression of a monumental structure in the foreground.

FIG. 4.10 (Das Erbe Schinkels, n.d) Act 2, Scene 9, *Im Mausoleum* (In the Mausoleum)

Act 2, Scene 9 in Fig. 4.10 revealed an Egyptian tomb setting in grey stone. The outstretched wings of the 'guardian of the ruler' were set above the pillar in relief. Schinkel applied multi perspective vistas for this scene. In addition, he had the perspective vista placed on upstage left with a low horizon line in order to manipulate the scale of the tomb in the foreground. Schinkel used a realistic setting and chiaroscuro to create the illusion that the architectural structures were three-dimensional. He painted the lower half of the pillars in a lighter stone colour to create a perception of space, yet he darkened the ceiling area to give the impression that the viewer was enclosed in this space and trapped, similar to how a person would feel in a tomb. The vertical lines of the columns were static, yet they were overpowering and created a sense of disharmony. This rectilinear scene exceeded the proscenium arch which made it appear far larger, a technique originally employed by the Bibienas.

FIG. 4.11 (Das Erbe Schinkels, n.d.) Act 2, Scene 10, *AuBerer Palast* (Outer Palace)

The setting as seen in Fig.4.11 consisted of a landscape in washed pastel shades. This scene stood apart from Schinkel's other scenes because of the style of painting that he used. Although the scene utilised the Romantic style of painting, it was painted 'flat' in two dimensions with a minimum amount of detail. Schinkel's other scenes sought to be more precise with cleaner lines and bolder tones. This scene had a mystical atmosphere and a sense of fantasy. Schinkel appeared to have experimented with the painting style of De Loutherbourg, who emphasised light and weather conditions to capture the mood of the scene. Schinkel has used the lighter central area of his scene to become the focal point. He employed foreshortening to give the illusion of depth to his scene by altering the scale of his scenic elements. Schinkel utilised the asymmetrical, curvilinear style of Juvarra in his depiction of an Egyptian landscape.
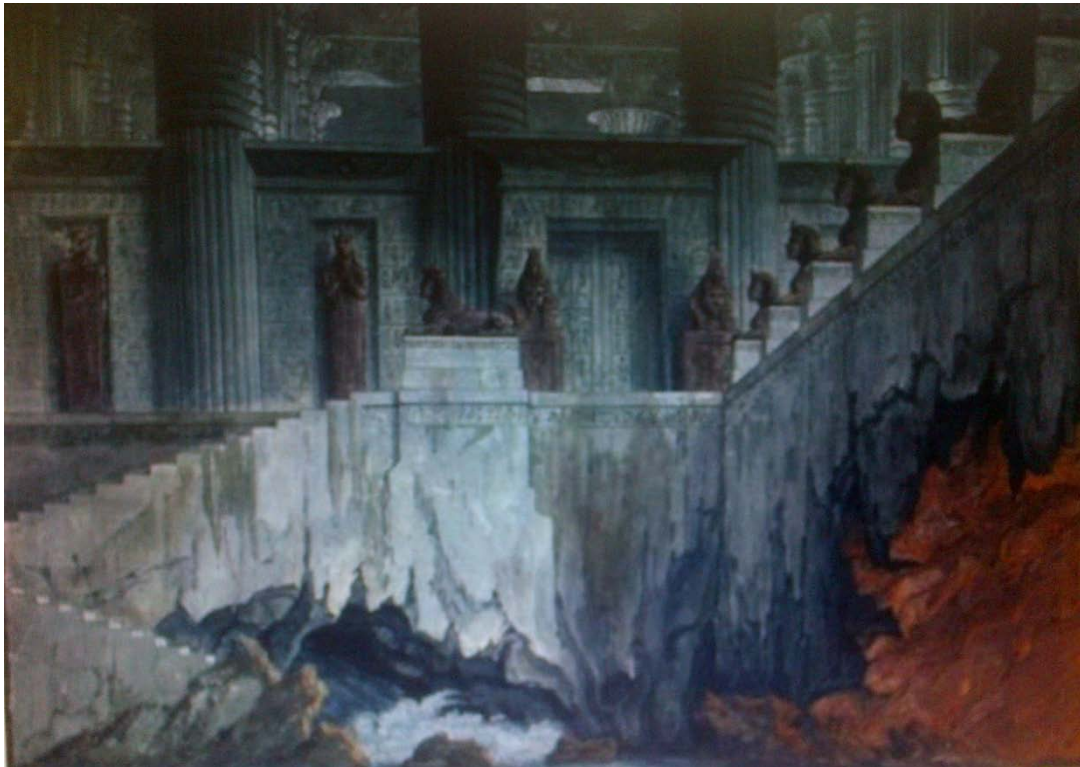

FIG. 4.12 (Das Erbe Schinkels, n.d.) Act 2, Scene 11, *Feuer- und Wassertempel* (The Temple of Fire and Water)

The illustration in Fig. 4.12 depicts how Schinkel painted in order to focus the audience's attention on the elements of water and fire placed in the foreground of his scene. In order to achieve this, he utilised lighter hues of grey to open up the space in the foreground and create a central focal point on this particular area. Although he used perspective in this scene, he deliberately blocked the central vista with a large temple wall with three imposing columns. In addition to this, the stone wall was painted in darker grey tones which forced the eye down towards the elements of water and fire in the foreground. The strong diagonal and horizontal lines created tension and a sense of restlessness, and Schinkel employed chiaroscuro to break up the spaces and create focal areas. The scene was asymmetrical and rectilinear and was painted using the architectural style of the Bibienas.

Fig. 4.13 (Das Erbe Schinkels, n.d.) Act 2, Scene 12, *Die Sonnentempel* (The Temple of the Sun)

For the finale in Fig. 4.13 a massive statue of Osiris was placed in front of the pyramid, which was flanked by two statues that were situated on high pedestals.

Both the side statues and Osiris were the focal points of the setting and created a central feature for the audience. Egyptian temples were arranged symmetrically on either side of the central feature to follow the vertical plane of the perspective vista. Schinkel employed single point perspective for this scene. In addition to this, he lowered the horizon line in order to make the statue of Osiris dominate the central vista. The aura of light that was placed behind the statue accentuated the focal point. His use of forced perspective and foreshortening in this scene was aimed at overwhelming the audience with the monumental scale of his scenic elements. This scene masterfully captured every scenic style that was used in the Baroque era; for instance, in the architectural ruins of Piranesi, Juvarra's use of foliage, the architectural style of the Bibienas, Torelli's perfectly symmetrical settings and De Loutherbourg's use of light to capture the magnificence of Osiris and the pyramid of Cheops in the background.

4.3. Hockney's Stage Setting for *The Magic Flute* performed in the old Glyndebourne Opera House

Hockney was commissioned to design the sets for *The Magic Flute* which was scheduled to be performed at the old Glyndebourne Opera House in 1978. Fig. 4.14 below reveals the interior of the old Glyndebourne Opera House viewed from the stage.

Fig. 4.14 The interior of the old Glyndebourne Opera House viewed from the stage (1977)

4.3.1. The old Glyndebourne Opera House

The property on which the old Glyndebourne Opera House could be found was inherited by John Christie in 1913 from his grandfather. However, he only obtained full legal possession of the house in 1920. Initially the old Glyndebourne Opera House was a country home built on an estate in Sussex. Christie's wife, Audrey Mildmay, a professional singer, inspired him to bring professional opera to the old Glyndebourne Opera House. The old Glyndebourne Opera House was a rectangular building built from brick, mortar and plaster. It provided a perfect setting for an audience to mingle on the vast lawns of the country estate that it was built on.

4.3.2. The Audience Space

In order to increase the size of the audience space, Christie added an organ room on the south facade of the original building, which doubled its length to 24m. Christie then added on a 300-seat auditorium which was an annex to the organ room. A small gallery was placed on the floor and first level at the rear section of the auditorium.

All audience members faced end on to the stage, making sightlines equal except from the gallery levels. A clear view of the stage was restricted because the seating on floor level was not raked. The auditorium walls were clad in sound-proofing material which assisted with the acoustics.

4.3.3. The Stage Space

Prior to alterations being made to the Glyndebourne it had a raised stage that was separated from the auditorium by an orchestra pit. The stage had a permanent proscenium arch and a cyclorama. A fly tower had been built in 1936, which gave the set designers more flexibility, as large painted cloths could be flown in to increase the scenic vista. The back wall of the stage was removed and the depth of the stage increased from 8.83m to 17.98m. A cyclorama and scenery store was added, and the seating capacity of the old Glyndebourne Opera House grew to 850 by 1977. Stage settings used in the old Glyndebourne Opera House relied on wing and drop settings and set designers were unable to attempt to use complicated settings because of the confined space of the stage.

Hockney's lack of knowledge, with regard to the technical aspects of theatre, was evident in the technical arrangements of his stage settings. It has been argued by Roy Strong (1984:261) that it is difficult for an artist to change from painting on a small canvas to realising full scale set design on stage. Although Hockney's set designs were said to be colourful and pleasing to the eye, he mentions that Hockney was not successful in lighting the set correctly.

John Cox, the production manager for *The Magic Flute* was not able to make a successful collaborative effort on the set designs with Hockney (Spender in Friedman, 1983:85). As a consequence, the technical aspects of Hockney's set design did not complement his stage setting for two reasons: firstly, because he was trying to utilise too many fly bars which resulted in overcrowding; secondly, he was fascinated

by the gauze drop which can achieve a double effect if it is lit properly, but Hockney's gauze for the first scene failed, because he did not light his gauze drop correctly. Roussell (Law Viljoen, 2007:83) argues that "although Hockney's imaginative visuals were convincing, the sense of theatre and musical drama often seemed underdeveloped".

Hockney is first and foremost an artist and in order to paint scenery for a stage, paintings should adhere to a bolder style using specific decorative painting techniques for it to read well under stage lighting. In this instance, the stage lighting was modern for its time and therefore could not be blamed for the poor results that were achieved. Cox stated that the most successful scenes were those that were moved furthest downstage and then lit from the front (Spender in Friedman, 1983:87).

Again, technical aspects of shifting scenery were overlooked and stage crew were often called upon to correct unexpected technical difficulties. A stage crew member commented, "I remember the garden wall in Papageno's suicide being held up by six unflinching stage crew crouching out of sight" (Spender in Friedman, 1983:87).

Strong (1984) stated that the audiences of the old Glyndebourne Opera House were annoyed because the scene changes for Hockney's stage settings for *The Magic Flute* took too long. Although Hockney's designs were original and unique, the stage's physical limitations hampered the rhythm of the performance. This was further evidence of Hockney's lack of technical expertise in which he failed to provide an entry or an exit for Pamina when she becomes imprisoned. As this was not detected in the design phase, a well-placed trap in the stage overcame the problem.

4.3.4. The Presentational Space

In order to calculate the correct positioning of his scenery on the stage of the old Glyndebourne Opera House, Hockney chose to make a scale model of 1:12 inches that was two feet deep and three feet wide and depicted all thirty six wings and drops.

The scale of 1:12 inches was double the scale that other set designers normally use (Amory, 1978:67). Once Hockney set up the scene on the scale model, he checked the sightlines by marking them out on the foreground of the model with chalk. In order to achieve this, Hockney placed a cut-out of a proscenium arch to scale which has the same measurements as the old Glyndebourne Opera House and then examined the audience sightlines through the arch.

Hockney had to resort to painted illusion applying perspective techniques borrowed from the Renaissance and Baroque period in order to make the stage appear larger (Spender in Friedman, 1978:87). In some instances Hockney was forced to leave off sections of his stage setting in Act 2, Scene 1, because the stage of the old Glyndebourne Opera House was so confined.

In Act 2, Hockney had more success with his stage settings because he employed strong lines, illusion and colour for the temple and its gardens. Most of Hockney's scenic concepts were realised on stage as a wing and drop setting. However, Hockney included a three-dimensional 'architectural' scenic object, which was a rock placed on stage for Act 1, Scene 1A. This addition to the wing and drop setting is typical of a Postmodernist approach to set design. This was because Hockney has juxtaposed a Baroque scenic style with Realism.

Hockney chose a wing and drop setting for *The Magic Flute* because he argues that it is "an opera more for a painter than an architectural designer" (Lambert, 1978:98). In other words, the wing and drop did not require three-dimensional scenery, and being an artist, it was easier for him to realise his design concept in the form of painted wings and backdrops. Furthermore, Hockney mentioned that it is extremely difficult to paint a scene for a production because the scene painter is not able to incorporate figures as an artist would, as the scene painter had to manipulate the scale of the painted setting to match the proportion of the performers (Amory, 1978:68).

Although Hockney had twelve scenes altogether for his stage settings of *The Magic Flute*, he utilised four to five painted wing and drops for each scene (Amory, 1978:67). This meant that he used thirty-six painted drops altogether, suspended on

54 hanging bars. The painted drops were set very closely together which caused technical problems. Hockney's main intention for having so many painted drops was to keep a continuity and even flow to the pace of the performance, and was reluctant to break for the interval (Amory, 1978: 64).

According to the original Stage Manager's running order (Rodger, 1978:58) of *The Magic Flute*, the scenes were realised on stage as twelve Scenes from Act 1, Scene 1A, 2 and 3 to Act 2, Scene 1 to 8, 8A-D, 9 and 10 to 10A.


Fig. 4.15 (Friedman, 1983) Act 1, Scene 1, portrays a rocky, Surrealist Italian landscape

Fig.4.15 had a number of curved organic lines with no particular focal point. The curvilinear dimensions provided a sense of movement and fluidity. Hockney used light grey hues on the rocky outcrops which were broken up by the brilliant greens of his cartoon-like trees. Both the trees and the rocks shapes are pronounced against the deep blue background of the sky which gives the stage depth. The scene was asymmetrical and had a fresh, mythical feel that provided a mood of light-heartedness and enchantment.

FIG. 4.16 (Friedman, 1983) Hockney's sketch of a dragon inspired by Uccello's painting

During Scene 1 a "bright green dragon" appeared as seen in Fig. 4.16. It was moved onto the stage by an actor who operated its movements from its hind legs. The actor dropped down on a trap that travels to the floor below the stage and the dragon was seen by the audience to collapse "in a large cloud of steam" after Tamino has slain it (*Mid Sussex Times*, 1978:24). Hockney replaced the serpent from the original libretto with a dragon; he stated that he was influenced by the 15th century painter Uccello's painting of *St George and The Dragon*, dated approximately 1470, which he found in the National Gallery (Amory, 1978:65). Hockney chose to 'quote' Uccello because he wanted his first scenes to be clear because he felt that Mozart's music had absolute clarity (Amory, 1978:67). Hockney claims that "Uccello paints clearly, everything is in focus, everything is defined" (Quoted in Amory, 1978:67).

FIG. 4.17 (Friedman 1983) for Act 1, Scene 1A, Hockney's scene for the entrance of the Queen of the Night

In Fig 4.17 Hockney used Fauvist brushwork on his vivid blue backdrop, interspersed with a number of bright stars which created an extravagant setting for The Queen of the Night scene. The painted wings depicting rocks remained on the downstage wing area from Act 1, Scene 1A.

FIG. 4.18 (Friedman, 1983) a three-dimensional rock for Act 1, Scene 1A

In addition, a large rock was placed downstage as seen in Fig. 4.18. Thereafter the rock was split open down the centre to reveal the Queen of the night. Hockney deliberately disrupted the scene, making the rock become the focal point of the setting, thus providing a complete contrast to the two-dimensional backdrop for The Queen of the Night scene.

FIG 4.19 (Friedman, 1983) Act 1, Scene 2, represented an Egyptian interior to depict Sarastro's Palace

In Fig. 4.19 Hockney used forced perspective and foreshortening. He created a perfectly symmetrical setting in which the focal point became the Egyptian gods, Isis and Osiris. Subsequently, Hockney transformed them into the Egyptian god, Anubis. He used strong vertical, diagonal and horizontal lines for his highly ornate double false proscenium depicted as artificial-looking jewel-coloured tiles. Hockney utilised Postmodernism by 'quoting' ancient Egyptian art. *The Mid Sussex Times* (1978:24) commented that this particular stage setting did not blend in with the other scenes for *The Magic Flute* and "seemed rather out of character".
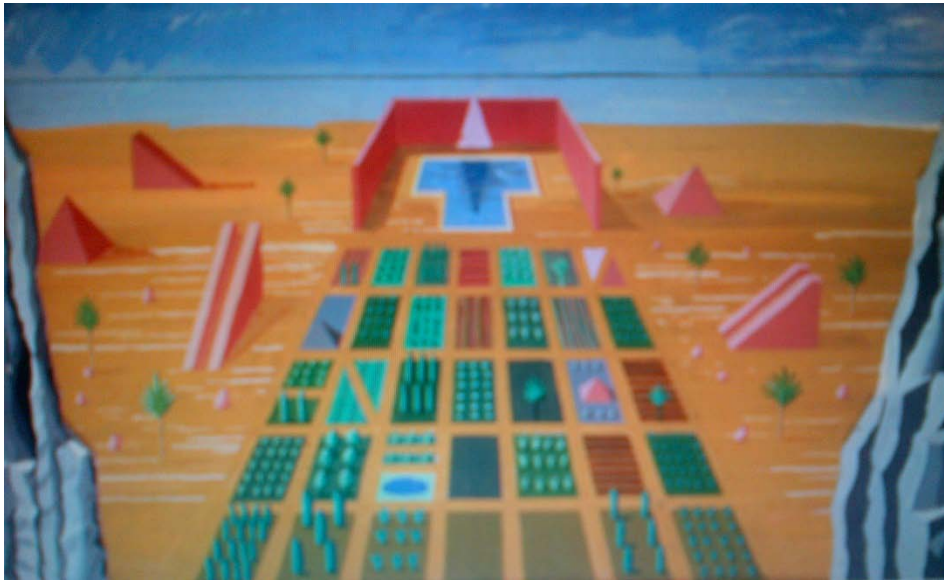
FIG. 4.20 (Friedman, 1983) represents an aerial view of Sarastro's temple in the scene of the Grove and Three Temples for Act 1, Scene 3

Fig. 4.20 illustrates an aerial view of Sarastro's temple. Near the apex of the single vanishing point, Hockney's swimming pool created a scene of Los Angeles disappearing in the distance. The vanishing point was placed exceedingly high in order to create an aerial view of Hockney's signature swimming pool, found in his earlier artworks. The pool was the main focal point in Hockney's assymetrical arrangement. Hockney's stage setting utilised strong colours and geometric symbols, combining different art styles in using collage to create an authentic perspective setting.

FIG. 4.21 (Friedman, 1983) depicts the Three Temples which were freestanding and placed in front of Act 1, Scene 3

The Temples in Fig.4.21 appeared as small pyramid structures that surmounted a base which consisted of two columns and a door. Hockney labeled the stage left temple *Natur*, meaning nature, the centre stage temple *Weisheit*, meaning wisdom, and the stage right temple *Vernunft*, meaning reason (Friedman, 1983:64). The temple set at centre stage was higher than the two temples that flank it. Hockney had clearly borrowed the concept of the three temples from Schikaneder's stage setting for Act 1, Scene 5.
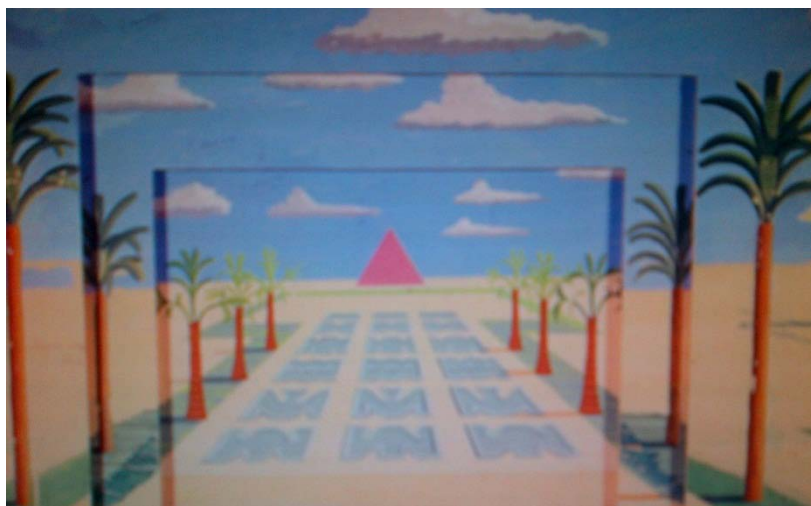
FIG. 4.22 (Friedman, 1983) Act 2, Scene 1, Grove of Palms

Fig. 4.22 represented a backdrop that closely resembled a Californian landscape, consisting of blue skies, palm trees and fluffy white clouds set in single perspective. The wings were painted to represent palm trees and the drops as clouds. The pyramid apex provides a main focal point and an additional vanishing point was placed on the ascending vertical plane of sight. Hockney utilised a number of perspective techniques in this stage setting including forced perspective to obtain greater depth to the stage. Although he used the wing and drop setting for this scene, it complemented the arrangement of elements within the setting. Hockney's painting style is recognisable in this scene.
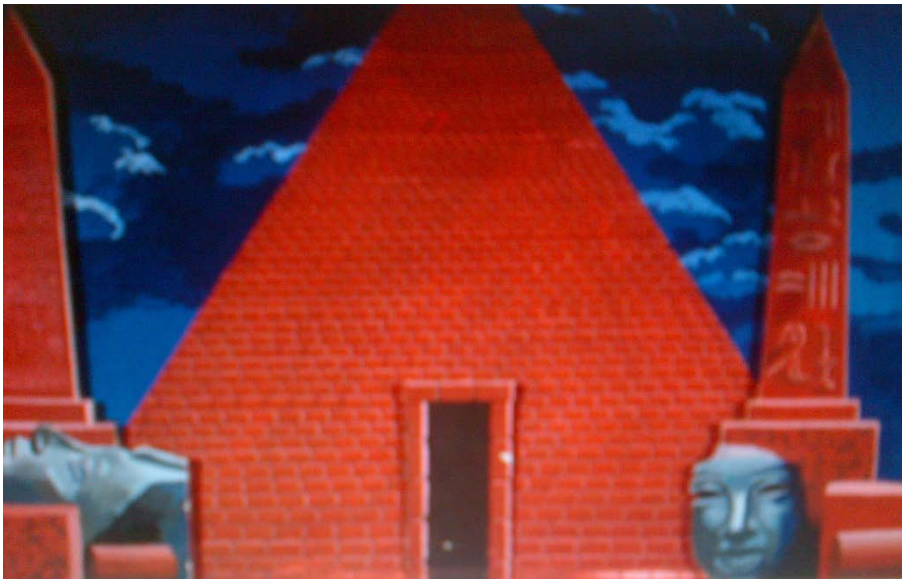

FIG. 4.23 (Friedman 1983) a painting of a massive pyramid Act 2, Scene 2, 8, 8D and 10

Fig. 4.23 illustrates a massive pyramid. that was so large that its apex could not be contained within the proscenium. Hockney commented that he was concerned when he started out painting the pyramid because he had not considered the perspective angle of the pyramid (Lambert, 1978:100). He described his first painting attempt of this scene as resembling "a fireplace" rather than a pyramid. He realised he would

have to gradually make the bricks smaller as they rose toward the apex in order to make a more convincing replica (Lambert, 1978:100).

This scene is a testament to Hockney's eclectic style of scene design where he adopted the Cubist style of painting utilising realistic representations of Ancient Egyptian architecture. He painted them to appear as three-dimensional forms, yet his style of painting incorporated a type of stylised realism (Spender in Friedman, 1983:64). The bold, solid shapes of the Cubist painting style combined with the Expressionist use of symbols and strong colour makes this stage setting effective in its context. Hockney appreciated the fact that *The Magic Flute* should be depicted as a fable (Spender in Friedman, 1983:63). He mentioned that he had come across 18th century pictures of Egypt which were drawn by artists who had never been to Egypt which created a sense of fantasy (Amory, 1978:67). Furthermore, Hockney adopted the techniques of the Bibienas by expanding the scene beyond the confines of the proscenium, thereby giving it a sense of monumentality and grandeur. Act 1, Scene 2, 3 and Act 2, Scene 2, 8, 8D and 10 were the only stage settings with links to Freemasonry because of the Egyptian pyramids, the obelisks and the labels of the Three Temples; three is also a Masonic number.

FIG 4.24 (Friedman, 1983), Act 2, Scene 3, 7 and 9 the Garden Scene

In Fig. 4.24 Hockney used lush, green tropical vegetation combined with a cloudy sky painted on hanging borders, to create a stage setting in the Expressionist style. A single pagoda reminiscent of Piranesi's engravings provided the focal point to this perspective setting. The backscene and most of the scene on stage left has been engulfed in deep shades of blue. Hockney's choice of deep colour enclosed the stage space and created an emotive contrast to the colourful forest found on stage right.

FIG. 4.25 (Friedman 1983) for Act 2, Scene 4 The Grand Hall

The Grand Hall as depicted in Fig. 4.25. Hockney claimed that he "borrowed" the Metropolitan Museum in New York's staircase (Lambert, 1978:98). Massive Baroque columns created strong vertical lines that seemed to reach into infinite space. Hockney borrowed from the design style of Appia, by fragmenting the space with strong vertical and horizontal planes and fusing the image with light and shadow. Hockney employed multiple perspective vistas for this scene. He juxtaposed horizontal and vertical planes and created the illusion of a three-dimensional architectural structure. This scene is reminiscent of the Bibiena's stage settings that would have been placed on a far larger stage. The scenic vista was painted beyond

the confines of the proscenium. This created an illusion that the setting was imposing and far larger than it was.

"The Vault scene", Act 2, Scene 5 and 6, had a small, striped changing booth moved downstage in front of The Grand Hall.

FIG. 4.26 (Friedman, 1983) Fire Act 2, Scene 8A
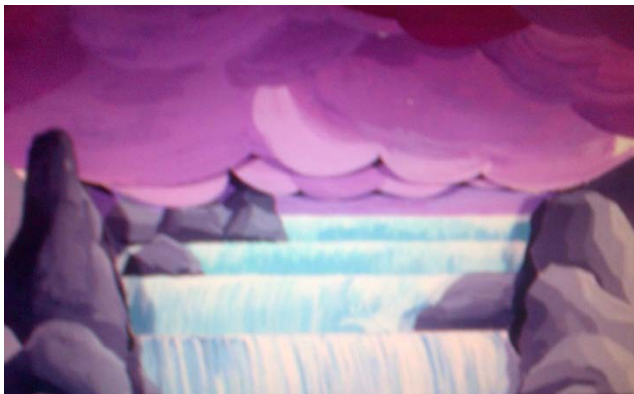
FIG. 4.27 (Friedman, 1983) Water Act 2, Scene 8B

The famous scenes of Fire and Water are depicted in Fig. 4.26 and Fig. 4.27. According to an account by Ian Rodger (1978:58), journalist for *The Globe and Mail*

"the passages through the ordeals of fire and water are achieved by the successive rapid lowering and raising of red fire and cool blue and white waterfall drops". The *Mid Sussex Times* (1978:24) claims that Hockney depicted Victoria Falls from Africa in his painted backdrop of a waterfall used in the scene for Water and used "jagged teeth" to represent flames in the Fire Scene. The large Egyptian obelisks remained as the upstage wings during both of these scenes. Hockney used gauze drops for Act 2, Scene 8C which were flown in and out in sequence with the running order of both scene 8A and 8B.

Hockney employed bright emotive colours for both of these scenes yet the cool and warm tones created a different visual response. Although the Water Scene creates a sense of motion; the horizontal planes evoked feelings of harmony and peacefulness, whereas the angular lines of the Fire Scene are conflicted and full of tension. It is clearly evident that these scenes could be from a pantomime setting and are reminiscent of the Romantic realist period combining the actual with the simulated. The scenes of Fire and Water "have the terrifying intensity of an English Romantic painter" (Spender in Friedman, 1983:68).

Hockney elected to use the traditional 18th century wing and drop style of stage setting with gauzes where he attempts to capture the picturesque simplicity of the original production of *The Magic Flute.* The entire setting for both the Fire and Water Scene became the focal point for the audience.

FIG. 4.28 (Friedman 1983) Act 2, Scene 10A, the Finale

Fig 4.28 illustrates the scene that Hockney used for the Finale. The finale concluded the journey from darkness into light, where it depicted a scene that was simple yet effective (Spender in Friedman, 1983:65). Hockney felt that this scene was the "visual climax" of the entire production (Lambert, 1978:98). Hockney drew the sunrays for the scene by placing a string in the centre of the backdrop and then ruled lines radiating outwards towards the proscenium. The warm colours and radiating lines emphasised by a Prussian blue background, emanated vitality and energy from the central focal area of the sun. Peter Conrad (*Arts and Entertainment*, 1978:77) comments that Hockney created an "Art Deco sunburst", a replica of the Radio City Music Hall interior. For the Finale Hockney reverted back to employing the scenic style of 16th century scenic artists, employing one point perspective within a symmetrical setting. This scene is another example of how Hockney uses a series of unrelated images in his set designs and how he 'references' "recognizable forms" (Friedman, 1983:17). Although his symmetrical setting represented a stylised version of a gaudy advertisement, it served as a whimsical ending to an opera that challenged Hockney as an artist and as a set designer.

In most of Hockney's painted backdrops, it is evident that he raised the perspective horizon line so that it was no longer eye level with the audience and the vanishing point did not situate in the central area of the proscenium as a consequence. This gave the audience the impression that they were experiencing a bird's eye view of the painted scenery when they viewed the upstage section of the scenery. The painted backdrops measured 12,04cm wide instead of 12,19cm; this is because 15cm had to be removed, 7.5cm on each side, when the performance was on tour (Lambert, 1978:99).

4.4. Kentridge's Stage Setting for *The Magic Flute* Performed in The Artscape Opera House

Kentridge was commissioned to design the sets for *The Magic Flute* that premiered in Brussels in 2005 and then toured to Naples in 2006, France in 2006, Israel in 2006 and New York in 2007. Thereafter *The Magic Flute* moved to South Africa to the Civic Theatre in Johannesburg in 2007 and the Artscape Opera House in Cape Town in 2007.

I selected the production of *The Magic Flute* held at the Artscape Opera House because Kentridge chose to apply the basic principles of Enlightenment for the duration of the production. For instance, he agreed to take on the commission as set designer for *The Magic Flute* at the Artscape Opera House on condition that the performers were South Africans. In addition to this he initiated a fund raising project, to provide free matinees for communities that were unable to afford the entrance fee (Pretorius, 2007:1).

4.4.1. The Artscape Opera House

The Artscape Theatre, built in 1971, was initially called the Nico Malan Theatre and functioned as a State Theatre.

It is located in the city centre of Cape Town, South Africa. The Artscape Opera House was built within the Artscape Theatre which was a free-standing building. The Artscape Theatre was a rectangular building which was purposefully built for theatrical performances. Prior to extensive alterations to the stage and the auditorium after 2007, the Artscape Opera House had a large carpeted foyer area which allowed audience members a moment to socialise and obtain refreshments during intermission between the two acts of *The Magic Flute.*

4.4.2. The Audience Space

The Artscape Opera House accommodated 1 187 audience members in a Fan-shaped auditorium. Members of the audience were placed in comfortable armchairs with favorable sightlines from most areas. There were no boxes, there was only gallery seating available in the 'circle'.

4.4.3. The Stage Space

An orchestra pit separated the auditorium from a raised stage. The stage was flat with a depth of 16.25m and had a permanent proscenium arch which had a width of 15.4m and a height of 7.62m. The stage had a cyclorama that enclosed the rear section of the stage, and was equipped with a multipurpose flying system with fifty four mechanised fly bars and twelve point hoists. Hydraulic lifts were positioned throughout the depth of the stage. The lighting and sound was operated through

lighting and sound control desks. The front of house stage area had two light battens and the stage area had five light battens.

When the set for *The Magic Flute* was moved into the Artscape Opera House the positioning of the legs and borders had to be altered in order to account for the angles of projection. Kentridge (2012 elec.interview 16 February) commented that the video projector had to be placed in the optimal position. According to Kentridge (2012 elec.interview 16 February) this was optimal for the theatre but not necessarily for the production.

Kim Gunning worked as a video controller for the production of *The Magic Flute* when it was on tour. In and electronic interview on 23 September 2011 by the author of this dissertation, Gunning stated that the video projector was controlled using three Media Servers (DoReMi system) which were similar to large, dedicated hard drives. They in turn were controlled by the operator via three remote controls that incorporated editing capabilities. This equipment communicated with the projectors via a central computer which was connected to a small lighting board. This enabled the operator to fade an image in and out, mix between various projectors and black out the images totally, if necessary.

There were four projectors that were used for the production of *The Magic Flute*: one front projector (1800 ansi lumen), one back projector (1800 ansi lumen), and two projectors that were sunk into the front of the stage (6500 ansi lumen). The front and back projectors were used for four flying screens, and the smaller projectors were used on two moving blackboards that were on tracks.

4.4.4. The Presentational Space

As mentioned previously, Kentridge commented that he borrowed concepts from Baroque scenery and machinery to arrange his designs for his set (Law-Viljoen, 2007:50). The manner in which Kentridge's wings, borders and gauze backdrops

were placed on the stage were indicative of a typical Baroque wing and drop stage setting arranged in one point perspective. During the early Baroque period the stage would have been built with a raked angle. However, the stage at the Artscape Opera House was flat. Therefore, in order to assist the perspective vista Kentridge arranged his stage settings in a similar configuration to Schinkel's stage settings, using a broad, shallow stage and wide proscenium.

In an electronic interview on 16 February 2012, Kentridge stated the Baroque influence could be seen in his drawings and projections for thunder machines and moving flats rather than objects on stage, for his settings for *The Magic Flute.* Kentridge (2012 elec.interview. 16 February) commented that he employed a false proscenium arch and fixed frontal setting because the entire production was geared towards the video projections. Therefore there had to be a frontal approach to the scenery, utilising flat planes such as painted flats or gauzes as projection surfaces. In addition, he mentioned that different proscenium widths affected how much an audience saw from the first painted portal.

FIG. 4.29 (Law-Viljoen, 2007) depicts Kentridge's fixed frontal setting

FIG. 4.30 (Law-Viljoen, 2007) depicts detail of the fixed frontal setting

Fig. 4.29 and Fig 4.30 illustrates how Kentridge arranged his sets with fixed painted wings on either side of the stage that remain in place for the entire performance. There were six sets of wings altogether, arranged in a *trompe l'oeil* (meaning to trick or deceive the eye) format using one point perspective. Six risers were placed on the floor level to correspond with the position of the wings. The wing and drop stage setting was formed by the wings, risers and cloth borders arranged in perspective. Each riser had been painted to represent wooden floorboards in perspective with geometric working lines scribbled across their surface. There was a raised stage level after each riser to assist the perspective vista which would have normally been placed on a raked stage. Kentridge used risers placed at an angle set against hydraulic lifts that were raised at regular intervals in order to realise the correct perspective vista. The actors performed on the raised, flat sections of the hydraulics. Kentridge comments that; "we wanted a space clean enough to play itself out but still allow the broader questions and associations of the opera to emerge" (Law-Viljoen, 2007:62).

The first downstage cloth border was painted to depict elegantly draped valances; the cloth border behind the first had a wood-grain effect, and the third cloth border upstage of this had a mixture of foliage and drapery. This pattern was repeated in the same sequence for the final three upstage borders (Law-Viljoen, 2007:90).

Kentridge utilised Schinkel's style of setting because the main intention of his stage settings was to focus the audience's attention on his painted backdrops and video projections. He achieved this by working with front and rear projections onto backdrops that were placed upstage. Kentridge's Postmodernist style of set design was evident in his use of video projections within his stage setting. The wing and drop method was also used to create better sightlines for the audience within a proscenium arch theatre.

Sabine Theunissen, who assisted Kentridge with the technical aspects of the stage setting for *The Magic Flute*, stated that there were five painted gauze backdrops that were flown in as the scene required (Law-Viljoen, 2007:90). The painted backdrops were accentuated by the artistic renderings of Kentridge which were recorded on video and projected onto the backdrops. These video projections were used to accentuate the stage setting in order to create symmetry between the performance, music and the art. Kentridge comments (Law-Viljoen, 2007:62) that the painted gauze backdrops were utilised as different layers for the video projections. The wings remained stationary.

FIG. 4.31 (Law-Viljoen, 2007) an image of a traditional draped curtain

During the overture, Fig. 4.31 was the opening scene to be viewed by the audience.

FIG. 4.32 (Law-Viljoen, 2007:116) a barren desert landscape

Fig. 4.32 illustrates a barren desert landscape scattered with rocks that partially resemble the Easter Island rock carvings and Stonehenge. This backdrop, which precedes the scene for the overture, illustrates the fact that Kentridge has 'referenced' or 'quoted' unrelated geographical images for this particular scene which is a feature Postmodernism.

FIG. 4.33 (Law-Viljoen, 2007) The Grove of Palms scene

It is clearly evident in this backdrop seen in Fig. 4.33 that Kentridge has 'borrowed' from the original backdrop of Schinkel's for Act 2, Scene 5, (The Meeting Place of The Rhine Palm Priests). This is a further example of Kentridge's Postmodernist approach to his set designs for *The Magic Flute* where Kentridge has 'referenced' or 'quoted' an artistic image of another set designer.

FIG. 4.34 (Law-Viljoen, 2007) illustrates the Queen of the Night scene

A "collonaded patio" as depicted in Fig. 4.34 was used for the Queen of the Night scene in *The Magic Flute*. Kentridge borrowed this scene from Schinkel's first scene in Act 1 for his realisation of his set designs for *The Magic Flute*.

FIG. 4.35 (Law-Viljoen, 2007).illustrates a Mythical Egyptian Temple

This scene illustrates a mythical Egyptian temple as seen in Fig. 4.35. In analysing Kentridge's stage settings for *The Magic Flute,* it is evident that there were a number of Masonic symbols embedded in his stage settings. This temple appears to resemble the Temple of Isis which was often referred to as an example of Masonic architecture.

Fig.4.36 (Law-Viljoen, 2007).depicts a video projection of an eye over the pyramid

Fig. 4.36 depicts "the disembodied eye above the pyramid" (Law-Viljoen, 2007:90). Kentridge comments that he retained "Max Ernst's metronome with an eye in his realisation of his set design" (Law-Viljoen, 2007:50). Max Ernst (1891-1976) was a German artist, poet and a pioneer of the Dadaist movement which began in 1919. The only artwork that Ernst produced that could vaguely resemble a metronome with an eye is called *Men Shall Know Nothing of This* (1923). Yet Jillian Carmen (2005:2) suggests that it was Man Ray's (1890-1976) surrealist artwork named *The object to be destroyed* (1923), renamed *The indestructible object* (1932), that influenced Kentridge's design concept for this scene in *The Magic Flute.*

However, it is possible and even more likely that Kentridge was influenced by the original Masonic symbol of the 'all seeing eye' in his design concept for *The Magic*

Flute. Yet, he described its inclusion as a Masonic symbol as unintentional (Law-Viljoen, 2007:52).   The eye plays a significant metaphorical role in Kentridge's design concept for *The Magic Flute* where he describes it as the eye that sees through the lens, "the disembodied eye" of the audience and the protagonist (Law-Viljoen, 2007:52).

Fig. 4.37 (Law-Viljoen, 2007) illustrates a backdrop which depicts the Falcon Horus

Furthermore, Kentridge used video projections of images of birds in his stage setting of *The Magic Flute* seen in Fig.4.37 (Law-Viljoen, 2007:39).   The Falcon Horus also appeared in these projections. Horus was an Egyptian deity with the body of a man and the head of a falcon (Law-Viljoen, 2007:23).   The falcon was used as a religious symbol in Ancient Egypt and was known as "the bird of reason", and is a key Masonic symbol.   The falcon also appeared in Kentridge's first sketches for his designs for *The Magic Flute* (Law-Viljoen, 2007:43).

Video projectors were placed upstage and downstage of the painted backdrops (Law-Viljoen, 2007:58).   Kentridge stated that he did not want the video projections to

distract the audience's attention and he therefore attempted to lead the projections from the performers' gestures which allowed them to have a "sense of agency and power" (Law-Viljoen, 2007:68). These projections were designed to develop and emerge as new images which were created in stages until their completion. They were utilised as a visual metaphor of the characters developing their own identities throughout the performance as seen in a video projection for the Queen of the Night Scene Fig. 4.38 (Law-Viljoen, 2007). The video projections were constantly changing, thereby "capturing and dissolving" the images on stage (Ise, 2010:4).


FIG. 4.38 (Law-Viljoen, 2007) depicts a video projection for The Queen of the Night Scene

Gunning (2011 elec.interview 23 September) stated that she manipulated the video recording for *The Magic Flute* according to the tempo adopted by the conductor. According to Gunning she operated the video while following the score and watching the conductor on a video monitor. Gunning (2011 elec. interview 23 September) commented that because the performance was 'live' the performers were not consistent throughout the performance. Therefore she was able to control the

appearance of the video image and, if necessary, manipulate the speed of the video playback. In addition, Gunning was able to skip to any section of the video, which was a practice mainly used during rehearsals.

As mentioned previously Kentridge adopted a Postmodernist approach to his set designs for *The Magic Flute* because he deconstructed his stage setting by merging the images of his video projections and his painted backdrops into one performance.

4.5. Kentridge's Stage Setting for *The Magic Flute* with a South African Perspective

The *New York Sun* states that Kentridge has a fascination for Enlightenment which is an integral part of Mozart's *Magic Flute* (Schwartz, 2007:1). This was due to the influence of his parents who were political activists in the apartheid era and his own political beliefs. Kentridge (2012 elec.interview 16 February) suggested that his set designs were conceptualised from a South African perspective, because he is a South African artist with an interest in historical representations of Africa.

In his interpretation of *The Magic Flute*, Kentridge created a journey toward Enlightenment through the wisdom and experience gained by his characters and images portrayed throughout the performance. Kentridge argued that Pamino's journey is similar to the trials of Enlightenment and that the political metaphor in the performance "is more a meditation on Plato and the Enlightenment" (Law–Viljoen, 2007:33, 74). Kentridge (Law-Viljoen, 2007:74) argues that we create our identities through our own experiences which is a similar theory to Plato who believed in "being" and "becoming" as progressive levels of awareness and knowledge (Merritt, n.d:1).

The underlying theme of Enlightenment is evident in Kentridge's intention to transform his stage space into the inner compartment of a 19th century camera (Ise, 2010:3). He commented that he deliberately chose to do this in order to create a metaphorical

representation of the camera and not detract from the opera (Ise, 2010:4). In the 19th century photography encouraged tourism in Africa (Ise, 2010:3). As a result of the reproduction of certain images captured in Africa, Europeans became exposed to primitive images of African people. Therefore the European community felt it was their duty to colonise Africa, and this gave them supposed power and authority over the African people (Ise, 2010:3).

The camera was also used as a 'random' stage property in *The Magic Flute* in order to frame certain segments of the performance on stage. This is characterised by Papageno being trapped inside a birdcage which was a filmed projection (Ise, 2010:4). The birdcage represented the power and authority that the Queen and the three ladies have over Papageno. It is a metaphor for Enlightenment and how those that are in authority can pray on the weak and deprived (Ise, 2010:4). *The Magic Flute* traces the journey of Enlightenment as it was formulated in the late 18th century when the Enlightenment philosophy had reached new heights. The Queen of the Night represents the tyrannical hold that religion and monarchal dictatorship had over Europe (Ise, 2010:4). Sarastro emerged as the beacon of hope and light that represented a direct path toward Enlightenment for Western society (Ise, 2010:4).

As a white male growing up in South Africa, Kentridge could relate to similar themes of oppression instigated by the apartheid Government in South Africa. However, Kentridge attempted to highlight the main theme and aim of the libretto which commented on a journey toward Enlightenment, where light triumphs over darkness (Ise, 2010:7). In contrast, Kentridge's stage setting is a combination of light and darkness where "both find meaning through and in each other" (Ise, 2010:7).

FIG. 4.39 (Law-Viljoen, 2007) A White Rhinoceros eating from a dog's bowl

Kentridge first introduced a white rhinoceros into the performance of *The Magic Flute* in New York in 2005, before arriving in South Africa in 2007 (Law-Viljoen, 2007:35). The white rhinoceros, an endangered species, appears in Act 1 and Act 2 of *The Magic Flute*; in Act 1, Tamino is training the rhinoceros for the canned hunt. The rhinoceros is seen in Fig. 4.39 to be eating from a dog's bowl with the name of Fido printed on the side.

FIG. 4.40 (Law-Viljoen, 2007) A White Rhinoceros doing a handstand

FIG. 4.41 (Law-Viljoen, 2007) A White Rhinoceros being lifted off the stage

It is possible that the taming of the rhinoceros was meant to symbolise colonialism and the desire to oppress, dominate and exploit. The rhinoceros is seen as an object of strength and power, yet the film projection depicts Tamino as having absolute control over this large beast (Law-Viljoen, 2007:152). Kate McCrickard (in Guarracino, 2010:274) comments that "the projected animation dances to the flute, even managing a handstand, before he is hoisted up off the stage" as seen in Fig. 4.40 and 4.41 (Law-Viljoen, 2007:150).

Kentridge argues that colonialism was seen as "bringing light to a dark continent" yet it had a dichotomous relationship with Enlightenment in Africa (Law-Viljoen, 2007:152). This is apparent in Act 2 when Kentridge produces the only film extract of real footage of a rhinoceros hunt which took place in East Africa in 1911. It was projected onto the back screen relaying images of "graphic stalking and killing of a rhinoceros trapped by both the gun and the camera" (Law-Viljoen, 2007.152). When Kentridge introduced the rhinoceros in the New York production of *The Magic Flute*, it was met with great objection from the American audience (Law-Viljoen, 2007:35). Kentridge states the inclusion of the rhinoceros to his stage setting politicises the performance but argues that it "makes what is inherently political in the opera more visible than before" (Law-Viljoen, 2007:35).

Hunting and depictions of hunting in paintings and, later, photography are both associated with colonialism because they were common practices during the colonial era. This commented directly on the West's perception of Africa as the continent that must be tamed and controlled by a dominant Western society. It suggests that if one cannot subjugate the African, one would have to resort to violence in order to tame it. Stuart Hall (1997:14) argues that "difference is an open invitation to power" which is why colonialist practices utilised the law to institutionalise difference with violence. When the Europeans colonised South Africa they imposed their culture on the African people because their culture was seen to be inferior. The European perception of superiority over the African created the need to subjugate their cultural identity therefore they created laws in order to dominate by force.

The rhinoceros is an African icon; in Kentridge's performance of *The Magic Flute* the rhinoceros is captured, tamed and eventually killed. The rhinoceros is essentially a wild animal which is tamed by its captor, yet when it is killed a political metaphor is created; for example, what cannot be tamed must be exterminated. While the film projection of the hunt was being played through the video projectors, Sarastro hunted and shot Tamino's tame rhinoceros in Scene 12, Act 2. During the actual film footage of the hunt, Sarastro sang "within these hallowed walls, where human loves the human, no traitor can lurk, because one forgives the enemy" (Guarracino, 2010:273). This created strong political commentary on rational behaviour that resorted to violence in order to control and dominate (Law-Viljoen, 2007:38).

The rhinoceros became the subaltern subject which Guyatri Spivak refers to as the subaltern subject that has no space to speak (Loomba, 1993:250). Kentridge gave his own interpretation of Spivak's subaltern subject as he mentioned that his rhinoceros "cannot speak or sing yet can dance" (Quoted in Guarracino, 2010:268). The rhinoceros as the subaltern subject commented on colonial oppression and expressed its inability to speak out by acting out a ludicrous and comical dance routine in response to Tamino's commands. Ironically though, as a result of the rhinoceros's death, it was able to 'speak'. The rhinoceros's silence could also be a reference to

Masonic symbolism where the symbol of the lock is a metaphor for silence because the Freemasons are a secret society.

By his staging of Mozart's opera *The Magic Flute* in South Africa Kentridge politicised the performance by defining a metaphorical dichotomy between the self and the other. Hall (1997:7) argues that politics creates divisions or differences between those who have power and those who do not. Difference between the self and other creates positioning, Serena Guarracino (2010:272) argues that the characters of Pamino and Tamino are seen as binary opposites, male and female, whereas the rhino is constructed as a binary opposite in relation to them, the "subaltern and the hegemonic".

Shikaneder could also have influenced Kentridge in terms of Shikaneder's politicisation of his stage settings for *the Magic Flute.* Firstly, Schikaneder placed a number of Masonic symbols within the performance and stage settings in order to protest against the intended abolition of Freemasonry in Austria. Secondly, there was the West's obsession with the East during the 18th century. The representation of the Orient in Schikaneder's scenery could depict the West's perception of their superiority over the East (Guarracino, 2010:269). The original libretto of *The Magic Flute* reads as a tale of justice and wisdom gained through experience. Kentridge achieved this in a South African context by creating a stage setting for *The Magic Flute* that embeds political metaphors and symbols.

Chapter Five – Conclusion

The main focus of this dissertation was to comparatively analyse the influences on the set design concepts and stage settings for Mozart'opera, *The Magic Flute,* with specific reference to selected set designers from the 18th to the early 21st century.

I reached the conclusion that the emphasis on Enlightenment and Freemasonry in the original opera of *The Magic Flute* had a significant influence on the design concepts of the selected set designers. This was despite the fact that each of the selected set designers for *The Magic Flute* came from entirely different social and cultural backgrounds. Although each set designer chose to embed Masonic symbolism in their design concepts and stage settings they had different reasons for doing so. I was able to prove that Masonic symbols and architecture appeared in each of the selected set designer's stage settings for *The Magic Flute.* In addition, I discovered that Ancient Egypt played an important role in the design concepts of the selected set designers. For some as a link to Freemasonry and Europe's fascination for Egypt, for others it was more a social commentary on Western Idealism and the differences between East and West (Guarrachino, 2010:270). Both Schikaneder and Schinkel used embedded Masonic symbolism to challenge prevailing monarchal oppression and the banning of Freemasonry.

The design concept of a set designer would initially follow the stage directions of the playwright and the number of scene changes that are required for the performance. The designer would have to research a number of aspects that relate to the script, for example architecture, the historical period, art and furniture styles (Pecktal, 1995:11). A set designer could also produce a design concept that ignored the instructions of the playwright entirely (Pecktal, 1995:10). Furthermore, a set designer would need to engage with the stage space in order to initiate their design concept. Lastly, a set designer would need to consider the structural and technical limitations of their

chosen auditoria. In terms of this dissertation each of the selected set designers' chosen auditoria had a proscenium arch stage.

Schinkel was influenced by Mozart and Schikaneder's original production of *The Magic Flute*, however his design concepts sought to introduce the mystic qualities of Egypt, by incorporating realistic Masonic-Egyptian architecture and Romantic landscapes into his design concepts (Carter, 1981:6). Although Schinkel was commissioned to design the stage sets for *The Magic Flute* to be performed at the Royal Opera House in Berlin, Carter (1981:6) argues that it was an opportunity for Schinkel to combine his love for architecture and Freemasonry that led him to accept the opportunity to design the sets for *The Magic Flute*. Schinkel was commissioned to design the sets for *The Magic Flute* to be performed at the Royal Opera House in Berlin which had a Horse-shoe shaped auditorium. This was advantageous for Schinkel because the audience could view the stage from a number of vantage points. Therefore he elected to avoid scenery arranged in perspective and designed his stage settings for a broad proscenium and a shallow stage, while employing the wing and drop method. Although the stage had a flying system Schinkel had to rely on wax candles and oil lamps to light the stage space.

Although Hockney was an artist and not a set designer his love for opera originated from his early interest in theatre and a great sentiment for music (Spender in Friedman, 1983:61). Hockney drew his initial inspiration from the music and past productions of *The Magic Flute*. He described his approach to designing the sets for *The Magic Flute* as "a process of saturation" (Spender in Friedman, 1983:64). Hockney utilised Pop Art, a 'popular' style, to represent the high art form of opera which spoke out against predominant beliefs in opera as elitist.

Hockney followed the stage directions of Schikaneder closely (Spender in Friedman, 1983:62). He incorporated images of Egypt into his set designs for *The Magic Flute*, but altered his design concepts to suit the type of audience that would attend the old Glyndebourne Opera House in 1978 (Friedman, 1983:64). Widdicombe (1978:71) states that there was a distinct theme of Egypt that emerged in Hockney's stage

settings for *The Magic Flute.* Hockney commented "even the scenes without pyramids have triangles" (Widdicombe, 1978:71). Moreover, Widdicombe (1978:71) refers to the temple door designs, a plumbline, masonic aprons, and numbers that kept reoccurring in Hockney's stage settings for *The Magic Flute*. It is clearly evident that Hockney used Masonic symbolism in his stage settings. Hockney admitted this by saying "there is a bit of the Masonic stuff too" (Widdicombe, 1978:71).

Hockney's sets can be seen as a journey through art history, beginning with inspiration from early Renaissance art works in his opening scenes (Spender in Friedman, 1983:65) to depictions of Romantic paintings, abstract renditions of Piranesi's architecture and ending in a dazzling finale of an Art Deco-styled sun (Conrad, 1978:77). Although there is a distinct progression of these artistic styles which is a true acknowledgement of Hockney's eclectic Postmodern style, the images and styles that Hockney used in his design concepts were extremely diverse, yet Friedman (1983:68) comments that there is unity in diversity.

Hockney's stage settings were designed for the old Glyndebourne Opera House which had a rectangular auditorium and a limited stage space. This affected the manner in which Hockney presented his stage settings. He elected to use the wing and drop method in order to accommodate multiple scenic backdrops and painted the backdrops in perspective in order to increase the depth of the stage.

As mentioned previously, Kentridge drew his inspiration for his design concepts from the original performance of *The Magic Flute* (Law-Viljoen, 2007:64). It is evident that Schikaneder's motivation to use Masonic symbolism in his stage settings influenced the design concepts of Kentridge. Therefore Kentridge's design concepts contain a number of Masonic and Egyptian symbols (Law-Viljoen, 2007:20).

Kentridge did not initially design his sets for the stage space at the Artscape Opera House therefore he had to make minor adjustments to the original stage setting. He chose the wing and drop stage setting with fixed wings and overhead borders. He arranged his stage setting in perspective and utilised the hydraulic lifts to create

different levels. The Artscape Opera House had a fan-shaped auditorium which offers an ideal view of the stage from any position within the auditorium.

Kentridge deviated from the original stage directions of *The Magic Flute* by designing his stage setting with a South African perspective, as a South African set designer. However, he chose to make a political statement about how Africa had been colonised and subjected to British Imperialist belief systems. He achieved this by introducing the plight of the white rhinoceros which is an endangered species in Africa. Kentridge (Law-Viljoen, 2007:35) stated that by later including the scenes of the white rhinoceros in Act 1 and 2, it gave the opera a "political flavor". Tamino was seen in Act 1 dressed in a British army uniform taming the rhinoceros. Then an archived film clip from a rhinoceros hunt in East Africa was screened in Act 2 (Law-Viljoen, 2007:152). Guarrachino (2010:1) argues that Kentridge utilised the opera to voice his political beliefs and to speak out about "Western white culture and the roots of colonial violence". By doing so Kentridge was able to highlight hegemonies in Africa that were predominant in the 19th and 20th centuries.

During my research on proscenium arch theatres I discovered that acoustics played a significant role in the quality of the performances staged from the 18th century until the 20th century. Initially, theatre architects had a limited knowledge regarding the acoustical quality of a theatre and did not consider this as a priority when building a new theatre. The acoustics of earlier theatres were favorable because they had small auditoriums and stages and were mostly built from wood (Mullin, 1970:132). Theatres were also built with domed ceilings in order to extricate the fumes and heat created by gas lighting. These ceilings also affected the quality of the acoustics within the theatres (Mullin, 1970:134). When the size of the auditoriums and stages increased to accommodate large audiences and elaborate scenery, the quality of the acoustics was significantly reduced. However, as the depth of the proscenium arch increased to accommodate side boxes the acoustics improved significantly (Mullin, 1970:56).

Following this I discovered that each of the selected set designers for *The Magic Flute* did not begin their careers as set designers. Schikaneder was a librettist, Hockney was a visual artist, Schinkel was a qualified architect and Kentridge had a degree in Politics and later became a visual artist. However, all of the selected set designers were directly or indirectly involved with theatre, which led them to design the sets for *The Magic Flute.*

Although there are a number of books on theatre architecture, scenery and machinery, the research process for this dissertation was challenging. This was because there were a limited number of books or journals that were published on the selected set designers that relate specifically to how they conceptualised and realised their set designs for *The Magic Flute.* I was fortunate to make contact with Julia Aries of the Glyndebourne Opera Theatre who sent me copies of original newspaper clippings and an original programme from the performance of *The Magic Flute* performed in 1978 with set designs by Hockney. In addition Anna Pfafflin, curator of The Berlin State Museum, advised me electronically on certain questions that I had regarding Schinkel's set designs and provided me with links to find further information on Schinkel's set designs for *The Magic Flute.*

Finally, in the context of social change and addressing the lack of knowledge and expertise in the field of set design for theatrical productions performed in Africa and in South Africa, further research in this field of study could be advantageous. This research could produce a greater awareness of the creative output of African and South African set designers and the diversity of performance art in Africa and South Africa. Furthermore, it could inspire young South Africans to discover new methods of designing scenery in an advancing technological environment.

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