The tune of the magic flute: On atmospheres and history

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1. A world set up

Already on the map of Drottningholm, the difference in character between the two gardens, lying side by side, is obvious: symmetries are contrasted with irregularities. Entering the actual area from the car park, the opposition becomes corporeal. The formal garden lies in front of the Drottningholm Palace—built with influences from the baroque and Italian classicism—from where the gaze loses itself in an outstretched view dominated by strict symmetrical forms. The scenery has a certain calm, it is a rest for the eye due to the defined spaces, a tranquility inherent in order and definition. The English landscape garden unfolds in front of the rococo court theatre, lying next to the palace; a slope ends with small lakes and a rounded path leads through the landscape with its groves and meadows. Again, the scenery is dominated by a certain calm, but different from the earlier one; it is the calm of a peaceful landscape, into which you long to wander without end.

Atmospheres make themselves known through contrasts. A visitor of the UNESCO world site Drottningholm Palace, today the residence of the Swedish king and queen, lying some twenty minutes outside the centre of Stockholm by car, will sense the contrast when moving from the well-defined spaces of the formal garden to the landscape of the English park. It is a manifestation of the general shift within gardening that swept through great parts of Europe during the latter half of the 18th century. With the starting point in England during the 1740s, the formal garden became outdated, new gardening projects were often made according to the English manner and sometimes formal gardens were uprooted and destroyed.

This change is part of a transformation of the affective sphere that could be discerned in the aesthetic realms but also concerned social order and politics.[1] Very schematic, it can be described as a dislocation from the order of affects (with Descartes's classification of affects as paradigm) to free-flowing sentimentalism (with Rousseau's emotionality as its nexus). Here at

Drottningholm, it had manifested itself not only in the English garden outside the theatre—built 1764–66 on the ground where the older theatre from 1754 stood before burning down 1762—but also inside the theatre. During the first decades of theatrical events, when queen Louisa Ulrika was in charge of the theatre, the alexandrines of French classical drama were prominent as well as Metastasian opera with its well-defined scheme of recitatives and *da capo*-arias. From 1779, with her son Gustav III as the leader, a new repertoire was introduced with Gluck's reform operas, the first one being *Iphigenia in Aulis* that same year. Now, a dramatic flow of situations superseded the baroque opera with its well-defined elements, while the quick prose of Beaumarchais's anti-aristocratic play *The Marriage of Figaro* could be heard 1786. The repertoire can change quickly, but the shift has taken a physical shape in the abiding contrast between the gardens. It is an atmospheric contrast that disguises the fact that the two gardens have changed. The palace and gardens were left to decay during long periods of the 19th century, then new flowerbeds were planted, old boxwood hedges have been replaced by new ones in the formal garden, the English garden has become more limited—but the contrast persists.

The opening scene of the present essay, with its stereoscopic view of the gardens, is the start of an investigation into the production of atmospheres—on stage, on screen, in garden—and the possible durability of these elusive phenomena. Gardens and their atmospheric characters have been discussed in depth by Gernot Böhme early on in his philosophical engagement for an ecological aesthetics of nature, according to which the formal garden demonstrates the mathematization and domination of nature, whereas English gardening takes existing nature as its starting point and works in alliance with it (Böhme 1989). Atmospheres do not only take the human being in their possession, but they may also be produced by man. Indeed, on stage they can be produced in order to give an impression of a specific era (Böhme 1998, 79). The very point of departure for my investigation is Ingmar Bergman's adaption for television of Mozart's *The Magic Flute* (1975), which shall be discussed as an attempt in recreating a particular atmosphere. The next step is to turn back to the 18th century, closely related to Bergman's vision, in order to see how atmospheres were produced in both theatres and gardens, with a comment added on the convergence between music and landscape in musical reflection—precisely as the English garden has contrast and surprise as main elements, the path of the essay takes often unexpected turns. During these steps, the notion "atmosphere" is not specified, and the essay therefore ends with a conceptual elaboration where the relation between atmosphere, attunement and music is elucidated in respect to Böhme, but also to Hermann Schmitz and Mikel Dufrenne—the latter almost forgotten in the contemporary discourse of atmospheres. The final question, underlying the whole text, to be answered is: do

the atmospheres that can be discerned today in the English garden of Drottningholm as well as those in Bergman's film have anything so say about the past?[2]

2. Atmospheric re-construction

It is a summer evening. A mallard couple is swimming on a lake. The sinking sun colors the waters and the old oaks in orange. In the air: blackbirds sing and frogs croak, but from afar it is possible to discern an orchestra tuning and warming up, followed by the applauds from the audience when the conductor arrives. Three majestic chords—be they Masonic symbols or not—open the *Magic Flute* overture synchronised with three shots from different angles of the "Apollo Belvedere" in front of the entrance to the Drottningholm Court Theatre, a copy of the famous statue of the god who is supposed to have killed the chthonic serpent Python with his arrows. Soon, a dragon shall be killed on stage. When the slow section of the overture begins to move after the static chords, we see a close-up of a young red-blond girl in the audience, with a concentrated face. As she looks up, the camera takes her point-of-view: the girl looks at a small cupid on the theatre curtain and starts to smile. When the music is rising again, the camera views the central figure of the drop curtain, the goddess Minerva with the crest of Queen Louisa Ulrika; in the same moment as an outspread sixth chord is sounding, the whole curtain can be viewed. As soon as the *Allegro* starts, the camera shifts between the faces of the audience, representing their different attitudes to the music. The spectators come from the whole world (as the audience often does at this theatre, with its summer performances being one of Stockholm's tourist attractions) and represent all ages, from small children to aged people.[3] That is totally in accord with the ethics of the opera, where mankind as a whole is addressed (however at odds with the fact that women are often treated in misogynic terms, as the Queen of the Night, and the scoundrel Monostasos is associated with the dark forces due to his dark color[4]).

Just as the Mozart overture is an exemplary case of a "tuning-in," opening up the world of the *Singspiel* with its fabulous series of events, the cinematic treatment of it has to do with attunement: with the series of faces, the human response is focused upon, showing that the audience takes part in an attuned community, albeit responding individually to the music. As often is the case with Bergman's films, there is further a strong relation to his family, friends and coworkers. Among the faces we see the cameraman Sven Nykvist, actors closely connected to Bergman's works, Bergman's son Daniel (today a film director, too), Bergman's wife, and

then Bergman himself. Yet, the aesthetic workings are linked to the expressions of the faces—awe, curiosity, rapture, contemplation—which are open for the television viewer's own identification and mirroring.

Bergman had a strong attachment to the Drottningholm Court Theatre. In 1921, a young amanuensis at the Swedish National Library, Agne Beijer, discovered together with two employes from the National Museum that the old theatre building—which some 20 years after the murder of Gustav III 1792 fell out of use and later served as a storeroom for the royal household, but which sometimes was revived for concerts and theatre performances—had an intact baroque stage machinery with stage decorations. (Sauter in Sauter and Wiles, 2014, 2–3) Following this discovery, public demonstration of the machinery were arranged and gradually it became a living theatre again. When writing about the film *The Magic Flute* in his retrospective book *Pictures*, Bergman tells the story how he in his early youth took a very long walk and reached the Drottningholm Palace and its theatre:

> For some reason the stage door was unlocked. I walked inside and saw for the first time the carefully restored baroque theater. I remember distinctly what a bewitching experience it was: the effect of chiaroscuro, the silence, the stage.
>
> In my imagination I have always seen The Magic Flute living inside that old theater, in that keenly acoustical wooden box, with its slanted stage floor, its backdrops and wings. Here lies the noble, magical illusion of theater. Nothing is; everything represents. The moment the curtain is raised, an agreement between stage and audience manifests itself. And now, together, we'll create! (Bergman 1994, 353)

This formulation is quite close to Bergman's notes in a workbook dedicated to the *Magic Flute* film project. There, Bergman describes the *Theater auf der Wieden* in Vienna, where the opera premiered on the 30th September 1790, with the librettist Emanuel Schikaneder not only singing the Papageno part, but also being the theatre manager:

> Herr Schikaneder owned a theatre which, in accordance with the custom of the time, was built of wood with considerable depth of stage, a slanting floor, side flies which could be pushed in and out, backdrops which could be raised and lowered, trapdoors, a billowing sea, arrangements for effective fires, ramps with sunlight and oil lamps, elevators for the messengers of the gods or other celestial appearances. Thus it was a locale with considerable power of suggestion and was extraordinarily popular with the audience. The owner wrote his musical drama for this wonderful

> magic box in full knowledge of the resources of his theatre, on both the technical and the human level. (Bergman 1974: unp.)

Clearly, the theatre-man Bergman was fascinated by the stage mechanics and technical possibilities of the late 18th-century theatre. What is more, he also saw the cinematic possibilities of using an old theatre in a television film. His first idea was to use the Drottningholm theatre for the adaption of Mozart's *The Magic Flute* for television, yet the theatre could not stand the heavy equipment and the necessary light systems. Therefore, after the decision by Sveriges Television to implement the production, the TV company and the director chose to build a replica of the court theatre in a film studio. The stage and the backstage were meticulously and faithfully reproduced with drop curtain and backdrops, and new elements were produced in an authentic style to be used as scenery in the film production. (Sveriges Television 1975: unp.)

In *Pictures*, Bergman comments on *Magic Flute* opera productions he had seen, complaining about one being "lengty and unwieldy" (1994, 350), another being "a monumental mastodon," all due to the usage of modern multi-dimensional scenery (1994, 353). The 18th-century theatres, with their quickly movable two-dimensional side flies and backdrops, were much more flexible: a change of scenery before the spectators, *changement à vue*, was a matter of seconds. Bergman uses such effects, but with distinction. The entry of the Queen of the Night takes place when the bright woods is transformed into a dark, cloudy sky. The shadows of Sarastro's temple is changed into a green garden through a backdrop lowered down behind Tamino as he plays on the magic flute for the first time, demonstrating the transformative powers of music. When Papageno is about to take his life in a wintry landscape and his mind is re-attuned by the magic sounds from his music box, then leaves and flowers come from above, with a breath-taking outbreak of spring. After having passed the ultimate trials in the crypts of the temple, Pamino and Tamina come out into a garden—represented on a backdrop which is suddenly lowered down behind them. Otherwise, Bergman most often relies on the quick changes of milieu that the cutting-technique of film so easily grant, that is, without the attuning transformation between one state and another on stage.

Even if the magic-box qualities of using old machineries have their charm, Bergman seems to have been looking for something that has to do with character and atmosphere: the theatre *in toto*; the building being situated in the English garden. The formal garden lying so close is strictly put outside the camera view during the overture; every perspective that would have given associations to an earlier epoch has been eliminated. Further, Bergman wanted

"warm, sensuous voices that had personality", the play should be acted by "young actors, naturally close to the dizzy, emotional shifts between joy and sorrow, between thinking and feeling" (Bergman 1994, 356). That means that he placed his cinematic staging on this side of the break within the theatre when the baroque acting was replaced by a new kind of acting, "rooted in feeling, not in learned codes of gesture" (Wiles in Sauter and Wiles 2014, 191).

Yet, the film was also decisively contemporary: it is a cinematic representation of a performance, taking place in the 1970s. The theatre building can actually be seen as one of the main characters, not only in the sense that Bergman uses the stage replica and scenography, but also in the sense that it encompasses the space of the spectators and the space behind the stage from where Håkan Hagegård storms out for his entrée as Papegeno or where Ulrik Cold, who sings the role of Sarastro, studies his part of Gurnemanz in Wagner's *Parsifal* to recorded in Berlin 1975—a detail that connects Sarastro with Gurnemanz at the same time as it relates the world of the theatre to the surrounding world of the 70s. Close to Ulrik Cold, studying his Wagner part during the intermission of the opera, a boy sits in the clothes of the slaves kept by Sarastro, reading his *Donald Duck* comics.

Nothing suggests that historical authenticity of the performance would have been an intrinsic value to Bergman, despite the facts that he used the replica and that he had been inspired by the costumes of the first performance in Vienna. Instead of trying to recreate a historical performance, Bergman used the atmosphere of the theatre and its surroundings which constitutes a link between points in history—between the late 18th century and the late 20th century. Looking at the film today is nevertheless to perceive the distance from the 1970s: the audience can safely be placed in that time, but the main singer's haircuts and gestures indicate that same era, too. For anyone with a recent experience of the Drottningsholm theatre and its surroundings, the atmosphere of the theatre then binds three time layers together, due to the materiality of the theatre and its milieu: the 1790s, the 1970s and today.

Might it be that something as fugitive as an atmosphere resists time? Much speaks against it in our case. First of all, no Mozart opera was ever performed at the Drottningholm theatre during the 17th century. Further, the English garden was far from being finished when the theatre was in full use during the 1790s: the architect Fredrik Magnus Piper started to work on the general plan 1781 and the garden was completed only in 1810. Gardens change, trees grow and die, lakes take on new shapes. A modern mind that meets a historic site is still modern. Yet, it is the passage from the formal garden to the English park that says something about the past (as well as a passage from the car park outside Drottningholm palace to the English garden does). As already stressed, atmospheres make themselves known in the change from one atmosphere

to another, from one room to another, from one world to another. This move is in a way a rite of passage, just as the passage in *The Magic Flute* that Pamino undergoes, from one stage of his personal history to to another.

3. Atmospheric construction

An atmosphere can sometimes just be there, disappear and then be replaced by another. On a walk in an English landscape garden, the wanderer may pass through different kinds of daylights, he or she may be delighted by leaf-tree woods or the clearing where things and plants come to appearance as what they are, smell from grass or flowers fills the nostrils—and the atmosphere is ever-changing. At the theatre, atmospheres are produced. Gernot Böhme has in many of his writings on atmosphere pointed out that behind theatres, bars, restaurants, advertising, and malls there is almost always a very conscious production of atmospheres (for instance Böhme 1995, 47; 2006, 51; see also Bille et al. 2015, 33–35). If such theatrical space as Drottningholm Court Theatre may fascinate with its machinery, what the *changements à vue* may lead to is not only new sceneries that are there as swift as lightning, but also a swift production of new atmospheres.

The Drottningholm theatre is a producer of atmospheres in a more pronounced way than might be expected: it is less a solid building than an artifice made for the production of atmospheres. With the words by Agne Beijer, commenting on the work of the theatre's architect Carl Fredrik Adelcrantz: "What Adelcrantz has undertaken is to load this theatrical space with a theatrical atmosphere [*teaterstämning*] so intense, so palpable, that we seem to be able to catch it with our hands. As soon as the spectator enters through the door, it puts him into a state of mind that immediately, and without making him aware of it, prepares him for the imaginative amusement that awaits." (Beijer 1981, 72. My trans.) The atmosphere is a preparation for the drama. In their thought-provoking study of the Drottningholm Court Theatre, the theatre scholars Willmar Sauter and David Wiles describe how the theatre in itself is an instance of performativity (2014). What looks like a solid stone building from the outside is actually built with semi-timbered walls that are hidden beneath plaster and paint. Inside, six boxes are placed on the walls in a construction that only seems to be of marble, stone and stucco; it is painted wood and papier-mâché. So, everything can be said to be an illusion, but atmospheres do not care about if a construction is made of marble or painted wood.

Even if both king and queen had their boxes, they seldom used them during the 18th century; instead two chairs were placed right in front of the scene. This arrangement put the king symbolically into the position of *primus inter pares*, not as a despot above the people, but as the first among the citizens. Even today, the two chairs are reserved for the royal family, and the first row behind them can only be used by the theatre's board or by distinguished guests (Sauter in Sauter and Wiles, 2014, 20). Interestingly, this subtle manifestation of hierarchy is until today one of the traits of the court theatre, however it does not appear in the replica used by Bergman. In his vision of the *Magic Flute*, no barriers exist between one spectator and another, where every race and age is represented, where different attitudes are allowed—where a community is founded during the performance by individuals who come from all over the world.

If we turn outside the theatre to get better acquainted with the park, we experience a landscape constructed with nature as paragon. When the architect Fredrik Magnus Piper wrote his *Description of the Idea and General-Plan for an English Park*, he chose a motto by Christian Cay Lorenz Hirschfeld: "A garden must be the favorite scenery where one will contemplate nature, the asylum where philosophy takes its refuge, the temple where one worships the supreme wisdom."[5] (Piper 2004 [1812], vol. 2, 21. My trans.) The motto came from the French translation of Hirschfeld's magistral work *Theorie der Gartenkunst*, published in 5 volumes 1779–1785, one of the most influential works that comprehensively introduced the English gardening style to both Germany and France. Hirschfeld's work is of great interest to us since it outlined the English garden as a sentimental garden which ground structure is given by the capability of producing sentiments, *Empfindungen*. The art of gardening is all about the selection and combination of traits, which are already found in nature:

> The elements of a garden are first of all none other than the elements of the natural beauty of landscape itself. Therefore a garden artist must begin by collecting and choosing those elements of nature that have the optimal effect on feeling and the imagination. He must shape these elements, associate and arrange them so their impact is strengthened. In this way an area will alter the nature of a spot left to itself, and it will start turning into a garden. This ist he general first law of garden art. (Hirschfeld 2001, 148)[6]

Exactly the passage from the French garden and the English Park of Drottningholm in the late 18th century is in fact described in Hirschfeld's *Theorie der Gartenkunst*, albeit thanks to the gardening-amateur Gustaf Fredrik Linnerhielm, who had corresponded with Hirschfeld

(Olausson 1993, 145) and who wrote down his observations for Hirschfeld's *magnum opus*. Without any depreciatory comments on the French garden, sometimes appearing in Hirschfeld's own text, Linnerhielm's language is suddenly becoming richer and the tone warmer when he leaves the formal garden and begins to describe the "charming hill" that marks the beginning of the English park, which however has only begun to be constructed (Hirschfeld 1779–85, vol. 5, 284):

> If one follows the river, the shores of which are now higher, then lower, which are now beautifully overgrown, then steep, one crosses a bridge to the temple already mentioned, which is situated in a magnificent scenery and offers a free open view. Here, the bends of the river are striking, just as the bridges, which are built here and there. Farther, one encounters small overgrown isles and reaches finally the alder grove, which in itself proffers such an appealing gracefulness [*Anmuth*] The isles that are located in the tranquil lake are very delightful, and created with such tastefulness that they almost seem to be nature's own work. To this grove verges the opera house, whose manner of building is beautiful and which has an unrestricted position. (Hirschfeld 1779–1785, vol. 5, 285. My trans.)[7]

We have come back to the theatre after our short walk—and turn inside to the music.

I have already mentioned the very simple, yet instructive parallel between the different kinds of gardens outside the opera and the music inside the opera: just as the pure forms and straight lines of the formal garden are contrasted to the multitude and the curved lines of the English park, the baroque opera was dominated by the affect-defining form of the *da capo* aria whereas the reform opera of Calzabigi and Gluck as well as the German *Singspiel* favoured smaller forms and a freer flow (the latter with spoken dialogue added). It is true that the famous aria sung by the Queen of the Night in *The Magic Flute* is an outspoken example of *opera seria*-aria, outlining the affect of revenge—but it is not representative for Mozart's work as a whole, which rather is a catalogue of different styles and genres. We should then be cautious about not describing the spaces outside the opera and inside in terms of a model of the mind, where the garden is objective and the music is subjective. It has already been shown that the English garden is described in terms of sensibility and even sentimentality, whereas the *musical* space has not yet been dealt with.

As a matter of fact, during the late 18th century, the garden becomes a frequent metaphor for music. As Annette Richards has shown in a ground-breaking book on the fantasia and the picturesque, landscape and music converged in many texts from this period. One beautiful

example is a diary written by the theologian Joseph Anton Sambuga, probably in 1779, when he comments on a concert with the composer and musician Georg Jospeh Vogler playing the organ of the Evangelic church of Worms[8]:

> The *free fantasy*—seemed to me like a pleasant garden, where one comes upon flowers of every kind, shrubberies, wildernesses, waterfalls, desolate places, and one finds everywhere the true imitation of nature or nature herself. One admired the man who produces [free fantasy] in this wonderful way, something the highest art can achieve. The man who knows how to give life to his feelings through tones, and who is never forsaken by his friend Music; he finds himself in a flower-covered garden, by huge grey mountains, surging seas or by softly purling brooks. He seems to me to be like a thinker, who descends from the pleasant hill, where nature appears to him friendly and smiling, to the deep valleys and ravines and nourishes his spirit with the shuddering fright of the shadows, the rushing streams, the overhanging pieces of rock and out of it all creates great ideas, which he expresses in tones. (Sambuga cit. in Richards 2001: p. 72)[9]

We find ourselves in the reign of simile; according to the author the fantasy "seemed" to be a pleasant garden, but beside the rhetorical figure of music as a garden, we also find the musician as a seemingly "thinker," who in musical tones expresses the ideas he has become from the smiling nature and the threatening rocks. In other words, there is a transfer from landscape through feeling to ideas expressed in music. How the transfer is implemented is unclear, but one way of understanding this transference is through the notion of expressive characters: the same kind of character appears in both landscape and music. There are plenty of possibilities for music to imitate nature, especially concerning different kinds of mobility. Musical movements can be as rushing as streams. It is much harder to point out the characteristics of "smiling landscape" and even more difficult to describe a music that smiles. Yet, we understand an expression such as a "smiling landscape", indeed an atmospheric quality, and without too much effort we can find musical equivalents (such as the *Andante* of Mozart's Piano Concerto no. 21, sometimes a "smile through tears," as the phrase goes). However, sheer musical imitation is artistically limited, whereas atmospheric qualities open up a wide range of possibilities—at least when "atmosphere" is understood as a technical term, not in the limited sense of vagueness and unclearness.

4. Atmosphere, attunement, and history

I would argue that atmosphere in music has to do with the phenomenon of musical spatiality in a double sense, both with music creating tuned spaces as it sounds (such as the heralding three chords from the beginning of *The Magic Flute*, filling the theatre with solemnity) and with the spatiality that appears when the listener is attuned to the sounding music (the same chords stretches out a tonal space). It is possible to perceive the musical atmosphere without being a part of it—a phenomenon that Gernot Böhme would call "discrepancy," whereas I have suggested "distunement" (cf. Böhme 2001, 47–50 and Wallrup 2015, 217–222 respectively). Another way of articulating it is to say that the atmosphere is not encorporated in the lived body (Schmitz 2016, 16–18). Attuned to the music, however, the listener can perceive a musical spatiality that has to do with the music's way of filling the space between high and low, with its moving forms, with its being in permanent change. To perceive means here *zu spüren*, that German expression which is so hard to render in English. *Spüren* not only has to do with corporeal perception, but also the instinctive feeling that something takes place, and not to forget is the hunting dog that traces (*spürt*) wild game in the woods. So, when Gernot Böhme in a passage says that the aesthetics of atmosphere has solved one of the great questions in the aesthetics of music, namely how music influences the listeners emotional life, then we cannot follow the existing translation into English, saying that "music as such is the transformation of physically sensed space" (2017, 186) which loses the specificity of Böhme's declaration "dass die Musik als solche die Modifikation des leiblich gespürten Raums ist" (2006, 78). We need the notion of *der Leib*, the lived body, which is not restricted to corporeal limits, but is rather to understand as a field in interplay with the world. We also need to take into account the instinctive and affective reactions which have to do with *spüren*. The listener's opening up to the music is pre-reflective and affords him or her with a pre-theoretical relation to the musical event.

According to Hermann Schmitz, music has spatial characteristics that a musical aesthetics, dominated by a notion of music as "the art of time," has been unable to deal with in the past. Yet, his main concern with the spatiality of music is that is has something to say about the spatiality of feeling: "The accordance between music and feeling regard however also exactly the spatiality."[10] (Schmitz 1969, 194. My trans.) This is a spatiality that does not only have vertical and horizontal dimensions, but also depth. Since a main assumption of Schmitz's is that feeling should not be regarded as something within the innermost self, but something that is poured out in space, music's way of changing the felt space affords him with an model

for the spatialization of feelings. However, the atmospheric character of feeling, making it into a half-thing, should depend on something that sets it in relation to the subject. When Gernot Böhme has treated the question of how atmospheres are acknowledged, he suggests that "one senses the atmosphere in one's disposition and then indeed as a tendency to be set into a specific mood [*Stimmung*]. One becomes *attuned* [gestimmt] by an atmosphere." (Böhme 2006, 49. My trans.)[11] In Böhme, *Stimmung* is part of the ego-pole and that seems to have much to do with a historically given word usage, where *Stimmung* is seen as something highly subjective.

Yet, a more primordial understanding of the phenomenon is concealed in the English translation of the quotation: instead of relying on *Stimmung*/mood, we may use the less subjectified "attunement", which still keeps the etymological roots in "tuning" intact. As I have argued elsewhere (Wallrup 2015, 11), musical attunement is that which conditions all forms of musical affectivity, giving us a perspective that sheds light upon the specific differences between the models of affectivity which have appeared in different epochs, from the *ethos* of Ancient Greece, to the affects of the Baroque, the aesthetics of mood of Romanticism and the emotionality of today. Concerning a general concept of "attunement"—not only the musical one—, it is that which installs the relation between subject and object, not being something subjective or objective, but the relation itself, also regarding an interplay beyond the subject—object dichotomy. In the opening up of a world, it is that which tunes the world and therefore installs the possibilities for the human being to relate to that which is in the world. If Schmitz is right in saying that Homeric man preceded the interjection of feeling into the subject that took place in the 5th century B.C. (Schmitz 1969, chapt. 5), that would be one possible mode of attunement, whereas the neuro-physiological understanding of the relation between brain, nerve system and emotion leads to another mode. The worlds are different, even polarized, but the tuning of attunement belongs to them—it is decisive for them.

If, as I suggest, attunement affords us with an affective trace of the past, then the question is if the earlier kinds of musical affectivity can be reached not only as models, but also as affectivities that can be shared. The example of the Drottningholm theatre and Bergman's *The Magic Flute* can clarify what is at stake. As already mentioned, the court theatre has been a site for historically informed performances. The theatre had ever since its re-opening 1922 been seen as a kind of time-machine taking the audience back in time, and the opera productions had often tried to recreate the visual aspects of the past. Yet, it was only with the conductor Arnold Östman that the endeavours of the Early Music movement were introduced in the orchestra during the end of the 1970s and the 1980s—with unspun gut-strings for the violins, bows manufactured according to the principles of the 18th century and copies of the wind instruments

from the same era. Tempi were often swifter than in conventional interpretations of that time, Östman changed the way of phrasing, vibrato in the strings became an exception and not a rule, and the standardized emotionality of the music was repressed—often held to be a more historically correct way of playing, but also a matter of controversy (see, for instance, Taruskin 1988).

When it comes to Bergman's *The Magic Flute*, the director and his team tried to recapture the historical performance space and partly the costumes, but the Swedish Radio Symphony Orchestra led by the conductor Eric Ericson had no ambition to keep up with the development of the Early Music movement. The choice of a modern sound creates obstacles for the re-worlding of the past. There are other obstacles. Scholars still quarrel about how influential the element of Freemasonry is in the work, not only in Schikander's libretto but also symbolically in Mozart's music (both of them being Freemasons). It may be that most aspects of Freemasonry are outdated for a modern audience, but even during the 1790s they were esoteric rather than exoteric. Yet, the individualism of the characters makes them communicative, and that was what Bergman was after when saying that he looked for "warm, sensuous voices that had personality." We are on this side of the rift between the system of affects and the individual expression, a rift that cannot be pointed out in time, since it was a matter of competing practices and attitudes, but which was heralded by an article on theatrical "gesture" in the *Encyclopédie* by Louis de Cahusac (Wiles in Sauter and Wiles 2014, 190–91). There, de Cahusac criticizes those actors who have no feeling when acting, being automatic machines; instead, the acting should be set in motion by the soul and the actor should not only imitate someone who feels, but actually feel himself (1757, 652). That is an actor's counterpart to C.Ph.E. Bach's dictum that a musician can only move when he is moved himself (1753, part 1, 122).

In Bergman's comments on his version of *The Magic Flute*, he stressed the magic box-qualities of the theatre and the liveliness of the singers, but not a word on atmosphere is to be found. Nevertheless, Sven Nykvist's camera shot is from the start of the film nothing but atmospheric, coming close to not only the mesmerizing lights of evening, characteristic for the turn-of-the-twentieth-century works by Swedish symbolists such as Richard Berg and Prince Eugene (with symbolism as the latest pinnacle for an aesthetics of atmosphere before our own time), but also to the dramatic paintings of the 1786 performance of *Orpheus och Euridice* by Pehr Hilleström and the early landscape paintings by Elias Martin, which were influenced by English tendencies of the 1770s.

Nor can we find any widespread usage of the term "atmosphere" in the late 17th-century discourse on aesthetic matters. Tonino Griffero is totally right in concentrating on a literature

from the late 19th century on when outlining the history of the concept of "atmosphere" (Griffero 2017, 61–102). Yet, following Leo Spitzer's article on "*ambience*," the brilliant philologist suggests that what in English and French is called "atmosphere"/"*atmosphère*" surely is within reach of the word *Stimmung* (Spitzer 1942: 188–9). In music, we will have to wait until the latest decades of interest in the atmospheres before we can say that the term "atmosphere" has become more frequent in musical discourse—yet, the phenomenon has been known much earlier, but under other names, for instance Hirschfeld's "*Empfindung*."

In this essay, the term "atmosphere" has many parallels with Mikel Dufrenne's "*atmosphére*" in *Phénoménologie de l'expèrience esthetique*—a work that too seldom has reached the attention it deserves in the discourse on atmospheres of late. [12] Dufrenne holds that atmosphere is a constituent part of the work of art; it is the *a priori* structure of the expressed world. This world is hard to fathom: "it is less a world than the atmosphere of a world, in the sense that we say an atmosphere is tense or lively" (Dufrenne 1973, 168).[13] However, when he equates the unity of the atmosphere with the unity of a "*Weltanschauung*" (177), he seems to leave the affective ground for a conventional understanding of man's relation to the world. Yet, the following quotation shows much insight into the phenomenon of atmosphere. The aestethetic object

> manifests a certain quality which words cannot translate but which communicates itself in arousing a feeling. This quality proper to the work—to the works of a single creator or to a single style—is a world atmosphere. How is it produced? Through the ensemble from which it emanates. All the elements of the represented work conspire to produce it according to their mode of representation. (Dufrenne 1973, 178)[14]

So, the author, playwright, or composer may have this quality proper, it may adhere to a certain style, but the step to an even more general atmosphere is not far away, in this case of the atmospheric qualities of the late 17th-century works and gardens in which we have dwelled in this essay. Indeed, music is given a special position by Dufrenne when he comments on literature's ability to create a specific milieu (Balzac) and the visual arts rendering of a landscape (Cézanne), namely that "these landscapes, natural or human, express a certain vision of the world, composing an atmosphere to which a nonrepresentational art like music gives us direct access". (190)[15] Again, a reminder must be set for the notion of a "vision of the world," especially concerning music: it may be so that some works do answer to a specific "*Weltanschauung*," but the direct access should rather be understood as a "world-disclosure."

The ever-changing, fugitive and unfathomable phenomenon of atmosphere—of landscapes and music—suddenly breaks through history, leading to the way in which a world is disclosed. The world of Mozart's opera *The Magic Flute* is, so I have argued in this essay, not an estranged one for our contemporary world. It lies on this side of the general affective shift that took place during the 18th century and that was made manifest in the English park, in the way of acting, in the musical works and in the societal structure. Yet, the world has not been stable, dislocations have appeared, characteristics of the past world have become both more radical whereas others have faded away. Already Bergman's version of the opera opens up a world that has begun to wither away, with its expectations on the living work of art that seems to be exaggerated to our times. It is exactly this slight distunement that makes the tune of the flute so appealing.

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[1] William M. Reddy (2001) has described this change concerning 18th-century France, culminating with the Reign of Terror during the French Revolution. In Sweden this transformation was compressed into a shift during the late 18th century, investigated by me in the ongoing project "The Affective Shift in Music of the Gustavian Era." The research upon which this article is based is funded by the Swedish Riksbankens Jubileumsfond.

[2] The same question concerning a much more radical case—the atmosphere of pre-historic tombs—has been asked in Sørensen 2015, well-grounded in its material aspects.

[3] For a close reading on the role of human faces and the musical structure of the visual elements, see Sheer 1996, which, however, leaves the garden out of focus.

[4] A very early response to the matter of patriarchy in Bergman's *The Magic Flute*, is Coser 1978.

[5] The motto, in misspelled French, reads: "*Un Jardin – doit etre la Sçene faworite ou l'on wa contempler la Nature, l'Asile ou se refugie la Philosophie, le Temple ou l'on adore la suprême Sagesse.*"

[6] Orig.: "Die Gegenstände der Gärten sind zunächst keine andere als Gegenstände der *schönen ländlichen Natur* selbst. Der Gartenkünstler muß daher zuvörderst solche Gegenstände der schönen Natur sammeln und auswählen, die eine vorzügliche Einwirkung auf das Empfindungsvermögen und die Einbildungskraft haben; er muß diesen Gegenständen eine solche Ausbildung geben, und sie in eine solche Verbindung und Anordnung bringen, daß dadurch ihr Eindruck verstärkt werde. Dadurch verändert ein Platz die Natur einer blos sich selbst überlassenen Gegend, und fängt schon an, in einen Garten überzugehen. Dies ist das erste allgemeine Gesetz der Gartenkunst." (Hirschfeld 1779–85, vol. 1, 155)

[7] Orig.: "Folget man dem Flusse, dessen Ufer bald höher, bald niedriger, bald schön bewachsen, bald steil sind, so kömmt man über eine Brücke zu dem erwähnten Tempel, der in einer prächtigen Gegend liegt, und eine freye offene Aussicht anbietet. Hier fallen die Krümmungen des Flusses deutlicher ins Auge, und die Brücken, die hie und da gebauet worden. Weiterhin stößt man auf kleine bewachsene Inseln und gelangt zuletzt zum Ellernhayn, der für sich schon eine besonders reizende Anmuth darbietet. Die hier in der stillen See belegenen Inseln sind sehr angenehm, und mit so vielem Geschmacke angelegt, daß man sie beynahe als ein Werk der Natur ansehen möchte. An diesem Hayne gränzt das Opernhaus, welches von einer schönen Bauart ist, und eine uneingeschränkte Lage hat."

[8] Richards quotes Schafthäutl (1888, p. 90) who in his turn quotes Sambuga's journal (regretfully, without exact reference), where the theologian comments on a concert in the evangelic church of Worms during which Vogler made his audience enthusiastic. Vogler's improvisations on the organ is known to have been both dramatic and suggestive (on the concert he performed his programmatic *Die Belagerung von Jericho*).

[9] Orig.: "Die *freie Phantasie* – schien mir ein angenehmer Garten wo man auf Blumen jeder Art, auf Gesträuche, Wildnisse, Wasserfälle, Einöden stösst und allenthalben die getreue Nachahmung der Natur oder die Natur selbst findet. Man spürete den Mann, der die Welt sah, mit der Natur vertraut ist, und sie so schön, gross, prachtvoll darstellet, als es nur der höchsten Kunst möglich ist. Den Mann, der seinen Gefühlen durch Töne Leben zu geben weiss, und den die Freundin Tonkunst nie verlässt, er befinde sich in blumigten Gärten, auf grauenvollem Gebirge, hochwogigtem Meere oder amn sanftlispelnden Bache. Er schien mir einem Denker ähnlich, den von den angenehmen Hügeln, wo er die Natur freundlich und lachend sieht, in tiefe Thäler und Klüfte herabsteiget und seinen Geist im Schauder der Schatten, der stürzenden Bäche, der hängenden Felsenstücke weidet und aus Allem grosse Gedanken schöpfet, die er mit Tönen fühlbar machet."

[10] Orig.: "Die Übereinstimmung zwischen Musik und Gefühl betrifft aber auch gerade die Räumlichkeit."

[11] Orig.: "Man spürt die Atmosphäre in seinem Befinden und zwar als eine Tendenz, in eine bestimmte Stimmung zu geraten. Man wird von einer Atmosphäre *gestimmt*."

[12] Dufrenne has however been acknowledged by Griffero, who quotes him in *Il pensiero dei sensi* (2016: 30).

[13] Orig.: "c'est moins une monde qu'une atmosphère de monde, au sens où nous disons qu'une atmosphère est tendue pleine d'etrain." Dufrenne 1953, 223.

[14] Orig.: "en produisant sur qui le perçoit une certain impression, en manifestant une certaine qualité que le discours ne peut traduire, mais qui se communique en éveillant un sentiment. Cette qualité propre à l'œvre ou aux différentes œuvres d'un mëme auteur, ou d'un méme style, est une atmoshère de monde. Comment est-elle produite ? Par l'ensemble dont elle émane : tous les éléments du monde représenté, selon le mode de leur représentation, conspirent à la produire." Dufrenne 1953, 235.

[15] Orig.: "ces payages, naturels ou humains, expriment une certain vision du monde, composent une atmosphère à laquelle un art non représantatif, comme la musique, nous fait accéder directement." Dufrenne, 1953, 249.