**Teatro alla Scala Council of Milan IN/ARCH**

**Culture and Entertainment** National Institute

of Architecture

Lombardy Branch

**Palazzo della Ragione**

Piazza Mercanti, Milan, Italy

**IL FLAUTO MAGICO. Neoegizio ed “eresia massonica”**

**Nell Europa in rivoluzione alla fine del Settecento/**

**THE MAGIC FLUTE. Neo-Egyptian and “Masonic heresy”**

**In Europe in revolution at the end of the 18th Century**

7 December 1995 – 25 February 1996

**PRESS CONFERENCE** : 6 December 1995 at 11.30am Palazzo delle Ragione

**Opening**: Wednesday 6 December at 6.30pm

**Opening Hours** : 9.30am–6.30pm Monday closed

For the third year in a row the **Council of Milan** Culture and Entertainment, in cooperation with **IN/ARCH** National Institute of Architecture Lombardy Branch, and the **Teatro alla Scala**, promotes in conjunction with the opening of the Scala season an exhibition linked to the staged opera.

This year **Il Flauto Magico di Wolfgang Amadeus Mozart/The Magic Flute by Wolfgang Amadeus Mozart** offers an opportunity for reinterpreting the Europe of the late 1700s that, even though moved by a deep trust in scientific knowledge, was pervaded by a peculiar passion for Ancient Egypt, its symbols and its rituals.

More than a passing trend this is the manifestation of an ancient uneasiness joined to the desire of finding again lost objective certainties through the archetypes of thought and Art.

The will to “find again” history and broaden the boundaries of experience, universalism and cosmopolitanism, go naturally hand in hand with that universal brotherhood spirit that feeds the “*eresia massonica/Masonic heresy*” in which Mozart believed and to which the Magic Flute was dedicated; the rituals, the symbols, the connections to the ancient wisdom of the Freemasonry seem to satisfy the reaction against the exactitude of sciences, rationalism and the eighteenth-century classicism.

**Palazzo della Ragione** is the chosen place of this exhibition path through the neo-Egyptian symbolic world, from the antecedents of the Renaissance to the fortune of the 19th Century in art and architecture, as well as in theatre. It is a symbolic world of which the Flute - “performed” in the exhibition with scenic settings, sketches and original fashion plates, up to the most recent theatrical and cinematographic interpretations - remains one of the fundamental experiences.

Events on site, themed conferences and musical *performances,* organized during the opening period of the exhibition, will put the public into contact with the mysteries of the Magic Flute and the dream of existential and religious reconciliation that precedes the musical and theatrical gesture.

The exhibition, curated by Marco Dezzi Bardeschi, will be accompanied by a publication by Rizzoli RCS Libri & Grandi opere.

For more info:

**For IN/ARCH**

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