



Bühnendekoration „Entführung aus dem Serail“

Stage Setting

Festival performances. "Sink upon us, night of love" with Pasetti's stage setting becomes the very symbol of the presence in the world of eternal love and eternal sorrow. Tristan's castle tower looks longingly over the wide spaces of the sea.—"The ship, the ship, seest thou it not!"—Isolde's death seems a happening beyond the worlds, far removed from all reality. Pasetti's Valkyries' rock makes a tremendous impression of a mountain ridge rising above the stony sea of the great range. Unapproachable, surrounded by a wall of blazing flames, Brünhilde awaits the coming of the hero.

Pasetti sets the beginning of "Thannhäuser" in the tender green immensities of a German forest.—"Maytime has come, maytime so dear." The intoxicating sensuality of the Mount of Venus in warm wealth of color is a sharp contrast to the stiff Muscovitic splendour of the Wartburg hall. In the Munich Residenz theater, that shining Rococo jewel of Franz Cuvillie's, where Mozart conducted "Idomeneo", Pasetti sets the Mozart operas in the style of Watteau and Lancret: the "Entführung" and "Cosi fan tutte" in oriental rococo, the "Zauberflöte" and "Don Giovanni" in the style of the building itself as Mozart saw it when he conducted his works here.

Never does a touch of glaring color disturb the strains of the music, all is harmony in the eternal sense as understood by the Salzburg master. Pasetti sets Verdi and Puccini in equally masterly fashion. The little Balzacian world



Bettelstudent
Enterich