



The cast of Pittsburgh Opera's 2017 production of
The Marriage of Figaro
L to R: Joëlle Harvey (Susanna), Tyler Simpson (Figaro),
Brian Kontes (Dr. Bartolo), Leah de Gruyl (Marcellina)
Photo by David Bachman



The cast of Pittsburgh Opera's 2013 production of
The Magic Flute
Tamino (Sean Panikkar) and Pamina (Layla Claire)
use the magic flute to pass through the Trial by Fire.
Photo by David Bachman

Welcome to Pittsburgh Opera's **Activity Discovery Packet** for Mozart and Classical Music

Studying opera can be a rich artistic experience that opens doors to meaningful learning and connections across all content areas. During times when school situations are fluid, we believe there are certainties:

- We all need art in our lives.
- Kids need arts education to balance and enrich their learning experiences.

The activities and lesson suggestions inside are designed to provide arts education experiences for students, to enhance existing curricula, and to provide engaging opportunities for active involvement in learning—whether in the classroom or at home. The activities focus on Classical Music, Wolfgang Amadeus Mozart, and two of his operas: *The Marriage of Figaro* and *The Magic Flute*. Threaded throughout the packet are opportunities for teachers to connect with students in emotionally supportive ways.

The Pittsburgh Opera Teacher Advisory Panel (**Opera on TAP**) generated the ideas for the activities and we thank them for their creativity. The 50 activities inside address all Pennsylvania Academic Standards and range from pictorial sheets for PreK youngsters to prompts for higher-level research for high school students. Enjoy looking through the packet and discovering new ideas about opera!

ACTIVITY DISCOVERY PACKET for Mozart and Classical Music

TABLE OF CONTENTS

Listed according to Pennsylvania Academic Standards

Suggested grade levels: PreK = Pre-school, ES = elementary, MS = middle school, HS = high school

	<u>Suggested Grade Levels</u>	<u>Page</u>
<u>Arts and Humanities</u>		
Mozart and Classical Music	ES/MS/HS	4
March to Mozart's Music	PreK, ES/MS/HS	5
Trials in <i>The Magic Flute</i>	ES/MS/HS	6
Breeches, Pants, and Trousers	ES/MS/HS	7
What do you know about Mozart?	ES/MS/HS	8
Waltzing through Classical Music	PreK, ES/MS/HS	9
<u>Business, Computer and Information Technology</u>		
Choose Mozart Images on the Web	PreK, ES	10
<i>The Magic Flute</i> and Magic Tricks	ES/MS/HS	11
Design a Country Estate	MS/HS	12
Measure and Design a Room Layout	ES/MS/HS	13
<u>Career Education and Work</u>		
Be a Better Butler	PreK, ES/MS/HS	14
Develop Your Career Skills	MS/HS	15
Royalty in <i>Figaro</i> and <i>Flute</i>	ES/MS/HS	16
<u>Civics and Government</u>		
What do taxes pay for?	ES/MS/HS	17
The U.S. Bill of Rights and 1791	ES/MS/HS	18
<u>Driver Education</u>		
Driving on Main and Side Streets	PreK, ES/MS/HS	19
Symbolism in <i>Flute</i> and <i>Beside Roads</i>	PreK, ES/MS/HS	20
<u>Economics</u>		
Mozart and the Chocolate Economy	ES/MS/HS	21
Mozart's Belongings	PreK, ES/MS/HS	22
<u>English Language Arts</u>		
Facts about Mozart's Life	PreK, ES/MS/HS	23
Mozart Word Search Trials	ES/MS/HS	24
Comedy in <i>Figaro</i> and Your Life	ES/MS/HS	25
Rhyming with <i>Flute</i>	PreK, ES/MS/HS	26
Invitation for Figaro and Susanna	ES/MS/HS	27
<u>Environment and Ecology</u>		
Growing Geraniums	ES/MS/HS	28
Rivers in Vienna and Pittsburgh	ES/MS/HS	29

Family and Consumer Sciences

Mozart as Husband and Father	PreK, ES/MS/HS	30
Pay off your Debts!	MS/HS	31
Your Family and Mozart's	PreK, ES/MS/HS	32

Geography

The Castle in Mozart's Birthplace	ES/MS/HS	33
The Marvelous World of Opera	MS/HS	34
Topography: Austria & Pennsylvania	ES/MS/HS	35
What was outside Mozarts' window?	PreK, ES/MS/HS	36

Health, Safety, and Physical Education

Physically Playing the Piano	ES/MS/HS	37
Walking Up to Mozarts' Apartment	PreK, ES/MS/HS	38
Treating Kidney Disease	MS/HS	39

History

Hatpin: A Very Important Prop	PreK, ES/MS/HS	40
Beaumarchais and French Revolution	MS/HS	41
100 Cultural Power Brokers	ES/MS/HS	42

Mathematics

All the Letters in Your Name	PreK, ES	43
Classical Orchestra and Shapes	PreK, ES/MS/HS	44
Geranium Petals and Fibonacci	ES/MS/HS	45
Mozart: A Prolific Composer	ES/MS/HS	46

Science and Technology and Engineering Education

Taking Care of Mozart's Pet Starling	PreK, ES/MS/HS	47
The Colors of the Trial by Fire	PreK, ES/MS/HS	48
Mozart and Morse Code	ES/MS/HS	49

World Languages

Classical Orchestra Instruments	ES/MS/HS	50
Multicultural: <i>The Marriage of Figaro</i>	ES/MS/HS	51
Papageno, Papagena, and Parrots	PreK, ES/MS/HS	52
<i>Singspiel</i> and other Theater Works	ES/MS/HS	53
Tongue Twisters in Opera and Speech	PreK, ES/MS/HS	54

Pennsylvania Academic and Core Standards		55
--	--	----

<i>The Magic Flute</i> Study Guide		57
------------------------------------	--	----

<i>The Marriage of Figaro</i> Study Guide		61
---	--	----

For more information, contact:

Marilyn Michalka Egan, Ph.D. • Director of Education • megan@pittsburghopera.org
Pittsburgh Opera • 2425 Liberty Avenue • Pittsburgh, PA 15222 • www.pittsburghopera.org

Mozart and Classical Music

Wolfgang Amadeus Mozart lived at the height of the Classical period in music history—a time of elegance, beauty, refinement, and grace. His melodies were simple, graceful, and full of feeling. He employed the orchestra’s colors masterfully. The ease with which he composed and the beauty of Mozart’s music could be summed up in one phrase—sublime art by a genius. Mozart’s music stands as an archetype of the classical style.



What are the main characteristics of Classical Music?

The Classical period was an era from about 1730 to 1820, and falls between the Baroque and Romantic periods. Classical music is less complex than Baroque music.

Listen for these characteristics of Classical music:

- an emphasis on **beauty, elegance, and balance**.
- **variety and contrast** within a piece, as well as contrasting moods.
- variety in dynamics, instruments, pitch, tempo, key, and timbre.
- short well-balanced **melodies** and clear-cut **question and answer phrases**.
- mainly simple diatonic **harmony**.
- clearly marked cadences.
- mainly **homophonic textures** (melody plus accompaniment) but with some use of counterpoint (where two or more melodic lines are combined).

Listen to these Mozart pieces and list Classical music characteristics. Which piece is your favorite? Was that a difficult question to answer? What questions will you ask a friend or family member about Mozart’s music?

- *The Marriage of Figaro*, K492, “Overture”
- *Clarinet Concerto in B Flat Major*, K622, 1st Movement
- *Piano Concerto No. 21 in C Major*, K467, 2nd Movement
- *Horn Concerto No. 4 in E Flat Major*, K495, 3rd Movement
- *Serenade ‘Eine Kleine Nachtmusik’*, K525, 1st Movement

March to Mozart's Music

Cherubino must march to the music of "Non più andrai" in *The Marriage of Figaro*, when the Count finds him in a place he should not be.

March to the beat of the music. Create your own choreography for the music by changing movements when each phrase changes. Can you teach your choreography to another person?

Le nozze di Figaro KV 492 *"Non più andrai, farfallone amoroso"* W.A. Mozart (1756-1791)

Figaro *mf*

Non più andrai far fal-lo- ne amo-ro- so, notte e gior- no d'in-tor- no gi-
ran- do, del-le bel- le tur-ban-do il ri- po-so, Narci- sel- to, Adonci- no, d'a- mor, del-le
bel-le turbando il ri- po-so, Narci- sel-to, Adonci- no d'a- mor.

Music published by G. Ricordi, Milano

What is significant about the Ricordi publishing house? Which are the most respected music publishers in the world?

Trials in *The Magic Flute*

Prince Tamino must successfully complete three trials in *The Magic Flute*. After he completes the **trial of silence**, he is reconciled with Pamina, and together they complete the **trial of fire** and the **trial of water**.



Other words that have similar meanings to “trial” are:

Experiment
Examination
Hardship
Assessment **Test** Check
Audition
Tryout Ordeal



Choose one of the synonyms above and describe a personal experience when you were tested and had to succeed. How did you feel when you were successful?

Challenge yourself to a trial of silence by not talking for one minute, five minutes, or a longer goal.

Create a theatrical trial of fire by placing yellow and orange objects on the floor in an obstacle course and walking around them to avoid the “fire”. Move through the course using different dance moves, such as skipping, twirling, or hopping.

Create a pantomime trial of water by pouring water from one container to another in exaggerated movements without spilling a drop.

Breeches, Pants, and Trousers

In *The Marriage of Figaro*, the role of Cherubino is traditionally sung by a mezzo-soprano. When a female singer or actress appears in male clothing to perform a male role, it is known as a breeches role, pants role, or trouser role. Cherubino is a teenage boy who is infatuated with all women and is probably the best-known of opera's greatest trouser roles (*travesti* roles). Breeches were tight-fitting knee-length pants that were typically worn by males during Mozart's time.



Mezzo-soprano Corrie Stallings singing the role of Cherubino in *The Marriage of Figaro*, Pittsburgh Opera, 2017.

Though men used to play female roles in the past, that custom is now uncommon.

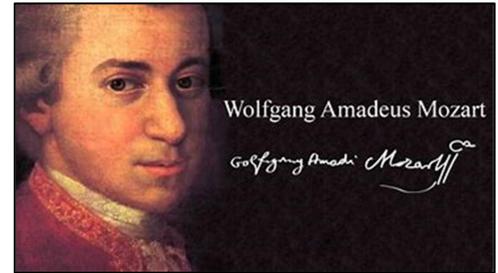
Opera's greatest trouser roles include:

Cherubino	<i>The Marriage of Figaro</i> by Wolfgang Amadeus Mozart
Cupid	<i>Orpheus in the Underworld</i> by Jacques Offenbach
Hansel	<i>Hansel and Gretel</i> by Engelbert Humperdinck
The Kitchen Boy	<i>Rusalka</i> by Antonín Dvořák
Orpheus	<i>Orpheus and Eurydice</i> by Willibald Gluck
Prince Orlofsky	<i>Die Fledermaus</i> by Richard Strauss
Siébel	<i>Faust</i> by Charles Gounod

Design a costume for one of the trouser roles listed and explain why you chose the fabric, style, silhouette, and colors. How would a female singer be able to move in your costume? How does your costume design make the singer look like a male?

What do you know about Mozart?

Wolfgang Amadeus Mozart is known as one of the most gifted classical composers of all time. He wrote operas, symphonies, piano works, chamber pieces, and concertos.



Explore several of the many Mozart biographies in print and on the internet to discover fascinating facts about Mozart's short life, his music, and the world he lived in. What fact most surprised you?

- 1 In which city, famous for its annual music festival, was Mozart born?
- 2 Mozart's father, Leopold, held which position at the court of the Archbishop-Prince of Salzburg?
- 3 Mozart could play which instrument when he was three years old?
- 4 Who was Mozart's first love?
- 5 In 1764, Mozart played for which two kings?
- 6 The Schönbrunn Palace in Vienna was home to the Empress Maria Theresa who gave Mozart an audience, and had a daughter who married King Louis XVI of France. She was guillotined during the French Revolution. Who was she?
- 7 When would *Eine Kleine Nachtmusik* have been performed in Mozart's time?
- 8 Mozart's opera *The Marriage of Figaro* is based on a play by which playwright?
- 9 When Mozart died, he left a major work unfinished, which was later completed by a friend. What is the name of the work?
- 10 Which instrument gradually replaced the harpsichord of the Baroque period?

Waltzing through Classical Music

Wolfgang Amadeus Mozart wrote a great deal of dance music, both for pure dancing and as part of larger works, such as opera. He also enjoyed dancing tremendously. Mozart's dances were mostly minuets, German dances, and Contredanses. In 1791, the year that *The Magic Flute* premiered and Mozart died, the waltz became popular. We know that it still exists, as the popular television show "Dancing with the Stars" includes the waltz.



Mozart composed this "Minuet in G Major" when he was five years old. Listen to the music and tap the beat in groups of three, accenting the first beat: 1 2 3 1 2 3

Minuet in G Major

Wolfgang Amadeus Mozart
KV 1e/1f

[Andante ♩ = ca. 126]

[mf 1st and 3rd time
p 2nd time]

The image shows the musical score for the Minuet in G Major by Wolfgang Amadeus Mozart. It is written for piano in G major and 3/4 time. The score consists of two systems of music. The first system has four measures, and the second system has five measures. The music features a simple, elegant melody with some ornamentation, including a trill in the final measure. Performance instructions include dynamics (mf and p) and fingering numbers (1-5) for various notes. A tempo marking of [Andante ♩ = ca. 126] is provided at the beginning.

The waltz is danced in a meter of three, the same meter as the minuet. Learn how to dance the waltz on this website: www.wikihow.com/Dance-the-Waltz

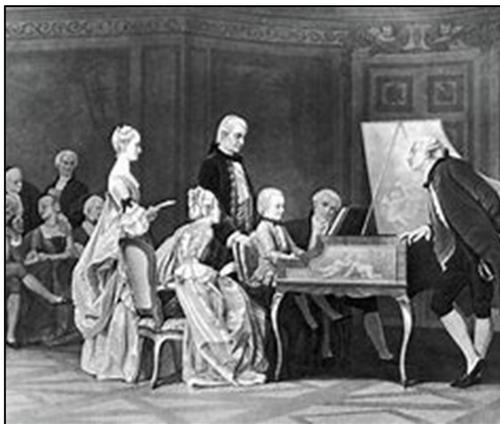
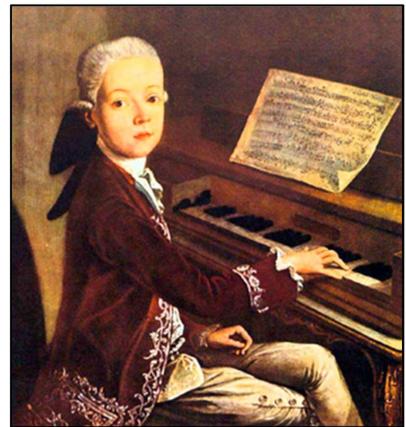
Choose Mozart Images on the Web

There was no photography when Wolfgang Amadeus Mozart lived, but there are some paintings and drawings to give us an idea of what he looked like. There are also written descriptions of his general appearance that describe him as small in stature, with fine brownish-blond hair, pale skin, pockmarked by smallpox, with a prominent nose, and large, piercing blue-gray eyes. And, he loved to indulge in the latest fashions.

The painting on the right is by his brother-in-law Joseph Lange; Mozart's wife Constanze noted that it is his best likeness.



Look at some more images of Mozart found on the internet to select the one that you like best. Why did you choose the one you chose?



The Magic Flute and Magic Tricks

In Mozart's opera, *The Magic Flute*, the Three Ladies give Tamino a magic flute and Papageno a set of magic bells to protect them on their journey. Tamino plays his magic flute to summon Pamina and Papageno; its sound tames the animals. Papageno answers with his pipes, and Tamino rushes off to find them. At the end of the opera, Papageno plays his magic bells; Papagena appears and they find happiness together.



Onstage, the “magic” of theater leads us to believe that mysterious or supernatural forces influence what happens. When we witness clever tricks or amazing scenes, we can accept that a magic flute, magic bells, or a magic wand is at work. But are these happenings just tricks? Can anyone learn the skills to make magic happen?

Find some examples of magic tricks on the computer. Decide which ones are your favorites and practice until you can convince an audience that you are creating real magic.

<https://www.purewow.com/family/magic-tricks-for-kids>

<https://www.care.com/c/stories/4051/easy-magic-tricks-for-kids/>

<https://www.thesprucecrafts.com/magic-tricks-for-beginners-and-kids-2267083>

https://www.momjunction.com/articles/magic-tricks-for-kids_00456089/

Some popular beginning magic tricks:

Rubber Pencil, Spoon Bending, Disappearing Coin, Magical Appearing Coin, Magnetic Pencil, Pick a Coin, Walk Through Paper, The Transporting Cup, Is This Your Card?, Magical Colors Card Trick, Counting Cards Mind Reading Trick, Magnetic Cards, Color Monte, Pencil Through a Dollar, and Crazy Teleporting Playing Card Trick

What you will gain by doing magic tricks:

Develop fine motor skills
Enhance your memory
Improve your logical, critical thinking, and social skills
Build your self-confidence
Have fun!

Design a Country Estate

When Mozart was a child, his father Leopold took him to Schönbrunn Palace in Vienna to perform for the royal family. *Schloss Schönbrunn* was built in the 1740s and 1750s and was the main summer residence of the Habsburg rulers, including Emperor Joseph II, who later became Mozart's patron. The Rococo palace has 1,441 rooms and vast gardens, which are major tourist attractions today.



Using a computer-aided modeling program (such as CAD), design a country estate to resemble that of an 18th-century design. What essential elements did estate buildings include? Compare that to a modern design for a country estate.

What elements have changed from the 18th century to now? What elements would modern designers include to make their buildings “state of the art” designs?

What role would computer technology play in the function of your modern country estate? How satisfying is it for you to create a new design?

Measure and Design a Room Layout

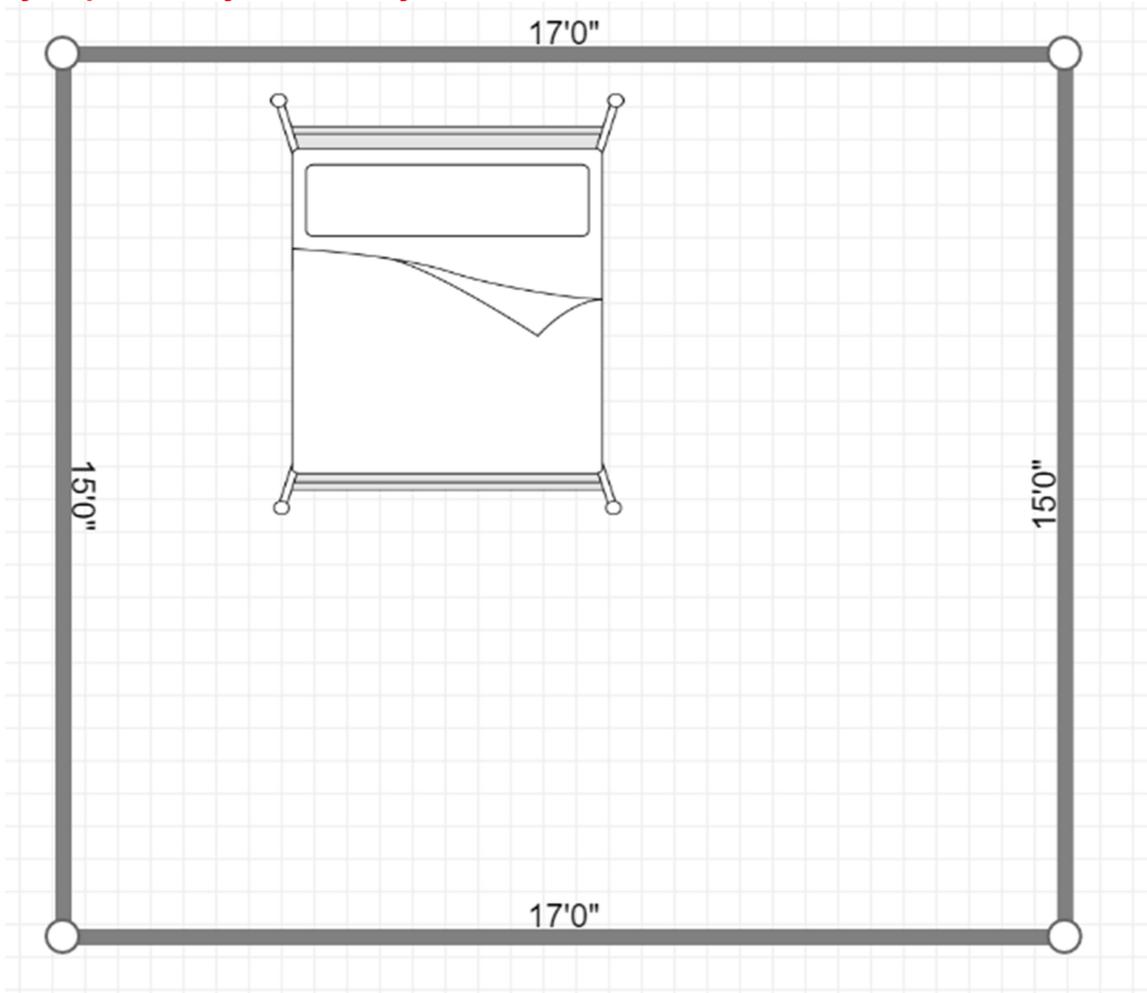
In the beginning of *The Marriage of Figaro's* first act, Figaro counts his steps as a way to measure his bedroom. What other ways exist to measure a room? If Figaro's foot is 12 inches long, and the bedroom is 10 feet wide, how many steps will comprise Figaro's count? What technology-based measuring tools are now available that would help make Figaro's measurements more accurate?



Measure your bedroom and the furniture in the room. Create several alternate floor plans for placing your furniture, using this website:

<http://www.planyourroom.com/>

Are you proud of your new layout? Does it work better?



Be a Better Butler

The title character in *The Marriage of Figaro* is a butler, or valet to the Count. Practice being a butler to answer the door, check off names on a guest list, lay out someone's clothes, and carry a tray of food.



Professional and royal butlers today can earn a very good income. Imagine that you were interested in this career and assess yourself on five necessary qualities below. Which one is your best skill?

1 A professional and attentive nature.

Can you follow orders?

Do you take pride in delivering a high standard of service?

Do you take pleasure in carrying out duties with exceptional care?

2 A keen eye and attention to detail.

Can you spot potential problems?

Do you take care of details with precision?

Do you have the capacity to exceed high expectations every single time?

3 An innate level of empathy and interpersonal skills.

Are you good at “reading a room” and gauging the feelings of others through body language?

Do you have outstanding interpersonal skills to build strong relationships?

Can you put yourself in the shoes of others?

Can you hand out praise and reward for those who have gone above and beyond?

4 Perfect organizational skills and exceptional taste and knowledge in all things culinary.

Can you maintain a strict schedule?

Do you have significant knowledge of the hospitality industry?

Do you have broad knowledge of fine foods?

Can you run a household like clockwork?

5 Well-groomed and pristine personal presentation.

Can you maintain your composure at all times?

Do you have exceptional personal hygiene?

Can you remain calm under stress?

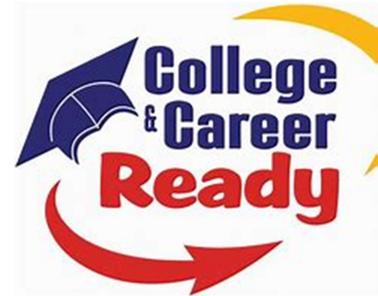


For more information:

<https://elite-housekeeping.com/top-5-characteristics-royal-butler-skill-set/>

Develop Your Career Skills

Wolfgang Amadeus Mozart and his sister were trained by their father Leopold, which means that they were homeschooled. What skills were required for Mozart's success? How would Mozart measure against today's "College and Career readiness" standards?



Complete the reflections in the table below and make a summary evaluation of how ready you are for college and career. How well is your school preparing you?

Strategies to Address College and Career Readiness	Strategy #	My personal assessment	My school's strategies
Students need to be prepared for our rapidly-changing workforce needs. A rapidly-changing job market has opened other pathways to equip our students with the skills and education they will need to build and support thriving families.	Strategy F/6		
Broaden the range of and access to high quality college and career pathways offered by our K-12 and postsecondary institutions, ensuring all students have access to and support for the full range of opportunities.	Strategy G/7		
Equip all students and their parents with the information and guidance they need to understand and navigate multiple college and career pathways, preparation, and processes.	Strategy H/8		
Galvanize community support to develop and implement a multi-faceted plan to increase paid work-based learning opportunities for students.	Strategy I/9		
Expand and strengthen support for first-generation and other low-socioeconomic students who need help transitioning to and completing postsecondary education.	Strategy J/10		
Create more on-ramps to education, training, and employment for our disconnected youth and young adults (ages 16-24).	Strategy K/11		
Elevate and actively promote the critical importance of acquiring a postsecondary degree and/or industry certification for our young people to successfully compete in our rapidly changing, technologically advanced labor market.			

<https://www.leadingonopportunity.org/determinants/college-career-readiness>

Royalty in *Figaro* and *Flute*

During Mozart’s life, there were royal families in power. In several of Mozart’s operas, there are characters who have royal titles, such as the Count and Countess in *The Marriage of Figaro* and a queen and a prince in *The Magic Flute*.



Are there kings, queens, princes, and princesses in power in today’s world? What other titles could royalty have? Could you become a member of a royal family?

Add some information about royal families for the ten countries in the table below. Dozens of other countries still have royals, but political power is shared. Would you like the responsibility of being a royal?

Flag	Country	Flag	Country
	Brunei		Bahrain
	Swaziland		Liechtenstein
	Saudi Arabia		Vatican City
	Bhutan		United Arab Emirates
	Monaco		Oman

What do taxes pay for?

The *droit du seigneur* forms the underlying threat to Susanna by Count Almaviva in Mozart's *The Marriage of Figaro*, which is based on the play of the same name by Beaumarchais. The central concept of Mozart's opera is the idea that the Count has special rights because he is royal; that idea would have been familiar to opera fans in 1786. But consulting with historical sources reveals that a considerable number of feudal rights were related to the vassal's marriage, particularly the lord's right to select a bride for his vassal, but these were almost invariably redeemed by a money payment, or "avail"; and it seems likely that the *droit du seigneur* amounted, in effect, only to another tax of this sort.



Vasily Polenov:
Le droit du Seigneur (1874); a nineteenth-century artist's painting of an old man bringing his young daughters to their feudal lord

Governments make rules about who should pay taxes and for what purpose. In the state of Pennsylvania, the legislature has levied taxes on a variety of real estate, sales, and income.

Visit the Pennsylvania government webpage that describes taxes:

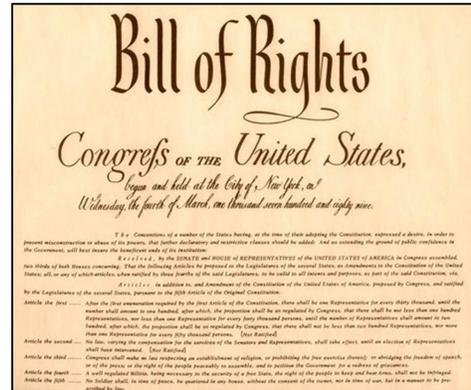
www.revenue.pa.gov

Complete the table below, noting which items are taxed at the grocery store and what tax money is used for. Were you surprised by what you found?

Tax	Rate	Excluded from tax	What the tax money is used for
State Income	3.07% flat rate		
Local Income	0% - 3.8712%		
Sales	6% - 8%		
Property	1.58% average effective rate		
Gas	58.7 cents per gallon of regular gasoline and 75.2 cents per gallon of diesel		
Alcohol			
Property			
Inheritance			
Small Games of Chance			

The U.S. Bill of Rights and 1791

Mozart's opera *The Magic Flute* premiered in Austria in 1791, the same year that the Bill of Rights was ratified in the United States. Also in 1791, political philosopher Thomas Paine wrote *The Rights of Man* in defense of the French Revolution.



What is the Bill of Rights? How was it created? What type of government was working in the United States? What type of government was in power in Austria at that time? What rights did Mozart have in Austria? What are some of the ideas expressed in Paine's *Rights of Man*? How are those ideas reflected in the United States Declaration of Independence that was written in 1776?

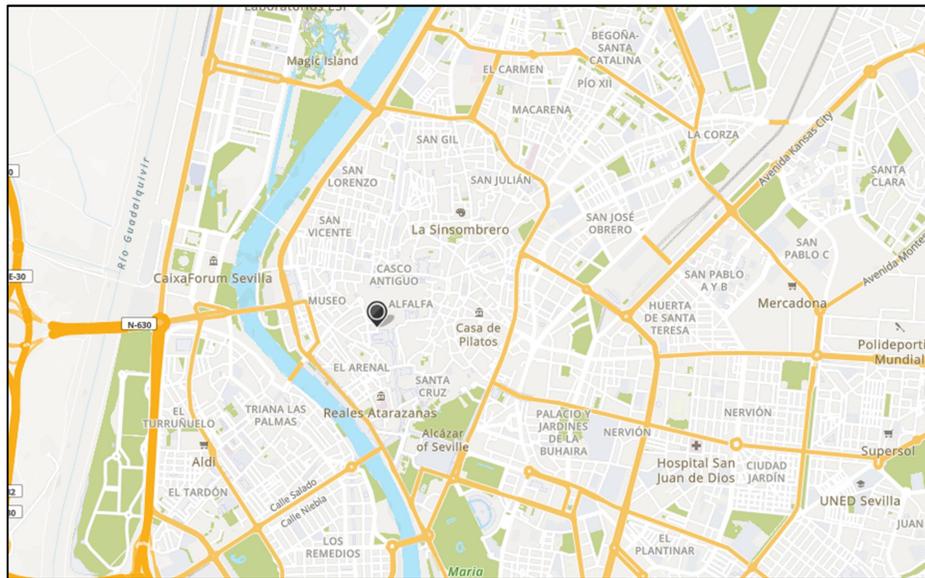
To get started on a journey of philosophical and historical exploration, explore the Bill of Rights, the first ten amendments to the United States Constitution. Fill in a definition of each personal freedom or right, and then provide what the amendment means to you in your own words.

The United States Bill of Rights

Amendment	Definition	Personal meaning
1	Religion, Speech, Press, Assembly, Petition	
2	Right to Bear Arms	
3	Quartering of Troops	
4	Search and Seizure	
5	Grand Jury, Double Jeopardy, Self-Incrimination, Due Process	
6	Criminal Prosecutions - Jury Trial, Right to Confront and to Counsel	
7	Common Law Suits - Jury Trial	
8	Excess Bail or Fines, Cruel and Unusual Punishment	
9	Non-Enumerated Rights	
10	Rights Reserved to States or People	

Driving on Main and Side Streets

Mozart's *The Marriage of Figaro* takes place in Seville, Spain. Driving a car in the city today is a challenge, because there aren't any main streets that take you to the center of the city. What color are the larger roadways on the map at right? What color are the side streets?



Near what city or town do you live? Describe the main streets, side streets, alleys, and country roads near your home. Draw a map of your area, showing different sized streets according to this key:

-  Limited-access highway
-  U.S. route
-  State route
-  Major street
-  Street or road



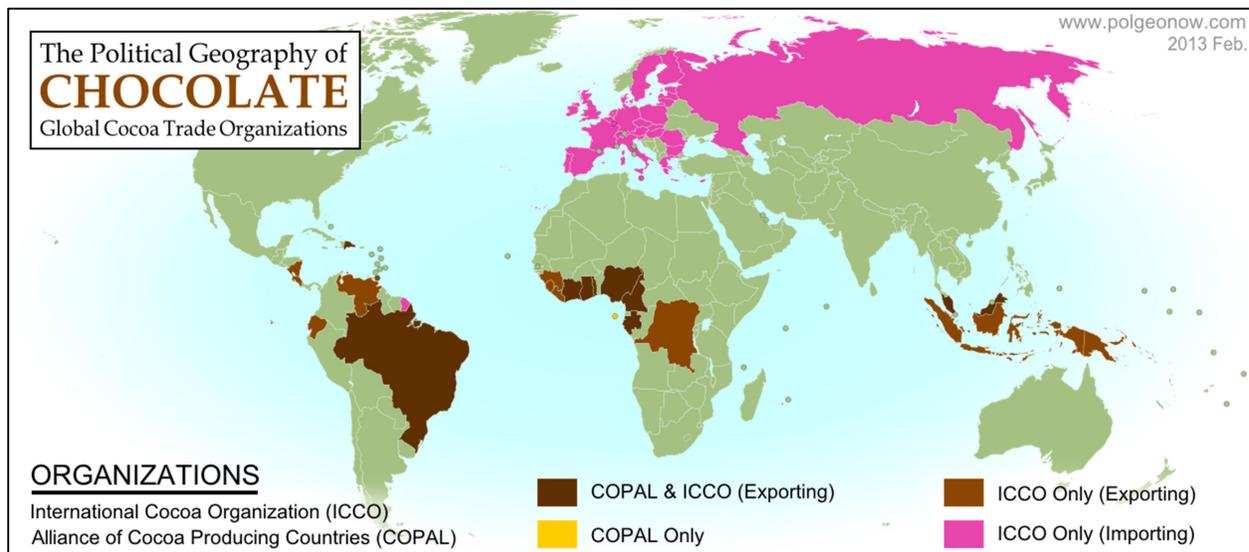
Mozart and the Chocolate Economy

In 1756, the year Mozart was born, Germany opened the first chocolate factory. Tourists who travel to Salzburg often find Mozart chocolates for sale. The top four countries responsible for the production of chocolate are the **United States, Germany, Switzerland, and Belgium**. How has the mass production of chocolate impacted the world economy? Which countries produce the most chocolate today?



Mark on the map the areas in the world involved in the chocolate trade. Does everyone involved get paid a fair wage? What is your favorite kind of chocolate?

- 1 Cocoa beans grow on trees in the tropics near the equator in Ivory Coast, Indonesia, Ghana, Nigeria, Cameroon, Brazil, Ecuador, Dominican Republic, and Peru.
- 2 Workers slice open the cocoa pods to remove the beans. In West Africa, where most of the world's cocoa comes from, the wage for cocoa farmers is low and most live in extreme poverty. Many children work on plantations in dangerous conditions.
- 3 Once the cocoa beans are harvested, they are piled together to ferment and then dried in the sun.
- 4 Most of the cocoa beans are exported to the Netherlands, North America, and Asia for processing. The dried cocoa beans are broken down to the “nibs”, which are roasted and then ground to produce dark brown cocoa liquor. Cocoa butter is then pressed out of the cocoa liquor, leaving cocoa powder in pressed cake form.
- 5 Chocolate treats are made from the cocoa butter, liquor, sugar, and milk.



Mozart's Belongings

During the Classical Era, musicians worked under the patronage system. Composers worked as servants to powerful noblemen, writing and performing pieces for their patron. While working in Vienna in 1781, Mozart wrote letters to his father Leopold, complaining about being treated like a servant, and that it was restricting his genius. Mozart was willing to teach pupils and perform as a freelance musician while composing operas. He flourished creatively as public sponsorship began to support musicians, but Mozart had trouble finding and keeping jobs.



Mozart was often in debt, and when he died, his possessions included:

- 6 coats (5 red, 1 white)
- 3 silver spoons
- 346 books
- 1 walnut piano
- 1 pool table

When people die today, all of their possessions are listed so that an executor can make sure all bills are paid before any leftover money is given to relatives or charities.

How many possessions do you have? Can you “inventory your assets” (create a list of all your belongings)?

Clothes: _____

Shoes: _____

Furniture: _____

Books: _____

Toys: _____

Facts about Mozart's Life

Listen to someone read the short biography below. Who is the story about? Did Mozart compose music when he was a little boy? Did he play an instrument? What was he like? What other facts did you hear in the story?



Drawing of Mozart by Dora Stock, Dresden, April 1789

Mozart was born in Salzburg to a musical family. From an early age, the young Mozart showed signs of great musical talent. By the age of five, he could read and write music, and he would entertain people with his talents on the keyboard. By the age of six, he was writing his first compositions, and by the age of eight had composed his first symphony. Mozart was generally considered to be a rare musical genius, although he was also diligent in studying other great composers. His father Leopold was quick to see the talent of his young son and became a formidable publicist in showing off his son's capacities. During his childhood, Mozart was a frequent guest at various palaces around Europe, playing for distinguished guests.

Dressed in the finest clothes, the child-genius Mozart left an indelible impression on everyone he met. Aged 17, he accepted a post as a court musician in Salzburg; although this did not suit him very well. In 1777, he grew tired of the demands placed on him by his patron and negotiated the release from his contract. He left Salzburg and after travelling to Paris and Germany, he moved permanently to Vienna, Austria where he lived for the remainder of his life.

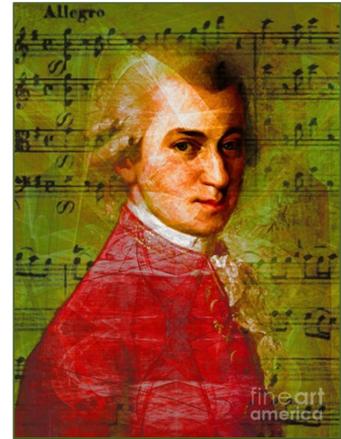
In Vienna, he became well known and was often in demand as a composer and performer. However, despite his relative fame, he struggled to manage his finances and moved between periods of poverty and prosperity. A trait of Mozart's character was that he could be frivolous with money; he enjoyed spending on fancy clothes and he was frequently in debt. Another aspect of Mozart's character was a playfulness and high-spiritness, which could also appear like childishness. Yet, Mozart was a man of great contrast and counterpoint. One moment he could be making a crude joke, the next he could be composing the most sublime and divine music.

In 1782, he married Constanze, against the wishes of his father. He remained very close to her for the rest of his life and was very much in love. They had six children but only two survived infancy.

His financial difficulties were enhanced in 1786 when Austria was involved in a war which led to lower demand for musicians. Mozart wrote many letters begging for support but received only scattered support. He supplemented his income by teaching and performing his works. In the last year of his life, he began composing one of his greatest works—*The Requiem*. Mozart died before he could finish.

Adapted from Pettinger, Tejvan. *Biography of Mozart*, Oxford, UK. Last updated 3/3/20

Mozart Word Search Trials



1 TRIAL by searching

These 24 challenging words are found in the stories of *The Marriage of Figaro* and *The Magic Flute*:

- | | | |
|-------------|--------------|-------------|
| AMOROUS | INFATUATION | RENDEZVOUS |
| BETROTHED | INITIATION | RHAPSODIZE |
| BOUDOIR | INVEIGHS | SLIMY |
| CEREMONIAL | MAD | SOUR |
| DECLARING | OPERABUFFA | UNCONSCIOUS |
| ESTATE | PHILANDERING | UNSCATHED |
| FARCICAL | PURIFICATION | VENGEANCE |
| IMPORTUNING | RENDERING | WORTHINESS |

Circle each word in the word search puzzle to the right. The words can go sideways, up-and-down, at a slant, or backwards!

U	N	S	C	A	T	H	E	D	E	P	W	N	E	L
R	I	N	V	E	I	G	H	S	S	H	O	S	C	Y
W	E	M	O	B	Q	X	T	S	A	I	R	U	N	T
N	Z	N	P	I	V	A	U	T	T	L	T	O	A	H
V	I	B	D	O	T	O	O	A	N	A	H	I	E	D
B	D	C	I	E	R	A	U	H	F	N	I	C	G	E
R	O	Z	E	O	Z	T	C	F	H	D	N	S	N	H
E	S	U	M	R	A	V	U	I	M	E	E	N	E	T
N	P	A	D	F	E	B	O	N	F	R	S	O	V	O
D	A	M	N	O	A	M	S	U	I	I	S	C	V	R
E	H	I	P	R	I	W	O	L	S	N	R	N	C	T
R	R	U	E	S	A	R	U	N	J	G	G	U	E	E
I	E	P	C	X	F	A	R	C	I	C	A	L	P	B
N	O	I	T	A	I	T	I	N	I	A	Q	V	D	B
G	Y	M	I	L	S	G	N	I	R	A	L	C	E	D

2 TRIAL by sorting

Sort the 24 words into two lists that you think most closely match *The Marriage of Figaro* and *The Magic Flute*. Was this task easy for you?

3 TRIAL by antonym and synonym

What month is your birthday? Select that number of words and find antonyms (opposite meaning) and synonyms (similar meaning). For example, if your birthday is in September, choose nine words, because that is the ninth month of the year.

SAMPLE: WORTHINESS

Antonyms: badness, evil, vice, wickedness

Synonyms: benefit, dignity, excellence, integrity

Comedy in *Figaro* and Your Life

The Marriage of Figaro is a comic opera, or *opera buffa*. The opera's full title is *La folle journée, ou le Mariage de Figaro (The Mad Day, or The Marriage of Figaro.)* In one 24-hour period, there are many things that go wrong and make the audience laugh. Some of the typical comedic situations in the opera are:



- A plan gone awry
- Characters plotting revenge
- Gossiping
- Jealous characters
- Misidentification
- Physically bumbling episodes
- Scheming
- Stock characters who do unexpected things
- Twists and turns in the plot
- Use of disguises

Read the synopsis of *The Marriage of Figaro* and underline the situations when you think audiences laugh during a performance. Now think of a “mad day” in your life, when you had to laugh because so many things were going wrong. Using a careful writing process, (brainstorm, draft, revise, edit, publish), create your own comic story about a “mad” day in your own life. Which of the situations listed above will you include?

Brainstorm

(find your ideas, expand your ideas, plan your structure)

Write a draft

(OK to just start writing because this is your first rough draft)

Revise the draft

(add, rearrange, remove, and replace words/details)

Edit the draft

(check your story word by word for clarity, grammar, spelling, and punctuation)

Publish your final version

(share your story digitally or print it on paper for others to read)

Rhyming with *Flute*

Mozart's final opera was *The Magic Flute*. The composer included comedy in the story of the opera, and also some rhyming words. He wanted to make the story fun, like this Mother Goose rhyme:

She went to the fruiterer's
To buy him some **fruit**;
When she came back
He was playing the **flute**.



Circle the words in the list below that rhyme with fruit and flute:

- | | | | | | |
|-------|-------|------|------|-------|-------|
| Boat | Chute | Hoot | Moot | Route | Snoot |
| Boot | Coat | Jute | Mule | Scoot | Soup |
| Brute | Coot | Loaf | Mute | Shoot | Suit |
| Cheat | Cute | Loot | Root | Shout | Toot |

Choose your favorite rhyming word from the list. Replace the word *flute* in *The Magic Flute* with your chosen word and create a brand new story.

The Magic _____ by _____

Invitation for Figaro and Susanna

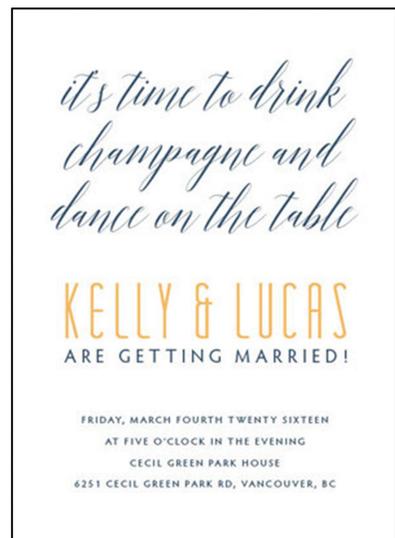
In *The Marriage of Figaro*, Susanna is the bride and Figaro is the groom. The opera begins on the morning of their wedding day, but with all the crazy happenings, we never get to see their wedding invitation!

Design three wedding invitations for Figaro and Susanna: one formal, one informal, and one an e-vite invitation. What is the difference in the wording and format of each?

What message about the wedding, the characters, and the “crazy day” does each version send to the receiver? Share memories of when you attended a wedding.

Be sure to include these essential elements:

- Who’s hosting
- The request to attend the wedding
- The names of the bride and groom
- The date and time
- The location
- Reception information
- Dress code
- Separate RSVP card



Growing Geraniums

In Act II of *The Marriage of Figaro*, Antonio the gardener is furious because someone has crushed his geraniums. Can you grow geraniums in a pot in your window?



Are geraniums annuals or perennials?

It's a simple question with a slightly complicated answer. Read the information below, being sure to research and understand each important term that is in **red font**.

Geraniums can be **annuals** or **perennials**. It depends on how harsh your winters are, but it also depends on what you mean by what plant you're calling a geranium. There are true geraniums, which are often called **hardy geraniums** and **cranesbill**. They are often confused with common or scented geraniums, which are actually a related but completely separate genus called **Pelargoniums**. These have a much showier display of flowers than true geraniums, but they are harder to keep alive in the winter. Pelargoniums are native to South Africa and are only **hardy** in USDA zones 10 and 11. Though they can live for many years in warm climates, they are often just grown as annuals in most places. They can also be grown in containers and overwintered indoors. The common geranium lifespan can be many years, as long as it never gets too cold. True geraniums, on the other hand, are much more cold-hardy and can be grown as perennials in many more climates. Most are winter hardy in USDA zones 5 through 8. Certain varieties can survive the hotter summers in zone 9, and some others can survive, at least as far as the roots, in winters as cold as those in zone 3. The true geranium lifespan, as long as it's cared for well, can be many years long. They can also be easily overwintered.

www.gardeningknowhow.com

Use the graphic organizer at right to insert some information about geraniums. Are geraniums your favorite flower?

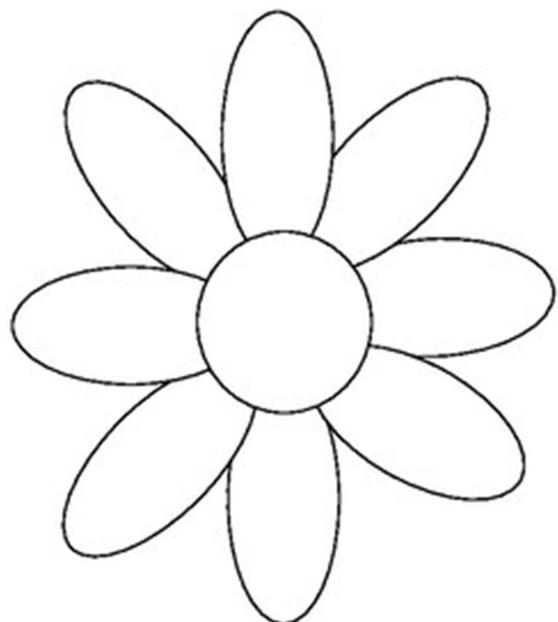
Are geraniums annuals or perennials?

Where are geraniums native plants?

What technologies are needed to bring a geranium to Pittsburgh and to keep it alive?

What is the cost of growing these plants from seed and from cuttings and which propagation method yields the best results?

What is the hardiness zone in Pittsburgh?



Rivers in Vienna and Pittsburgh



Mozart spent many years in Vienna, where the Wien River flows for 15 km (9.3 mi) within the city. The source of the river is nearby in the Vienna Woods, and its mouth is at the eastern end of the city center of Vienna, next to the Urania, where it flows into the Danube Canal, a branch of the Danube River (pictured above).



The photograph above shows one of the unique features of Pittsburgh's landscape—its three rivers. The Allegheny River and the Monongahela River unite at Point State Park to form the Ohio River.

Can you find parallels or relationships between Austrian rivers and those in the Pittsburgh region? Do you think Vienna and Pittsburgh could be sister cities?

Wien and Danube Rivers	Allegheny, Monongahela, Ohio Rivers
Watershed area	Watershed area
Why the river is sometimes brown	Why the river is sometimes brown
Kinds of river traffic	Kinds of river traffic
Parks near the river	Parks near the river
How flooding affect the region	How flooding affect the region
Where floodplains are located	Where floodplains are located
How the riparian zone is used	How the riparian zone is used

Mozart as Husband and Father

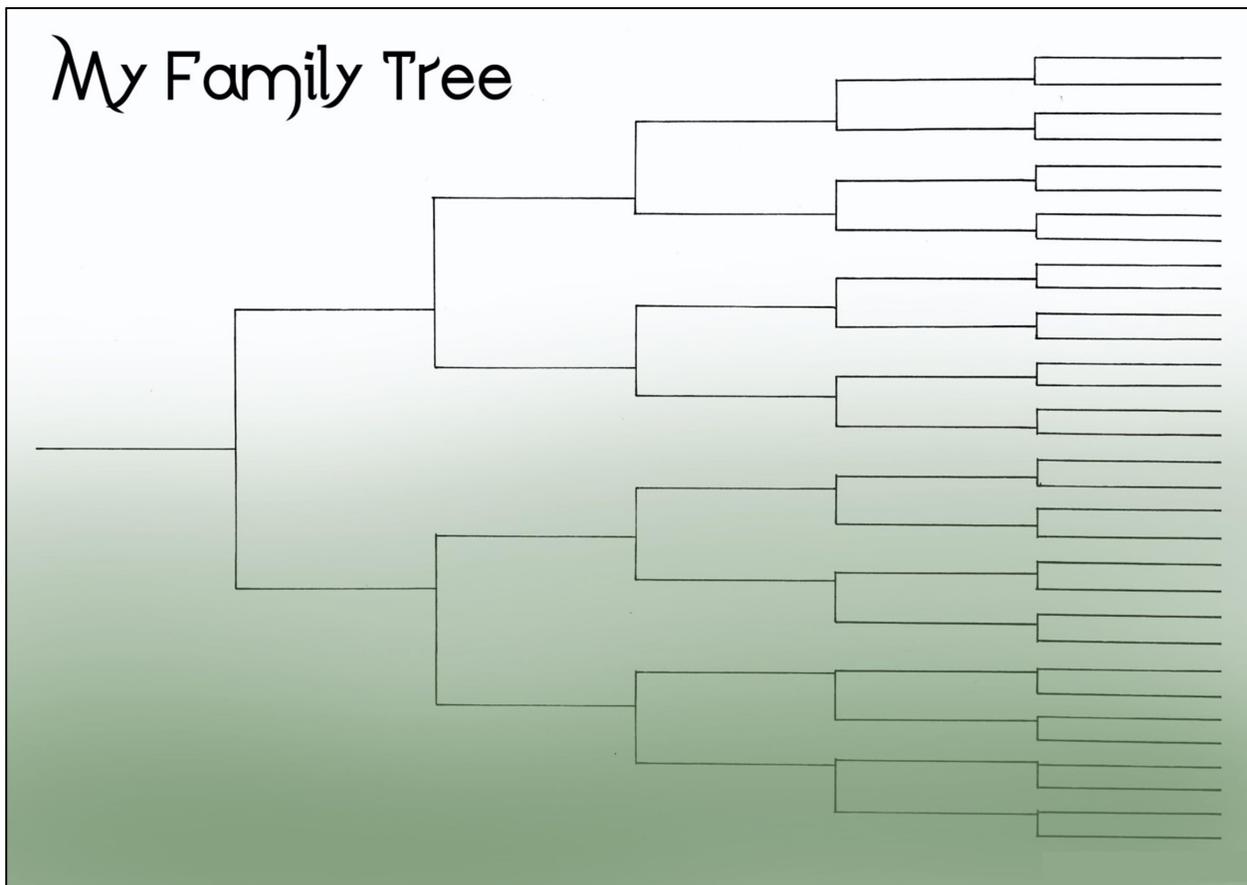
Wolfgang Amadeus Mozart was a husband and father in addition to being a composer and performer. He and his wife Constanze Weber had six children, but only two (sons) lived past infancy. Both brothers—Franz Xaver Wolfgang Mozart and Karl Thomas Mozart—were unmarried and had no children, so Mozart’s family tree “dead ends” with them.



Franz and Karl Mozart

Think about how Mozart balanced his work and family responsibilities. Would he have had time to play with his children or teach them music lessons? Women rarely worked outside the home at that time, and daycare would not have existed as it does today, so Constanze would have been a “stay-at-home” mother. Was she also responsible for “home-schooling” their children?

Explore Mozart’s family tree online: https://en.wikipedia.org/wiki/Mozart_family
Complete your own family tree on the chart. How many generations can you find?



Pay off your Debts!



In Mozart’s *The Marriage of Figaro*, Marcellina wants Figaro to marry her to cancel a debt he cannot pay. Her demand complicates the plot and adds humor to the opera, but real debt is no laughing matter.

Mozart had personal debt, too, because his expenses were more than his revenue. Today, people can be in debt—owe money to others—when they have a mortgage, student loans, car loans, credit card balances, medical debt, personal loans, or even owe back taxes. And because you will pay interest on debt, you are also paying money from the future. What are solutions for paying off debts? What are the consequences of not paying a debt? How does one avoid being in debt?

The simple answer to the questions is to create a budget and only spend money that you have. Folks who provide advice about reducing debit also give these tips:

- Compute a total of how much debt you have
- Avoid debt consolidation loans, borrowing from savings, or using a line of credit
- Never use debt again
- Live on a budget
- Use a plan to pay off your debts

Research financial planning, budgeting, and debt reduction tips on the internet. List the best websites and the takeaways that make the most sense to you.

Website	Best tips

Your Family and Mozart's

What is unique about your family?
What was unique about Mozart's family?

Read a description of Mozart's family and think about which situations are similar to your family and which are different.

Mozart's Family

Meet the Mozart family—the people who were closest to Wolfgang himself throughout his life.

In 1756 Leopold Mozart was 37, his wife one year younger, and they had daughter who was not yet five. The daughter was called Maria Anna, after her mother, but the family referred to her by her nickname, Nannerl. By the time Mozart was born, his mother Maria Anna had given birth to seven children, but only Nannerl and Mozart had survived. This was such a common scenario that families would often give each child the same family name. So, for example, a mother might give birth to six sons and call them all Johannes, fully expecting that, at best, only one with the name would survive.

Leopold was quite a respected local musician in Salzburg. He had studied law and philosophy at university, which, although it sounds surprising today, was actually quite a common route for musicians. The composer Georg Philipp Telemann did the same. At the age of 20, Leopold had become a musician at Salzburg Cathedral, going on to teach violin at the adjoining choir school. In the course of a modest career, he would become a court musician by the time Mozart was 7 years old.

Mozart's mother, Maria Anna, was 36. As was the way at the time, she was very much secondary to her husband in all things to do with the family. She was not as well-educated—some say she was barely literate—but rather saw it as her duty in life to see to Leopold's every need. She rarely made decisions about family matters.

Nannerl was the fourth of the seven children, but the first to survive beyond infancy. Mozart himself was number seven. By the time Mozart was born, Nannerl was already showing signs of being a musical prodigy. Such was the role of women at that time, though, that despite her obvious gifts, Leopold would devote much more energy into nurturing his son's talents than those of his daughter.

Source: <https://www.classicfm.com/composers/mozart/guides/mozarts-family/>



A family portrait of the Mozarts from 1780 or 1781 by Johann Nepomuk della Croce. Wolfgang, center, with his sister Maria Anna (known as Nannerl), and father, Leopold. The painting at center depicts the children's mother, Anna Maria, who died in 1778.

Credit: Mozarteum Foundation

Similarities to your family:
Differences from your family:

Geography

The Castle in Mozart's Birthplace

In 1756, Wolfgang Amadeus Mozart was born in Salzburg, Austria, where the Hohensalzburg Fortress would have been visible high on a hill above the city. Construction of the castle began in 1077 by the Archbishop. One of the largest medieval castles in Europe, with a length of 250 m (820 ft) and a width of 150 m (490 ft), the castle "reigns" over the city on the Salzach River. What does the castle's German name, *Festung Hohensalzburg*, mean in English?



Plan a trip to Salzburg to answer these questions about Hohensalzburg Fortress:

What was the purpose or function of the Castle?

How would you get to the castle?

Can tourists go inside the castle?

What could you see from the castle?

After you return from your trip to Salzburg, imagine that you could build a castle in the Pittsburgh region.

Where would you erect a castle?

Why would this location be ideal?

What similarities would you include in Hohen Pittsburgh Castle?

Would there be views of a river in your castle?

The Marvelous World of Opera

Ana Alcolea and Óscar T. Pérez wrote and illustrated a wonderful book about opera in 2018 called *El maravilloso mundo de la Ópera*. ISBN: 978-84-698-4734-3



Read the page 20 entry below to answer these questions:

What language is the entry? Where is the language spoken?

What opera is featured?

What words are similar in English?

La flauta mágica Wolfgang Amadeus Mozart, siglo XVIII, Austria, 1791

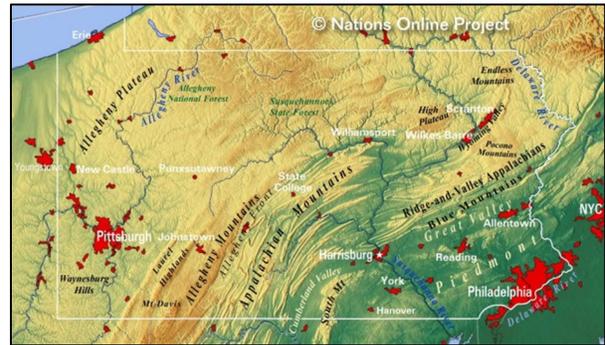
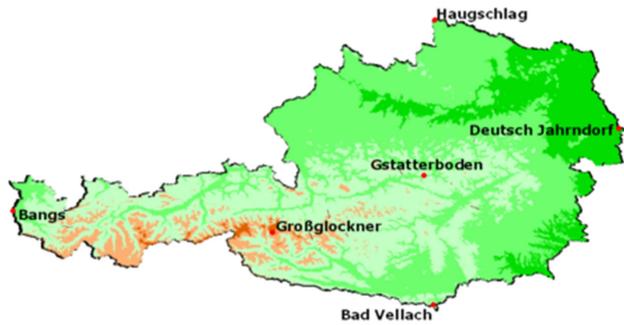
La flauta mágica es una de las óperas más representadas de la historia. Fue la última que compuso Mozart, que había escrito su primera ópera con ¡doce años! Su argumento es bastante complicado porque los que parecen buenos no lo son tanto, y los que al principio parecen malos resulta que son los buenos. ¡Un lío!

Tres bellas damas (dos **sopranos** y una **mezzosoprano**) matan con sus poderes mágicos a una serpiente que está a punto de atacar a un joven príncipe de nombre Tamino (**tenor**), que se queda dormido de la impresión. Cuando despierta, Papageno (**barítono**), el cautivador de pájaros de la Reina de la Noche (**soprano**), le dice que ha sido él quien le ha salvado. Pero enseguida las tres damas le cuentan la verdad y le ponen al pajarero una especie de bozal. También le enseñan a Tamino el retrato de Pamina (**soprano**), hija de la Reina de la Noche, y le cuentan que ha sido raptada por un hombre malvado. Tamino se enamora de la chica sin conocerla. Llega la Reina de la Noche y le pide que salve a su hija. Tamino, por supuesto, corre en su busca con una flauta mágica que le dan las tres damas. Le guían tres niños (tres **voces blancas**) que aparecen sobre un artefacto volador. Después de varios episodios, consigue llegar al lugar donde está secuestrada y conoce a Sarastro (**bajo**), del que la Reina de la Noche había dicho que era un terrible mago. Pero no es así: el templo de Sarastro es el templo de la sabiduría, de la luz, de la bondad, y él es el sumo sacerdote, que quiere que Pamina y Tamino entren en el mundo de la sabiduría y del pensamiento y dejen el mundo de la tinieblas, es decir, de la ignorancia y la superstición, un mundo sometido a la malvada Reina de la Noche. Tamino tendrá que pasar por tres pruebas y se encontrará con tres templos. Al final, ambos pueden entrar en el maravilloso templo de la sabiduría y la Reina de la Noche es derrotada. ¡Ah, y Tamino y Pamina se casan! ¡Y Papageno encuentra a su Papagena (**soprano**)...!



En *La flauta mágica* hay partes contadas y otras habladas (**recitativos**). Tenemos a una princesa secuestrada, a un príncipe que la rescata, a tres hadas y una reina que parecen estupendas, pero no lo son, a tres niños que orientan al príncipe y a un cazador de pájaros. Tenemos objetos mágicos: una flauta del dios Pan, la flauta mágica y también un carillón de campanas que suenan de vez en cuando; o sea, tres cosas. También un templo en el que se adora, entre otros, a Isis y a Osiris, que eran dioses del antiguo Egipto. La ópera empieza con tres **acordes**... ¿Te has fijado? El número tres aparece muchas veces... Y ¿por qué? Pues porque el tres, como el siete, como el doce, se ha considerado como un número mágico desde el comienzo de los tiempos, y así aparece también en algunos cuentos: *Los tres cerditos*, *Cenicienta y sus dos hermanas*... ¿Te acuerdas de más cuentos o cosas en las que el número tres sea muy importante? Yo sí: por ejemplo, el triángulo, que tiene tres lados y tres ángulos. Y que, por cierto, también aparece en esta ópera... Es un símbolo masónico. Porque, según dicen, *La flauta mágica* tiene mucho que ver con la masonería, que es una sociedad secreta...

Topography: Austria & Pennsylvania



In **Austria**, where Mozart was born, there are mountains, plains, and forests. There are also mountains, plains, and forests in **Pennsylvania**. The study of the forms and features of land surfaces is called **topography**, a field of geoscience and planetary science. Professionals in this field collect data about natural and artificial features, local history and culture, landforms, as well as elevation contours.

Are you interested in learning how these topographic maps are made? What does the term “relief” mean in relation to maps? Complete the chart by researching the tools that geography professionals and map-makers use. Which tools and tasks interest you? Do you know anyone who knows how to use these tools?

Data Gathering Type and Technique used		Definition
Field survey		
	Theodolites	
	Dumpy levels	
	Clinometers	
Remote sensing		
	Geodata collection	
	Aerial photography	
	Satellite imagery	
	Photogrammetry	
	RADAR mapping	

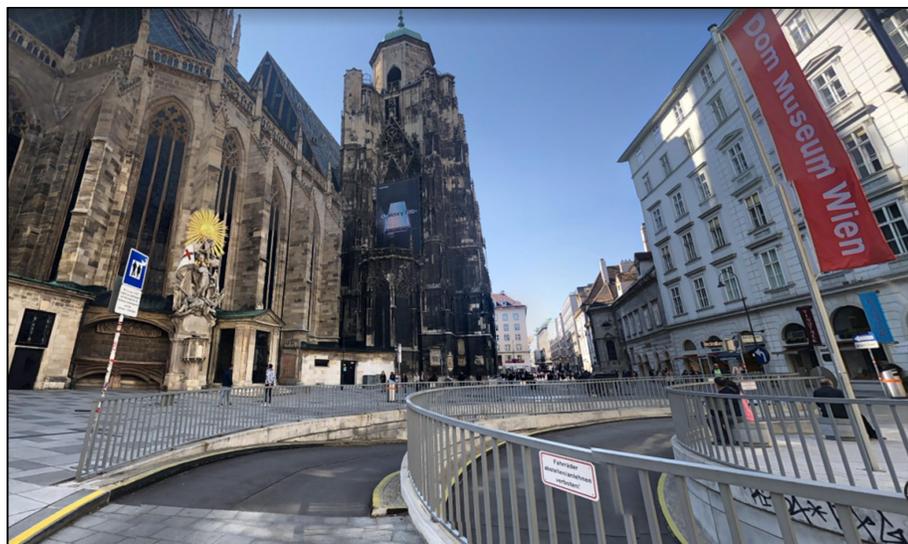
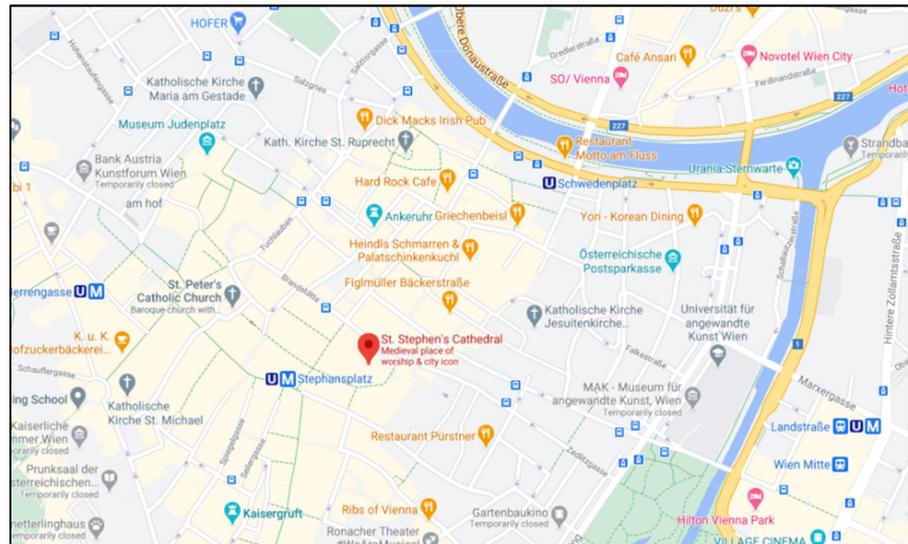
Geography

What was outside Mozart's window?

Wolfgang Amadeus Mozart and his wife Constanze lived in a grand apartment near St. Stephen's church in Vienna, near the *Stephansplatz*. Find the church on the current-day Google map and Street View at right.

Imagine where Mozart walked. What did he see and hear from his apartment windows? What did his neighbors hear? How close was the apartment to the rivers?

Today, residents of Vienna (Wien) can use public transportation to get around. Where are stations on the map? Where are restaurants? Where are museums?



Make a list of sights and sounds outside Mozart's window.

Make a list of sights and sound outside the windows where you live.

Where would you rather live? Why?

Physically Playing the Piano

Wolfgang Amadeus Mozart played the piano very well. During his lifetime, the piano was evolving as a keyboard instrument, gradually replacing the harpsichord. Since early pianos didn't usually have pedals, what parts of his body did he use to play?



Not only does a pianist need to be physically engaged and coordinated when he/she plays the piano, but there are health benefits of playing the piano as well.

Talk with people who play the piano or teach piano lessons to find out if they agree with this list of health benefits of playing the piano. Add their comments to the list.

- 1 It relieves stress.
- 2 Enhances split concentration.
- 3 Stimulates the brain, improving neural connections.
- 4 Strengthens hand muscles.
- 5 Improves language skills.
- 6 Improves vocabulary and other classroom skills.
- 7 Stimulates growth hormones.
- 8 Helps children accept criticism gracefully.

Source: <https://www.pianosplus.com/>

Walking Up to Mozarts' Apartment

Wolfgang Amadeus Mozart and his wife Constanze lived in an apartment several floors above ground level in the city of Vienna, Austria. Each time they went to a concert or to the market, they would need to walk up and down multiple flights of stairs.

Stair climbing is an excellent exercise with multiple health benefits because it's a resistance exercise—one must push against gravity to propel bodyweight forward.

Here are some health benefits of stair climbing:

- It engages multiple muscles.
- It improves balance.
- It's an efficient, low-impact cardio workout.
- It boosts fitness.
- It lowers mortality risk.
- It reduces blood pressure.
- It promotes fat loss.
- It reduces risk of osteoporosis.
- It improves leg strength.
- It strengthens joints.
- It improves energy levels.
- It lowers the risk for diabetes.



Take your pulse before you walk up and down a set of stairs, as a baseline resting pulse rate. Take your pulse AFTER you walk up and down a set of stairs. The act of climbing stairs will elevate your heart rate. Track the before/after pulse rates over the course of a week. Do you notice any change?

Day	Resting pulse	Pulse after stair climbing	Notes
1			
2			
3			
4			
5			
6			
7			

Treating Kidney Disease

Some people theorize that Mozart died of kidney failure. Others have theorized that Mozart was poisoned or that he had a disease like rheumatic fever or trichinosis.



What do kidneys do? What is kidney disease? If Mozart were living today, what treatments and options would he have?

To keep yourself healthy, learn what kidneys do:

- Keep a balance of water and minerals (such as sodium, potassium, and phosphorus) in your blood
- Remove waste from your blood after digestion, muscle activity, and exposure to chemicals or medications
- Make renin, which your body uses to help manage your blood pressure
- Make erythropoietin, a chemical that prompts your body to make red blood cells
- Make an active form of vitamin D, needed for bone health and other things

What is kidney disease?

Kidney disease can affect your body's ability to clean your blood, filter extra water out of your blood, and help control your blood pressure. It can also affect red blood cell production and vitamin D metabolism needed for bone health.

You're born with two kidneys. They're on either side of your spine, just above your waist. When your kidneys are damaged, waste products and fluid can build up in your body. That can cause swelling in your ankles, nausea, weakness, poor sleep, and shortness of breath. Without treatment, the damage can get worse and your kidneys may eventually stop working. That's serious, and it can be life-threatening.

How can you prevent or delay the onset of kidney disease?

- Eat right and lose excess weight.
- Drink lots of water.
- Exercise regularly.
- Don't smoke.
- Avoid excess salt in your diet.
- Control high blood pressure.
- Control diabetes

List two steps that you will take for keeping your kidneys healthy:

1

2

For more information, visit www.webmd.com/

History

Hatpin: A Very Important Prop

In Mozart's *The Marriage of Figaro*, the Countess joins Susanna in composing a letter to invite the Count to the garden that night. Later, during the marriage ceremony of Figaro and Susanna, the bride manages to slip the note, sealed with a **hatpin**, to the Count, who pricks his finger, dropping the pin, which Figaro retrieves.

Without the hatpin, a crucial plot element would be missing. Without hatpins, ladies' hats could blow away. Because hatpins were 6–8 inches long, women sometimes used them to defend themselves against assault by men. There were even laws passed in America in 1908 that limited the length of hatpins due to concerns that the pins could be used by suffragettes as weapons.

Today, hatpins from the 18th, 19th, and early 20th centuries are collectible items, and there are Hatpin Societies in America and Great Britain. Some hatpins sell for large amounts in antiques markets.



Have you ever seen a real hatpin? If you were writing an opera or play, how could you use such an object in the plot for a serious or comic effect?

Talk to members of your family about their collections and ask them if they collect for these reasons:

- To relive their childhood
- To connect with a historical period
- For the thrill of the hunt
- For the prestige of owning rare or valuable items
- For the honor of having the largest collection of a particular thing
- For relaxation

Do you collect anything? Why?

History

Beaumarchais and French Revolution

Pierre-Augustin Caron de Beaumarchais (1732–1799) was a French polymath. During his life, he was a watchmaker, inventor, playwright, musician, diplomat, spy, publisher, horticulturist, arms dealer, satirist, financier, and both a French and American revolutionary.



To learn more about the fascinating life of Beaumarchais and his influence on history, research additional material to add to the connective line:

He was born in Paris and learned how to make watches as a boy. His father evicted him. He invented an escapement, but Lepaute stole his idea.



He married and changed his name. He taught four daughters of the king how to play the harp. He travelled to Madrid to start business deals.



His three Figaro plays reflected changes in social attitudes before, during, and after the French Revolution, but the plays ran into trouble with the censor for Louis XVI. His play, *Le Mariage*, was adapted by Mozart for *Le Nozze di Figaro*.



He lost his civil rights and spent time in prison during a legal battle with a magistrate named Gozman. He played a major role in delivering French weapons to the American army during the American Revolution.



He pledged his services to Louis XV as a spy and regained his civil rights. He published Voltaire's complete works after his death by setting up printing presses in Germany.



When the French Revolution broke out, he was not quite as popular and ended up spending a few days in prison. After living in exile in Germany for more than two years, he returned to Paris, where he lived out the rest of his life in peace.

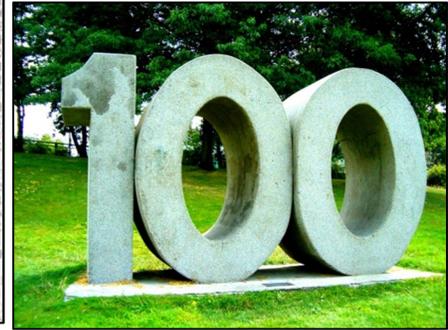
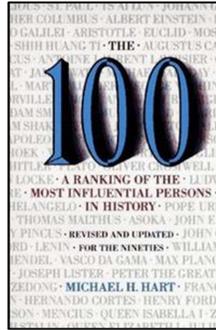
What are your thoughts about this colorful man?

History

100 Cultural Power Brokers

Make a list of the top 100 cultural power brokers of history (those who have had the greatest influence on culture and art). Would you include Mozart on your list?

Michael H. Hart, in his book *The 100: A Ranking of the Most Influential Persons in History*, chose people who, in his opinion, had done the most to influence the world. As the author notes, *influential* does not include a judgement on whether they influenced the world for the better or worse.



Circle the people who you think have greatly influenced culture and the arts. Why did you circle them? Which one of them is your role model?

Johann Sebastian Bach



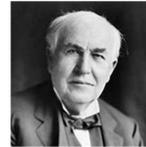
Ludwig van Beethoven



Alexander Graham Bell



Thomas Edison



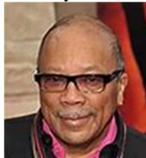
Tom Hanks



Jesus of Nazareth



Quincy Jones



Michelangelo



Wolfgang A. Mozart



Giacomo Puccini



Shonda Rhimes



William Shakespeare



Will Smith



Meryl Streep



Giuseppe Verdi



Voltaire



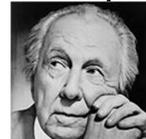
Andy Warhol



Oprah Winfrey



Frank Lloyd Wright



Orville & Wilbur Wright



For more information and names to consider:
<https://www.biographyonline.net/people/100-most-influential.html#>

Mathematics

All the Letters in Your Name

Mozart's full name was
Johannes Chrysostomus Wolfgangus
Theophilus Mozart.



Count the numbers of letters in each of Mozart's names:

Johannes # _____

Chrysostomus # _____

Wolfgangus # _____

Theophilus # _____

Mozart # _____

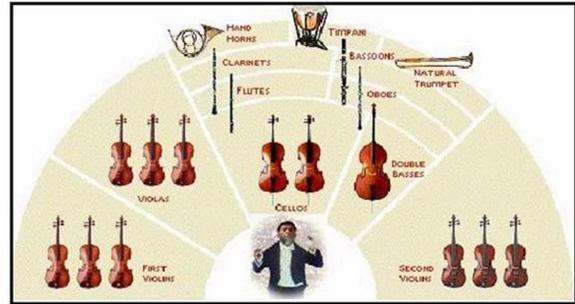
How many letters are there all together? # _____

Fill in all your names and other family members in the chart. How many letters are there in all your names?

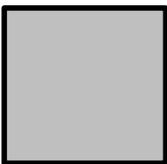
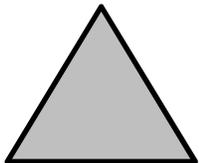
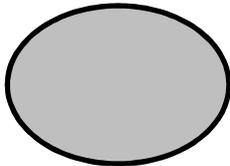
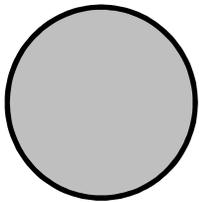
Name	# of letters

Classical Orchestra and Shapes

The orchestra became standardized during the Classical period. The orchestra consisted of strings (first and second violins, violas, cellos, and double basses), two flutes, two oboes, two clarinets, two bassoons, two or four horns, two trumpets, and two timpani. The orchestra also increased in size, range, and power.

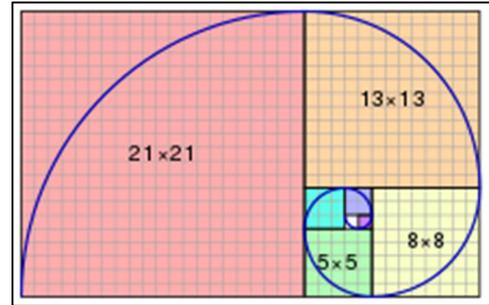


Draw a line from the shape to each instrument that includes that shape.



Geranium Petals and Fibonacci

In Mozart's *The Marriage of Figaro*, the teenage page, Cherubino, leaps from the window and crushes the gardener's precious geraniums. How many petals are on a geranium flower? How many petals represent a healthy plant? From your count, do the flowers on a geranium plant follow the Fibonacci sequence?



A Fibonacci spiral approximates the golden spiral using quarter-circle arcs inscribed in squares derived from the Fibonacci sequence.

Study the photos below of hardy geranium flowers and pelargonium flowers to answer the questions. What mathematical features can you find? Have you ever thought of flowers and math together before?

HARDY GERANIUM

Number of petals:

Arrangement:

Symmetry:



PELARGONIUM

Number of petals:

Arrangement:

Symmetry:



NOTE:

Geranium flowers have **five very similar petals**, and are thus radially symmetrical (actinomorphic), whereas Pelargonium flowers have two upper petals that are different from the three lower petals, so the flowers have a single plane of symmetry (zygomorphic).

Mozart: A Prolific Composer

Wolfgang Amadeus Mozart (1756–1791) was a prolific composer AND he composed many types of music. How old was Mozart when he died? If he produced more than 600 works in his short life, what was the average number that he composed per year of his life?



Using Mozart's composition list below, create several math problems for your friends.

Problem #1:

Problem #2:

Problem #3:

To create even more challenging math problems, visit a website that explains the Köchel system for cataloguing Mozart's compositions and decide whether to include unfinished works in your counts. The number on the chart below could be higher or lower, depending on your decision.

https://en.wikipedia.org/wiki/K%C3%B6chel_catalogue

Mozart's compositions	#	Category
Symphonies	41	
Concertos	27	Piano
	5	Violin
	4	Horn
	7	Woodwind
	2	Concertante
	2	Other
Piano music	20	Solo
	13	Dual piano
Chamber music	56	Violin music
	23	String quartets
	6	String quintets
	6	Piano trios
	16	Other chamber music
Serenades, divertimenti, and other instrumental works	37	
	14	Marches
	124 + 1 + 35 + 56	Dances
	+ 5	
Sacred Music	37	
Church sonatas	17	
Organ music	8	
Operas	21	
Oratorios and cantatas	10	
Arias, songs, and canons	130+	

Taking Care of Mozart's Pet Starling

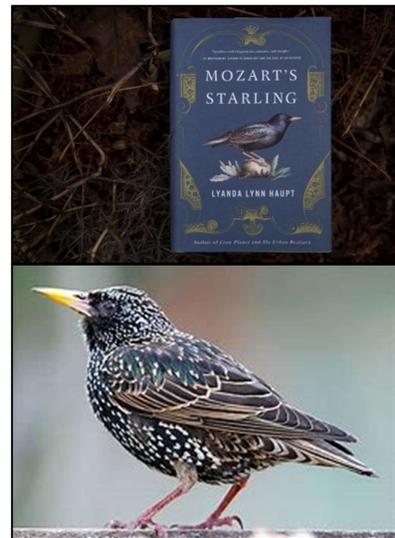
Many composers have been influenced by nature, such as the sound of rivers, bird songs, and animals. Here are some examples:

- Czech composer **Bedřich Smetana** composed a tone poem for orchestra, *Vltava*, which depicts the flowing theme of the river Moldau in different forms. Could he have used technology to replicate the actual river sounds?

- French composer **Olivier Messiaen** collected bird songs in music notation and then used their songs in his works, specifically in *Catalogue d'Oiseaux (Catalogue of Birds)*, a work for solo piano. What kind of technology could the composer have used to record the sounds of birds?

- **Camille Saint-Saëns** wrote *Carnival of the Animals* as a way to feature the animal kingdom in music. Do you think it would be fun to listen to an orchestra play this piece while projections of the animals are shown?

- **Wolfgang Amadeus Mozart** bought a pet starling in 1784 after hearing the bird sing a version of the theme of his *Piano Concerto in G Major, K.453*. An entire book by Lyanda Lynn Haupt, *Mozart's Starling*, describes how the bird could imitate music and how Mozart became very attached to it for the three years it was his pet.



In addition to the starling, Mozart had other pets. Draw lines to match the pet to the correct image. What care did Mozart need to provide for his pets for them to stay healthy? Which of Mozart's pets would you like to have?

Canary



**Dog
(fox terrier)**



Horse



For more information: <https://www.cmuse.org/mozarts-starling/>

The Colors of the Trial by Fire

In Mozart's *The Magic Flute*, Tamino and Pamina undergo a trial by fire. On stage, scenery must appear to be fire, but special effects and theatrical devices usually represent fire more safely.



In real fires, the color of a flame often identifies the composition of the material that is being consumed by fire. Chemists use a flame test to identify metal ions, whose electrons move as they gain thermal energy. An advanced experiment using platinum wire, water, various chemicals, and flame can be found on the internet:

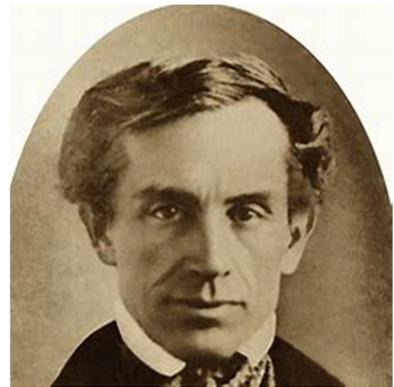
<https://www.thoughtco.com/how-flame-test-colors-are-produced-3963973>

Below is a list of the possible colors that could appear in a flame test. Using paints, crayons, or other coloring tools, fill in the box next to each color. Which color is your favorite?

Apple green or pale green		Lilac or pale violet	
Azure blue		Orange	
Blue		Orange to orange-red	
Blue-green		Pale blue-green	
Blue-white		Pale green	
Bright green		Pink-red or magenta	
Bright yellow		Red	
Crimson (deep red)		White	
Gold or brownish yellow		Yellow-green	
Green			

Mozart and Morse Code

In 1791, the year *The Magic Flute* premiered, Mozart died in Vienna, and Samuel F. B. Morse was born in America. Morse was a portrait painter who invented a single-wire telegraph system. He also co-developed Morse code, which is a method used in telecommunication to encode text and standardized sequences of dots and dashes.



Using the sequences from the International Morse Code chart, write out the letters for the words in the table. Add some words that are special to you.



International Morse Code

1. The length of a dot is one unit.
2. A dash is three units.
3. The space between parts of the same letter is one unit.
4. The space between letters is three units.
5. The space between words is seven units.

A	• —	U	• • —
B	— • • •	V	• • • —
C	— • — •	W	• — —
D	— • • •	X	— • • —
E	•	Y	• • — —
F	• • — •	Z	— — • •
G	— — • •		
H	• • • •		
I	• •		
J	• — — —		
K	— • —	1	— — — —
L	• — • •	2	• • — — —
M	— — •	3	• • • — —
N	— •	4	• • • • —
O	— — —	5	• • • • •
P	• — — •	6	— • • • •
Q	— — • —	7	— — • • •
R	• — • •	8	— — — • •
S	• • •	9	— — — — •
T	—	0	— — — — —

Words	Morse Code
Mozart	
<i>The Magic Flute</i>	
(Your name)	

Classical Orchestra Instruments

The orchestra became standardized during the Classical period. The orchestra consisted of strings (first and second violins, violas, cellos, and double basses), two flutes, two oboes, two clarinets, two bassoons, two or four horns, two trumpets, and two timpani. The orchestra increased in size, range, and power.



Learn how to say the names of the orchestral instruments that Mozart used in five different languages. Note that nouns are capitalized in German. For help with pronunciations, visit sites like this one: <https://forvo.com/languages/>

English	French	German	Italian	Spanish
violin	violon	Violine; Geige	violino	violín
viola	alto	Viola; Viole; Bratsche	viola	viola
violoncello	violoncelle	Violoncello; Cello	violoncello	violoncelo
double bass; string bass	contrebasse	Kontrabass	contrabasso	contrabajo
flute	flûte	Flöte	flauto	flauta
oboe	hautbois	Oboe	oboe	oboe
clarinet	clarinette	Klarinette	clarinetto	clarinete
bassoon	basson	Fagott	fagotto	fagot(e)
horn	cor	Horn	corno	corno; trompa
trumpet	trompette	Trompete	tromba; clarino	trompeta
timpani	timbale	Pauke	timpano	timbal

The harpsichord, which had been a mainstay in Baroque continuo accompaniments for recitatives, was gradually replaced by the piano as the main keyboard instrument. Unlike the harpsichord, which plucks strings with quills, pianos strike the strings with leather-covered hammers when the keys are pressed, which enables the performer to play louder or softer (hence the original name "fortepiano," literally "loud soft") and play with more expression.



Multicultural: *The Marriage of Figaro*

Mozart was Austrian, yet his opera, *The Marriage of Figaro*, is based upon a French play, set in Spain, and sung in Italian. Explore the multicultural roots of this opera and offer an explanation as to why so many cultures, languages, and nationalities are implicated in *The Marriage of Figaro*.

The map below shows Europe in 1791, the last year of Mozart's life. Can you find Austria, France, Spain, and Italy? Were you surprised by some of the borders and country names? List some cultural features of each area in the boxes.

Spain

France

Italy

Austria



Papageno, Papagena, and Parrots

In *The Magic Flute*, Papageno and Papagena are bird people, usually dressed as parrots. The baritone and soprano characters sing a duet about their love for each other and dream about having many children of their own. The two love-birds stutter the syllables of their names when they realize their good fortune. The violins trill and the bassoons giggle along with the singers. Listen to their duet on the internet:

<https://www.youtube.com/watch?v=0PJCnZCSD5o>



Find the word for parrot in various languages and complete the table below. What similarities do you see?

Language	Word for parrot
English	Parrot
French	Perroquet
German	
Italian	
Spanish	

Create names for fictional characters that are part animal in your target language. Write the names below and tell why you chose your animals. Be as creative as composer Wolfgang Amadeus Mozart and his librettist Emanuel Schikaneder!

Singspiel and other Theater Works

Mozart’s masterpiece, *The Magic Flute*, is a *Singspiel*, a kind of 18th-century German opera that contained spoken dialogue as well as sung music. *Singspiels* were often comedies and were successful because audiences were reacting against the conventions of Italian opera and wanted theater works in their own languages. Other cultures have also developed musical theater styles with spoken dialogue or features different from European opera, such as the *Zarzuela* at right.



Explore the performance arts from cultures around the world. List some features of other kinds of music/theater styles from around the world in the chart below. Are you surprised by how many ways there are to tell a story?

Country	Style of theater and pronunciation	Spoken dialogue? Sung music?	Costumes? Scenery?
Brazil	Theater of the Oppressed		
Germany	Singspiel		
India	Kathakali		
Italy	Opera		
Japan	Noh		
Nigeria	Yoruba		
Philippines	Sarsuwela		
Russia	Puppet theater		
Spain	Zarzuela		
United Kingdom	Pantomime		
United States	Musical theater		

Tongue Twisters in Opera and Speech

In *The Magic Flute*, the duet between Papageno and Papagena is very fast, similar to a tongue twister with all the "pa pa pa" sounds. A section of the duet libretto is below.



Practice reading the German and English words as fast as you can.

GERMAN

PAPAGENO AND PAPAGENA.
Pa-pa-pa, pa-pa-pa. papageno
pa-pa-pa-, pa-pa-pa,- papagena, etc.

PAPAGENO
Bist du mir nun ganz ergeben,

PAPAGENA
Nun bin ich dir ganz ergeben.

PAPAGENO
Nun, so sei mein liebes Weibchen!

PAPAGENA
Nun, so sei mein Herzenstäubchen,
Mein Herzenstäubchen!

PAPAGENO
Mein liebes Weibchen, mein Herzenstäubchen,

ENGLISH

PAPAGENO AND PAPAGENA.
Pa-pa-pa, pa-pa-pa. papageno
pa-pa-pa-, pa-pa-pa,- papagena, etc.

PAPAGENO
Have you now yielded to me?

PAPAGENA
Now I have yielded to you.

PAPAGENO
Now, then be my dear little wife!

PAPAGENA
Now, then be the dove of my heart,
The dove of my heart!

PAPAGENO
My dear little wife, dove of my heart,

Learn some other tongue twisters in English:

A synonym for cinnamon is a cinnamon synonym.

Six sleek swans swam swiftly southwards.

Four furious friends fought for the phone.

**Create some tongue twisters in your target language to speak and then to sing.
Are the tongue twisters easier to sing or to say? Are they fun to learn?**

Pennsylvania Academic and Core Standards

ALPHABETICAL ORDER

- Arts and Humanities
 - 9.1 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts
 - 9.2 Historical and Cultural Contexts
 - 9.3 Critical Response
 - 9.4 Aesthetic Response

- Business, Computer and Information Technology
 - 15.1 Accounting
 - 15.2 Career Management
 - 15.3 Communication
 - 15.4 Computer and Information Technologies
 - 15.5 Entrepreneurship
 - 15.6 Finance and Economics
 - 15.7 Global Business
 - 15.8 Management
 - 15.9 Marketing

- Career Education and Work
 - 13.1 Career Awareness and Planning
 - 13.2 Career Acquisition (Getting a Job)
 - 13.3 Career Retention and Advancement
 - 13.4 Entrepreneurship

- Civics and Government
 - 5.1 Principles and Documents of Government
 - 5.2 Rights and Responsibilities of Citizenship
 - 5.3 How Government Works
 - 5.4 How International Relationships Function

- Driver Education
 - 14.1 Pennsylvania Laws and Regulations
 - 14.2 Knowledge of Vehicle Operations
 - 14.3 Perceptual Skills Development
 - 14.4 Decision-making/Risk Reduction
 - 14.5 Driving Conditions
 - 14.6 Influences Upon Driver Performance

- Economics
 - 6.1 Scarcity and Choice
 - 6.2 Markets and Economic Systems
 - 6.3 Functions of Government
 - 6.4 Economic Interdependence
 - 6.5 Income, Profit, and Wealth

- **English Language Arts CORE**
 - 1.1 Foundational Skills
 - 1.2 Reading Informational Text
 - 1.3 Reading Literature
 - 1.4 Writing
 - 1.5 Speaking and Listening

Pennsylvania Academic and Core Standards

- Environment and Ecology
 - 4.1 Ecology
 - 4.2 Watersheds and Wetlands
 - 4.3 Natural Resources
 - 4.4 Agriculture and Society
 - 4.5 Humans and the Environment

- Family and Consumer Sciences
 - 11.1 Financial and Resource Management
 - 11.2 Balancing Family, Work and Community Responsibility
 - 11.3 Food Science and Nutrition
 - 11.4 Child Development

- Geography
 - 7.1 Basic Geographic Literacy
 - 7.2 Physical Characteristics of Places and Regions
 - 7.3 Human Characteristics of Places and Regions
 - 7.4 Interactions Between People and the Environment

- Health, Safety, and Physical Education
 - 10.1 Concepts of Health
 - 10.2 Healthful Living
 - 10.3 Safety and Injury Prevention
 - 10.4 Physical Activity
 - 10.5 Concepts, Principles and Strategies of Movement

- History
 - 8.1 Historical Analysis and Skills Development
 - 8.2 Pennsylvania History
 - 8.3 United States History
 - 8.4 World History

- **Mathematics CORE**
 - 2.1 Numbers and Operations
 - 2.2 Algebraic Concepts
 - 2.3 Geometry
 - 2.4 Measurement, Data, and Probability

- Science and Technology and Engineering Education
 - 3.1 Biological Sciences
 - 3.2 Physical Sciences: Chemistry and Physics
 - 3.3 Earth and Space Sciences
 - 3.4 Technology and Engineering Education

- World Languages
 - ACTFL 1 Communication
 - ACTFL 2 Cultures
 - ACTFL 3 Connections
 - ACTFL 4 Comparison
 - ACTFL 5 Communities

(National Standards from American Council on the Teaching of Foreign Languages)
<http://www.actfl.org/publications/all/world-readiness-standards-learning-languages>
(PA proposed standards for World Languages 12.1–12.6 were not approved in 2002.)

The Magic Flute

Music by Wolfgang Amadeus Mozart • Libretto by Emanuel Schikaneder

PITTSBURGH OPERA
E D U C A T I O N

Study Guide to the Opera

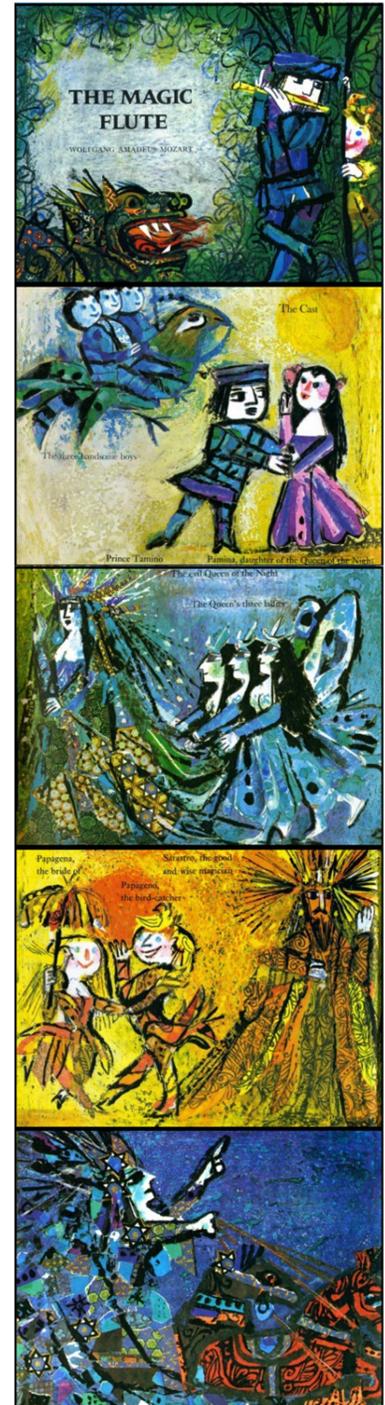
Mozart's Magical Tour de Force

by Jill Leahy

Mozart was just 35 years old when he wrote *The Magic Flute* (*Die Zauberflöte*). To put this in perspective, Verdi had not even begun his “galley years” at 35—*Rigoletto* was still three years away—and Brahms was 40 when he wrote *Symphony #1*. Even more surprising is the fact that Mozart, while seriously ill, wrote *The Magic Flute*, completed the opera *La clemenza di Tito* for Leopold II’s coronation, and almost completed the *Requiem*. Mozart was known to attend performances of the opera with family and friends, including Antonio Salieri. Sadly, Mozart died in December 1791, just three months after *The Magic Flute* opened.

There are many books dedicated to analyzing this magical operatic creation. It’s no secret that Mozart was a Freemason, and his librettist and friend Emanuel Schikaneder probably also belonged to the same lodge in Vienna. Scholars have written extensively about the “Masonic symbolism” that can be found throughout the opera. Janos Liebner, the Artistic Director of the Berlin Opera, concludes that “just as every age looked at Mozart through its own, sometimes distorting, in the same way every age looked for and found its own ideas, desires, and aspirations in *The Magic Flute*. One found it to be a naively popular, colorful fairy-tale; for another it was an historical allegory; for a third the eternal mystical struggle between light and darkness; a fourth saw in it mankind’s striving towards the knowledge of truth; a fifth thought it to be an ancient Egyptian ritual; for a sixth it was a Freemason’s symbolic ceremony; while for the audience of the Viennese premiere, it was a political pamphlet, a musical social satire, in which the spirit of the “good emperor,” Joseph II, liberates the Austrian people from the hateful despotism of the wicked Queen of the Night, Maria Theresa.”

Since its premiere, *The Magic Flute* has been one of the most beloved works in the operatic repertoire. No matter how today’s audiences interpret the meaning, characters, and symbolism, the fantastical story and charming music are touching and memorable.



Emanuele Luzzati teamed with animator Giulio Gianini many times to produce some of the most beautiful films of the 1960s and 1970s. Luzzati adapted their 1978 feature version of *The Magic Flute* into a book.

The Magic Flute Synopsis

A mythical land between the sun and the moon.

ACT I Three ladies in the service of the Queen of the Night save Prince Tamino from a serpent. When they leave to tell the queen, the birdcatcher Papageno appears (**I'm Papageno**). He boasts to Tamino that it was he who killed the creature. The ladies return to give Tamino a portrait of the queen's daughter, Pamina, who they say has been enslaved by the evil Sarastro. Tamino immediately falls in love with the girl's picture (**This portrait's beauty**). The queen, appearing in a burst of thunder, tells Tamino about the loss of her daughter and commands him to rescue her (**My fate is grief**). The ladies give a magic flute to Tamino and silver bells to Papageno to ensure their safety on the journey and appoint three spirits to guide them (**Quintet: Hm! hm! hm! hm!**).



Sarastro's slave Monostatos pursues Pamina but is frightened away by Papageno. The birdcatcher tells Pamina that Tamino loves her and is on his way to save her. Led by the three spirits to the temple of Sarastro, Tamino learns from a high priest that it is the Queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino charms the wild animals with his flute, then rushes off to follow the sound of Papageno's pipes. Monostatos and his men chase Papageno and Pamina but are left helpless when Papageno plays his magic bells. Sarastro enters in great ceremony. He punishes Monostatos and promises Pamina that he will eventually set her free. Pamina catches a glimpse of Tamino, who is led into the temple with Papageno.

Intermission

ACT II Sarastro tells the priests that Tamino will undergo initiation rites (**O Isis and Osiris**). Monostatos tries to kiss the sleeping Pamina (**Men were born to be great lovers**) but is surprised by the appearance of the Queen of the Night. The Queen gives her daughter a dagger and orders her to murder Sarastro (**Here in my heart, Hell's bitterness**).

Sarastro finds the desperate Pamina and consoles her, explaining that he is not interested in vengeance (**Within our sacred temple**). Tamino and Papageno are told by a priest that they must remain silent and are not allowed to eat, a vow that Papageno immediately breaks when he takes a glass of water from a flirtatious old lady. When he asks her name, the old lady vanishes. The three spirits appear to guide Tamino through the rest of his journey and to tell Papageno to be quiet. Tamino remains silent even when Pamina appears. Misunderstanding his vow for coldness, she is heartbroken (**Now my heart is filled with sadness**).

The priests inform Tamino that he has only two more trials to complete his initiation. Papageno, who has given up on entering the brotherhood, longs for a wife instead (**A cuddly wife or sweetheart**). He eventually settles for the old lady. When he promises to be faithful, she turns into a beautiful young Papagena but immediately disappears.

Pamina and Tamino are reunited and face the ordeals of water and fire together, protected by the magic flute.

Papageno tries to hang himself on a tree but is saved by the three spirits, who remind him that if he uses his magic bells he will find true happiness. When he plays the bells, Papagena appears and the two start making family plans (**Duet: Pa-pa-pa-papago!**). The Queen of the Night, her three ladies, and Monostatos attack the temple but are defeated and banished. Sarastro blesses Pamina and Tamino as all join in hailing the triumph of courage, virtue, and wisdom.

Adapted from The Metropolitan Opera

Characters of the Opera

Tamino [tah-MEE-noh] *tenor*
A prince from foreign lands who is destined to be with Pamina.

Pamina [pah-MEE-nah] *soprano*
The daughter of The Queen of the Night, who passes from one universe to another, and is destined to be with Tamino.

Sarastro [zah-RAHS-troh] *bass*
Priest of the Sun who rules over a world of male initiates.

Queen of the Night *soprano*
The lunar symbol of rebellion, cast in a heroic mold. (Her famous aria ascends to a high F.)

Papageno [pah-pah-GEH-noh] *baritone*
A bird-catcher employed by the Queen, representing ordinary humanity, lacking courage and intelligence.

Papagena [pah-pah-GEH-nah] *soprano*
First appearing as a horrible old woman, later young and pretty. She is feathered like Papageno, ready to people the earth with little birds like them.

Monostatos [moh-NAH-stah-tos] *tenor*
A Moor, overseer at the Temple, who lusts after Pamina.

Three Ladies *sopranos, mezzo-soprano*
Attendants to the Queen.

Three Spirits *sopranos*
Sometimes played by boys, the three *Knaben* represent “good-looking, gracious, and wise” Masonic ideals.

Two Priests *tenor/bass*
Functionaries of the Masonic hierarchy.

Two Armored Men *tenor/bass*
Guardians of Fire and Water trials that Tamino and Pamina undergo.

Priests, Attendants, Acolytes, Slaves

Mozart’s Genius Revealed

by Jill Leahy

Mozart’s genius became evident during his short life—most often revealed subtly through the skill and artistry of his music.



Wolfgang Amadeus Mozart
(1756–1791)

Schikaneder was mostly interested in filling as many theater seats as possible. So, his libretto for *The Magic Flute* wasn’t exactly a literary masterpiece, but he knew the story would appeal to ordinary people. However, in Mozart’s hands, the musical score took all the disparate elements in the plot and wove them into a charming, cohesive whole.

Mozart wrote the music for *The Magic Flute* with specific singers in mind. He knew his sister-in-law Josepha Hofer was a very accomplished singer, and so he knew that she could rise to the challenge of the difficult music that he wrote for the Queen of the Night. Understanding that many others in the cast were more vocally limited, Mozart doubled the vocal lines in the orchestration to create an overall richer sound.

But Mozart’s genius was sometimes revealed in a truly spectacular way. One legendary incident has been written about extensively.

Gregorio Allegri composed *Miserere* around 1630, using Psalm 51 as the text. The work was only performed in the Sistine Chapel during matins on Wednesday and Friday of Holy Week. The Vatican wanted to preserve the music’s reputation for mystery and inaccessibility, so forbade musical transcription. Writing it down was punishable by excommunication. According to a popular story (backed up by a letter from Mozart’s father to his mother dated April 14, 1770) the fourteen-year-old Mozart was visiting Rome when he first heard the piece during the Wednesday service. Later that day, he wrote it down entirely from memory, including the secret ornamentations—the *abbellimenti*—and then returned to the Chapel on Friday to make minor corrections. During his travels, he met British historian Dr. Charles Burney, who obtained the piece from him and took it to London, where it was published in 1771. Mozart was summoned to Rome, but instead of excommunicating the boy, the Pope showered him with praise for his feat of musical genius and the ban was lifted.

Source: Zen Moments Website

The Magic Flute Study Guide

Interesting bits about *The Magic Flute*

compiled by Jill Leahy

The Magic Flute is a two-act opera written in the form of a *Singspiel*, a German-language music drama similar to our modern musical theater. A *singspiel* has spoken dialogue as well as arias and ensembles, and usually has a comic or romantic plot with exaggerated characterizations of good and evil. *Singspiele* were more popular and accessible for the general public. *The Magic Flute* offered impressive stage machinery and lavish special effects, with 13 elaborate scene changes. The *singspiele* became very popular during the reign of Emperor Joseph II, who was known as the "Musical King." He wanted to move away from the dominant Italian opera, preferring opera performed in German, the native language of Austria. The Emperor commissioned Mozart's *The Abduction from the Seraglio*, but *The Magic Flute* was commissioned by Emanuel Schikaneder.

All the characters in *The Magic Flute* have some symbolic significance—some easy to spot, some not.

The Queen of the Night, in particular, has been the object of a lot of speculation. She's certainly evil, but who or what is she supposed to represent? All of these: Mozart's mother-in-law, superstition, ignorance, blind faith, and Empress Maria Theresa. One theory holds that all the characters in the opera were meant to be figures significant to Viennese Freemasons: Tamino is Emperor Joseph, Pamina is Austria, and The Queen of the Night is Maria Theresa, the woman who had the nerve to have her own husband's lodge raided. Another theory claims that *The Magic Flute* is a celebration of the Enlightenment and the triumph of reason (Sarastro) over ignorance and superstition (The Queen of the Night). The mother-in-law theory shows up in the film *Amadeus*. Yet another notion suggests that the queen's pyrotechnical arias satirize the formal, Italianate operatic style.

The Magic Float?

The Bregenzer Festspiele, a performing arts festival, is held every summer in Austria (except 2020, when it was cancelled due to the coronavirus pandemic). One of the most intriguing aspects of this festival is the 7000-



seat *Seebühne* on the shores of Lake Constance, where the company performs large-scale opera or musical performances on a floating stage. In 2013, the singers who were performing in *The Magic Flute* were in a boat as part of the outdoor show when it capsized, reportedly due to the waves in the lake that bent the rail guiding the boat towards the stage. None of the singers were hurt during the incident. The performance resumed after a half-hour pause.

Pittsburgh Opera Education thanks our generous supporters:

James and Electra Agras
Allegheny Regional Asset District
Anonymous
The Olga Barry Fund
The Berkman Charitable Trust
The Frick Fund of the Buhl Foundation
The Jack Buncher Foundation
Davis Vision
DTE Energy Foundation
EQT
Dr. Donald R. and Nora Barry Fischer
Dr. Freddie and Hilda Fu
The Grable Foundation
Hefren-Tillotson, Inc.
Highmark Blue Cross Blue Shield
Roy A. Hunt Foundation
Intermediate Unit #1, Pennsylvania Department of Education
The Christian A. Johnson Endeavor Foundation
Michalka Family Charitable Fund
Howard and Nell E. Miller Foundation
Nancy N. and Maurice A. Nernberg
Mr. and Mrs. Willie M. Owens
Pennsylvania Council on the Arts
PNC
UPMC & UPMC Health Plan
The Hilda M. Willis Foundation

The music is not in the notes, but in the silence between.

Wolfgang Amadeus Mozart

For more information on Pittsburgh Opera's education programs, please contact:

Marilyn Michalka Egan, Ph.D.
Director of Education
megan@pittsburghopera.org

Pittsburgh Opera
2425 Liberty Avenue
Pittsburgh, PA 15222
www.pittsburghopera.org

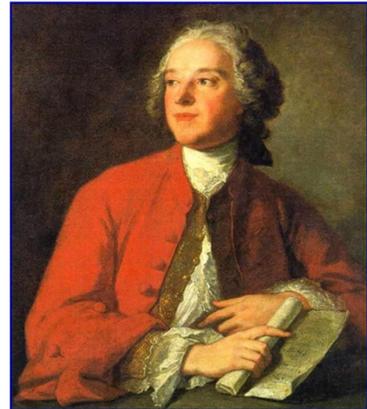
Mozart's Crazy Day Opera

by Beverly Crawford

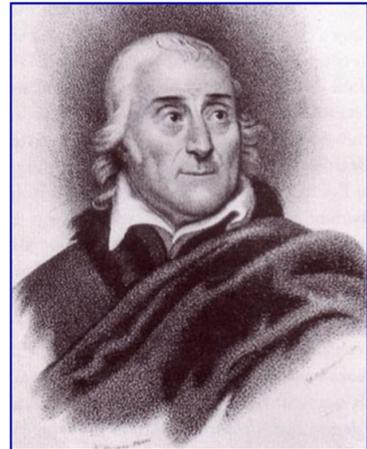
Scholars have claimed that Pierre Beaumarchais based his plays *The Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother* on people and events in his own crazy life. Beaumarchais was described as "a biographer's nightmare"—his activities included watchmaker, harp player, lover, spy, publisher, playwright, pamphleteer, and gunrunner for the American Revolution. He wrote *The Marriage of Figaro* while George Washington was struggling to keep his army alive at Valley Forge in 1778.

The *Figaro* play so shocked Louis XVI that he banned it for several years. It finally premiered in 1784, and was soon enjoyed across Europe except in Vienna, where Joseph II had permitted the publication of translations but forbidden the staging of the play. Mozart was inspired by the successful Viennese premiere of Giovanni Paisiello's opera buffa version of *The Barber of Seville* (1783), so Mozart took *The Marriage of Figaro* to Lorenzo da Ponte, who reworked the story in poetic Italian. The composer was drawn to the story for its romantic relationships, not its politics, so he and da Ponte cut characters, speeches, scenes, and whole counterplots, creating a delightful version that pleased the Emperor. Figaro's inflammatory political monologue in Act IV, for example, was turned into a warning about women. Yet several spiky points remain imbedded within the main action, its delicious intrigues versified in a rich variety of forms.

All of Mozart's characterizations are deeper and richer than those of Beaumarchais; the Countess' arias, which make her so human and sympathetic, have no counterparts in the play. Mozart and da Ponte also removed some of the sexual innuendo between the Countess and Cherubino, creating a safer, typical adolescent character with a crush on an older woman. The essential humanity of each individual, whether nobleman or servant, received the same thoughtful treatment by Mozart and da Ponte, so the Beaumarchais play about *The Crazy Day* (*La folle journée*), became a wonderfully heartwarming and enduring opera, *The Marriage of Figaro* (*Le nozze di Figaro*).



Pierre-Augustin Caron de Beaumarchais (1732–1799), best known for his three Figaro plays



Lorenzo da Ponte (1749–1838), Venetian opera librettist for 28 operas by 11 composers



Wolfgang Amadeus Mozart (1756–1791), classical composer of over 600 works, including operas in German and Italian

The Marriage of Figaro Synopsis

PLACE: A Country estate outside Seville, late 18th Century

ACT I. While preparing for their wedding, Figaro learns from Susanna that their philandering employer, Count Almaviva, has designs on her. At this news, the servant vows to outwit his master. Before long the scheming Bartolo enters the servants' quarters with his housekeeper, Marcellina, who wants Figaro to marry her to cancel a debt he cannot pay. After Marcellina and Susanna trade insults, the amorous page Cherubino arrives, reveling in his infatuation with all women. He hides when the Count shows up, furious because he caught Cherubino flirting with Barbarina, the gardener's daughter. The Count pursues Susanna but conceals himself when the gossiping music master Don Basilio approaches. The Count steps forward, however, when Basilio suggests that Cherubino has a crush on the Countess. Almaviva is enraged further when he discovers Cherubino in the room. Figaro returns with fellow servants, who praise the Count's progressive reform in abolishing the *droit de seigneur*—the right of a noble to take a manservant's place on his wedding night. Almaviva assigns Cherubino to his regiment in Seville and leaves Figaro to cheer up the unhappy adolescent.

ACT II. In her boudoir, the Countess laments her husband's waning love but plots to chasten him, encouraged by Figaro and Susanna. They will send Cherubino, disguised as Susanna, to a romantic assignation with the Count. Cherubino, smitten with the Countess, appears, and the two women begin to dress the page for his farcical rendezvous. While Susanna goes out to find a ribbon, the Count knocks at the door, furious to find it locked. Cherubino quickly hides in a closet, and the Countess admits her husband, who, when he hears a noise, is skeptical of her story that Susanna is inside the wardrobe. He takes his wife to fetch some tools with which to force the closet door. Meanwhile, Susanna, having observed everything from behind a screen, helps Cherubino out a window, then takes his place in the closet. Both Count and Countess are amazed to find her there. All seems well until the gardener, Antonio, storms in with crushed geraniums from a flower bed below the window. Figaro, who has run in to announce that the wedding is ready, pretends it was he who jumped from the window, faking a sprained ankle. Marcellina, Bartolo, and Basilio burst into the room waving a court summons for Figaro, which delights the Count, as this gives him an excuse to delay the wedding.

ACT III. In an audience room where the wedding is to take place, Susanna leads the Count on with promises of a rendezvous in the garden. The nobleman, however, grows doubtful when he spies her conspiring with Figaro; he vows revenge. Marcellina is astonished but thrilled to discover that Figaro is in fact her long-lost natural son by Bartolo. Mother and son embrace, provoking Susanna's anger until she too learns the truth. Finding a quiet moment, the Countess recalls her past happiness, then joins Susanna in composing a letter that invites the Count to the garden that night. Later, during the marriage ceremony of Figaro and Susanna, the bride manages to slip the note, sealed with a hatpin, to the Count, who pricks his finger, dropping the pin, which Figaro retrieves.

ACT IV. In the moonlit garden, Barbarina, after unsuccessfully trying to find the lost hatpin, tells Figaro and Marcellina about the coming assignation between the Count and Susanna. Basilio counsels that it is wise to play the fool. Figaro inveighs against women and leaves, missing Susanna and the Countess, ready for their masquerade. Alone, Susanna rhapsodizes on her love for Figaro, but he, overhearing, thinks she means the Count. Susanna hides in time to see Cherubino woo the Countess—now disguised in Susanna's dress—until Almaviva chases him away and sends his wife, who he thinks is Susanna, to an arbor, to which he follows. By now Figaro understands the joke and, joining the fun, makes exaggerated love to Susanna in her Countess disguise. The Count returns, seeing, or so he thinks, Figaro with his wife. Outraged, he calls everyone to witness his judgment, but now the real Countess appears and reveals the ruse. Grasping the truth at last, the Count begs her pardon. All are reunited, and so ends this "mad day" at the Almaviva court.



1786 playbill for *Le nozze di Figaro*

In 1782, Joseph II issued an edict that cast listings for operas performed at the imperial theaters were to be omitted. The *Figaro* playbill does not mention da Ponte or Beaumarchais.

— Adapted from *Opera News*

The Marriage of Figaro Study Guide

Characters

Figaro [FEE-gah-roh] *bass-baritone*

A barber who is valet to the Count and engaged to Susanna.

Susanna [soo-ZAHN-nah] *soprano*

The Countess' witty and beautiful maid.

Count Almaviva (il Conte) *baritone*

[all-mah-VEE-vah] [eel KOHN-teh]
Employer of Figaro and Susanna who avoids performing the wedding because of his affections towards Susanna.

Countess Almaviva (la Contessa)

[lah kohn-TESS-ah] *soprano*
The Count's wife. Still in love with him, she knows he plans to cheat on her.

Cherubino [kehr-oo-BEAN-oh] *mezzo-soprano*
(TROUSER ROLE)

The Count's young page. An amorous boy, infatuated with all women including Barbarina and the Countess.

Dr. Bartolo [BAR-toh-loh] *bass*

Once the Countess' guardian, a Seville doctor who holds a grudge against Figaro for helping the Count "steal" her away.

Marcellina [mar-chell-EEN-ah] *mezzo-soprano*

The housekeeper for Bartolo. She makes a bizarre contract with Figaro; he must marry her if he cannot repay his loan.

Don Basilio [bah-ZEEL-yoh] *tenor*

The music master who constantly intervenes and spreads gossip.

Don Curzio [dohn KOORT-syoh] *tenor*

A lawyer hired to add legal authority to Marcellina's contract with Figaro.

Barbarina [bar-bah-REE-nah] *soprano*

The cute daughter of Antonio who is in love with Cherubino.

Antonio [ahn-TOH-nyoh] *bass*

The Count's tipsy gardener, Barbarina's father, and Susanna's uncle.

Villagers

OPERA MYTHBUSTERS: *Le droit de seigneur*

by Beverly Crawford

With the exception of a few isolated cases, serfdom had ceased to exist in France by the 15th century. Noblemen nevertheless maintained a great degree of seigneurial privilege, or *droit de seigneur*, over the free vassals that worked the lands under their control and could, for example, levy taxes on their land, charge fees for the right to use their mills, ovens, or wine presses, and demand a portion of vassals' harvests in return for permission to farm. Nobles also maintained certain judicial control over violation of their seigneurial rights.

The most famous *droit de seigneur* (or *droit du seigneur*), the right of local landowners to sleep with newlywed brides, is popularly interpreted as an example of feudal tyranny. However, there is only one piece of medieval testimony indicating anything like actual sexual relations



Le droit du Seigneur (1874) by Russian painter Vasily Polenov (1844–1927)

between the lords and the peasant brides, and the evidence concerns only sexual harassment. The lords may have used the right as a display of superiority over their dependent peasants, and in this context, the symbolic use of the right was known in several European regions; in France, for example, the lord could put a naked leg onto the bride's bed, specifically called *droit de cuissage*.

The modern myth of *droit de seigneur* is a result of the 19th-century European understanding of the Middle Ages, including popular images of the master with the serving maid. This myth began in France, first in 1786 when Beaumarchais and Mozart brought the idea to widespread public attention with *The Marriage of Figaro*, and then continued when the French Revolution abolished seigneurial rights in 1789 and relegated *cuissage* to history.

In the 1850s a widespread quarrel broke out over the reality of the *droit de cuissage*, which jurists, philosophers, and playwrights had made into an emblem for seigneurial oppression. *Cuissage* obstinately continued to enjoy popular belief, leading to art works and writings that defended the progress of history. Participants in the intense debate combed available texts, bringing to light most of the legitimate medieval documentary sources. Few sources have appeared since. The controversy helped to construct a new image of the Middle Ages as a time of strangeness, polarizing interpretations of the Middle Ages and gradually molding contemporary ideas into fact. From the Middle Ages to *The Marriage of Figaro* to Mel Gibson's *Braveheart*, the ultimate symbol of feudal barbarism is still the *droit de seigneur*.

Da Ponte: From Ceneda to New York

CENEDA Emanuele Conegliano was born Jewish in 1749, in Ceneda, the Republic of Venice. His family was converted to Catholicism by Bishop Lorenzo da Ponte, and since the eldest son normally took the name of the presiding priest, he became Lorenzo da Ponte. In 1773 he was ordained a priest, but six months later ran away to Venice. The Venetian Republic was in rapid decline at the time, and everyone was partying. Crowds flocked nightly to the city's seven opera houses and then to the gambling houses. Carnival occupied nearly half the year. It was a good place for a young man who was looking for some excitement, and he devoted himself to "cards and love." In 1779, da Ponte was charged with bad living and banished.

VIENNA Two years later he arrived in Vienna, having worked in the theater and wanting to write librettos for opera buffa, the new comic form. In 1783, Emperor Joseph II installed an Italian opera company in Vienna's Burgtheater, and da Ponte became the troupe's librettist. Soon he met Mozart, and in the space of four years, the two men produced *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*. A month after the premiere of *Così*, Joseph II, who loved da Ponte, died. Joseph's successor was his brother, Leopold II, who dismissed da Ponte because of his continuing intrigues. The police ordered da Ponte to leave Vienna.

LONDON He settled in London, and da Ponte soon became the librettist to the Italian opera company at the King's Theatre. After six years he was fired and then failed at several businesses. He also co-signed loans for scoundrels; in one three-month period, he was arrested thirty times. In 1805, at risk of debtor's prison, he emigrated to New York. It is strange to think that the man who wrote Mozart's librettos spent the last third of his life in New York, unsuccessfully running a boarding school, stores, and a distillery.

NEW YORK Da Ponte befriended the young Clement Moore, who became the author of "'Twas the Night Before Christmas." Thanks to Moore's father, da Ponte became the first professor of Italian at Columbia College, indeed the first in America and the first Jew on its faculty. Eventually he opened an Italian bookshop, through which he supplied Columbia's library and the Library of Congress with most of their early Italian holdings.

In 1825 an Italian opera troupe led by Manuel García, a celebrated tenor, came to New York. When da Ponte and García met, García broke into an aria from *Don Giovanni* and then was persuaded to add *Don Giovanni* to the schedule; thus America saw its first performance of a Mozart/da Ponte opera. Da Ponte had not heard *Don Giovanni* in forty years. Soon afterward he brought in another Italian opera company, and at the same time, campaigned for a permanent home for opera in New York, which in 1833 became the beautiful Italian Opera House, the first opera theater in the United States. Da Ponte died quietly in 1838, at the age of 89; he is thought to be buried in Queens.

Adapted by Beverly Crawford from "Nights At the Opera: The life of the man who put words to Mozart," by Joan Acocella, published in *The New Yorker*, January 8, 2007

Pittsburgh Opera Education thanks our generous supporters:

James and Electra Agras
Allegheny Regional Asset District
Anonymous
The Olga Barry Fund
The Berkman Charitable Trust
The Frick Fund of the Buhl Foundation
The Jack Buncher Foundation
Davis Vision
DTE Energy Foundation
EQT
Dr. Donald R. and Nora Barry Fischer
Dr. Freddie and Hilda Fu
The Grable Foundation
Hefren-Tillotson, Inc.
Highmark Blue Cross Blue Shield
Roy A. Hunt Foundation
Intermediate Unit #1, Pennsylvania Department of Education
The Christian A. Johnson Endeavor Foundation
Michalka Family Charitable Fund
Howard and Nell E. Miller Foundation
Nancy N. and Maurice A. Nernberg
Mr. and Mrs. Willie M. Owens
Pennsylvania Council on the Arts
PNC
UPMC & UPMC Health Plan
The Hilda M. Willis Foundation

Mozart is sunshine.

Antonín Dvořák

For more information on Pittsburgh Opera's education programs, please contact:

Marilyn Michalka Egan, Ph.D.
Director of Education
megan@pittsburghopera.org

Pittsburgh Opera
2425 Liberty Avenue
Pittsburgh, PA 15222
www.pittsburghopera.org

20.1