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

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Listed according to Pennsylvania Academic Standards

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

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</tbody>
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| **Geography**                                | The Castle in Mozart’s Birthplace               | ES/MS/HS     |
|                                              | The Marvelous World of Opera                    | MS/HS        |
|                                              | Topography: Austria & Pennsylvania              | ES/MS/HS     |
|                                              | What was outside Mozarts’ window?               | PreK, ES/MS/HS |

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|                                              | Walking Up to Mozarts’ Apartment                | PreK, ES/MS/HS |
|                                              | Treating Kidney Disease                         | MS/HS        |

| **History**                                 | Hatpin: A Very Important Prop                   | PreK, ES/MS/HS |
|                                              | Beaumarchais and French Revolution              | MS/HS        |
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|                                              | Mozart: A Prolific Composer                     | ES/MS/HS     |

| **Science and Technology and Engineering Education** | Taking Care of Mozart’s Pet Starling          | PreK, ES/MS/HS |
|                                                      | The Colors of the Trial by Fire               | PreK, ES/MS/HS |
|                                                      | Mozart and Morse Code                          | ES/MS/HS     |

| **World Languages**                          | Classical Orchestra Instruments                | ES/MS/HS     |
|                                              | Multicultural: *The Marriage of Figaro*       | ES/MS/HS     |
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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?

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**.

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.

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

**Opera’s greatest trouser roles include:**

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

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?
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.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:
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?

<table>
<thead>
<tr>
<th>Strategies to Address College and Career Readiness</th>
<th>Strategy #</th>
<th>My personal assessment</th>
<th>My school’s strategies</th>
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<tr>
<td>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.</td>
<td>Strategy F/6</td>
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<tr>
<td>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.</td>
<td>Strategy G/7</td>
<td></td>
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<tr>
<td>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.</td>
<td>Strategy H/8</td>
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<tr>
<td>Galvanize community support to develop and implement a multi-faceted plan to increase paid work-based learning opportunities for students.</td>
<td>Strategy I/9</td>
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<tr>
<td>Expand and strengthen support for first-generation and other low-socioeconomic students who need help transitioning to and completing postsecondary education.</td>
<td>Strategy J/10</td>
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<tr>
<td>Create more on-ramps to education, training, and employment for our disconnected youth and young adults (ages 16-24).</td>
<td>Strategy K/11</td>
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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?

<table>
<thead>
<tr>
<th>Flag</th>
<th>Country</th>
<th>Flag</th>
<th>Country</th>
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</thead>
<tbody>
<tr>
<td><img src="image" alt="Brunei Flag" /></td>
<td>Brunei</td>
<td><img src="image" alt="Bahrain Flag" /></td>
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<tr>
<td><img src="image" alt="Swaziland Flag" /></td>
<td>Swaziland</td>
<td><img src="image" alt="Liechtenstein Flag" /></td>
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<td><img src="image" alt="United Arab Emirates Flag" /></td>
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<tr>
<td><img src="image" alt="Monaco Flag" /></td>
<td>Monaco</td>
<td><img src="image" alt="Oman Flag" /></td>
<td>Oman</td>
</tr>
</tbody>
</table>
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.

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?

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

<table>
<thead>
<tr>
<th>Amendment</th>
<th>Definition</th>
<th>Personal meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Religion, Speech, Press, Assembly, Petition</td>
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<tr>
<td>2</td>
<td>Right to Bear Arms</td>
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<tr>
<td>3</td>
<td>Quartering of Troops</td>
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</tr>
<tr>
<td>4</td>
<td>Search and Seizure</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Grand Jury, Double Jeopardy, Self-Incrimination, Due Process</td>
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<tr>
<td>6</td>
<td>Criminal Prosecutions - Jury Trial, Right to Confront and to Counsel</td>
<td></td>
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<tr>
<td>7</td>
<td>Common Law Suits - Jury Trial</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Excess Bail or Fines, Cruel and Unusual Punishment</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Non-Enumerated Rights</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Rights Reserved to States or People</td>
<td></td>
</tr>
</tbody>
</table>
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:
Symbolism in *Flute* and Beside Roads

There are Masonic symbols in *The Magic Flute*. Both Mozart and his librettist, Emanuel Schikaneder, were Freemasons and members of the same lodge. The Masonic order was frowned upon by the authorities and mysterious to outsiders. The order was believed to be connected to the principles of the Enlightenment, so *The Magic Flute* was a political statement in disguise. Though folks have tried to figure out the symbolism for centuries, these ideas seem fairly clear: the story includes a mysterious brotherhood, two characters must undergo trials, and the number three is significant.

Symbols are also used in other areas of life, especially along roadways. The shape, colors, and symbols on road signs are standardized so that drivers can quickly identify their meaning.

Study the international road signs below and try to determine what they mean before checking on this website: [https://www.symbols.com/group/20](https://www.symbols.com/group/20)

How successfully and quickly can you describe the meaning of all the signs?
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?

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.

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  UNSCATHEDE
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!

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:

<table>
<thead>
<tr>
<th>Boat</th>
<th>Chute</th>
<th>Hoot</th>
<th>Moot</th>
<th>Route</th>
<th>Snoot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boot</td>
<td>Coat</td>
<td>Jute</td>
<td>Mule</td>
<td>Scoot</td>
<td>Soup</td>
</tr>
<tr>
<td>Brute</td>
<td>Coot</td>
<td>Loaf</td>
<td>Mute</td>
<td>Shoot</td>
<td>Suit</td>
</tr>
<tr>
<td>Cheat</td>
<td>Cute</td>
<td>Loot</td>
<td>Root</td>
<td>Shout</td>
<td>Toot</td>
</tr>
</tbody>
</table>

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.

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?

www.gardeningknowhow.com
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?

<table>
<thead>
<tr>
<th>Wien and Danube Rivers</th>
<th>Allegheny, Monongahela, Ohio Rivers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watershed area</td>
<td>Watershed area</td>
</tr>
<tr>
<td>Why the river is sometimes brown</td>
<td>Why the river is sometimes brown</td>
</tr>
<tr>
<td>Kinds of river traffic</td>
<td>Kinds of river traffic</td>
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<tr>
<td>Parks near the river</td>
<td>Parks near the river</td>
</tr>
<tr>
<td>How flooding affect the region</td>
<td>How flooding affect the region</td>
</tr>
<tr>
<td>Where floodplains are located</td>
<td>Where floodplains are located</td>
</tr>
<tr>
<td>How the riparian zone is used</td>
<td>How the riparian zone is used</td>
</tr>
</tbody>
</table>
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.

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](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.**

<table>
<thead>
<tr>
<th>Website</th>
<th>Best tips</th>
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<tbody>
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</table>
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/

Similarities to your family:
Differences from your family:
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?
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…
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?

<table>
<thead>
<tr>
<th>Data Gathering</th>
<th>Type and Technique used</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Field survey</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Theodolites</td>
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<td>Dumpy levels</td>
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<td></td>
<td>Clinometers</td>
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<td>Remote sensing</td>
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<td>Geodata collection</td>
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<td>Aerial photography</td>
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<td></td>
<td>Satellite imagery</td>
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<td>Photogrammetry</td>
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<td>RADAR mapping</td>
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</tr>
</tbody>
</table>
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.


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?

<table>
<thead>
<tr>
<th>Day</th>
<th>Resting pulse</th>
<th>Pulse after stair climbing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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?*
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 Goezman. 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#
Mozart’s full name was
Johannes Chrysostomus Wolfgangus
Theophilus Mozart.

**Count the numbers of letters in each of Mozart’s names:**

<table>
<thead>
<tr>
<th>Name</th>
<th># of letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johannes</td>
<td># _____</td>
</tr>
<tr>
<td>Chrysostomus</td>
<td># _____</td>
</tr>
<tr>
<td>Wolfgangus</td>
<td># _____</td>
</tr>
<tr>
<td>Theophilus</td>
<td># _____</td>
</tr>
<tr>
<td>Mozart</td>
<td># _____</td>
</tr>
</tbody>
</table>

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?

<table>
<thead>
<tr>
<th>Name</th>
<th># of letters</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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.
Mathematics

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?

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%23C3%B6chel_catalogue

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

<table>
<thead>
<tr>
<th>Apple green or pale green</th>
<th>Lilac or pale violet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Azure blue</td>
<td>Orange</td>
</tr>
<tr>
<td>Blue</td>
<td>Orange to orange-red</td>
</tr>
<tr>
<td>Blue-green</td>
<td>Pale blue-green</td>
</tr>
<tr>
<td>Blue-white</td>
<td>Pale green</td>
</tr>
<tr>
<td>Bright green</td>
<td>Pink-red or magenta</td>
</tr>
<tr>
<td>Bright yellow</td>
<td>Red</td>
</tr>
<tr>
<td>Crimson (deep red)</td>
<td>White</td>
</tr>
<tr>
<td>Gold or brownish yellow</td>
<td>Yellow-green</td>
</tr>
<tr>
<td>Green</td>
<td></td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Words</th>
<th>Morse Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mozart</td>
<td></td>
</tr>
<tr>
<td><em>The Magic Flute</em></td>
<td></td>
</tr>
<tr>
<td>(Your name)</td>
<td></td>
</tr>
</tbody>
</table>
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/  

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

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.
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.
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?

<table>
<thead>
<tr>
<th>Language</th>
<th>Word for parrot</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>Parrot</td>
</tr>
<tr>
<td>French</td>
<td>Perroquet</td>
</tr>
<tr>
<td>German</td>
<td></td>
</tr>
<tr>
<td>Italian</td>
<td></td>
</tr>
<tr>
<td>Spanish</td>
<td></td>
</tr>
</tbody>
</table>

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!
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?

<table>
<thead>
<tr>
<th>Country</th>
<th>Style of theater and pronunciation</th>
<th>Spoken dialogue? Sung music?</th>
<th>Costumes? Scenery?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brazil</td>
<td>Theater of the Oppressed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Germany</td>
<td>Singspiel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>India</td>
<td>Kathakali</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italy</td>
<td>Opera</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>Noh</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nigeria</td>
<td>Yoruba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philippines</td>
<td>Sarsuwela</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russia</td>
<td>Puppet theater</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spain</td>
<td>Zarzuela</td>
<td></td>
<td></td>
</tr>
<tr>
<td>United Kingdom</td>
<td>Pantomime</td>
<td></td>
<td></td>
</tr>
<tr>
<td>United States</td>
<td>Musical theater</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>GERMAN</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAPAGENO AND PAPAGENA. Pa-pa-pa, pa-pa-pa. papageno pa-pa-pa-, pa-pa-pa-, papagena, etc.</td>
<td>PAPAGENO AND PAPAGENA. Pa-pa-pa, pa-pa-pa. papageno pa-pa-pa-, pa-pa-pa-, papagena, etc.</td>
</tr>
<tr>
<td>PAPAGENO Bist du mir nun ganz ergeben,</td>
<td>PAPAGENO Have you now yielded to me?</td>
</tr>
<tr>
<td>PAPAGENA Nun bin ich dir ganz ergeben.</td>
<td>PAPAGENA Now I have yielded to you.</td>
</tr>
<tr>
<td>PAPAGENO Nun, so sei mein liebes Weibchen!</td>
<td>PAPAGENO Now, then be my dear little wife!</td>
</tr>
<tr>
<td>PAPAGENA Nun, so sei mein Herzenstäubchen, Mein Herzenstäubchen!</td>
<td>PAPAGENA Now, then be the dove of my heart, The dove of my heart!</td>
</tr>
<tr>
<td>PAPAGENO Mein liebes Weibchen, mein Herzenstäubchen,</td>
<td>PAPAGENO My dear little wife, dove of my heart,</td>
</tr>
</tbody>
</table>

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?

____________________________________________________________________
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Pennsylvania Academic and Core Standards

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
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  10.4 Physical Activity
  10.5 Concepts, Principles and Strategies of Movement

- History
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  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.)
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 it in 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, Papageno appears and the two start making family plans (Duet: Pa-pa-pa-pageno!). 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
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.

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 embellishments—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

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-noh] 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
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.
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).
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, revealing 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 chaset 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 calls 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. Grabbing the truth at last, the Count begs her pardon. All are reunited, and so ends this “mad day” at the Almaviva court.

Adapted from Opera News
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 KÖHN-teh]  
Employer of Figaro and Susanna who avoids performing the wedding because of his affection towards Susanna.

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

**Cherubino** [keh-ruh-oh-BEAH-oh]  
(TROUSER ROLE)  *mezzo-soprano*
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-EE-nah]  *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-ZEE-lee-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**

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**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 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*. 

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*Le droit du Seigneur* (1874) by Russian painter Vasily Polenov (1844–1927)
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 Cosi fan tutte. A month after the premiere of Cosi, 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, unsuccesfully 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 Garcia, a celebrated tenor, came to New York. When da Ponte and Garcia met, Garcia 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.