

Mozart's Flights of Fancy

TEACHING GUIDE



TABLE OF CONTENTS

3 INTRODUCTION

4 THE STORY OF THE CONCERT

HISTORY TELLS THE STORY



- The story of the clarinet
- Mozart falls for the clarinet
- The profession of a composer in Mozart's time
- Salzburg, Mozart's place of birth

8 FAMILY PORTRAIT

Mozart's Family



10 THE DISCONCERTING MAESTRO EXPLAINS

- What do "Themes and Variations" mean in music ?
- Mozart's Musical Genius
- Famous quotes about Mozart



13 SOLFA TEACHES US

- Mozart's work... more than 626 scores !
- Mozart's music in the blink of an eye !
- Who was Anton Stadler ?

16 LIVING IN THE 18TH CENTURY

Fashion

At the table with Mozart!

Means of transportation in the 18th century

Leisure and Entertainment in Mozart's day

Court etiquette



22 TO YOUR INSTRUMENTS! READY? SET... PLAY!

"Twinkle Twinkle, Little Star "



23 EVEN MORE FUN

Puppet Theatre

"Backwards Writing"



25 TO MAKE THE FUN LAST

The project: Map out the itinerary for the big European tour that Wolfgang and his family took between June 1763 and November 1766



26 GET READY FOR THE CONCERT



27 EXPAND YOUR MUSICAL KNOWLEDGE

- Bibliography
- Solutions

Mozart's Flights of Fancy

with Jeunesses Musicales Canada

For over 60 years, Jeunesses Musicales Canada (JMC) has been dedicated to promoting classical music to young Canadians and their families. With its 17 productions, JMC presents over 500 concerts each year in schools, concert halls, and Cultural Centres. This document is intended for students in grades 1-3, as well as their teachers. It can be used to prepare students for the concert, to reflect on the concert, and for further teaching.

Mozart's Flights of Fancy, presented to young audiences since January 2013, aims to serve as an introduction to the world of young Mozart and his creative genius, and as a showcase for the instruments he adored: the piano, the violin, and the magnificent clarinet.

Enjoy the concert!

→ Mozart's Flights of Fancy

PERFORMERS:

Wolfgang Amadeus Mozart: Amélie Fortin, piano
Maria Anna Mozart: Amélie Lamontagne, violin
Anton Stadler: David Perreault, clarinet

CONCEPT AND SCRIPT:

François Racine and Geneviève Rivard

STAGE DIRECTION:

François Racine

SETS, COSTUMES, AND PROPS:

Katie Messier

THE PERFORMERS ANSWER A FEW QUESTIONS

AT WHAT AGE DID YOU BEGIN LEARNING

HOW TO PLAY YOUR INSTRUMENT?

Amélie Lamontagne: 6 years old.

David Perreault: 12 years old.

Amélie Fortin: 4 years old.

WHO IS YOUR FAVOURITE COMPOSER?

Amélie Lamontagne: Johannes Brahms

David Perreault: Maurice Ravel

Amélie Fortin: Johannes Brahms

NAME ONE OF YOUR FAVOURITE FILMS.

Amélie Lamontagne: Eat, Pray, Love

David Perreault: The Artist

Amélie Fortin: Modern Times (Chaplin)

NAME A CD THAT YOU CAN LISTEN TO OVER AND OVER.

Amélie Lamontagne: Sting Live in Berlin
(with symphony orchestra)

David Perreault: Swan Lake
by Pyotr Ilyich Tchaikovsky

Amélie Fortin: Pink Martini: Sympathique

DO YOU HAVE A FAVOURITE PASTIME?

Amélie Lamontagne: Walking in the forest,
cinema, puzzles, and renovations!

David Perreault: I really love plants...
I cultivate a Zen garden.

Amélie Fortin: Photography



Mozart's Flights of Fancy

RETURNING FROM A GLORIOUS
TOUR OF EUROPE, MOZART AND
HIS SISTER FIND THEMSELVES ALONE
AT HOME FOR A LITTLE WHILE.

JUST ENOUGH TIME
FOR A BRIEF FLIGHT OF FANCY:
WHAT JOY FOR
YOUNG WOLFGANG!

Excited at the prospect of being free to play, run, and have fun, Wolfgang is already at work devising several imaginative diversions, while Maria Anna, the young prodigy's older sister, uses any means at her disposal to get him back on track. She must make sure he completes his music composition homework before their father, Leopold, gets back. Their friend Anton soon arrives, bringing with him a magnificent instrument: the clarinet! Carried away by the sound of this new instrument, Mozart's imagination runs wild and surprising compositions are brought to life before our very eyes!





→ THE STORY OF THE CLARINET...

**THE WORD “CLARINET” COMES FROM
THE WORD “CLARINO,” WHICH MEANS
LITTLE TRUMPET.**

The clarinet, as we know it today, was invented around 1700 by Johann Christoph Denner (1655-1707) in Nuremberg, Germany, based on an older single reed instrument called the “chalumeau.” This ancestor of the clarinet dates back to the Middle Ages and was mostly used to perform folk music.

**THIS IS WHAT A CHALUMEAU
LOOKED LIKE**



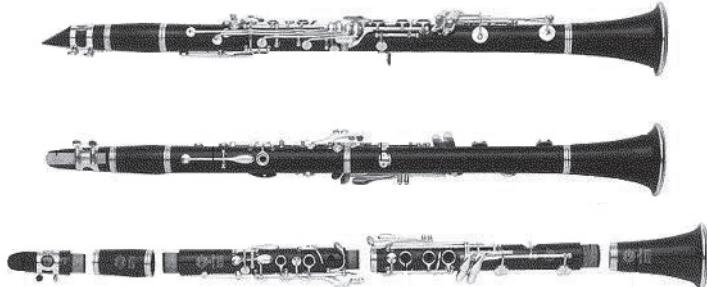
The very first clarinets were a lot smaller than those we use today and also had very few keys, which limited how they could be played.

This wind instrument’s sound can sometimes be dark when playing low notes, or quite bright and full when high notes are played.

The clarinet is a single reed wind instrument in the woodwind family. A reed is a small strip of wood set into the clarinet’s mouthpiece. The performer blows air into the clarinet, causing the reed to vibrate and contribute to the sound that is produced.

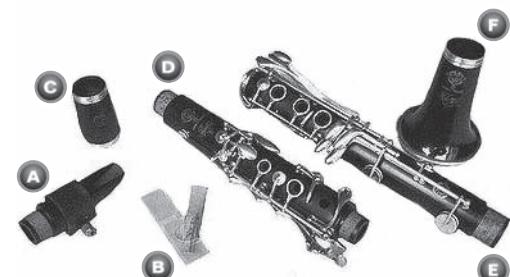
Of all the woodwinds, the clarinet is the instrument than can produce the widest array of sounds, which—in musical language—is called its range. Indeed, the clarinet can produce 45 notes in all, across 3 octaves. The B flat clarinet is the most common model.

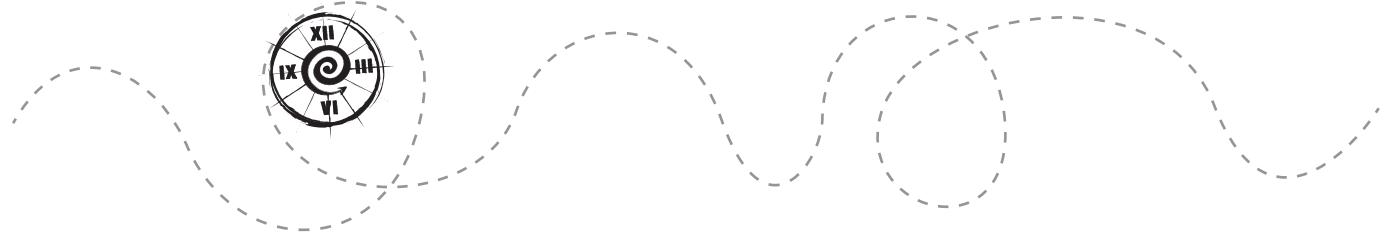
THIS IS A CLARINET!



HERE IS A DISASSEMBLED CLARINET

- A Mouthpiece**
- B Reed**
- C Barrel Joint**
- D Upper Joint**
(held with the left hand)
- E Lower Joint**
(held with the right hand)
- F Bell**





→ MOZART FALLS FOR THE CLARINET!

Mozart loved the sound of the clarinet. He thought it resembled the sound of the human voice, and he often used it in his compositions to express happy or sad feelings.

He first discovered the instrument during a stay in Mannheim, Germany in December 1778.

Composers had already been using the clarinet in this city that, at the time, was well known for having a high quality orchestra. During his stay in Mannheim, Mozart attended several concerts showcasing the clarinet. Enchanted by the instrument's sound, he mentioned it in a letter to his father: "Ah, if only we too had clarinets! You cannot imagine the magnificent effect of a symphony with flutes, oboes, and clarinets!"



The clarinet owes its renown to Mozart who composed a lot of music for the instrument and inspired several other composers to also write for this magnificent woodwind.

He composed a number of works for his friend Anton Stadler, such as the famous *Clarinet Concerto* and the *Kegelstatt Trio*. Apparently, Mozart composed this trio for clarinet, piano, and viola in just a few hours while bowling with some musician friends who then played the work with him.

Other composers had written for the clarinet before Mozart, only giving it brief musical passages in their scores. This can be explained by the instrument's limitations at the time, as well as by the fact that there were not many good clarinettists around!

→ THE PROFESSION OF COMPOSER, IN MOZART'S DAY

In the spring of 1781, Mozart left his position as court composer in Salzburg following a heated discussion with his patron, Count Hieronymus von Colloredo.

Fed up with his employer's never-ending insults, Mozart flagrantly responded in kind and was shown the door... to his great delight. Twenty-five years old at the time, he had become a free spirit and an accomplished composer. He therefore decided to settle in Vienna and earn his living as an independent composer.



At the time, musicians hoping to earn a decent salary sought to be employed in the service of a king or a prince. If they were lucky enough to find such employment, they would hold the same rank as the gardener, cook, or chambermaid. As a domestic, a composer had to write works to meet the demands and needs of his employer!

Count Hieronymus von Colloredo
Prince-Bishop of Salzburg
Mozart's Patron

Under the patronage of Emperor Joseph II, Wolfgang received many commissions for weekly concerts for the nobility. In addition to teaching piano to his many students, he organized his own concerts, which he called "Musical Academies."



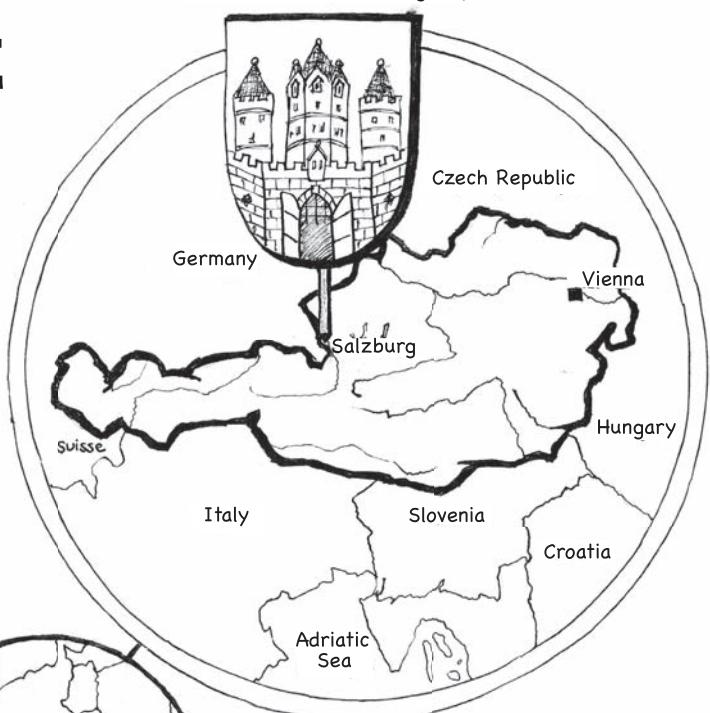
→ SALZBURG, MOZART'S PLACE OF BIRTH

In Mozart's day, the city of Salzburg was a prime location for the arts, and for music in particular. People came from far and wide to hear music—or to further their musical training—in Salzburg.

Even today, Salzburg remains an international destination with a great musical reputation. Each summer, a prestigious music festival is held with Mozart's repertoire holding a place of honour!

There is also a magnificent Mozart museum in the city, called the *Mozarteum*.

Coat of arms of Salzburg City



Salzburg Cathedral

Young Wolfgang was baptized in this magnificent baroque-style cathedral on January 28, 1756.



House in which Mozart was born

Number 9, Getreidegasse Street, Salzburg. Every year, thousands of tourists visit the Mozart family's rooms where Wolfgang's musical instruments are on display!



The Salzach

is the river that runs through the city of Salzburg.

FAMILY PORTRAIT

→ MOZART'S FAMILY

ANNA MARIA PERLT



Wolfgang's mother Anna Maria was born on December 25, 1720, in St. Gilgen, a small town near Salzburg where her family lived modestly. Her father was a magistrate in the municipal court. Anna Maria was only 4 years old when her father died. Left with her three girls and a small pension, Anna Maria's mother decided to move to Salzburg.

On November 21, 1747, Anna Maria married Leopold Mozart in the Salzburg Cathedral. She was 27 years old. They had seven children, five of whom died at a young age. The only children to survive were the fourth child, Maria Anna, and the seventh, Wolfgang. Having received very little education, Anna Maria could barely read or write. From her mother, she learned the trade of lacemaking. In addition to being very affectionate towards her family and having a playful disposition, she was also known to be one to speak her mind and to have a very particular sense of humour. On July 3, 1778, she died of a high fever during a several months-long stay in Paris, where she had accompanied Wolfgang.

LEOPOLD MOZART

Leopold Mozart was born on November 14, 1719 in Augsburg. At the age of 18, he left his hometown to study theology and law at the University of Salzburg but abandoned his studies, preferring to devote himself to music instead. An excellent violinist, he earned his living as a musician, composer, and violin teacher. In 1756, the year Wolfgang was born, he published a violin textbook that made him famous as a teacher throughout Europe. Being both a devoted and demanding father, Leopold dedicated himself entirely to his children's musical and academic education, with a particular focus on Wolfgang. He handled the most minute details of his son's music career until 1781, when Wolfgang decided to leave Salzburg to settle in Vienna. Leopold died alone in Salzburg on May 28, 1787.



MARIA ANNA MOZART



Maria Anna Mozart, Wolfgang's older sister, was born in Salzburg, on July 30, 1751; she was affectionately known as Nannerl. She was eight years old when her father first gave her harpsichord lessons. He also taught her how to play the violin and gave her voice lessons. While she was a very dedicated and attentive student, her musical talents were less spectacular than those of her younger brother, whom she adored and with whom she shared the stage on several of their musical tours throughout Europe. Highly inquisitive, Maria Anna loved to read and go to the theatre. In 1784, she married a magistrate and settled in St. Gilgen, her mother's hometown. She had three children. When her husband died in 1801, Maria Anna returned to Salzburg. Blind and poor, she died there in 1829, at the age of 78.

FAMILY PORTRAIT



WOLFGANG AMADEUS MOZART

Wolfgang Amadeus Mozart, whom the family nicknamed Wolferl, was born on January 27, 1756 in Salzburg. From the age of three, young Wolfgang was fascinated by the harpsichord lessons his father gave to his big sister. He was only four years old when he awkwardly composed his first piece of music for the harpsichord, leaving his father both moved and impressed. His musical genius was revealed through the prodigious ease with which he composed and improvised, as well as through his virtuoso mastery of the violin and harpsichord. Wolfgang's impressive music career began in 1762, when he was just 6 years old, and came to an end on December 5, 1791, when he died in Vienna, at the age of 35. Throughout his life, he remained completely dedicated to music. In 1781, he settled in Vienna and became an independent composer. He taught and composed music tirelessly, in addition to giving many concerts. While he earned a more than respectable annual salary, the cost of living in Vienna was quite high, and Wolfgang was often in deep debt. However, generous friends often came to his assistance, right up until his final days. In August 1782, without seeking his father's permission, Wolfgang married Constanze Weber in the majestic St. Stephen's Cathedral, in Vienna. The couple had six children, only two of whom survived, Karl Thomas and Franz Xavier. After Wolfgang's death, Constanze devoted herself to spreading the word of her husband's genius and body of work, with which she was intimately familiar. She organized several concerts in his memory. In 1809, she married Georg Nikolaus von Nissen, a Danish diplomat and great admirer of Wolfgang and his work. Together, they wrote Mozart's first official biography. She died in 1842 and is buried in Salzburg near her father-in-law, Leopold Mozart.



→ WHAT DO “THEME AND VARIATIONS” MEAN IN MUSIC?

IN MUSICAL LANGUAGE, A THEME IS A MELODY THAT THE COMPOSER WILL TRANSFORM IN VARIOUS WAYS.

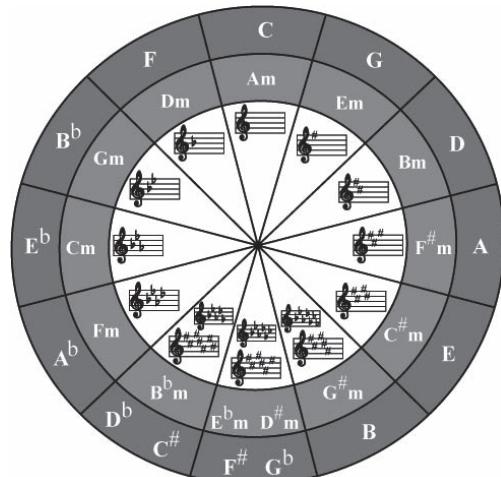
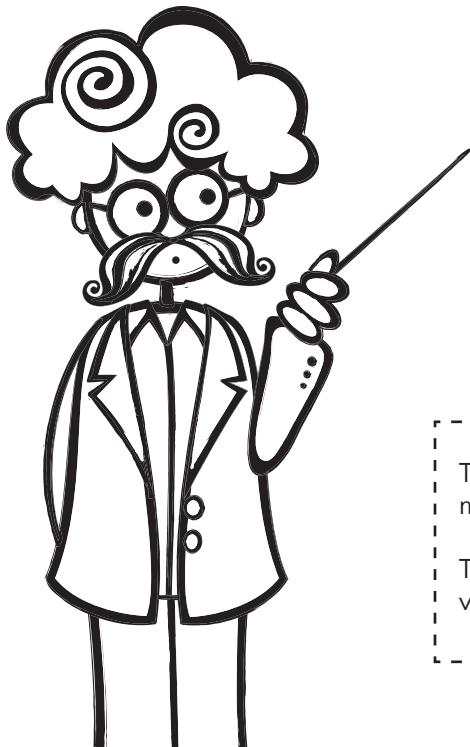
EACH VARIATION IS A TRANSFORMATION OF THE THEME.

TO COMPOSE A VARIATION ON A THEME,
A COMPOSER MIGHT MODIFY:

The rhythm
longer or shorter notes

The tempo
the speed at which it is performed, slower or faster

The key
making the melody sound happier or sadder



The challenge for the composer is to compose variations that are more and more complex, to the point that it is sometimes difficult to recognize the theme.

This is the way in which Wolfgang Amadeus Mozart composed his twelve variations on the theme of *Twinkle Twinkle Little Star*, still a very popular melody.



→ MOZART'S MUSICAL GENIUS

How did Mozart's brain work?

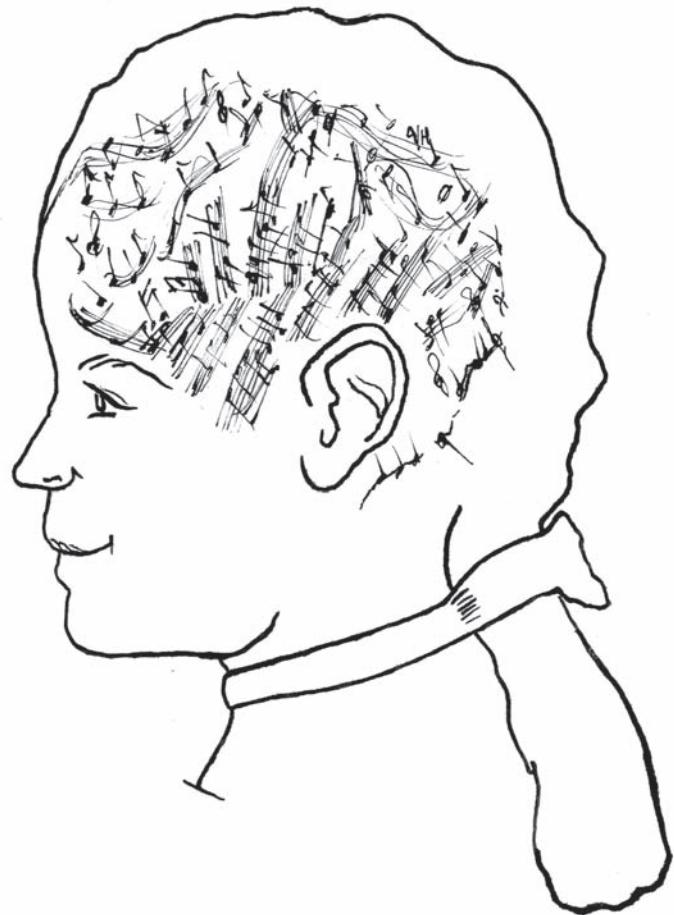
**HOW DID MOZART COMPOSE? WHERE DID HIS
BRILLIANT IDEAS COME FROM? WHERE DID HE GET
HIS MUSICAL INSPIRATION?**

For Mozart to be able to compose music, certain conditions were required. Mozart wrote a lot of letters informing his acquaintances of what was going on in his life. He frequently corresponded with his father, Leopold, and his sister, Maria Anna. And it is through this abundant correspondence that we have been able to gain some insight into how he composed.

Here is what Mozart had to say about his way of composing music: to get inspired to compose, he explained that he first had to get moving in order to get musical ideas to appear in his head. He therefore loved taking walks or indulging in some activity that put him in a good mood and made him happy, like playing with his dog, playing a game of billiards or skittles, or going to the theatre. Mozart explained that being in a good mood allowed him to stay highly focused and more fully aware of what he was hearing and seeing within himself. This is when musical ideas appeared, naturally, without any further prompting.

Mozart said that his ideas appeared in blocks within his head. He was able to retain fragments of musical ideas in his mind for a long time, later arranging them into a complete piece of music. He would hum the fragments as a way of memorizing them. He compared musical composition to preparing a fine meal, with ingredients that are mixed together.

When Wolfgang composed, he was totally absorbed by his work and hated being disturbed. He composed quickly, since everything was already clear in his mind, as evidenced by the very neat writing on his scores.





→ FAMOUS QUOTES ABOUT MOZART

MOZART'S MUSIC LEAVES AN IMPRESSION ON ANYONE
WHO HEARS IT. SEVERAL FAMOUS MUSICIANS
AND PERFORMERS OF HIS MUSIC HAVE HONOURED HIS GENIUS.

LUDWIG VAN BEETHOVEN (1770-1827)



"I always counted myself among the greatest admirers of Mozart and shall remain so until my last breath."

One of Rossini's students one day asked, "**Sir, in your opinion, who is the world's greatest musician?**" Rossini answered, "**Beethoven!**" and his student said "**What of Mozart then?**" "**Ah! Mozart, he is the only musician!**"

GIOACCHINO ROSSINI (1792-1868)

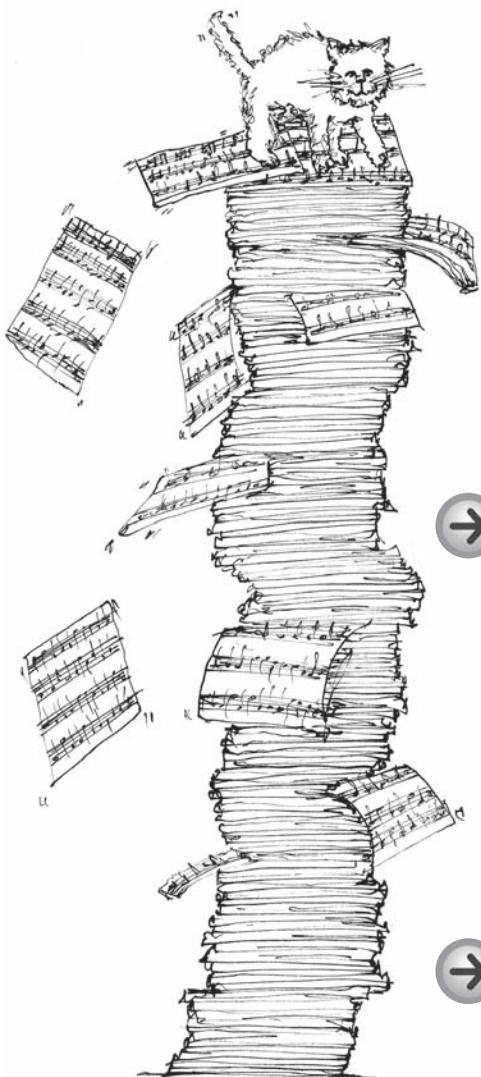


JOSEPH HAYDN (1732-1809)

Haydn said to Mozart's father "**I am telling you before God and as an honest man: your son is the greatest composer I know...**"



→ MOZART'S WORK... MORE THAN 626 SCORES!



MOZART DIED VERY YOUNG, AT 35 YEARS OF AGE. DURING HIS SHORT LIFE, THIS GENIUS COMPOSED OVER 626 MUSICAL WORKS! IF ALL OF THE SCORES WERE STACKED ONE ON TOP OF THE OTHER, THE PILE WOULD BE OVER 4 METRES HIGH!

On his many travels, he met great composers and rubbed shoulders with excellent instrumentalists and singers. Mozart thoroughly studied the work of Johann Sebastian Bach. It is said that he holed up at home for several months to try to fully understand how Bach composed, right down to the most minor details. The great composer fascinated him. Bach's son, Johann Christian Bach, was a great friend of Mozart and taught him the art of composing operas in the Italian style, which were very popular in Europe in Mozart's day and age.

→ How to make sense of all these scores

ALL OF MOZART'S COMPOSITIONS ARE NUMBERED
AND PRECEDED WITH THE LETTER "K."

For example, the *Clarinet Concerto*, K. 622. The number indicates where the score sits on the timeline of all of Mozart's work. This classification system comes from Ludwig von Köchel (1800-1877), an Austrian mineralogist, composer, and writer who was truly passionate about Mozart's work.

→ The Köchel catalogue

Mr. Köchel began his research in 1851, well after Mozart's death. His goal was to classify all of Mozart's scores in a catalogue, according to their year of composition and their musical style. Today, the Köchel catalogue remains a reliable and well known source for finding one's way through Mozart's complete repertoire!

Here is Mozart's signature

Wolfgang Amadeus Mozart





→ MOZART'S MUSIC IN THE BLINK OF AN EYE!

If Mozart is renowned as the greatest composer of all time, it is because he was able to brilliantly compose all styles of music. All of the famous composers who have succeeded him have used his body of work as an indispensable reference on how to compose music. Here are a few suggested works to give you a good idea of Mozart's musical genius:

Symphonies

- Symphony No. 31, "Paris," K. 297
- Symphony No. 41, "Jupiter," K. 551
- Symphony No. 38, "Prague," K. 504

Chamber Music

The six quartets dedicated to Haydn, including the Quartet in C major, called "Dissonance," K. 465

• Quintet with clarinet, K. 581

• Trio for Clarinet, Viola, and Piano in E-flat, called the "Kegelstatt Trio," K. 498

• Piano Sonata No. 11 in A major, called "Alla Turca," K. 331

Eine Kleine Nachtmusik (A Little Night Music)
Serenade, K. 525

• Serenade for winds, called "Gran Partita," K. 361

Operas

- The Abduction from the Seraglio, K. 384
- The Magic Flute, K. 620
- The Marriage of Figaro, K. 492
- Don Giovanni, K. 527

Concertos

Clarinet Concerto in A major, K. 622

•

Violin Concerto No. 5 in A major, K. 219

•

Piano Concerto No. 27 in B flat major, K. 595

•

Piano Concerto No. 9 "Jenamy" in E flat major, K. 271

Sacred Music

The Requiem Mass in D minor (unfinished), K. 626

• Ave verum corpus, K. 618

• The Coronation Mass in C major, K. 317

Exsultate, jubilate, K. 165

Happy listening!



→ WHO WAS ANTON?



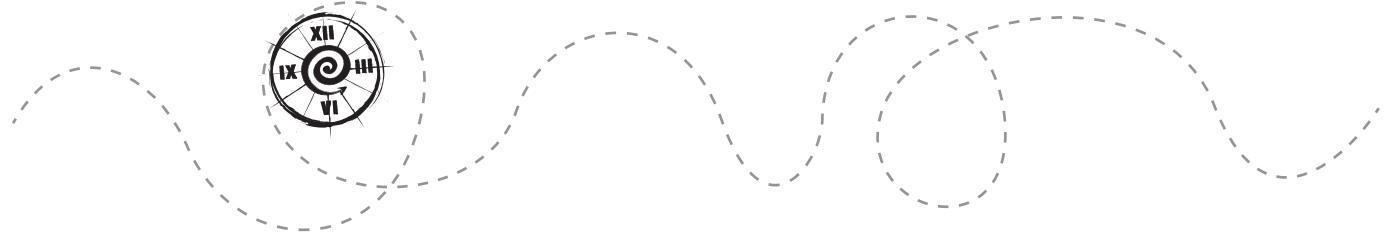
PAUL ANTON STADLER WAS A
VIRTUOSO CLARINETTIST AND
COMPOSER WHO LIVED IN VIENNA
AT THE SAME TIME AS
WOLFGANG AMADEUS MOZART.

IN FACT, THEY WERE VERY GOOD
FRIENDS. HE WAS A MUSICIAN
WITH THE VIENNA ORCHESTRA
AND A SOLOIST IN THE COURT OF VIENNA.

Anton so especially appreciated the lower register of his clarinet that he ended up inventing a new type of clarinet with the help of a Viennese instrument maker named Theodor Lotz. The instrument was called a basset horn, and it allowed performers to hit even lower notes, to Anton's great delight.



ANTON STADLER'S
BASSET HORN



→ LIVING IN THE 18TH CENTURY

IN ORDER TO BETTER UNDERSTAND AND IMAGINE WHAT IT WAS LIKE TO LIVE IN MOZART'S CENTURY, HERE IS SOME INFORMATION ON THE LIVING CONDITIONS DURING THIS PERIOD OF HISTORY THAT REMAINS FASCINATING TO US TODAY.

→ Fashion

Clothing and hairstyles were elegant and refined in the 18th century, for both men and women. Dressing in Mozart's day meant following certain rules dictated by the noble class. When going to the imperial court for grand receptions or official meetings, one had to dress elegantly. Men's clothing was also an indication of their social status. Therefore, men's fashions worn by the nobility were as finely decorated with embroidery and made of the same luxurious fabrics as women's dresses.

MEN'S CLOTHING

- Vest
- Coat (long jacket with a high collar)
- Cotton shirt with a lace collar
- Knee-breeches
(a fitted pant ending at the knees)
- Long, thick, white stockings
- Black shoes with heels or boots
- Hat (called a tricorne)

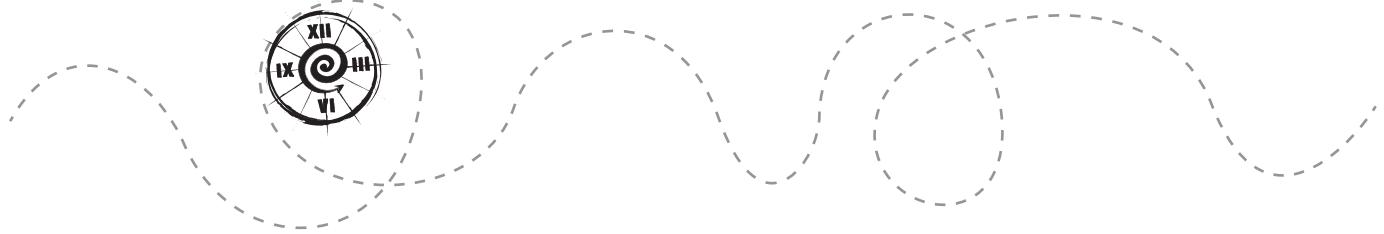


Men's luxurious clothes and women's dresses were cleaned about once every 3 years! In order to clean them, everything had to be completely un-sewn and then re-sewn!

WHAT ABOUT THE CHILDREN?

The children of nobility and of the bourgeoisie dressed like adults and also wore wigs.

So when Wolfgang and his sister performed at the court, they had to dress up and adorn themselves like adults.



WOMEN'S FASHIONS

IT WAS THE QUEEN OF FRANCE, MARIE-ANTOINETTE, WHO SET THE TREND FOR COURTLY FASHION OF THE ERA, NOT ONLY IN FRANCE BUT THROUGHOUT ALL OF EUROPE TOO.

SACK-BACK GOWN

(ROBE À LA FRANÇAISE)

This type of dress was worn in the European courts. Made of taffeta, percale, or muslin, it featured embroidery and lace-trimmed arms called "engageantes." It took lacemakers a year to make these ornamental elements!

Underneath the dress, women wore panniers or side hoops fitted to their waists to extend the width of their clothing. Women also wore corsets, which served to slim down the waist, a symbol of great elegance at the time.



SHOES

Women's everyday shoes were made of white or coloured leather, while shoes for more important occasions were made of silk and decorated with embroidery. At the time, no distinction was made between the left and right foot when making shoes.



WIGS

Wigs were indispensable accessories in the courts. Men and women both wore them with pride. They were powdered with rice powder or starch, and were perfumed. Under their wigs, men wore their hair very short. Mozart didn't wear a wig. Very proud of his real hair, he kept it long and neatly powdered.

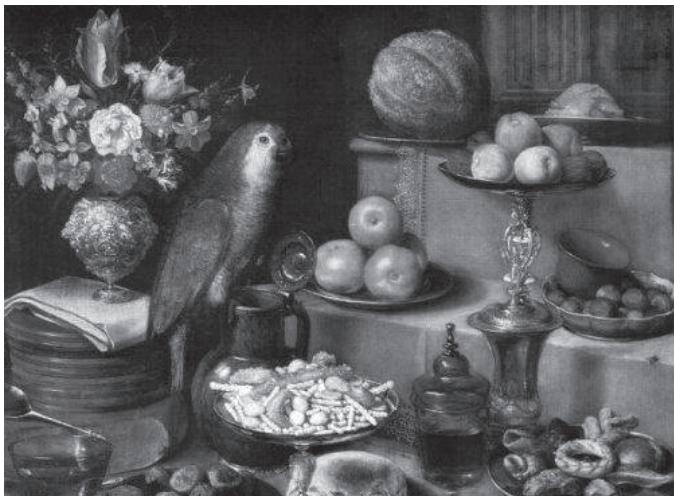
In the courts, men and women wore powder and makeup. A pale complexion, created by applying a white paste to the face, was a mark of distinction.

Wigs, which were very expensive, were made from real human hair or using horsehair.





→ At the table with Mozart!

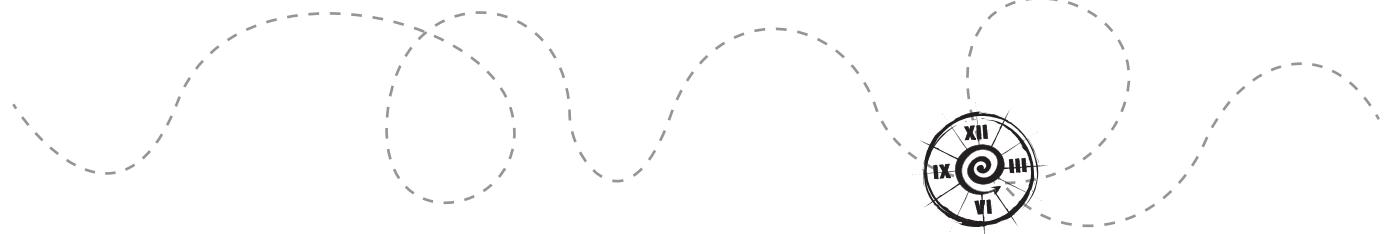


Kitchen in the house in which Mozart was born, in Salzburg.

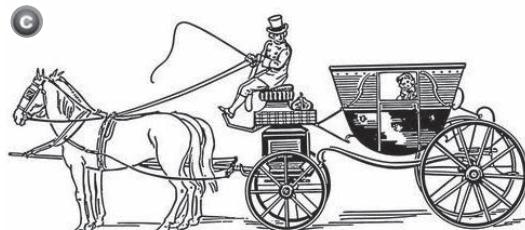
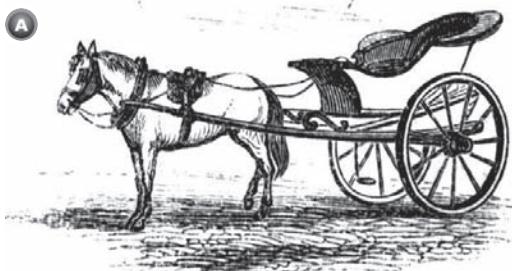
In Mozart's day, over 80% of the population was poor and faced very difficult living conditions. There was very little variety in the food that people ate. Regular people ate barely porridge, beans, bread, and peas. Vegetables and meat were a rarity in the city. Sugar was a luxury item at the time. Desserts, unknown to the poor, were strictly reserved for the nobility.

Since he frequented middle-class and noble circles, Mozart often had the opportunity to try foods that were more varied than those eaten by the general population. Wolfgang's favourite dish was a traditional recipe from his hometown: sauerkraut with liver quenelles (a quenelle is a kind of meatball). He also loved trout and pork chops. It is said that he was a glutton from the time he was very young. When he wanted to satisfy his cravings, he drank almond milk or lemonade and devoured sweets. As an adult, he was a great lover of wine and beer, and especially enjoyed drinking coffee.

Towards the end of the 18th century, middle-class homes were made up of several rooms, including a new one: the dining room. Before then, meals were eaten in the communal bedroom. At around the same time, the spoon also made its first appearance among other utensils used at the table.



→ Means of transportation in the 18th century



TRIPS AND MOVES WERE A BIG PART OF MOZART'S LIFE. IT IS SAID THAT HE SPENT CLOSE TO TEN YEARS TRAVELLING OVER THE COURSE OF HIS BRIEF EXISTENCE.

Here are a few of the means of transportation popularly used for travelling over short or long distances in Mozart's day:

A THE CALÈCHE (OR CALASH)

was a horse-drawn, uncovered, two-wheeled carriage.

B THE FIACRE

can be described as the ancestor of the taxi, since, in order to ride one, passengers had to pay the coachman. Fiacaress were horse-drawn coaches that sat on two axles. Mozart often used one to get around when he lived in Vienna.

C THE STATE COACH

This was a more luxurious vehicle, used strictly by the nobility, for getting around on a daily basis. The state coach was also used as the court's ceremonial vehicle. Crowned heads also used luxuriously decorated coaches for official travel.

D THE LITTER

An urban means of transportation used to travel over short distances, the litter was very popular with the nobility as a way of getting around the city. The litter was the vehicle of choice for elegant women who appreciated being able to climb in and avoid dragging their dresses through the muddy streets.

Imported from England around 1640, its use soon spread to all major cities throughout Europe.



→ Leisure and Entertainment in Mozart's day

A THEATRE

During his years in Vienna, theatre was the main form of entertainment for Mozart. Several of his friends were actors or singers.

B BALLS

Balls at the royal court were events at which the king and queen were in attendance, and for which the guests were carefully "handpicked." Only those with an official noble title were invited (for example, counts, dukes, and marquis).

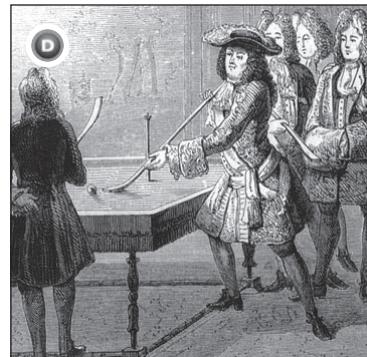


Balls were also held in the sumptuous salons of the aristocracy.

Popular dances included the gavotte, the courante, and the minuet.

C PRIVATE CONCERTS

held in high-society homes served as occasions on which to discuss politics and literature. Mozart often attended these social soirées. He was invited to perform his works. For Mozart, this was an honourable way to make a living while rubbing shoulders with the aristocracy.



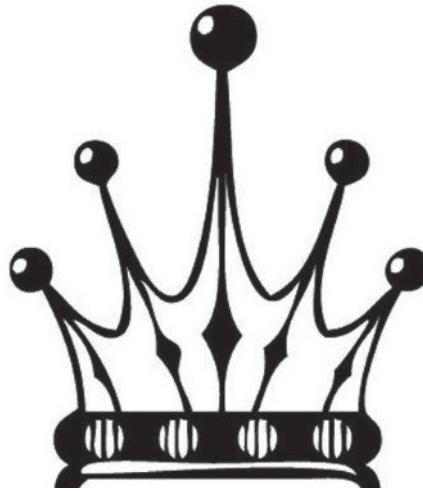
D BOWLING AND BILLIARDS

were also very popular in the 18th century. Mozart also especially enjoyed taking walks in large parks.





→ Court etiquette



TO APPEAR AT THE IMPERIAL COURT IN VIENNA,
LIKE AT ANY OTHER ROYAL COURT IN EUROPE,
ONE HAD TO BE ABSOLUTELY FAMILIAR WITH AND FOLLOW
THE RULES OF PROPER ETIQUETTE, THAT IS, GOOD MANNERS,
IN THE PRESENCE OF CROWNED HEADS OF STATE.

This involved showing reverence (bowing), dignity, and respect, sitting properly, and speaking only if given permission to speak.

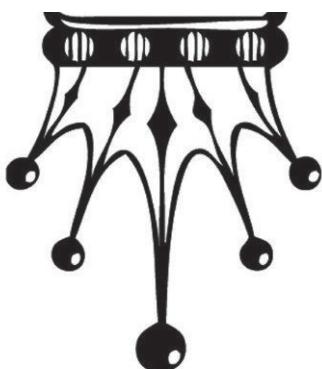
You could not simply come have an audience with the court if you were not officially invited to do so. Not many people besides the court's few "favourites" were fortunate enough to have such a privilege. Usually, these people were either highly talented artists or people known for their great culture and knowledge.

During their stay of a few months in Vienna, Mozart and his sister Maria Anna were "favourites" of Empress Maria Theresa of Austria. They gave several concerts for her.

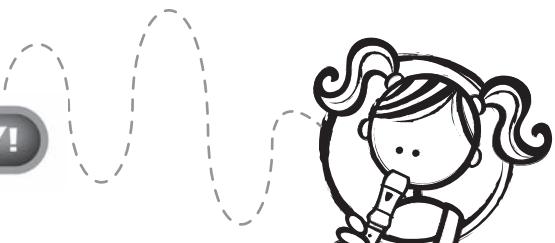


Schönbrunn Palace, in Vienna, Austria

This is the magnificent palace in which Wolfgang and Maria Anna performed for Empress Maria Theresa and the imperial family.



TO YOUR INSTRUMENTS! READY? SET... PLAY!



→ **THEME AND VARIATIONS ON “TWINKLE TWINKLE, LITTLE STAR”**

by Wolfgang Amadeus Mozart

Here is the theme:

Musical score for the theme of "Twinkle Twinkle, Little Star". The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The melody is simple, featuring eighth and sixteenth notes. The lyrics are: Twin-kle, twin-kle, lit-tle star How I won-der what you are, Up a - bove the world so high Like a dia-mond in the Sky! Twin - kle,

Musical score for variation 11 of "Twinkle Twinkle, Little Star". The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The melody is similar to the theme but with some variations. The lyrics are: world so high Like a dia-mond in the Sky! Twin - kle,

Musical score for variation 18 of "Twinkle Twinkle, Little Star". The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The melody is similar to the theme but with more complexity. The lyrics are: twin - kle lit - tle star How I won - der what you are

It was long believed that Mozart composed the twelve variations during his stay in Paris in 1778, accompanied by his mother Anna Maria. Recent research has shown that Mozart actually composed these variations while living in Vienna between 1781 and 1782. At the time, French songs were popular, and Mozart, who spoke French quite well, may have composed variations on this well known theme for one of his students.

→ PUPPET THEATRE

Mozart had loved the theatre ever since his early childhood days. As a youth, he especially enjoyed attending puppet shows. This passion for theatre very soon led to an irresistible need to compose operas.

One of the first operas Mozart composed was commissioned by Dr. Anton Mesmer, very well known for his scientific study of hypnosis. It was a very short one-act opera called *Bastien und Bastienne*. It was performed for the first time in 1768 in Dr. Mesmer's garden in Vienna.

THIS IS THE STORY:

Bastien and Bastienne are two young lovers but it seems that Bastien has been courting another girl in the village. Saddened by this, Bastienne asks the old shepherd Colas for some advice. He suggests that Bastienne act cold and indifferent towards Bastien. The ruse works so well that Bastien also ends up asking Colas for some advice. To help, the old shepherd has Bastien believe that he will cast a magic spell to make Bastienne listen to reason. As the magic words are spoken, Bastien and Bastienne reconcile and swear to love each other forever.

THIS IS THE MYSTERIOUS BUT AMUSING MAGIC SPELL THAT COLAS CASTS:

*Diggi daggi,
chouri mouri,
oroum aroum,
liroum laroum,
raody maady,
girri garri,
posito besta basti saronfro fatomatoquipoco*



Build a puppet theatre and, together with your friends, put on the story of Mozart's little opera. You will need to make puppets and write the dialogue based on the story you just read above.

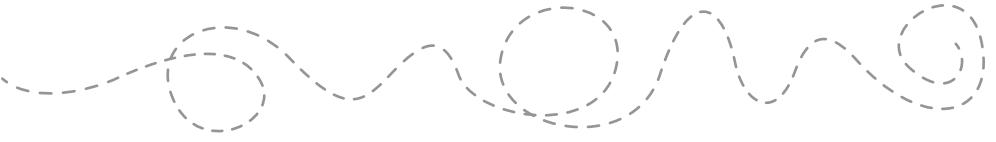
THE CHARACTERS:

- Bastien, a young shepherd
- Bastienne, a young shepherdess
- Colas, an old shepherd

THEMES:

- love
- magic
- friendship
- loyalty

EVEN MORE **FUN**



→ “BACKWARDS WRITING”

HERE IS A MESSAGE THAT MOZART WROTE BACKWARDS...
IT'S UP TO YOU TO DECIPHER IT.

Ym rehtaf saw ym cisum rehcaet. Eh osla thguat em taht
Hcnerf saw eht egaugnal fo eht ytilibon dna Nailati saw eht
egaugnal fo eht stra. Eh thguat em ot daer, etirw, dna tnuoc.
Ym etiruovaf tcejbus saw scitamehtam.

Mozart often had fun writing words backwards when he corresponded with a cousin living in Germany who he affectionately called “little cousin.” He also signed his name backwards, like so: **Trazom**



Now it's your turn. Write a backwards message about yourself and ask one of your classmates to decipher it.



→ **THE PROJECT: MAP OUT THE ITINERARY FOR THE BIG EUROPEAN TOUR THAT WOLFGANG AND HIS FAMILY TOOK BETWEEN JUNE 1763 AND NOVEMBER 1766.**

- 1** Plan a research session with the whole class at the school library using the Internet.
- 2** Print out or draw a large map of Europe. Use a different colour to colour in each of the countries Mozart's family visited.
- 3** As a group, gather all of the information you found on the 1763-1766 tour. List the information in chronological order, and trace out an itinerary on the map of Europe, indicating the dates on which the Mozart family visited each of the cities.
- 4** Divide the class into several small groups and give each group a specific tour destination for which the group will have to list complete details about the Mozart family's stay: information about the city, the concerts they performed, the dignitaries and composers they met, anecdotes, etc.
- 5** Ask each group to write their information on an index card, completing the info with drawings or pictures.
- 6** The groups will then stick their cards along the sides of the large map of Europe, making sure they follow the timeline of the Mozart family's tour.
- 7** One at a time, each group will stand up to share the information they found with the rest of the class.

During the group work sessions, it might be fun to play some of Mozart's music, which, according to scientific studies, has been known to stimulate the creativity and concentration of your ingenious students!

GET READY FOR THE CONCERT



YOU CAN KEEP THIS GUIDE AND REFER TO IT EVERY TIME

YOU GO TO AN OPERA OR CONCERT.

It sets out various rules that you must follow before, during and after the concert, and information about applause, an ancient custom that has continued to this day.

Read the guide carefully to become an experienced concertgoer!

CLAP YOUR HANDS

To show your appreciation during a concert, you can clap your hands.

In a concert, it is customary to applaud the performers at the end of each piece. If the piece is in several movements, you should wait for the end of the last movement and leave a moment of silence, just as the musicians leave a moment of silence between movements.

At the opera, a different system applies. The audience often applauds the singers at the end of a well-known or difficult aria, as well as applauding at the end of each Act. At jazz concerts, the audience often applauds the players after each solo improvisation.



1

BEFORE THE CONCERT

To make sure you don't distract the artists and audience, turn off any electronic device (watch, cell phone, etc.)

Make sure you don't arrive late for the concert. It is preferable to arrive 10 to 15 minutes before the concert is scheduled to begin. This will give you time to read the program!



2

DURING THE CONCERT

To show your respect for the musicians and the audience, don't talk to the people next to you. Silence is essential to allow the musicians and everybody at the concert to concentrate.

Candies and sweets should only be eaten outside the concert hall. They can make a lot of noise and disturb your neighbours if you unwrap them during the concert.

Unless there's an emergency, never leave the concert hall during the performance. If possible, wait for the intermission.

The musicians on the stage are aware of everything going on in the hall and hear all the sounds made by the members of the audience. By keeping a respectful silence, you will allow the performers to give the best concert possible.

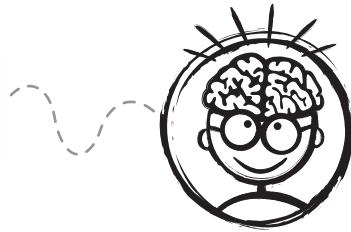
3

AFTER THE CONCERT

Make sure you haven't forgotten anything on or under your seat. Leave the concert hall calmly, without pushing or shoving. Take the time to discuss the concert with your friends.

It is often possible to meet the performers after a concert to congratulate them or ask them questions. Sometimes, the musicians come back on stage to meet the audience members. If this is the case, you just have to go up to them and speak to them. If the musicians do not come back on stage, ask one of the ushers where to go to meet them backstage or in their dressing room.

EXPAND YOUR MUSICAL KNOWLEDGE



- BERMONCOURT, Bertrand, **Dictionnaire Mozart**, Robert Laffont Publishers, Paris, 2005, 1093 pages.
- DRATWICKI, Alexandre, **Idées reçues Mozart**, Le Cavalier Bleu Publishers, Paris 2006, 127 pages.
- CANTAGREL, Gilles, **Les plus beaux manuscrits de Mozart**, Hurtubise Publishers, Québec 2005, 222 pages.

SOLUTIONS

Backwards writing

My father was my music teacher. He also taught me French, which was the language of nobility, and Italian, the language of the arts. He also taught me how to read, how to write, and how to count. My favourite subject was mathematics.