



Stradivarius' Secret

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→ Jeunesses Musicales Canada

For over 65 years, Jeunesses Musicales Canada (JMC) has been dedicated to promoting classical music to young Canadians and their families. With a variety of productions, JMC brings over 500 concerts to schools, concert halls and cultural centers across the country every single year.

Welcome to the *Stradivarius' Secret* Study Guide. This document contains a slew of information and a wide array of activities for educators and teachers to choose from according to their students' age group. The guide can be used as a preparatory tool, but also as an evaluation and comprehension assessment tool after the performance to continue their learning.

Stradivarius' Secret, premiered February 15, 2015, invites young audiences into the workshop of one of the most famous luthiers of all time, Antonio Stradivari, also known as Stradivarius. Students learn about how violin and other string instruments are made, with a program of predominantly Baroque repertoire to showcase their beautiful sound.

Enjoy the concert!

→ Featured Artists Q&A

How old were you when you started learning music or stage directing?

Nicolas: 7 years old.

Gregor: 6 years old.

Camille: 5 years old for violin, 8 for cello.

Mario: I started becoming interested in cinematography and directing around the age of 10 or 12. Later, in high school, at about 15 or 16 years old, I started organizing, funding, directing and writing shows at my school. Around the same time, I started playing the piano and the flute. I started getting involved with a theatre troupe and music groups. I've been directing ever since.

Who are your favourite composers?

Nicolas: François Couperin.

Gregor: Chostakovich. Bach, Mozart, and Mahler also come to mind.

Camille: Vivaldi, Debussy, and Philip Glass.

Mario: Claude Debussy.

What do you like about Baroque music?

Nicolas: Everything! But especially the ingenuity of Baroque composers.

Gregor: Its rhythmic efficiency.

Camille: The freedom in the interpretation, you can express your own ideas and improvise.

Mario: It's warm, it's vibrant, it wraps you up like a cozy blanket in your living room, it's full of flourish!

STRADIVARIUS' SECRET

Artists:



Nicolas Fortin
violin,
Scappino



Gregor Monlun
violin,
Stradivarius



Camille
Paquette-Roy
cello,
Francesca Maria,
daughter of
Stradivarius



Mario Boivin
concept, script,
and stage
direction

Danaëlle Lareau and Maryse Messier, *scenography*

Name a movie you particularly like.

Nicolas: *Tous les matins du monde* (1991), a movie by Alain Corneau.

Gregor: *Divorce à l'italienne* (1961) featuring Marcello Mastroianni, one of my favourite actors. Or *Taxi Driver* (1976) for Robert De Niro's acting performance.

Camille: *Avatar*, directed by James Cameron (2009).

Mario: *La malédiction des fleurs dorées* (2006), a Chinese film by Zhang Yimou featuring radiant actress Gong Li.



→ STRADIVARIUS' SECRET

Italian luthier Antonio Stradivari, also known as Stradivarius, lives in the beautiful city of Cremona during the Baroque era. This master builder of string instruments is unparalleled in his genius. A veritable prodigy! But what is it that makes his violins, violas, and cellos so exceptional? Wherein lies the secret behind his phenomenal success?

That is precisely what his jealous rival luthier, Giro Amati, is trying to find out. Amati uses the Carnival, which is in full swing in Cremona, as an opportunity to send spies on a mission to infiltrate the great master's workshop. The cleverly disguised spies pose as needy clients demanding to know every last detail...

The kindly Stradivarius isn't overly wary, as he is too focused on crafting and perfecting his violins. He is also busy tirelessly fighting off the voracious wood fleas that are overtaking his workshop! Good thing his daughter, Francesca Maria, and his loyal servant, Scappino, are around to help... and to let him in on the secret!

KNOW YOUR FLEAS!

Fleas are small parasitic insects that feed off the blood of their victims, which are generally mammals like dogs and cats. Fleas that bite humans are called "indoor fleas" or "human fleas".

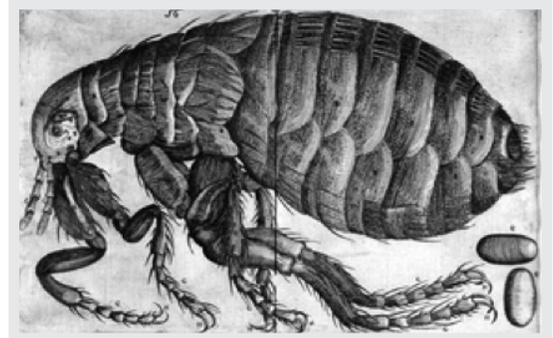


Illustration of a flea, created in 1681 by Buananni Philippo (1638-1725).

A flea circus is a circus sideshow attraction in which fleas are attached (or appear to be attached) to miniature carts and other items, and encouraged to perform circus acts.

A flea market is where you can buy secondhand goods.

If someone puts a flea in your ear, it means they are reprimanding you for something.

REPERTOIRE YOU WILL HEAR



Introduction:

- Neapolitan Tarantella
- A. Vivaldi: Spring, 1st movement (excerpt)
- A. Corelli: Sonate in D minor, Opus 5, no. 12; La Folia (excerpts)
- A. Vivaldi: Winter, 1st movement (excerpt)

Scene 1:

- Vivaldi: Double violin concert in A minor, 1st movement (excerpt)
- J.S. Bach: Double concerto in D minor, 3rd movement (excerpt)

Scene 2:

- J.S. Bach - Sonata no. 2 for solo violin, Andante (excerpt)
- F. Couperin - "Parnassus, or the Apotheosis of Corelli", grand trio sonata, 3rd movement
- Violin improvisation in the style of Paganini

Scene 3:

- J.M. Leclair: Sonata op. 3 no. 6 for Two Violins, 2nd movement

Scene 4:

- J.S. Bach: Partita no. 2 for Solo Violin, *Gigue* (excerpt)

Scene 6:

- Vivaldi: Sonata in E minor RV 40 for cello, 4th movement (excerpt)
- G.F. Handel: Sinfonia in Bb major for two violins, 1st movement (excerpt)
- Vivaldi: Winter, 1st movement (excerpt)
- Neapolitan Tarantella

WHAT IS A TARANTELLA?



At both the beginning and the end of *Stradivarius' Secret*, the musicians play a Neapolitan Tarantella. A *tarantella* is a traditional entertaining and jovial dance that originated in the South of Italy, in Naples. It is named after an ancient pagan ritual ceremony that was used to heal victims of tarantula bites!

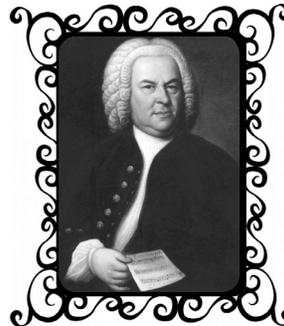
«La Tarentelle», by Léon Bazile Perrault

→ REMY TELLS US ABOUT THE COMPOSERS



Antonio Vivaldi was born in 1678 in the Italian city of Venice. He died in Vienna, Austria in 1741. One of the greatest and most influential composers of the Baroque period, he even counted J.S. Bach among his admirers! He was known during his time as a violin virtuoso. Vivaldi's great instrumental abilities permeate

his work, particularly *The Four Seasons*, a set of four violin concertos called *La primavera* (Spring), *L'estate* (Summer), *L'autunno* (Fall), and *L'inverno* (Winter). You'll get to hear several excerpts from this piece in *Stradivarius' Secret!*



The Baroque era's greatest genius was undoubtedly **Johann Sebastian Bach**, a German musician and composer who was born in Eisenach in 1685, and who died in Leipzig in 1750. He was born into a large family of musicians. His father, John Ambrosius, and his older brother, Johann Christoph,

were his first music teachers. Later, in line with his constant desire to perfect his art, he studied the music of other composers he admired. He actually copied and adapted many of Vivaldi's works! Bach excelled not only at writing music, but also at performing. He was also a skilled violinist and violist. His body of work contains over a thousand compositions!



Jean-Marie Leclair (1697 to 1764) was a French violinist and Baroque composer. He owned a violin made by the great Antonio Stradivari. His name is immortalized through this precious instrument, which is actually called the "Jean-Marie Leclair Stradivarius"! Today, it is happily owned by

violinist and conductor Guido Rimonda.



Arcangelo Corelli (1653-1713) was an Italian violinist and composer as well as one of Baroque music's most important figures. His virtuosic talent earned him the respect of very wealthy patrons, like Roman cardinals and Queen Christina of Sweden, who supported him with their patronage. Thanks to their

financial support, Corelli was able to focus on composing wonderful and innovative concertos and sonatas whose influence spread to his composer peers all over Europe.



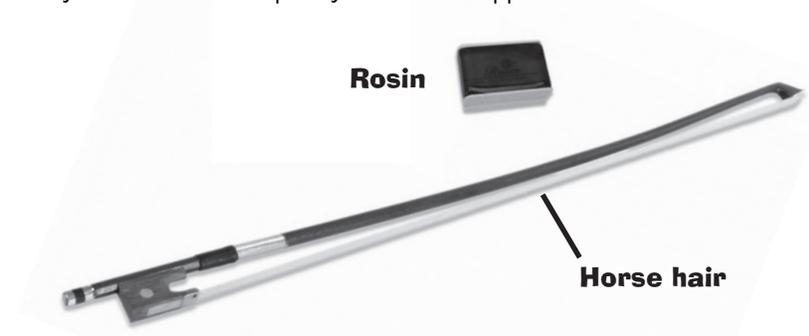
Composer **George Frideric Handel** was born in Germany in 1685, the same year as J.S. Bach. But it was in England that his career really flourished. He died in London in 1759. It is said that Handel achieved true synthesis between German, English, Italian, and French musical influences. His works are still beloved by audiences to this day: his oratorio *The Messiah*, his numerous operas, his works for organ or harpsichord, and his outdoor works *Water Music* and *Music for the Royal Fireworks*.



→ The String Instrument Family

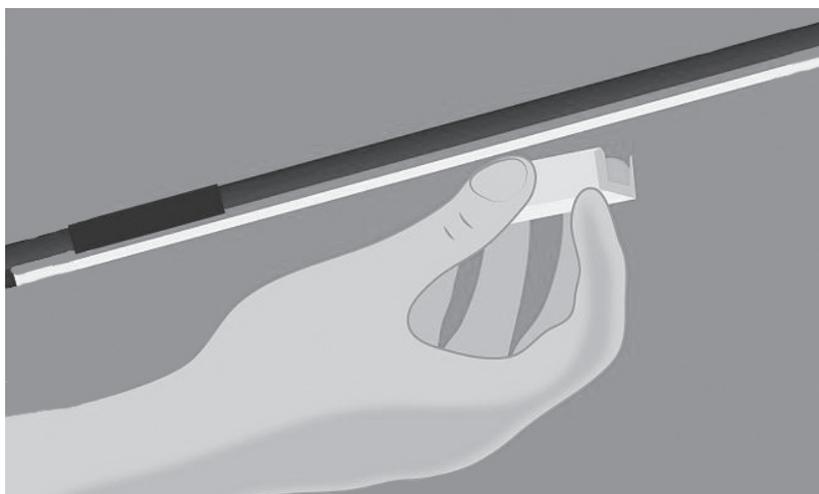
Violin, viola, cello and double bass are all part of the bowed string instrument family. These four instruments are widespread in symphony orchestras and in all sorts of Western music ensembles. But the broader bowed string instrument family also includes instruments from around the world – for example, the Chinese *erhu*.

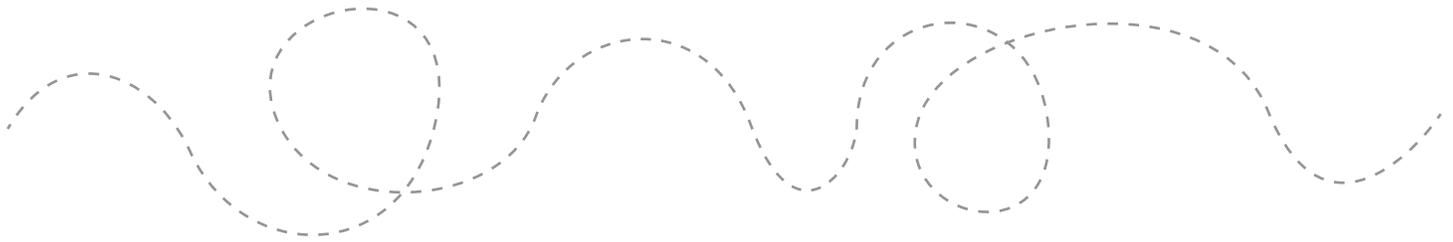
These instruments all produce sound the same way. A bow – a wooden stick with stretched horse hair – is drawn across the strings to make them vibrate. To increase the friction between the bow hair and the strings, a sticky resin, called colophony or rosin, is applied to the hair.



The string's vibration is amplified by the body of the instrument, called its resonance chamber. The player determines the height or pitch of the sound by moving his or her fingers along the fingerboard.

Baroque string instruments used gut strings, which are made from a goat's small intestine! But today, most strings are made of metal. These modern strings are more resistant, hold their tuning better, and are somewhat easier to play.





VIOLIN

The violin is the smallest string instrument. It is also the highest in pitch: its four strings are tuned in fifths – G, D, A, E. The G string, the lowest of the strings, can also be called the bass, and the E string, the treble. Because violin is so versatile, it boasts a rich and abundant repertoire. Great composers like Vivaldi, Bach, and Mozart played the violin. Their wonderful concertos, chamber music, and orchestral works really showcase the violin's versatility.



VIOLA

The viola is a lot like the violin, but somewhat larger, wider, and lower in pitch. Its register is a fifth lower than the violin's. The viola has a smaller repertoire than the violin does, but it plays an important role in orchestra and chamber music, particularly within a string quartet setting.



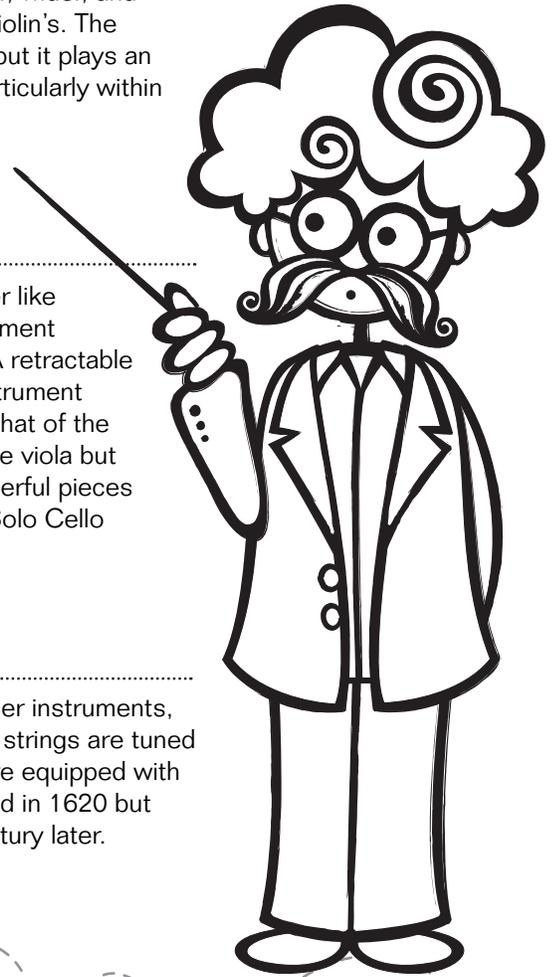
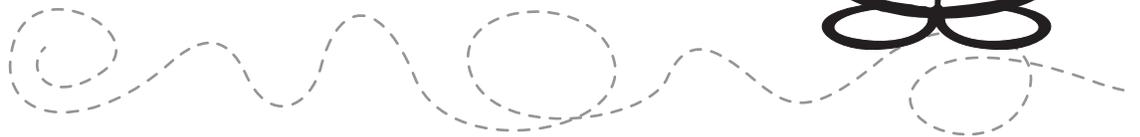
CELLO

A cello is much too large to be held on the shoulder like a violin or a viola! Instead, cellists place their instrument between their legs, and play in a seated position. A retractable endpin allows the cellist to lean and anchor the instrument on the floor. The cello's tessitura is very similar to that of the human voice. It has a C-G-D-A tuning, much like the viola but an octave lower. The great composers wrote wonderful pieces for cello. Johann Sebastian Bach's Six Suites for Solo Cello are a great example.



DOUBLE BASS

Double bass, even larger and lower than all the other instruments, completes the bowed string family portrait. Its four strings are tuned in fourths – E, A, D and G. Some double basses are equipped with a fifth, lower C string. This instrument first appeared in 1620 but weren't featured in orchestral repertoire until a century later.





→ THE ANATOMY OF A VIOLIN

Did you know that the instruments in a string quartet are made up of over 70 parts assembled only with glue? Impressive, right? Let's take a look at the main parts.



The **fingerboard** is a small wooden board that covers the neck. It's called the fingerboard because it's where the fingers press down to play the notes.

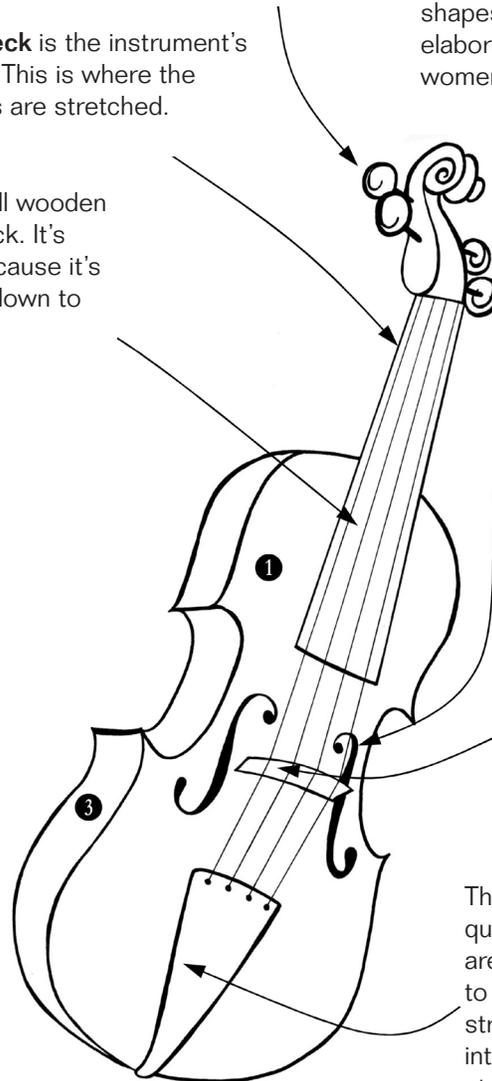
The **body** of the instrument, which was discussed a little earlier, is made up of three pieces. ❶The **soundboard** is the top of the body. ❷The **back** is located across from the soundboard. ❸The **ribs** are the thin strips of wood that connect the back and the soundboard. They make up the sides of the instrument.

The **soundpost** is a small cylindrical piece of wood located inside the body of the violin, between the soundboard and the back. This piece requires special attention from the luthier. It must be installed in a very specific way. Moving the soundpost just a hair changes the entire sound of the instrument!

The **pegs** are pieces of wood used to tune the instrument. There is one peg per string. They allow the player to tighten or loosen the strings to obtain the desired pitch.

The **neck** is the instrument's spine! This is where the strings are stretched.

The **scroll** helps balance the instrument. Its weight affects the instrument's sound. But the scroll is also a place for the luthier to get creative. Scrolls can have very unique shapes! Back in the day, scrolls were elaborately carved into the faces of women, men, angels and animals!



The **f-holes**, as you already know, are the swirl-shaped holes that allow the sound to exit the body of the violin.

The **bridge** is the small piece of wood located between the f-holes. It isn't glued down, but rather held down solely by the pressure exerted by the strings! The bridge transmits the strings' vibrations down into the body of the violin.

The instruments found in a quartet have four **strings** that are stretched from the pegs to the tailpiece. In the past, strings were made out of animal intestine. Today, synthetic strings are increasingly used.

Don't forget the **bow**! The musician uses the bow to create friction with the strings. The extremities of the bow are called the **tip** and the **frog**. To make the instrument resonate, the bow must be placed perpendicular to the strings and pulled across them with a coming-and-going gesture.



→ THE LUTHIER'S WORKSHOP

A **luthier** is an artisan who builds and repairs bowed string instruments, like violins, but also plucked string instruments, like guitars. The profession is sometimes called **lutherie**. Both terms are derived from the word “lute”, a very ancient string instrument. The proper term when talking about other instrument makers is “builder”: an organ builder, a piano builder.



A luthier's planer. The smallest is called a thumbplane.

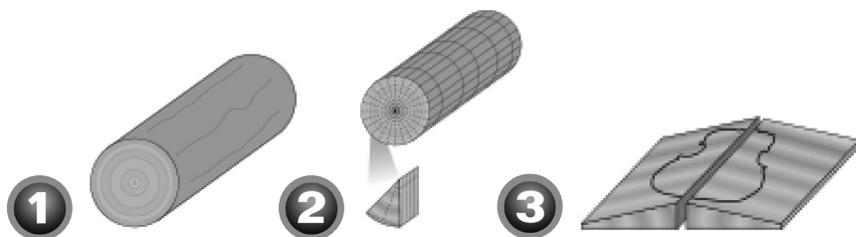
Luthiers use a wide variety of tools to complete their work. Some are run-of-the-mill tools found in any carpentry or woodworking toolkit: saws, chisels, planers, wood files, sandpaper, etc. Others are special tools made specifically for lutherie. For example, for tiny detail work, luthiers use a tiny planer called a thumbplane, which is no more than centimetre wide!



The time required to build a violin is around 30 to 45 days, depending on the artisan's level of expertise. The longest step is the varnish, because every layer has to dry before the next one can be applied, a process that in some cases is repeated up to 30 times!

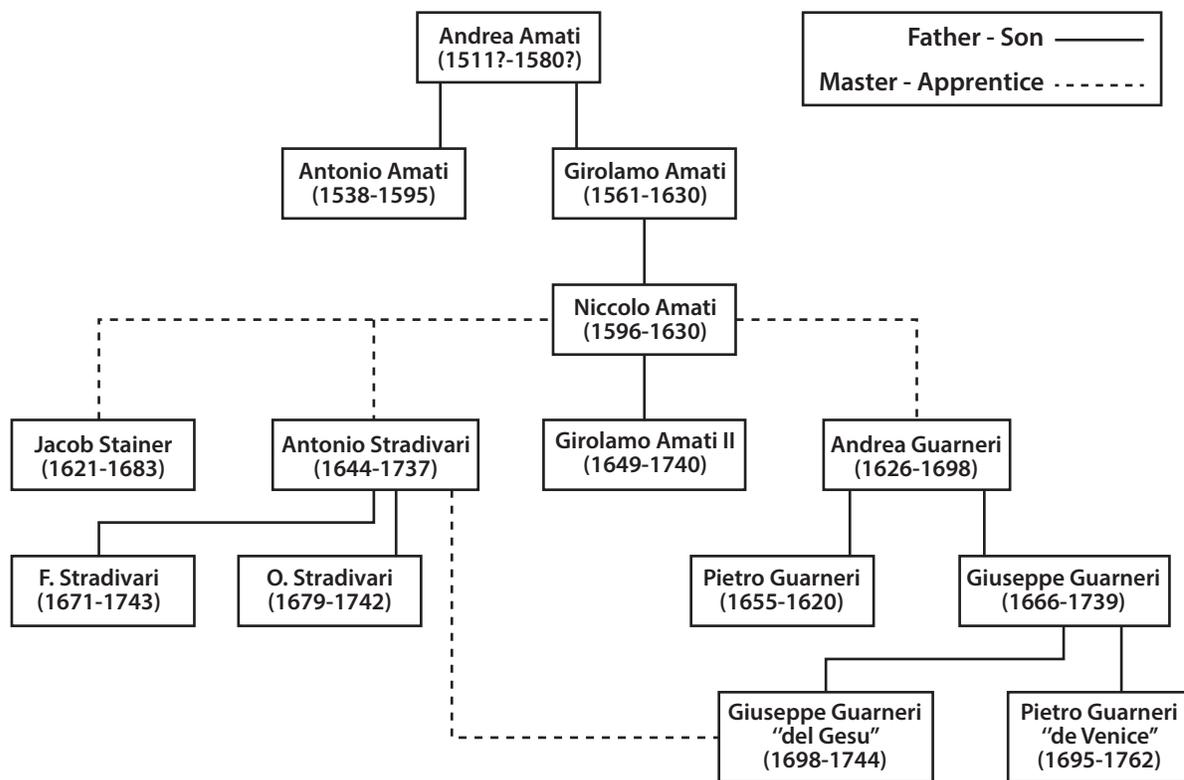
Varnish is an expertly crafted concoction. It can be made up of a variety of special ingredients: linseed or castor oil, alcohol, dyes, lacquer, etc. The varnish recipes used by Cremona's master luthiers were lost a long time ago. Many people have tried to replicate them without ever fully uncovering their mystery.

The market value of instruments made by great luthiers like Antonio Stradivari can reach staggering heights. In 1999, a Guarneri del Gesù violin dating back to 1742 and played by the great violinist Yehudi Menuhin was sold at auction for \$2.6 million!



A violin is made up of about 70 pieces of **wood** that must be cut, assembled, glued and varnished with great care and precision. This is why luthiers go through lengthy and rigorous training to learn their trade, which is an art in itself. Commonly used wood varieties include: spruce for the soundboard and soundpost; maple for the sides, back, and neck; pearwood and poplar for the purfling; ebony for the fingerboard and tailpiece; and rosewood for the pegs and button. Wood used for instrument-building must first be aged. It must be completely dry and free of any flaws or bugs... especially fleas! The soundboard and the back of a violin are cut out of the same piece of wood, sculpted to symmetrical perfection, and **glued** together.

→ FAMOUS LUTHIER LINEAGES



Italian luthier Antonio Giacomo Stradivari, also known as Stradivarius, was born in Cremona, Italy in 1644. He lived there until his death in 1737 at the age of 93. Over the course of his life, he built three guitars, twelve violas, fifty cellos... and about six hundred violins! His career can be boiled down to three distinct periods. The instruments he built during his third period are considered to be his best. After Stradivarius' death, his sons Francesco and Omobono took over his business, but were never able to match their father's creations.

Stradivarius' genius lies in his attention to a great number of details. This is why his violins are so coveted. Great virtuoso violinists like Niccolò Paganini, and later, David Oistrakh and Jascha Heifetz, owned Stradivarius violins.

From 1666 to 1679 (for 13 years!) young Antonio Stradivari studied with Niccolo Amati, a master luthier who also taught the likes of the famous Jakobus Stainer (1617-1683) and Andrea Guarneri (1626-1698).

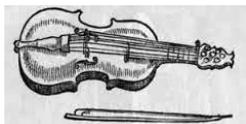
The names Amati, Stradivari and Guarneri evoke a dynasty of prestigious luthiers. It all started with Andrea Amati, who is said to be the inventor of the violin. He passed his knowledge on through his sons Antonio (1540-1638) and Girolamo (1561-1630), who then shared it with his grandson, Niccolo, who was Stradivarius' teacher. As for Andrea Guarneri, his profession was passed down for two generations after him. His grandson, Giuseppe, was Stradivarius' top pupil.

In *Stradivarius' Secret*, Amati is none other than Girolamo Amati II (1649-1740), Niccolo's eldest son. Girolamo was a bit of an underappreciated luthier who would have been somewhat jealous of his father's "teacher's pet", the famous Stradivarius. In the show, this leads him to try to uncover Stradivarius' secrets by any means necessary!



VIOLIN THROUGH THE AGES

1520



A *lira da braccio*, one of the violin's ancestors

The violin originated around 1520 in an area neighbouring Cremona, Italy. Luthier Andrea Amati may well have been the first to build a violin, but this forefather status is debated.

The violin's characteristic traits come from three other string instruments that were common for the era: the *vielle*, the *rebec* (derived from the Arab *rebab*), and the *lira da braccio*.

1560



Leopold Mozart accompanying his children Wolfgang and Nannerl on the violin.

The newly created instrument quickly gained popularity in Europe, among aristocrats and commonfolk alike. The violin started to rival the *viola da gamba*, which eventually died out entirely. By 1560, Charles IX, King of France, commissioned no fewer than 24 violins from Amati! One of these has been conserved over the years and still exists today.

1700

Throughout the 18th century, violin technique and repertoire developed significantly thanks to talented players and composers like Vivaldi, Bach, and later Leopold and Wolfgang Amadeus Mozart.

1800

During the Classical period and until the end of the 19th century, orchestras are conducted by the first violinist or concertmaster. Orchestra conductors did not yet exist.

At the beginning of the Romantic period, Italian violin virtuoso Niccolò Paganini (1782-1840) composes 24 Caprices for solo violin, reaching an unprecedented level of technical and expressive complexity.

Beethoven, Brahms, and Mendelssohn, three 19th century German composers, are to thank for some of the most beloved violin concertos of all time. Their works for violin are still regularly performed today.

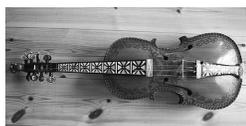
1900



A Baroque violin

In the 20th century, the violin continues to enjoy prominence in the repertoire. Wonderful concertos are composed by the likes of the Finnish Sibelius and the Russian Prokofiev.

1950



A Norwegian *hardanger*

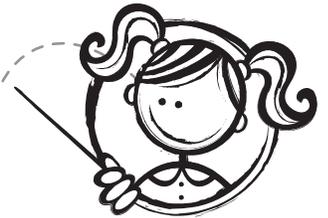
In the 1950s, Baroque music makes a comeback, performed on period instruments. For string players, this means a return to gut strings and Baroque bows.

Thanks to its versatility and portability, the violin and its relatives are played all around the world, in all five continents.



A Chinese *erhu*

Violins are used in a variety of musical styles, including classical, popular and traditional music. Violins can also be found in bluegrass, klezmer, tango, and even jazz music.



→ COMMEDIA DELL'ARTE, ITALIAN COMIC THEATRE



Commedia dell'arte is a theatrical tradition that was born in Italy during the Renaissance. It originated in carnivals and popular theatres. The term *commedia dell'arte* signifies "theatre by people of art", meaning theatre performed by professional actors.

Commedia dell'arte troupes were nomadic. They travelled from village to village, carrying masks, costumes, sets, accessories, and even portable stages called trestles. The groups were made up of a dozen actors, male and female. Each actor would play a character that was linked in some way to his or her own appearance and personality.

These actors were extremely talented improvisers, physical comedians, and acrobats. They could pull off all sorts

of stunts, antics, and follies. Their repertoire was rarely written down, and almost never printed in books. They knew all their stories and lines by heart! They could act from memory all while adapting to the circumstances of any given moment. They knew how to create an intriguing story arc and an outline, as well as perform set comedy sketches known as *lazzi*.

Over the centuries, commedia dell'arte's influence spread to several European countries and beyond. This tradition is at the heart of some of the greatest comic theatre masterpieces by French playwright Jean-Baptiste Poquelin, also known as Molière (1622-1673), and Carlo Goldoni (1707-1793) of Italy. Their funny stories are still performed very frequently today by troupes all around the world!



A VERITABLE GALLERY OF CHARACTERS!



HARLEQUIN

The one wearing a costume covered in colourful diamonds is **Harlequin**. A joker by trade, he entertains audiences young and old with his pranks and antics. His vices are laziness and gluttony...

Scappino is also a servant, but with a more conservative costume and cleverer, subtler ruses. In *Stradivarius' Secret*, Scappino is funny, charming, and lovable!



SCAPPINO

Pantalone is another important character. He is, of course, named after the pantaloons he wears, which are usually red. He is a greedy, pretentious geezer who will stop at nothing to seduce a young lady. Because he is so gullible, he is easily duped. In this JMC show, the character that is most like Pantalone is Giro Amati, *Stradivarius'* jealous and mischievous rival!



PIERROT

Pierrot is easily recognizable by his white costume and face. He is a dreamer with his head in the clouds... But that doesn't mean he isn't smart or logical! He has feelings for Columbina, but he is too shy to act on them.

In *Stradivarius' Secret*, the master luthier's character has a bit of a Pierrot side. He is so absorbed in his work that he sometimes comes across spacy. And sometimes, he can seem a bit naïve, almost too kind. That's why he never questions Amati's friendship, even when he is plotting against him!



PANTALONE

AND NOW, THE LADIES:

Mischievous, curious and bright-eyed, the humble servant **Columbina** has more than one trick up her sleeve! She is known to have Harlequin wrapped around her little finger...

Isabella is a gentle and loving beauty. She is an ingenue – pure, simple, and poetic. But, not to be messed with, she also knows how to pull off a goodhearted prank once in a while!

In *Stradivarius' Secret*, the character of Francesca Maria is somewhat of a cross between Columbina and Isabella. She is kindly and resourceful, loving and energetic. What do you think?



ISABELLA



COLUMBINA

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



NEAPOLITAN TARANTELLA (Italy)

Musical score for Neapolitan Tarantella (Italy) in 6/8 time, featuring sections A, B, C, and D.

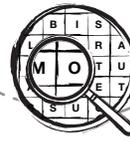
A

B

C

D

1. 2.



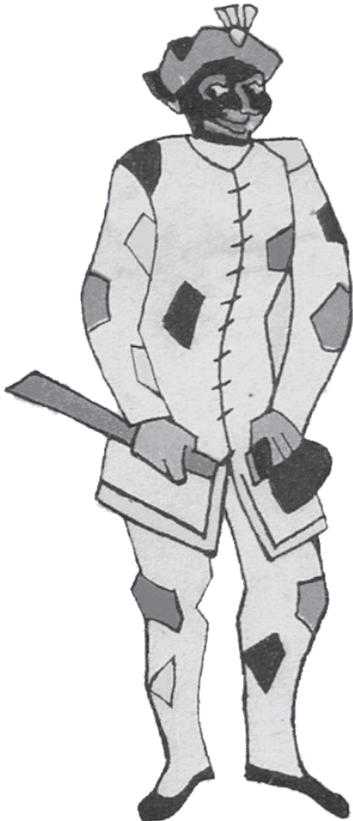
➔ The *Stradivarius' Secret* Super-Word Search

Answer the questions below, then locate the word in the grid and circle all the letters. Find the remaining letters and put them in the right order to discover one of Stradivarius's greatest secrets.

1. A luthier's office: **W** _ _ _ _ _
2. Great German Baroque composer: _ _ **C** _
3. Italian word for "child": _ _ _ _ _ **O**
4. Period in musical history between 1600 and 1750: _ _ _ _ **Q** _ _
5. "Beautiful" in Italian: _ _ _ _ _
6. Main material used in the construction of string instruments: _ _ _ **D**
7. Conceal in a safe place: **H** _ _ _
8. The musician uses it to create friction with the strings: _ _ _
9. Clothing used to dress up as someone or something: _ _ _ **T** _ _ _
10. Italian village and home of many great Baroque luthiers lived: _ **R** _ _ _ _ _
11. A thin, resonant plate of wood forming part of a musical instrument, and so placed as to enhance the power and quality of the tone: _ **O** **U** _ _ _ _ _ **R** _
12. Southern European country: **I** _ _ _ _
13. Instrument builder: _ **U** _ _ _ _ _
14. Its register is a fifth lower than the violin's: _ _ _ **L** _
15. The part of a violin bow that is held in the hand (ribbit!): _ _ **O** _
16. Swirl-shaped opening that allows the sound to exit the body of the violin: _ - **H** _ _ _ _
17. Small, annoying insect that is often exterminated: _ _ **E** _
18. One of the characters in the show is named after this type of pasta: _ **P** _ _ _ _ _
19. Last name of one of the most famous luthiers in history: _ _ _ _ **D** _ _ _ _
20. The French term for violin: _ _ _ **L** _ _
21. One of the instruments in the string family: _ _ **L** _ _
22. Composer of The Four Seasons: _ _ _ _ _ **D** _
23. Number of strings on a violin: _ _ _ _
24. Piece of wood used to tune a string instrument: **P** _ _

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

→ Activities for the little ones...



SINGING PUPPETS

Punchinello is a character found in children's stories. Like Scappino, Punchinello is based on a commedia dell'arte character. He is kind of like Scappino's little cousin! Punchinello can be found in many nursery rhymes and children's songs, just like Pierrot (*Au clair de la lune*) and Harlequin (*Arlequin dans sa boutique*). Punchinello has his own song, too: *Punchinello, Funny Fellow*.

As a group, learn Punchinello's song, then perform it using your own gestures or dance moves. Once everyone knows the words, try turning it into a little musical theatre scene! Using a puppet theatre, a few kids "narrate" the song while acting it out with puppets, while the audience watches, sings along... and claps!



PUNCHINELLO, FUNNY FELLOW

Look who is here,
Punchinello, funny fellow,
Look who is here,
Punchinello, funny you!

What can you do
Punchinello, funny fellow,
What can you do
Punchinello, funny you!

We can do it too,
Punchinello, funny fellow,
We can do it too,
Punchinello, funny you!

Choose one of us,
Punchinello, funny fellow,

Choose one of us,
Punchinello, funny you!

PUNCHINELLO'S "SECRET"!

Children form a big circle on the floor. One child is chosen or volunteers to be Punchinello, standing in the middle with eyes closed. The teacher then whispers a "secret" word to his or her neighbour. The word should have some connection with music or with *Stradivarius' Secret*. For example, "cello", "flea", or even "secret"!

Each person repeats the word to their neighbour, loud enough so that they can hear, but not so loud that the child in the centre can! If Punchinello is able to guess the word, the last person who said it becomes the Punchinello. The old Punchinello sits down in the circle and chooses a new secret word, and the game starts over again.

TO MAKE THE FUN LAST

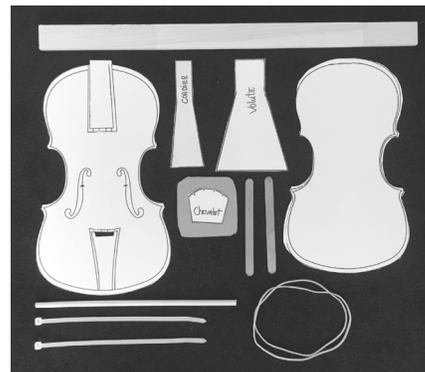
→ Intermediary Activity...

Build a Violin

Follow these steps to build your own violin, just like Stradivarius... or close enough, at least! Enter the luthier's world and find out how each part of a string instrument affects the production of sound.

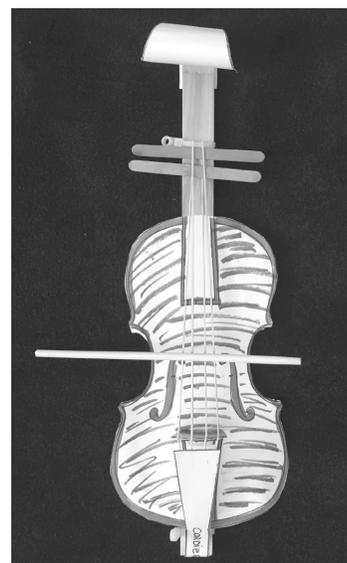
MATERIALS

- 1 long flat piece of wood, like a paint stick, about 43.5 cm long
- 2 thin elastics – 1 longer and 1 shorter
- 1 piece of very strong cardboard (6 cm x 6 cm)
- 2 zip ties or tie wraps
- 2 popsicle sticks
- 3 letter size (8.5 x 11) pieces of thin cardboard paper (147 grams)
- Glue stick, scissors, coloured pencils, sticky tack



STEPS

1. Draw a violin soundboard shape onto a piece of cardboard paper, then cut it out.
2. Draw the back of a violin onto another piece of cardboard paper, then cut it out.
3. Trace and cut out the shape of the scroll at the end of the violin.
4. Stick the paint stick onto the back of your violin, lengthwise, leaving 2 cm sticking out from the bottom.
5. Line up the soundboard with the back and glue it onto the stick. The stick should be between the two pieces of paper, like a sandwich!
6. Put the zip tie through the two elastics and secure it onto the 2 cm section of wood you left at the bottom of your soundboard. The elastics should be on the front of the piece of wood so that you can stretch them onto the soundboard. Cut off the excess piece of zip tie.
7. Put the second zip tie through the elastics and secure it as high up on the neck of the violin as possible, stretching the elastics enough to create a good amount of tension.
8. Trace and cut out the tailpiece on a piece of cardboard paper. Glue the thin part of the tailpiece onto the wood, hiding the visible 2 cm area at the bottom of the violin. The wider part of the tailpiece stays unglued, resting atop the 4 strings below the bridge.
9. Trace and cut out the bridge out of the thick cardboard. Using scissors, cut 4 tiny slits, 2 mm in length, each 1 cm apart.
10. Place the bridge upright on the soundboard, right above the tailpiece, and place each side of the two elastics in its own slit.
11. Trace and cut out the scroll. Stick the narrow part to the end of the neck. Then, roll the cardboard up at the end to give it its scroll shape.
12. At the top of the neck, put 2 popsicle sticks through the elastics, creating pegs.

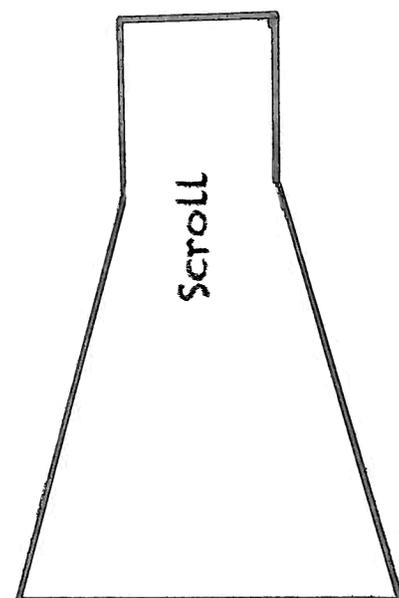
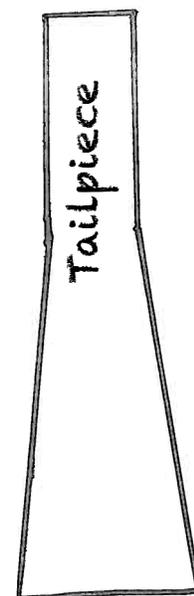
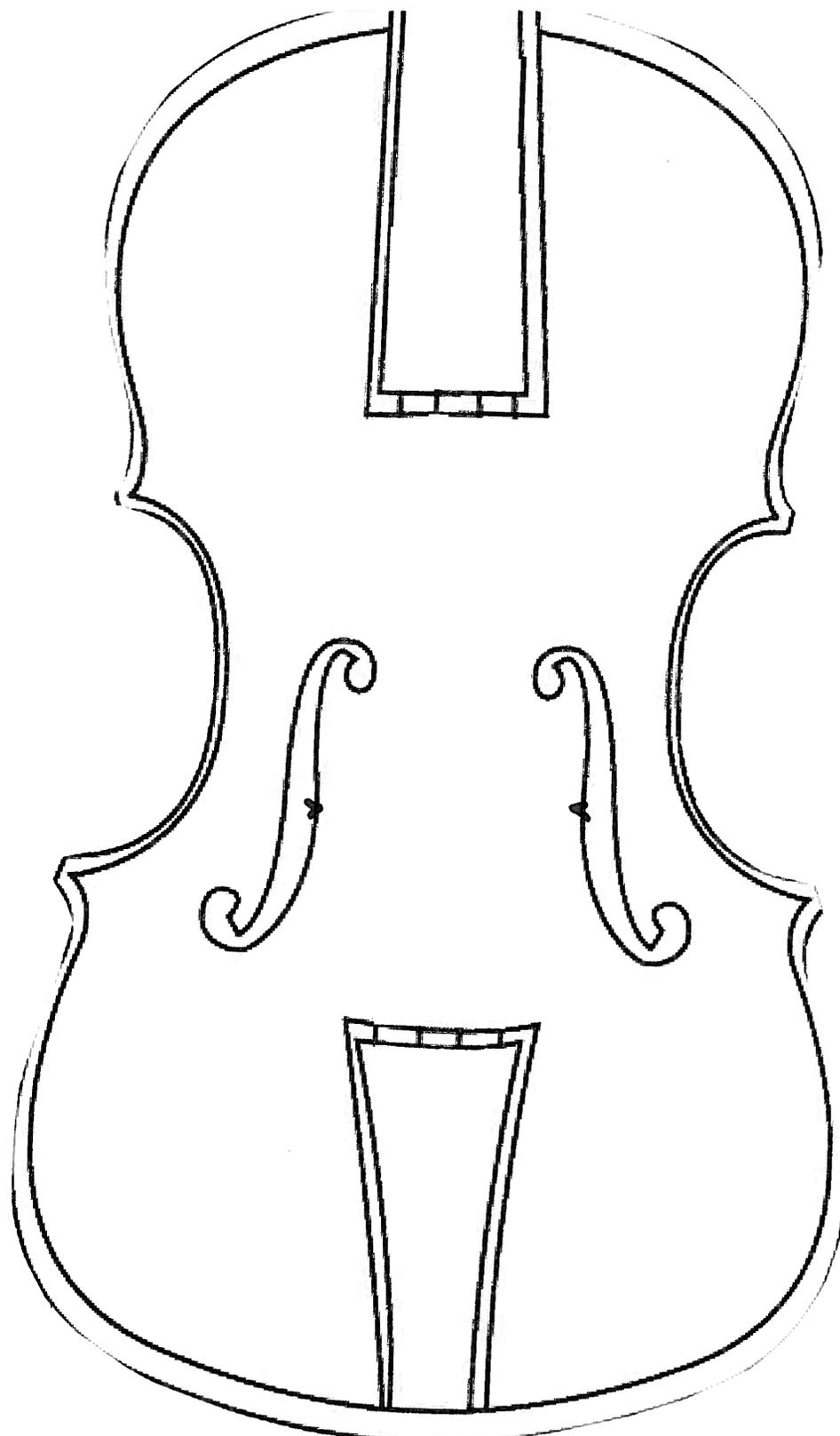


Now you're ready to decorate your violin to your liking, using colouring pencils for the violin's outline and F-holes. Then, put sticky tack on both ends of each popsicle stick to create pegs.

For the bow, simply use a chopstick or a pencil.

To your violins!

TO MAKE THE FUN LAST



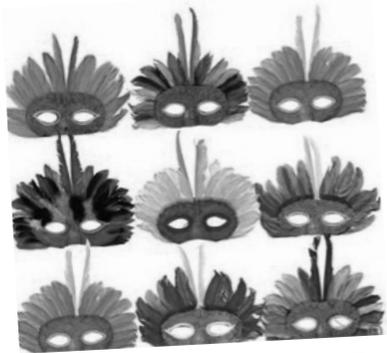
TO MAKE THE FUN LAST

→ Activities for Older Kids...



ITALIAN MASQUERADE

There are tons of techniques and materials out there that are perfect for building commedia dell'arte-style masks: cardboard, paper mache, salt dough, gouache paint, ribbons, feathers, sequins, pearls, etc. Using traditional examples, create your own masks, complete them with costumes, then dance and parade to the sound of Baroque music!



MUSICAL FAMILY TREE

There are probably professional or amateur musicians among your family members and friends. Perhaps even you play a musical instrument. Following the family tree graph used for the Cremona luthiers, build your own musical family tree! Make it into a poster, with stickers or drawing of each of these people with their instrument. Don't forget to indicate how you are related!

Variant: This activity can also be done with your classmates, with a photograph or drawing of each student with their favourite musical instrument.

Friendly and Fun Mini-Concert: Like in Stradivarius' workshop, organize a little informal concert featuring all of the musician students, parents, and friends!

THEATRE TIME!

Using the masks you created and your newfound knowledge about commedia dell'arte, create a short play inspired by *Stradivarius' Secret*. The setting, for example, could be the Cremona flea market in Stradivarius' era!



Arlequin et Pierrot by André Derain.



Pierrot et Arlequin by Pablo Picasso.

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.



➔ READING AND LISTENING SUGGESTIONS

Kids Music Corner: «Baroque»:

Musical notes for school children (website)

<http://kidsmusiccorner.co.uk/types/classical/baroque/>

Canada's National Arts Center: «Vivaldi and the Four Seasons»

Teacher Resource Kit (pdf)

http://artsalive.ca/pdf/mus/tour2004/vivaldi2004_en.pdf

A captivating children's novel:

Patrice FAFARD (2008). *Le secret du maître luthier*, éditions Livre de poche Jeunesse, 192 p.

Learn more about music:

Collectif (2013). *La musique pour les jeunes*. Éditions Oskar, 96 p. with CD.

Professeur GÉNIUS (2006). *Mon album de la musique*, Québec-Amérique Jeunesse, 64 p.

Introduction to comic theatre:

Collectif (2007). *Mille ans de théâtre*, Milan jeunesse, 384 p.

Marc FAVREAU (1997). *Commedia dell'arte ou «La combine de colombine»*, Stanké, 146 p.

MOLIÈRE (éd. 2007). *Les fourberies de Scapin*, Petits Classiques Larousse, 158 p.

Learn how to create musical instruments with objects found in nature:

Yves PACHER. *Lutherie éphémère*, coll. Musique-Nature, éditions Fuzeau, 28 p. with CD.

Yves PACHER. *Lutherie perpétuelle*, coll. Musique-Nature, éditions Fuzeau, 36 p. with CD.

Build a blowtorch out of a piece of straw, or an ocarina out of a nutshell!

<http://www.fuzeau.com/education-musicale/livres-audio/initiation-musicale/support-pedagogique/lutherie-ephemere-livret-cd-p907>

How to build a tiny violin

Tutorial (video)

<https://kenchapple.com/2014/11/19/build-pretty-much-scale-box-violin/>

GET TO KNOW THE COMPOSERS...

Vivaldi:

Marlène JOBERT (2011). *Le vieil homme qui faisait danser les saisons*, coll. Contes et grandes musiques, Éditions Atlas, 24 p. with CD.

Marc LABORDE (2010). *La musique des quatre saisons: une découverte de la nature au fil des saisons, en image et en musique*, éditions Rue des enfants, 32 p. with CD.

Bach:

Paule DU BOUCHET (1998). *Jean Sébastien Bach*, Gallimard Jeunesse Musique, 24 p. with CD.

Denis MANUEL (2003). *Bach raconté aux enfants*, coll. Le petit ménestrel, CD audio 55 min.

Others:

Corinne ALBAULT (2011). *Musique baroque pour petites oreilles*, étiquette Naïve (Universal), CD audio 77 min.

Claudio RICIGNUOLO (2004). *Les compositeurs, la grande musique à la portée de tous*, éditions Fides, 120 p. with CD.



→ Some interesting websites

Quebec luthier directory:

<http://www.metierdart.com/luthiers/>

To meet luthiers in your area.

National lutherie school in Quebec:

<http://www.ecolenationaledelutherie.com/accueil.html>

For budding Stradivariuses.

Yann Besson, from child to luthier:

<http://www.violon-alto-luthier.fr/de-lenfant-au-luthier/>

A luthier's simple explanation of how lutherie influenced his childhood.

Article about Baroque music on Vikidia, a junior encyclopaedia:

https://fr.vikidia.org/wiki/Musique_baroque



LET'S TALK ABOUT THE CONCERT

Here are a few examples of questions to think about after the performance:

Overall, how did you like the show?

The characters talk a lot about string instruments during the concert. What information about the art of lutherie seemed the most important? About violin? About viola? About cello? And about the bow?

Which was your favourite among the pieces from the show? Why?

Did you find any of the scenes particularly funny or memorable? Which scenes?

Which character would you be in the play? Why?



→ SOLUTION TO THE SUPER-WORD SEARCH

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

Answers:

- | | |
|----------------|----------------------------------|
| 1. Workshop | 14. Viola |
| 2. Bach | 15. Frog |
| 3. Bambino | 16. F-Hole |
| 4. Baroque | 17. Flea |
| 5. Bella | 18. Spaghetti |
| 6. Wood | 19. Stradivari |
| 7. Hide | 20. Violon |
| 8. Bow | 21. Cello |
| 9. Costume | 22. Vivaldi |
| 10. Cremona | 23. Four |
| 11. Soundboard | 24. Peg |
| 12. Italy | |
| 13. Luthier | MYSTERY WORD:
Varnish |