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BY WOLFGANG
AMADEUS MOZART

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AUSTIN
OPERA

MIGHTY
Music

Dear Teachers,

A special welcome from Austin Opera!

We are excited to share **ACCESS OPERA: *Le nozze di Figaro (The Marriage of Figaro)*** and invite you to experience a new educational product for gaining a better understanding and appreciation of this opera.

For Austin Opera's 2020-2021 Season, **ACCESS OPERA** provides curriculum materials that are designed to help you and your students learn about the operas ***Tosca, Gianni Schicchi*** and ***Le nozze di Figaro (The Marriage of Figaro)*** as well as their composers and librettists.

Included in the Lessons and PowerPoint presentations are three curated music selections from the operas with a focus on musical elements highlighted in Animated Listening Maps and Classroom Activities.

As you explore these selections, we hope they will become favorites you will want to hear again and again.

Have a wonderful time experiencing these fabulous operas. We look forward to bringing you these operas.

Austin Opera

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Le nozze di Figaro
(The Marriage of
Figaro):

"Overture"

BY WOLFGANG AMADEUS MOZART



BACKGROUND

Le nozze di Figaro (*The Marriage of Figaro*): “Overture”

by Wolfgang Amadeus Mozart (1756-1791)

About the Composer

- Wolfgang Amadeus Mozart was born in Salzburg, Austria and composed during the Classical Period.
- He was a child prodigy and began playing the piano at the age of 3.
- By the age of 5, he was composing symphonies. By the age of 6, he was an excellent pianist and violinist. He and his sister Maria Anna (known as Nannerl) traveled all over Europe performing for royalty.
- He composed his first opera at age 11.
- In 1781, he married Constanze Weber and had a family.
- In 1791, Mozart fell ill while writing his Requiem Mass, dying at the age of 35.



Vocabulary

- **overture** - an orchestral piece at the beginning of an opera or other extended composition
- **opera** - a story told through music, generally sung throughout
- **crescendo** - gradually getting louder

More

Mozart was unlike any composer before him, and like none since. He could listen to a performance once and write out all of the orchestral and choral parts from memory. If a theme was sung to him, he could improvise an entirely new piece based on the sung melody. Mozart spoke five languages fluently - English, French, Latin, Italian, and his native German. He is considered one of the most brilliant composers of all time.

About the Music

- *The Marriage of Figaro* was written in 1786.
- An enthusiastic Vienna crowd at its premiere in 1786 deemed the opera a success.
- The story is very complicated with lots of energetic, fast-moving, high-spirited fun.
- The story of *The Marriage of Figaro* takes place on a single summer's day, and Mozart sets the pace in the “Overture” with scurrying strings.
- The title character, Figaro, also stars in another opera called *The Barber of Seville*. Although it was written by Rossini many years later, the plot is a prequel to *The Marriage of Figaro* story.



BACKGROUND

Le nozze di Figaro (*The Marriage of Figaro*): “Overture”

de Wolfgang Amadeus Mozart (1756-1791)

Acerca del Compositor

- Wolfgang Amadeus Mozart nació en Salzburgo, Austria y fue un compositor del Período Clásico.
- Él fue un niño prodigio y a la edad de tres años empezó a tocar el piano.
- A la edad de 5 años componía sinfonías y sonatas. A la edad de 6 años era un excelente pianista y violinista. Él y su hermana Maria y Anna (conocida como Nannerl) viajaron por toda Europa, ejecutando conciertos para la realeza.
- Él compuso su primera ópera a los 11 años.
- En 1781 se casó con Constanze Weber y formaron una familia.
- En 1791 Mozart cayó enfermo mientras escribía su Réquiem de Misa, muriendo a la edad de 35 años.



Vocabulario

overture obertura es la introducción instrumental de una ópera u otra obra musical

opera es una obra dramática cantada y acompañada por una orquesta

crescendo gradualmente más fuerte

Más

Mozart era diferente a cualquier compositor antes que él o desde entonces. Él era capaz de escuchar una interpretación musical una sola vez y escribirla con todas las partes orquestales y del coro de memoria. Si se le cantaba un tema, él podía improvisar una nueva pieza en base a esa melodía. Mozart podía hablar cinco idiomas fluidamente – inglés, francés, latín, italiano y, su lenguaje nativo, alemán. Él fue realmente uno de los compositores más brillante de todos los tiempos.



La Pieza Musical

- *The Marriage of Figaro* (Las bodas de Figaro) fue escrita en 1786.
- Se estrenó ante una entusiasta multitud en Viena en 1786 y se consideró que la ópera fue un éxito.
- La historia es muy complicada con ritmo frenético, rápido y alegre.
- La historia de *The Marriage of Figaro* (Las bodas de Figaro) toma lugar en un día de verano y Mozart marca el ritmo en la “Obertura” con un ritmo acelerado de cuerdas.
- El nombre del personaje, Figaro, aparece también en otra ópera llamada *The Barber de Seville*. A pesar de que fue escrita muchos años después por Rossini, la trama precede a la historia de *The Marriage of Figaro*.



Le nozze di Figaro (The Marriage of Figaro): "Overture"
 by Wolfgang Amadeus Mozart (1756-1791)

A

Presto

The musical score is presented on a page with decorative floral borders on the left and right. It features a treble clef, a C-clef, and a 3/4 time signature. The tempo is marked 'Presto'. The score includes a violin part and a flute part, with various musical notations such as notes, rests, and dynamics. The page is numbered 'A' at the top left.

LESSON OVERVIEW



Le nozze di Figaro (The Marriage of Figaro): **"Overture"** by Wolfgang Amadeus Mozart (1756 - 1791)

**LESSON BY MATT BOWERS AND
KAY GREENHAW**

GENERAL CONCEPTS/ VOCABULARY

Opera, Classical Period,
Active Listening Etiquette

GENERAL OBJECTIVES

1. Experience operatic music of the Classical Period.
2. Demonstrate active listening etiquette.

MATERIALS



Mighty Music PPT

Mighty Music PDF Lesson Unit



Student Reproducible Pages:
Background Page in English/Spanish
Le nozze di Figaro (The Marriage of Figaro) Plot Synopsis
Checking for Understanding
Perceptive Listening Activity Page
Active Listening Etiquette
Interesting Information
Mozart Portrait
"Overture" Wall Poster

TIME: 4:02

CONCEPTS/VOCABULARY

accent, bassoon, conductor, cut time, duple meter, *forte*, *piano*, *presto*, violin

OBJECTIVES FOR THIS LESSON

1. Identify melodic direction.
2. Demonstrate a duple meter conducting pattern.
3. Interpret music symbols and expressive terms referring to tempo.

TEKS

HS Level 1 - 1.A, 2.B, 3.D, 3.E, 5.E, 6.A

MS Level 1 - 1.A, 1.B, 1.D, 2.A, 2.D, 3.C, 4.B, 4.C, 5.A

Grade 5 - 1.A, 1.B, 1.C, 1.D, 2.A, 2.C, 3.A, 5.B, 6.A, 6.C, 6.D, 6.E

LESSON



Le nozze di Figaro (The Marriage of Figaro): "Overture" by Wolfgang Amadeus Mozart



SETTING THE STAGE

Introduce the concept of Classical Period Opera.

- ◆ An opera is a story told through music, generally sung throughout. Mozart's operas had melodies that were simple, graceful and full of feeling.
- ◆ An overture is an orchestral piece at the beginning of an opera or other extended musical composition.
- ◆ Listen to the beginning and practice conducting a duple meter pattern. This selection is marked at a *presto* tempo marking so is quite lively and exciting, just like the opera!

Tell students they will hear the overture for this opera.



TEACHING SUGGESTIONS

1) Have students:

- ◆ As you view the PowerPoint, read or listen to background information on Mozart (1756 - 1791) and this selection, ***Le nozze di Figaro (The Marriage of Figaro)***. View the Composer Portrait and Wall Poster.
- ◆ Read or listen to the ***Le nozze di Figaro (The Marriage of Figaro)*** Plot Synopsis and the Interesting Information Page.
- ◆ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ◆ Notice the melodic direction lines shown on the map.
- ◆ Notice the presto tempo marking.
- ◆ Notice the treble clef that will show what the treble instruments are playing and the bass clef that will show what the lower sounding instruments will play.

3) Listen to, sing and/or play the Theme found in the NOTATED THEME section of the lesson. Use words or a neutral syllable.

4) Listen to the selection and follow the map. Click on the arrow at the bottom of the Animated Listening Map slide to start the Animated Listening Map.

5) Visit <https://tinyurl.com/marriagefigarodivan> to hear the West-Eastern Divan Orchestra with Conductor Daniel Barenboim perform this selection at the BBC Proms in 2014.

Visit <https://tinyurl.com/marriageoffigaropianosolo> to hear this selection performed as a piano solo.

Visit <https://tinyurl.com/marriagefigaropipeorgan> to hear this selection performed as a pipe organ solo.

The PPT includes links to these YouTube videos that we do not own, hosted on SafeShare.

LESSON



Le nozze di Figaro (The Marriage of Figaro): **"Overture" by Wolfgang Amadeus Mozart**



ASSESSMENT



After discussing the Active Listening Etiquette Guide, review if students were showing Active Listening during the listening.



Complete the "Checking for Understanding" worksheet.
ANSWERS: 1. a 2. c 3. a 4. a 5. a



Complete the Perceptive Listening Activity Page.

SEL (Social-Emotional Learning) Connection:
This opera explores territory that many found worrisome when it was written in the mid-1780s — the often contentious relationship between the classes. That's why the original play, by Beaumarchais, was banned by ruling authorities in France, and why Mozart's opera made the Austrian monarchy more than a little bit nervous. Both the play and the opera clearly illuminate the limitations of rank and privilege, showing us that common sense can readily overcome wealth and power, and that genuine humility easily upstages unwarranted arrogance. Discuss with students today's ideas of wealth and privilege as factors for success versus economic hardship and lack of access to education as factors for life-long difficulties.

LESSON



Le nozze di Figaro (The Marriage of Figaro): "Overture" by Wolfgang Amadeus Mozart



VOCABULARY/DEFINITIONS

accent a stress or strong emphasis on a note

bassoon a double reed woodwind instrument, played by blowing air through the double reeds and pressing down keys to change pitches, lowest of the double reed instruments

Classical Period (1750-1820) Period of music history with an emphasis on clarity, structure, balance and elegance, homophonic style, refined melodic lines and strong supporting harmonies. New music forms included symphony, solo concertos and opera. There were significant improvements in the design of instruments.

conductor the person who leads a performing group

cut time (C) also known as *alla breve*; *alla breve* is a simple-duple meter with a half-note pulse

duple meter beats in groups of 2

forte (*f*) loud

piano (*p*) quiet

presto quick tempo

violin the highest pitched instrument in the string family, played by either plucking the strings or dragging a bow across them



PERFORMANCE CREDITS

Capella Istropolitana - chamber orchestra based in Bratislava, Slovakia
Barry Wordsworth, Conductor

Name _____

Teacher _____

Perceptive Listening Activity Page

Directions: Use this as a guide for thinking critically about the given musical work.

Title/Composer of Work: _____

Ensemble Listen for: Source of sound Size of group Timbre (tone color) Variety of sound	My observations:
Expression Listen for: Verbal clues Rhythm Melody Mood Dynamics Texture Tempo	
Order Listen for: Repetition/Contrast Motives/Hooks Melodic direction Imitation Other organizational devices	
Origin Find out: Where the music is from When the music was created The name of the performer	
Use Find out: The function of this music Intended audience	

LESSON



Le nozze di Figaro (The Marriage of Figaro): "Overture" by Wolfgang Amadeus Mozart



NOTATED THEMES

Theme - treble clef

Presto

pp

Musical notation for the treble clef theme, consisting of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo marking 'Presto' is above the staff, and the dynamic marking 'pp' is below. The melody is written in eighth notes with slurs and rests. The second staff continues the melody with similar notation.

Theme - bass clef

Presto

pp

Musical notation for the bass clef theme, consisting of two staves. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo marking 'Presto' is above the staff, and the dynamic marking 'pp' is below. The melody is written in eighth notes with slurs and rests. The second staff continues the melody with similar notation.

Synopsis

The Story of

Le nozze di Figaro

(The Marriage of Figaro)



ACT I

It is Figaro and Susanna's wedding day. Figaro, the servant of the Count, and Susanna, the maid of the Countess, are measuring the room the Count has given them to use as their bedroom. Susanna dislikes the location of the room, claiming that it is much too close to the rooms of the Count. She tells Figaro that the Count has his eye on her. Figaro at first can't believe that his old friend would take advantage of Susanna. She convinces him, making Figaro furious and determined to have revenge on his master.

Dr. Bartolo appears with his former housekeeper, Marcellina, who wants to marry Figaro. She has a contract: Figaro promised to marry her if he could not pay back a loan she had made to him. Susanna returns to her room, and the Count's young page Cherubino rushes in. Finding Susanna alone, Cherubino speaks of his love for all the women in the house, particularly the Countess. The Count enters the room, and thinking that Susanna is alone, propositions her as Cherubino listens from a hiding place. The Count then hides himself when Basilio, the music teacher, approaches. Basilio tells Susanna that everyone knows Cherubino has a crush on the Countess. Outraged, the Count steps forward, but he becomes even more angry when he discovers Cherubino and realizes that the boy has overheard his advances on Susanna. The Count chases Cherubino into the great hall, encountering Figaro, who has assembled the entire household to sing the praises of their master. Put on the spot, the Count is forced to bless the marriage of Figaro and Susanna. To spite them and to silence Cherubino, he orders the boy to join the army without delay. Figaro sarcastically sends Cherubino off into battle.

ACT II

In her bedroom, the Countess mourns the loss of love in her life. Encouraged by Figaro and Susanna, she agrees to set a trap for her husband: They will send Cherubino, disguised as Susanna, to a rendezvous with the Count that night. At the same time, Figaro will send the Count an anonymous note suggesting that the Countess has been seen with another man. Cherubino arrives, and the two women lock the door before dressing him in women's clothes. When Susanna steps into an adjoining room, the Count knocks and is annoyed to find the door locked. Cherubino hides himself in the dressing room, and the Countess lets her husband in. When there's a sudden noise from behind the door, the Count is skeptical of his wife's story that Susanna is in there. Taking his wife with him, he leaves to get tools to force the door. Meanwhile, Susanna, who has reentered the room unseen and observed everything, helps Cherubino escape through the window before taking his place in the dressing room. When the Count and Countess return, both are astonished when Susanna emerges from the room. Figaro arrives to begin the wedding festivities, but the Count questions him about the note he received. Figaro successfully eludes questioning until the gardener, Antonio, bursts in, complaining that someone has jumped from the window. Figaro improvises quickly, feigning a limp and pretending that it was he who jumped. As soon as Antonio leaves, Bartolo, Marcellina, and Basilio appear, putting their case to the Count and holding the contract that obliges Figaro to marry Marcellina. Delighted, the Count declares that Figaro must honor his agreement and that his wedding to Susanna will be postponed.

ACT III

Later that day in the great hall, Susanna hatches her latest scheme. She leads on the Count with promises of a rendezvous that night. He is overjoyed but then overhears Susanna conspiring with Figaro. The Count realizes that the two are planning some sort of trap – but doesn't know how they're going to spring it. Marcellina, accompanied by a lawyer, Don Curzio, demands that Figaro pay his debt or marry her at once. Figaro replies that he can't marry without the consent of his parents for whom he's been searching for years, having been abducted as a baby. When he reveals a birthmark on his arm, Marcellina realizes that he is her long-lost son, fathered by Bartolo. In the midst of a touching reunion, Susanna arrives with payment to settle Figaro's debts. She sees Figaro and Marcellina embracing and thinks her fiancé has betrayed her. Momentary anger gives way to relief and laughter as she is made aware of the situation. Bartolo then joyfully proposes to Marcellina. It is decided that there will be a double wedding, as Figaro is now free to marry Susanna.

Meanwhile, the Countess is still mourning the loss of her husband's affections. The Countess is determined to continue their plot to trap her husband. She and Susanna compose a letter inviting him to meet with Susanna that evening in the garden. Cherubino, now dressed as a girl, appears with his sweetheart, Barbarina, the daughter of Antonio. Antonio, who has found Cherubino's cap, also arrives and reveals the young man. The Count is furious to discover that Cherubino has disobeyed him and is still in the house. Barbarina punctures his anger, explaining that the Count, when he attempted to seduce her, promised her anything she desired. Now, she wants to marry Cherubino, and the Count reluctantly agrees. The household assembles for Figaro and Susanna's wedding. While dancing with the Count, Susanna hands him the note, sealed with a pin, confirming their tryst that evening.

ACT IV

At night in the garden, Barbarina despairs that she has lost the pin the Count has asked her to take back to Susanna as a sign that he's received her letter. When Figaro and Marcellina appear, Barbarina tells them about the planned rendezvous between the Count and Susanna. Thinking that his bride is unfaithful, Figaro curses all women.

Susanna and the Countess have switched clothing and arrive in the garden. Susanna, aware that Figaro is listening, sings about her approaching happiness with her lover. The Countess (now disguised as Susanna) awaits the planned meeting with the Count. However, Cherubino happens upon the Countess and begins flirting. The Count enters and begins seducing "Susanna." The real Susanna (disguised as the Countess) is confronted by Figaro, who tells her that the Count is with his Susanna. She asks Figaro to be quiet but forgets to disguise her voice.

Figaro decides to play a joke of his own, turning on the romantic charm with the Countess (aka Susanna). She soon realizes what's happening and they both have a good laugh about it.

Continuing the prank, Figaro and the "Countess" loudly confess their love and the Count rushes in to catch the two lovers. Basilio, Bartolo, Don Curzio, and Antonio all rush in to investigate the ruckus and the Count denounces his faithless wife. Susanna, still imitating the Countess, begs the Count for forgiveness, and he refuses. The Count refuses until the real Countess unveils herself. Ashamed, the Count asks her pardon. Ultimately, she forgives him, and the entire household celebrates the day's happy ending.

CHECKING FOR UNDERSTANDING

Name: _____

Class: _____



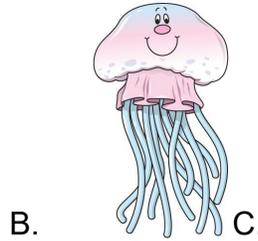
Le nozze di Figaro (The Marriage of Figaro):
"Overture"
by _____

After listening to and viewing the Animated Listening Map, answer the following questions.

_____ 1) What is the best definition of *overture*?

- a. an orchestral piece heard at the beginning of an opera
- b. an orchestral piece heard when the opera is over
- c. an orchestral piece played for the singers to warm up their voices

_____ 2) Look at the following images:



Which of these best represents *presto*?

- a. A
- b. B
- c. C

_____ 3) Read the following newspaper article headlines:

- A. Figaro Gets Married
- B. Figaro the Barber
- C. Figaro, Figaro, Figaro

Which article would you read to find out more about this opera?

- a. A
- b. B
- c. C

_____ 4) From which musical period is this selection?

- a. Classical
- b. Romantic
- c. 20th Century

_____ 5) What kind of performing group performs this selection?

- a. an orchestra
- b. a band
- c. a choir

What tone colors, articulation and style did you hear in this selection?



Wolfgang Amadeus
MOZART
1756 - 1791



***Le nozze
di Figaro
(The Marriage
of Figaro):
“Overture”
by Mozart***



Active Listening Etiquette Guide

Listening is one of the most important skills you can have. How well you listen has a major impact on your success at school, job effectiveness, and on the quality of your relationships with others.

You are listening to this opera today to obtain information, understand the story, learn about the music and enjoy the experience.

Listening is a skill that we can all benefit from improving. By becoming a better listener, you can improve your productivity at school, as well as your ability to influence, persuade and negotiate. What's more, you'll avoid conflict and misunderstandings. All of these are necessary for school and workplace success!

As you listen today:

- 1) Pay attention to the listening map very carefully. You cannot allow yourself to become distracted by whatever else may be going on around you. Put aside distracting thoughts.
- 2) Use your own body language and gestures to show that you are engaged - Nod occasionally and make sure that your posture is open and interested.
- 3) Especially if this is your first opera experience, defer judgment and be open to the possibilities of a new style of music.
- 4) When the music is over, provide feedback. Reflect on what you heard, what you liked, and what questions you have.
- 5) Respond appropriately because active listening is designed to encourage respect and understanding. You are gaining information and perspective. Be candid, open and honest in your response. Assert your opinions respectfully.

Interesting Information about the Austin Opera Performance

Austin Opera's 2020–2021 Season closes with one of opera's most enduring and beloved classics: Mozart's ***The Marriage of Figaro***, November 6-14, 2021, at the Long Center. ***The Marriage of Figaro*** tells an upstairs/downstairs story of love, lust, seduction, infidelity, and — ultimately — forgiveness, all set to some of the most sublime and memorable music ever written.

The cast is led by four principals who are each singing their roles for the very first time on stage. The cast includes rising stars Will Liverman in his Austin Opera debut as the Count and Christian Zaremba, so memorable in 2017's *Carmen* and 2019's *Silent Night*, in his role debut as Figaro. Director E. Loren Meeker, the new General & Artistic Director of Opera San Antonio, makes her Austin Opera debut.

The production, adapted from Lyric Opera of Kansas City, is directed by E. Loren Meeker — the new General & Artistic Director of Opera San Antonio — in her Austin Opera debut.

Performance Notes:

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

Text based on Beaumarchais

In Italian with projected English titles

Sets and costumes owned by Lyric Opera of Kansas City

An opera in 4 acts

Approximately 3 hours and 30 minutes in length with one 25-minute intermission

These ***Le nozze di Figaro (The Marriage of Figaro)*** educational materials are an integral piece of the complete ***Le nozze di Figaro (The Marriage of Figaro)*** audio/visual PowerPoint package commissioned by Austin Opera from Mighty Music Publishing.

To learn more about this product and collaboration, or to inquire about purchase of the complete package for your organization, contact Mollie Tower, Mighty Music Publishing, MightyMusic.Mollie@gmail.com.