

MOZART BOY GENIUS

THE BOY WHO
WROTE MUSIC
BEFORE HE
WROTE
WORDS

SYDNEY OPERA HOUSE 

Teachers Notes
HOUSE: ED 08

SUITABILITY
Years K - 6

DATES

Aug 27 - 29

Introduction

A. Introduction

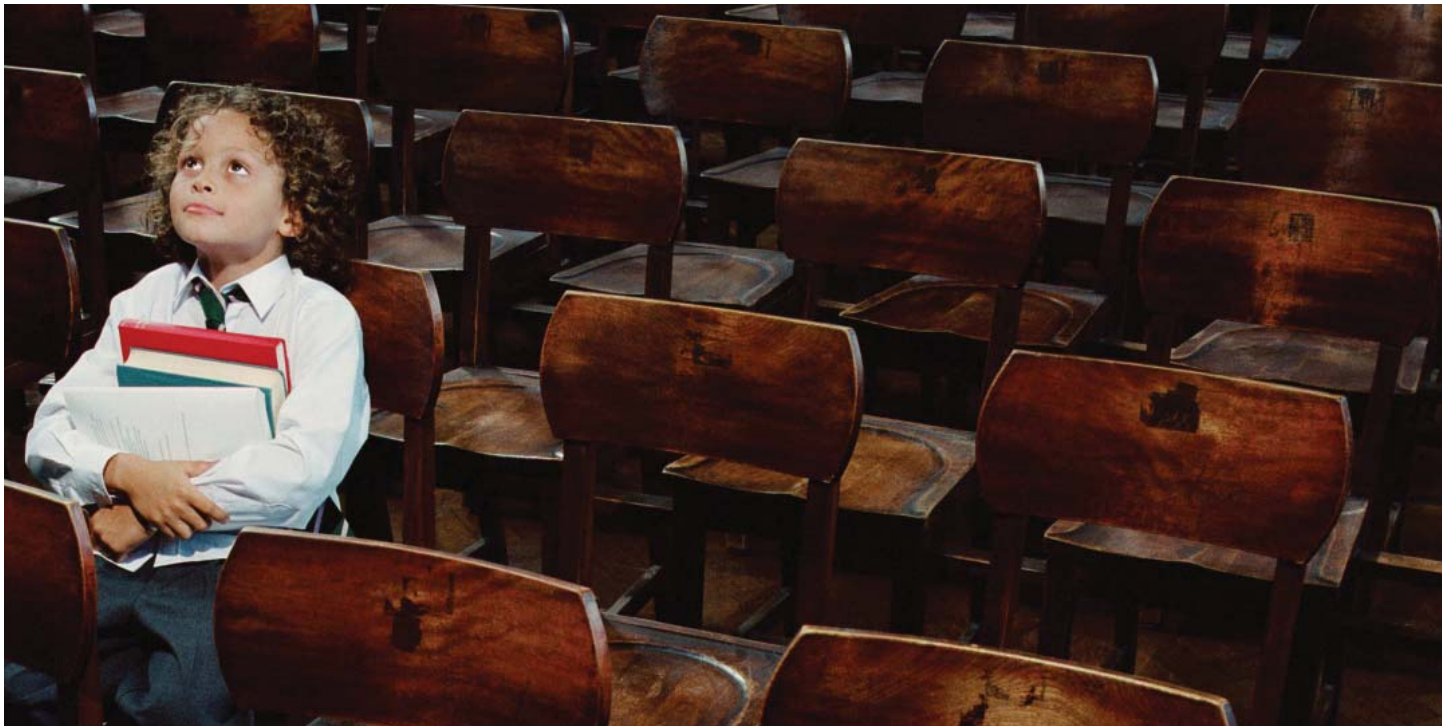
These teacher's notes have been designed to assist you with classroom preparation and extension work in relation to the Sydney Opera House Chamber Orchestra's production of *Mozart Boy Genius*, written by Dvora Liberman with musical direction by Sarah-Grace Williams. We hope that this resource will assist you to further enjoy your performing arts experience back in the classroom. The activities are designed for students from Years K-6. Music educator, Lorraine Milne, has prepared the notes.

Included in these notes are a number of activities that you can use with your students. These activities provide an opportunity for students to explore the broad themes and style of the production.

Your students will have a much more rewarding experience if they have completed at least some of the activities before attending the concert.

Syllabi written by NSW Board of Studies have been used as a guide for the planning of these activities. You should consider rephrasing the questions and activities to suit the particular terminology, curriculum foci and outcomes used in your school.

Some websites are suggested in this kit. It is recommended that before setting activities based on these, that teachers first visit the sites and assess the suitability of the content for your particular school setting.



B. Classroom Context and Curriculum Links

Using drama and music, *Mozart Boy Genius* tells the story of Mozart's early years from his birth in 1756 up to the age of fourteen in 1770. Threaded throughout the dramatization is a wide range of musical excerpts from Mozart's huge output. The excerpts, which include some of his very first compositions as well as his well-known and loved symphonies, operas and concertos, have been specially arranged by Sarah-Grace Williams for the Sydney Opera House Chamber Orchestra. A full list of excerpts is given at the end of these notes.

The performance provides the classroom teacher with many opportunities for related learning activities that link to the following subject areas:

Creative Arts:

Music (Performing; Organising Sound; Listening)

Visual Arts (Appreciating)

Drama (Making)

Dance (Performing; Composing)

English: Talking and Listening; Skills and Strategies

HSIE: Significant Events and People; Cultural Diversity

PDHPE: Decision Making; Interacting

Pre Performance

Curriculum Links

Music / Visual Arts / HSIE

Activity One - The Mozart Family Portrait Album

1.1 Use the following anecdotes and worksheet (*The Mozart Family Portrait Album*) to prepare students for the performance by giving them a little background into Mozart's early life. If possible, introduce these aspects of his story by playing short snippets of his music as a "prelude" or accompaniment to the storytelling. Some general suggestions are given with each anecdote.

There are many compilation CDs available which contain a good cross-sample of Mozart's music. Two well-priced possibilities are:

(a) *The Best of Mozart* (Naxos 8.551103)

(b) *The Best of Mozart* (Philips Eloquence 450 049-2)

Either of these would make a very useful addition to the school collection.

1.2 For younger students, display the individual portraits from the worksheet (pages 7-8) as you relate these stories from Mozart's early life. Point out that the person shown in the portrait hanging on the wall (see Portrait 4) is Mozart's mother, Anna Maria. She had died in 1778, two years before this portrait was painted.

1.3 Older students can use the stories along with library and online resources to answer the questions posed with each portrait. (You may prefer to hold off on this part of the activity until after the performance.) Answers are given in the Reference section of these notes.

- Get students to locate the city of Salzburg on a map of Austria. As they search, play an excerpt from one of Mozart's keyboard works such as a piano sonata (e.g. *Rondo alla Turca*) or the theme of the *Ah, Vous Dirai-je, Maman* (*Twinkle, Twinkle Little Star*) variations.

Activity One - The Mozart Family Portrait Album Continued

Anecdote 1

Wolfgang Amadeus Mozart was born in Salzburg, Austria, where his father Leopold was a violinist and composer. Wolfgang (or Wolferl, as his family called him) was a child prodigy. He composed his first piece of music at age five; he had his first piece published when he was seven; and he wrote his first opera when he was [fourteen]. By the time Wolfgang was 6, he was an excellent pianist and violinist. He and his sister Maria Anna (known as Nannerl) traveled all over Europe performing for royalty
from: <http://www.classicsforkids.com/composers/bio.asp?id=36>

- The second anecdote tells of the first of the many journeys Mozart was to make over his lifetime. Set the scene by playing an excerpt from one of his symphonies or concertos. Students might also locate Munich (München) on the map and find out how far it is from Salzburg.

Anecdote 2

When Wolfgang was nearly six and his sister eleven, their father decided that it was time to show them off to the world. In January 1762, the whole family [including Wolfgang's mother, Anna Maria] set off for Munich, where the Elector of Bavaria's court was famed for its music. Their arrival was timed for the height of the carnival season, when there were concerts and parties every night. Their concert was a great success. Wolfgang's trick of playing the clavier while the keys were covered with a piece of cloth became the talk of the town. The family was invited to all the great houses and palaces to perform. But, for Wolfgang, this was far less exciting than being taken to the opera for the first time. He was entranced.

from: **Wolfgang Amadeus Mozart 1756 - 1791** by Richard Tames ⁽¹⁾

- This tells of Mozart's second journey when he was six years old. Play a little of one the opera overtures such as *The Marriage of Figaro* as you relate the story. Students find Vienna (Wien) on the map. How far is it from Salzburg?

Activity One - The Mozart Family Portrait Album Continued

Anecdote 3

Far more important was the visit to Vienna on which the three of them [Leopold, Nannerl and Wolfgang] set out on 18 September, 1762...on their very first visit [to the imperial palace of Emperor Francis I] the children were required to perform from three until six, with the emperor treating Wolfgang as a 'little wizard', requesting him not only to play the keyboard in the normal way but also to perform all manner of tricks such as playing with one finger alone and with a cloth covering the keyboard...Of course, the court not only paid the usual fee, but also showered the children with gifts of every kind. Nannerl received a court dress belonging to the archduchess, Wolfgang a lilac-coloured costume with wide double gold braiding...

from: **W. A. Mozart by Hermann Abert** ⁽²⁾

- Students might enjoy the “Mozart challenge” of attempting to learn something (for example, a short poem or a new song) in thirty minutes. Emphasize the fact that Mozart, not quite five at the time of this story, *mastered* this piece of music in half an hour.

Anecdote 4

It took all of thirty minutes for Wolfgang Amadeus Mozart to master his first musical composition. The work, a scherzo by Georg Christoph Wagenseil, had been copied by his father into Nannerl's notebook. Below it Leopold jotted: "This piece was learnt by Wolfgangerl on 24 January 1761, 3 days before his 5th birthday, between 9 and 9:30 in the evening." Wolfgang's achievement was followed in rapid succession by others...It wasn't long before the little boy entered a composition of his own into the notebook.

from : http://www.mozartproject.org/biography/bi_61_65.html#1

The Mozart Family Portrait Album



Portrait 1

Mozart was born in 1756.

This portrait was painted in 1763.

- How old is Mozart here?
- The costume he is wearing was a gift. Who gave it to him?
- In which city was he when he received this outfit?
- Can you find it on a map of Austria?
- How far is it from Salzburg?



Portrait 2

This picture shows the Mozart family performing on tour.

- Who is playing the violin?
- Which instrument is Wolfgang playing?
- Wolfgang's sister was named Maria Anna. What was her family pet name?

The Mozart Family Portrait Album



Portrait 3

This oil painting of Mozart was made in 1770 during his visit to Verona.

- How old is Mozart now?
- In which country is the city of Verona?
- During this tour of Italy, Mozart wrote his first WHAT?

Portrait 4

This family portrait was done around 1780. It shows all four members of the Mozart family.

- In 1780, how old was Mozart?
- Whose portrait is hanging on the wall?
- What sort of piece are Wolfgang and Nannerl playing?



Portrait 5

This drawing of Mozart was made by Dora Stock during his visit to Dresden in 1789.

- How old is Mozart now?
- In which country is the city of Dresden?
- Mozart died two years after this portrait was done. What year was it and how old was he?

Pre Performance

Curriculum Links

Music / HSIE / PDHPE

Activity Two - Twinkling Variations

2.1 When Mozart was around 25 years of age, he wrote a set of variations using the tune of a French children's song as his theme - *Ah, vous dirai-je, Maman* (which translates as *Ah, I will tell you, Mummy*). We know this tune as *Twinkle, Twinkle Little Star*.

It is a great example to use to introduce the idea that a simple nursery rhyme can be the inspiration for a bigger piece of music, as well as to look at one of Mozart's compositions in a little more detail.

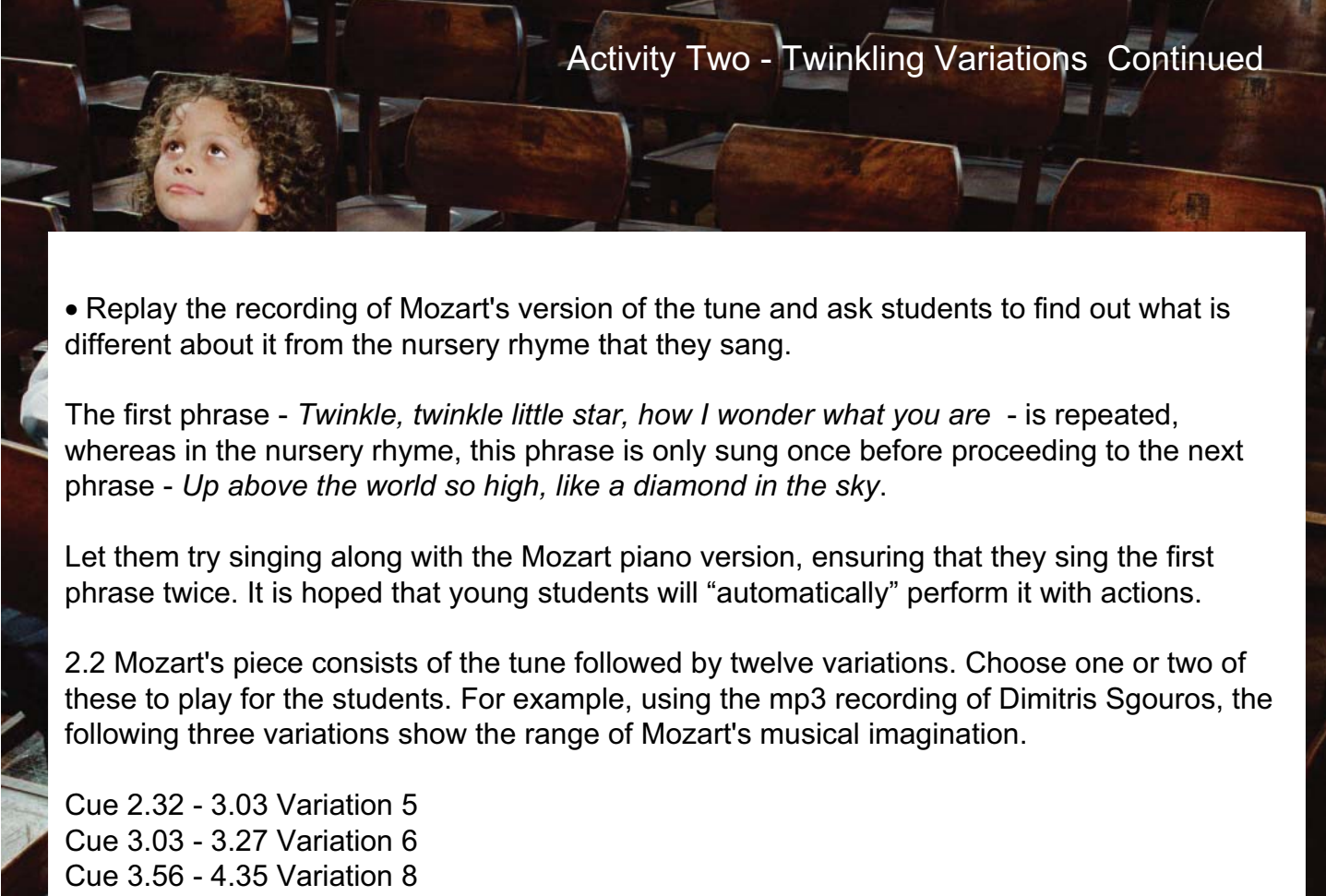
- Tell the class you are going to play a tune which Mozart used to create a new composition. Play from the beginning of the piece (Cue 0.00) and pause the recording at the end of the opening theme (at approximately Cue 0.32 - this will depend on the tempo on the version you choose to play).

A complete version by pianist Dimitris Sgouros (recorded live) can be accessed as an mp3 audio file at: http://www.classiccat.net/mozart_wa/265.htm Simply click on the Info & Download icon for Sgouros, Dimitris.

Please note that, on this same website, there is also a performance by Katia Rochelle who plays some of the variations at a much slower tempo than usual as well as playing all the original repeats. It is recommended that you use the Dimitris Sgouros version as he follows the modern performance practice of dropping the repeat of the last two phrases (from *Up above the world...* to *...How I wonder what you are*).

The eight-CD set, *The Classic 100 Mozart*, released on ABC Classics in 2006, also includes a version of *Ah, Vous dirai-je, Maman* played by Christoph Eschenbach (Volume 1, CD 3, track 11). This version also drops the last repeat.

Ask the students to identify the tune. They could do this by singing it back to you.



Activity Two - Twinkling Variations Continued

- Replay the recording of Mozart's version of the tune and ask students to find out what is different about it from the nursery rhyme that they sang.

The first phrase - *Twinkle, twinkle little star, how I wonder what you are* - is repeated, whereas in the nursery rhyme, this phrase is only sung once before proceeding to the next phrase - *Up above the world so high, like a diamond in the sky*.

Let them try singing along with the Mozart piano version, ensuring that they sing the first phrase twice. It is hoped that young students will “automatically” perform it with actions.

2.2 Mozart's piece consists of the tune followed by twelve variations. Choose one or two of these to play for the students. For example, using the mp3 recording of Dimitris Sgouros, the following three variations show the range of Mozart's musical imagination.

Cue 2.32 - 3.03 Variation 5

Cue 3.03 - 3.27 Variation 6

Cue 3.56 - 4.35 Variation 8

To help students identify what Mozart has done to vary the tune, give them some clues or use a *Match the Tune to its Variation* type activity.

For example, ask them which variation sounds like:

Follow-the-leader (right hand first, then left hand) Variation 5

Running very fast (first left hand, then right, then left again) Variation 6

Sneaking around in the dark (in the minor key) Variation 8

2.3 Using Mozart as their inspiration, older students might like to have a go at composing their own *Air and Variations* or *Variations on a Nursery Rhyme*.

Begin by getting them to choose a simple tune and learn to sing and/or play it on recorders or tuned percussion. *Mary Had a Little Lamb* offers lots of possibilities for variation and so is a good example to use.

Discuss the ways that a tune could be varied and list them. With each suggestion, let the students explore and experiment with that variation, e.g.

- Vary the melody: leave out some notes...or...add in extra ones.
- Vary the rhythm: change the time signature (4/4 to 3/4)...or...change the feel or style (from straight to swung, classical to jazz feel).
- Vary the tempo: fast to slow...or...slow to fast.
- Vary the instrumentation: combination of tuned and un-tuned instruments.
- Vary the tonality: major to minor...or...minor to major.

Activity Two - Twinkling Variations Continued

Students could work in small groups (Theme group, Variation 1 group, Variation 2 group, etc.) to put together an extended *Air and Variations* composition. This example shows the beginning of a possibility based on

- Variation IV.

The image shows a musical staff in 4/4 time. The first part is labeled 'Theme: sing or play....' and contains the melody for 'Mar - y had a lit - tle lamb...'. The second part is labeled 'Variation 1: substitute other instruments...' and shows the same melody with different instruments: Glockenspiel, Drum, Triangle, and Tambourine. The notation includes a treble clef, a 4/4 time signature, and various note values (quarter, eighth, and sixteenth notes) and rests.

Once they have organized and practiced the whole piece, the class might enjoy performing for the younger students in the school.

2.4 *Twinkle, Twinkle, Little Star* was written by English poet and novelist Jane Taylor in 1806 at age 23, while living in Shilling Street, Lavenham, Suffolk. The poem is now known worldwide, but its authorship is generally forgotten...⁽³⁾

The English lyrics have five verses. The repetition of the first two lines at the end of each verse is not in the original, but is needed to fit the usual melody. A full set of words can be found at:

http://en.wikipedia.org/wiki/Twinkle_twinkle_little_star

Young students especially might like to have a go at singing the full version of *Twinkle, Twinkle Little Star*.

2.5 If there are any French-speaking students in the school, or if French is being taught, then the full text of the original French children's song - *Ah! vous dirai-je Maman* - can be found at:

http://www.koelnklavier.de/quellen/_diverses/moz-kv265.html

- Non French-speaking students might like to try learning the first verse in French. An accompanying mp3 vocal recording sung in French can be accessed at:

<http://www.mamalisa.com/?t=es&p=143&c=22>

Ah! Vous dirai-je Maman
Ce qui cause mon tourment?
Papa veut que je raisonne
Comme une grande personne
Moi, je dis que les bonbons
Valent mieux que la raison.

Ah! Will I tell you, Mummy
What is tormenting me?
Daddy wants me to reason
Like a grown up person
Me, I say that sweets
Are worth more than reason.

This website also has a printable copy of the sheet music with French lyrics.

Post Performance

Cirriculum Links

Music / Dance / HSIE / PDHPE

Activity Three - Eine Kleine Genius

3.1 *Serenade in G* is one of Mozart's most recognizable and popular compositions. "...Serenades were originally played or sung in the evening by a lover at his lady's window, or in greeting to an important personage, and were frequently accompanied by a guitar or other plucked instrument. In the 18th century a serenade was a piece of instrumental music...scored for a small ensemble..." (4)

As a serenade is "night-time" music, Mozart's *Serenade in G* is best-known by its popular name, *Eine Kleine Nachtmusik* - A Little Night Music. The complete work has four movements:

- I Allegro
- II Romanze (Andante)
- III Menuetto (Allegretto)
- IV Rondo (Allegro)

In *Mozart Boy Genius*, students will hear an extract from the first movement (*Allegro*) at the very end the show.

This movement has three sections:

Exposition (which is usually played twice);

Development (a very short one);

Recapitulation (which is *basically* the Exposition played once again).

The music is full of short melodic themes and energetic rhythms and so is a great piece to use for movement activities.

- There is a very good YouTube performance (**Mozart " Eine kleine Nachtmusik" Allegro**) by the French string orchestra *Les Dissonances* at:
http://www.youtube.com/watch?v=Qb_jQBgzU-I

This is the complete first movement which includes the repeat of the Exposition and is 5.48 in length.

Activity Three - Eine Kleine Genius Continued



A version *without* the repeat of the Exposition is recorded on *The Classic 100 Classics*, Volume 1, CD 2, Track 4).

3.2 For the following activities, begin with just the Exposition (which finishes at about 1.32 depending on the version you are using).

The music starts with an opening “fanfare” theme - *DAH, di-DAH, di-DAH-di-DAH-di-DAAAH* - which is played twice. Teach your students to sing it following the melodic shape, first rising, then falling, as shown in the notation below.

Dah di dah di dah di dah di daaah,

Dah di dah di dah di dah di daaah.

3.3 Initially, allow the class to move freely to the Exposition of *Eine Kleine Nachtmusik*. Encourage them to listen carefully to the music as they move and to respond to what it is “telling” them. They could commence by “singing” the opening fanfare.

- This time, while students listen without moving, get them to find out how many different tunes (or “moments”) they can hear. The following CD cues can be used to check their responses. The cues may be slightly different depending on which version you are playing. These follow the ABC Classics recording from *The Classic 100 Mozart*.

Eine Kleine Nachtmusik: Exposition (first movement)

0.00	Opening theme	Fanfare - Sing it!
0.07	1st theme	energetic; a “turning” theme.
0.17	2nd theme	softer, more gentle; a “tip toe” theme.
0.29	Bridge	shimmering, rising, getting louder...ready!
0.46	3rd theme	short, staccato; a “kangaroo” theme.
0.58	4th theme	“flowing and bobbing” theme.
1.11	4th theme	again “flowing and bobbing” theme.
1.23	Ending	a gentle finish, a “time to bow” theme.

Activity Three - Eine Kleine Genius Continued

Get students to “describe” each new theme in the music, particularly focusing on the kind of movement the themes suggest, as indicated in the examples given above. Let them try out each suggestion and so make decisions as to which kind of movement best suits each theme. Using this information, students can then “choreograph” their own *Eine Kleine Dance*.

3.4 The students may wish to develop a full dance to go with the whole of the first movement. As they have already choreographed the Exposition, the dance is almost complete; all that is left to do is structure the Development which is very short and uses only the Opening fanfare theme and the “flowing and bobbing” motive of Theme 4. In the Recapitulation, which is almost the same as the Exposition, the only differences to consider are:

- the Bridge (now a little shorter);
- the Ending (now a bit longer).

Eine Kleine Nachtmusik: Development (first movement)

1.32	Fanfare theme	Slightly changed - Sing it!
1.39	4th theme the	“flowing and bobbing” theme over and over.
1.56	Bridge	anticipating; rising, then falling into...

Eine Kleine Nachtmusik: Recapitulation (first movement)

2.05	Fanfare	theme Sing it!
2.12	1st theme	energetic; a “turning” theme.
2.22	2nd theme	softer, more gentle; a “tip toe” theme.
2.34	Bridge	a little bit shorter this time...ready!
2.47	3rd theme	short, staccato; a “kangaroo” theme.
3.00	4th theme	“flowing and bobbing” theme.
3.13	4th theme	again “flowing and bobbing” theme.
3.25	Ending	a longer finish, a big bow.

Please note: as mentioned earlier, this version of *Eine Kleine Nachtmusik* does not repeat the Exposition. If you are using a version which does, students will need to perform the Exposition movements twice before going on to the Development section.

Post Performance

Cirriculum Links

Music / English / Drama / HSIE / PDHPE

Activity Four - Travelling Backwards with Amadeus

4.1 When Wolfgang was six years old, the whole family embarked on a “Grand Tour of the major capitals of Europe” taking in Austria, Germany, Belgium, France, England, Holland, and Switzerland. They were on the road for nearly three and a half years.

“...Travel in the 18th century was an uncomfortable and costly business. Established mail- and passenger-coach routes linked main centres. But an average day's travel barely covered 50 kilometres, and it was necessary to make overnight stops at wayside inns. Broken axles, overturned coaches, surly coachmen and bug-ridden inns were commonplace. In the winter things were even worse, with the roads deep in mud and long delays at seaports waiting for ships to put to sea. To avoid the worst, the Mozart family travelled in summer, visiting the grand houses of the nobility along the way. Noble families, in the country for the summer, were usually glad of the entertainment provided by Wolfgang and Nannerl. Along the route the Mozarts also stopped at towns and cities. In Frankfurt, for instance, the great German writer Goethe, then fourteen, heard the seven-year-old Mozart play. He remembered especially the powdered wig and sword that Wolfgang wore. The crossing to England in 1764 was particularly uncomfortable. The regular packet-boat was full and the Mozarts had to take a smaller ship - and they were sea-sick as a result...” ⁽⁵⁾

- This description of travelling conditions in the 18th century is a rich jumping-off point for students to compare Mozart's travels with journeys they have taken.

Begin by talking about their own personal experiences. For example:

Where did they go?

How did they get there?

What games did they play while they were travelling?

Did they sing songs or listen to other music?

Did they need to make a stop-over?

How long did it take to get there?

Activity Four - Travelling Backwards with Amadeus Continued

Older students could then make a map of their journeys showing the towns they passed through and distances travelled. Suggest that they include where they stopped for rest breaks, points of interest along the way, etc.

4.2 Using the following notes to help them, students can now map the Grand Tour made by the Mozart family commencing in June 1763 and finishing in November 1766.

(i) "...The journey began on an inauspicious note on 9 June: at Wasserburg a wheel on their carriage broke and they were stranded in the town for twenty-four hours until it was repaired..." (2)

(ii) Starting in Salzburg, some of the main centres visited on their way to Paris were: Munich, Stuttgart, Heidelberg, Frankfurt, Koblenz, Bonn, Cologne, Aachen, and Brussels. They finally arrived in Paris on November 18, 1763, where they stayed for five months.

(iii) On 10 April, 1764, the family sailed from Calais to Dover in England. "...At Calais, Nannerl noted in her diary that she 'saw how the sea runs away and comes back again'..." (2) They arrived in London on 22 April, remaining in England until August 1, 1765.

(iv) On their journey home, they visited Antwerp, Rotterdam, The Hague, Amsterdam, Paris, Lyons, Geneva, Lausanne, Berne, Zurich, Donaueschingen and Munich. They finally arrived back in Salzburg "towards the end of November 1766".

• This basic map, from *Wolfgang Amadeus Mozart 1756 - 1791* (Lifetimes series) by Richard Tames,⁽¹⁾ is reproduced with permission from the publisher. It shows a few of the main centres visited during the Grand Tour and could be used as a clear point of reference to develop a more detailed map.



Activity Four - Travelling Backwards with Amadeus Continued

- More “interactive” maps can be accessed via maps.google.com
- The following two websites are both excellent sources of information and stories about the Grand Tour. The second site includes three maps which show different stages in the route of their three and a half year journey.

http://classicalmusic.suite101.com/article.cfm/mozarts_first_european_tour
www.mozartproject.org/biography/bi_61_65.html

As well as using these to construct their own maps, students could also choose different pieces of Mozart's music to listen to as they trace his journey from town to town.

4.3 “...To keep himself occupied during the long, boring journeys between cities, Wolfgang created a fantastic imaginary land, which he called Rucken ("Back"). Rucken was a world where everything moved backward and names were spelt in reverse. Nannerl was drawn into the fantasy and the two of them drew maps of the various parts of the land and made up stories about the people who lived there. Rucken had its own laws, history and geography. In Wolfgang's imagination, he was King of his fictitious world and he could indulge his every fantasy there...”⁽⁶⁾

- Like Wolfgang, students could invent their own imaginary backwards land. The possibilities for creative output are enormous.

Movement: walk/dance backwards; run races backwards.

Music: play/sing songs backwards.

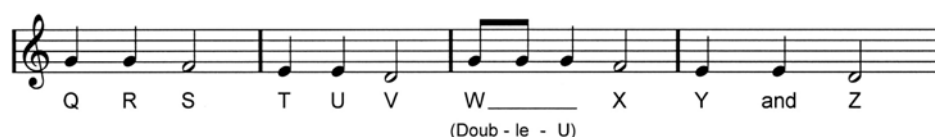
Maths: count backwards (but forwards when launching a rocket).

Language: start conversations with “goodbye” and finish with “hello”.

Visual Art: hang paintings upside down (and therefore also backwards).

Drama: put it all together (backwards) to make a play.

- Set students the challenge of singing *The Alphabet Song* backwards, starting with *Now I know my ABCs, won't you sing along with me* and then singing backwards from “z” to “a”. To make it workable, sing the tune normally (“front-wards”) but reverse the letters of the alphabet as suggested.



Activity Four - Travelling Backwards with Amadeus Continued



- Do the students realise that the tune of *The Alphabet Song* is the same one that Mozart used for his Variations (see Activity 2).

4.4 For a bit of silliness, they might enjoy learning the first part of (or get inspiration from) the song, *I'm Walking Backwards for Christmas*, written by Spike Milligan for The Goons. It can be heard on YouTube at:

<http://www.youtube.com/watch?v=ukvASdvva8I>

The lyrics of the first section are:

I'm walking backwards for Christmas, across the Irish Sea,

I'm walking backwards for Christmas, it's the only thing for me.

I've tried walking sideways, and walking to the front,

But people just look at me, and say it's a publicity stunt.

I'm walking backwards for Christmas, to prove that I love you.

Post Performance

Cirriculum Links

Music / English / Drama / HSIE


Activity Five - Wolfgang Amadeus on and off the web

5.1 The Cincinnati Classical Public Radio in America broadcasts a program called *Classics for Kids*. The accompanying website is a rich source of past radio programs and activity sheets dealing with many different composers and well-known pieces of classical music. Mozart is well-represented here with three radio programs dedicated to his life and music. They are:

- (i) The Magic Flute
- (ii) About Wolfgang Amadeus Mozart
- (iii) Mozart's Operas

To access these programs go to <http://www.classicsforkids.com> and follow the links to View past Classics for Kids shows about Mozart. Here, you can listen to the radio program(s) and/or read about them. Also included is a short quiz on each program for students to complete.

By clicking on Download this month's activity sheet, a printable pdf of an activity sheet for *Turkish Rondo (Rondo alla turk) from Piano Sonata No. 11 in A major* can be accessed. *Students will hear an extract of this piano piece during the performance of Mozart Boy Genius.*



Activity Five - Wolfgang Amadeus on and off the Web
Continued

5.2 There are many good books on Mozart's life specially written for young readers. Some of these could be used with *The Mozart Family Portrait Album* worksheet in preparing students for the performance. Older students could also use one of them to devise their own dramatic presentation of Mozart's life. The following lists a few strong examples, with the first two being particularly suitable for younger students.

Mozart (Famous Children series)

Ann Rachlin & Susan Hellard (Victor Gollancz Ltd, 1992)

Wolferl - the first six years in the life of Wolfgang Amadeus Mozart 1756-1791

Lisl Weil (Holiday House, Inc., 1991)

Wolfgang Amadeus Mozart - A Musical Picture Book (Music CD included)

Ernst A. Ekker, Illustrated by Doris Eisenburger (North-South Books, 2005)

Mozart (Great Lives series)

Percy M. Young, Illustrations by Tony Morris (Wayland Publishers Ltd, 1987)

Wolfgang Amadeus Mozart (The World's Greatest Composers series)

Michael White (Exley Publications Ltd., 1992)

Wolfgang Amadeus Mozart 1756 - 1791 (Lifetimes series)

Richard Tames (Franklin Watts, a division of the Watts Publishing Group Ltd, London, 1991)

Reference

- (1) *Wolfgang Amadeus Mozart 1756 - 1791* (Lifetimes series) by Richard Tames, Franklin Watts, a division of the Watts Publishing Group Ltd, London, 1991
- (2) *W. A. Mozart* by Hermann Abert, Yale University Press, 2007
- (3) http://en.wikipedia.org/wiki/Jane_Taylor
- (4) *The Oxford Companion to Music*, edited by Alison Latham (OUP, 2002)
- (5) *Wolfgang Amadeus Mozart* by Alan Kendall (Kingfisher Books, 1991)
- (6) *Wolfgang Amadeus Mozart* by Michael White, Exley Publications Ltd., 1992 (The World's Greatest Composers series)

The portraits used in *The Mozart Family Portrait Album* worksheet are from the following sources:

Portraits 1, 2, and 5: <http://en.wikipedia.org/wiki/Mozart>

Portrait 3: <http://www.geocities.com/Vienna/Strasse/2914/pictures/italytour.jpg>

Portrait 4: <http://www.mozartportraits.com/>

Answers to *The Mozart Family Portrait Album* activity

Portrait 1

Mozart was 7 years old in 1763.

The costume was given to him by the imperial court (specifically the Empress Maria Theresa) of Austria.

He was in the city of Vienna.

Vienna is 299 km from Salzburg (source: Google Maps).

Portrait 2

Leopold Mozart, Wolfgang's father, is playing the violin.

Wolfgang is playing the clavier (keyboard).

Maria Anna's pet family name was Nannerl.

Portrait 3

Mozart was 14 years old in 1770.

Verona is in Italy.

Mozart wrote his first opera while he was on tour in Italy.

Portrait 4

Mozart was 24 years old in 1780.

The portrait on the wall is of Anna Maria, Mozart's mother.

Wolfgang and Nannerl are playing a duet - cross-hands.

Portrait 5

Mozart was 33 years old in 1789.

Dresden is a city in Germany.

Mozart died at the age of 35 in 1791.

Reference

Musical excerpts from *Mozart Boy Genius*

Please note that these excerpts have been specially arranged for the Sydney Opera House Chamber Orchestra by Sarah-Grace Williams.

Excerpt	From	Kochel No.
Overture	The Magic Flute	K620
1st movement	Symphony No. 40 in G minor	K550
2nd movement	Clarinet Concerto in A major	K622
1st movement	Symphony No. 25 in G major	K183
<i>Lacrimosa</i>	Requiem Mass in D minor	K626
Allegro Molto	String Quartet No. 2 in D major	K155
2nd movement	Piano Concerto No. 21 in C major	K467
1st movement	Clarinet Quintet in A major	K581
3rd movement <i>Rondo alla Turca</i>	Piano Sonata No. 11 in A major	K331
Piano solo	Bouree in C major (Composed by Leopold Mozart)	
Harpichord solo	Andante in C major	K1a
Harpichord solo	Allegro in C major	K1b
Harpichord solo	Allegro in F major	K1c
Violin and harpichord	Sonata in C major	K6
Violin and harpichord	Sonata in D major	K7
1 st movement	Symphony No. 1 in Eb major	K16
<i>Al destin che la minaccia</i> (Aria from the opera)	Mitridate, re di Ponto (Mithridates, King of Pontus)	K87
1st movement	Serenade in G <i>Eine Kleine Nachtmusik</i>	K525
Variations	<i>Ah vous dirai-je Maman</i>	K265