Performances plus!

PRESENTS
THE SALZBURG MARIONETTE THEATER’S PRODUCTION OF

THE MAGIC FLUTE

Thursday, March 4, 2004
Bowker Auditorium, 10AM

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THE SALZBURG MARIONETTE THEATER

The Salzburg Marionette Theater has been in existence for 90 years and has become famous not only through its 160 annual performances in Salzburg, Austria but also through its countless international tours. The Salzburg Marionette Theater has performed all over the world and makes regular tours and guest appearances in Paris, New York, Tokyo, Italy, Switzerland, Germany, and South Africa.

Operas performed by the Salzburg Marionettes give the impression of being more enchanting, more delicate, and feathery light than those performed on large stages because, as Heinrich von Kleist said of marionettes, “The force that lifts them through the air is greater than the force that binds them to the ground…”

THE ENSEMBLE AND STUDIOS OF THE SALZBURG MARIONETTE THEATER

The Salzburg Marionette Theater employs around twelve full-time puppeteers. It is about as difficult to learn to be a puppeteer as it is to play a musical instrument, and, as with instruments, it can take many years to become a good puppeteer. The Salzburg Marionette Theater has its own playing technique that can only be learned in the theater itself. Many puppet theaters throughout the world have adopted the technique of the Salzburg Marionettes as a model.

The puppeteers have to be talented in many different ways. To begin with, they have to learn the technique of puppetry. They also have to be musical, have a sense of rhythm, and have the operas they perform memorized. Even though the puppeteers only see the marionettes from above, they have to be able to imagine what the marionettes look like from the perspective of the audience. Finally, puppeteers have to be very physically fit so as to be able to withstand the strain of puppetry, especially on the back.

During the day, the puppeteers at the Salzburg Marionette Theater work in the studios. The theater has its own costume department, carpentry workshop, metal-working shop, and, of course, a puppet studio where the marionettes are made and repaired. At present, the Salzburg Marionette Theater employs about 500 active marionettes.

In addition to the studios, there is also an extensive sound studio. The sound engineer works live at the mixing console, as opposed to using a CD recording, for every performance in order to achieve the best sound balance and coordination with the action on the stage.

The lighting technician can also intervene live in every performance so as to achieve precise lighting conditions. The lighting technician works with a computer assisted lighting desk in order to achieve a very precise lighting design. Lighting is of major importance in every theater. In the “miniature opera house” of the Salzburg Marionettes, the right lighting is essential for the illusionary effects.

For more information on the Salzburg Marionette Theater, please visit www.marionetten.at/index_e.html
WOLFGANG AMADEUS MOZART
(1756-1791)

Mozart was an Austrian composer who was considered one of the leading composers of the Classical era and a master in all genres. As a child, he seemed gifted beyond all measure, playing at age six before the empress and composing at an even earlier age. By twelve, he had written an opera, and his talents seemed to know no bounds. From this auspicious beginning, one would have predicted a future filled with prestigious royal appointments. But his career, which ended tragically with his death at age thirty-five, was a constant disappointment. When once asked about a meager court appointment he held, Mozart replied: "I get paid far too much for what I do, and far too little for what I could do." His music did not always please those in power: "Too many notes," Emperor Joseph II was reported to have said. And Mozart himself, who always felt that his talents were never adequately recognized, was often difficult.

The difficulties of Mozart the man, however, are eclipsed by the enormous power of Mozart the musician. His music was often joyous and almost raucous, and yet he could also write melodies of simple and haunting beauty. Similar to Haydn and Beethoven, other famous Classical composers, Mozart was just as comfortable writing simple, direct melodies as he was writing complicated contrapuntal works. There seems to have been no genre in which he was not comfortable, and we can rightly point to his best work in any of them as the epitome of that genre.

From www.classicsforkids.com

MOZART’S THE MAGIC FLUTE

The Magic Flute, which was first performed on September 30, 1791 and was Mozart’s final composing success, takes place in Ancient Egypt. There are several characters of both good and evil nature. The main characters in the story are the young prince Tamino and Papageno, a bird hunter. The two men set out in search of Pamina, the daughter of the Queen of the Night who was abducted by Sarastro, the High Priest of Isis. Prior to their departure, the prince is given a magic flute that will help him in distress, and Papageno is given a magic set of silver bells to ring if danger threatens them.

Tamino and Papageno are faced with many dangers on their journey to the temple. As they encounter each situation, they use their musical instruments. The music of the magical flute charms even the most ferocious animals of the forest. Guided by three young cherubs and protected with their flute and bells, their safety is ensured through every trial they face. As they triumph, the darkness of the night is conquered by the sun of the day. Together they praise the gods and celebrate the triumph of courage, wisdom, and goodness.

One of the unique elements of the opera is that the text actually addresses some of the backstage elements of the production. It begins by acknowledging Mozart as the composer and concludes with the acknowledgment of the puppets and puppeteers.
PUPPET MAKING

The puppets used by the Salzburg Marionette Theater are made of wood; however, you can make your own puppets using common household objects, such as paper bags, paper plates, boxes, and socks. Some puppets, such as sock puppets, can be as easy to make as just gluing on plastic eyes and drawing a mouth. Other puppets, such as marionettes, can be so complex that they take weeks to create.

The following is a fun activity that you can do with your students. The puppet making instructions – while neither as easy to make as a sock puppet nor as difficult to make as a marionette – for creating a paper bag puppet are from http://www.enchantedlearning.com/crafts/puppets/paperbag/. Following these instructions, your students can create a raccoon, dog, cat, rabbit, bunny, mouse, pig, panda, or frog from a paper lunch bag!

Materials needed:

- Paper bags
- Scraps of construction paper
- Glue
- Scissors
- Markers or crayons
- Optional – googly eyes, pipe cleaners for whiskers

Instructions:

Frog:

Make bulging frog eyes by cutting two strips of green paper that are rounded on one end. Fold the straight end under (at the dotted line), and glue on an eye (made of paper or a googly eye).

Glue or tape the folded base of the eyes onto the paper bag.

Cut a long tongue out of paper. Glue in in the frog's mouth.

Glue on two short arms and two long legs, and decorate the frog with green paper patches.
**Raccoon, Dog, or Bear:**

<table>
<thead>
<tr>
<th><strong>Raccoon</strong></th>
<th><strong>Dog</strong></th>
<th><strong>Brown Bear</strong></th>
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<tr>
<td>Fold the two square edges of a paper bag under (at the dotted lines), to form the animal's head.</td>
<td>You now have the shape of the animal's head. <strong>Raccoon</strong> Cut out ears, eyes, and a nose. Glue them to the raccoon's face.</td>
<td><strong>Brown Bear</strong> Cut out ears, eyes, and paws. Glue them to the bear. Using a black crayon or marker, draw a nose and mouth. Cut out tiny claws and glue them to the paws.</td>
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Dog Cut out ears, eyes, a nose, and a tongue. Glue the tongue inside the mouth. Glue the eyes, nose, and ears to the dog's face.
**Bunny, Panda, Pig, or Polar Bear:**

Fold the two square edges of a paper bag under (at the dotted lines), to form the animal's head. You now have the shape of the animal's head.

**Bunny**
Cut out long, pink ears, eyes, a nose, and paws. Glue them to the bunny.

**Panda**
Cut out ears, eyes, a nose, and paws. Glue them to the panda.

**Pig**
Cut out ears, eyes, a snout, and paws. Glue them to the pig.

**Polar Bear**
Cut out ears, eyes, and paws. Glue them to the polar bear. Using a black crayon or marker, draw a nose and mouth. Cut out tiny claws and glue them to the paws.

**Mouse or Cat:**

Fold the two square edges of a paper bag under (at the dotted lines), to form the animal's pointed snout. You now have the shape of the animal's head.

**Mouse**
Cut out ears, eyes, a nose, and whiskers (made of thin paper strips or pipe cleaners threaded through the paper bag). Glue them to the mouse.

**Cat**
Cut out ears, eyes, a nose, paws, and whiskers (made of thin paper strips or pipe cleaners threaded through the paper bag). Glue them to the cat.