

## Technical requirements:

- dark hall, with stage (at least 6m deep and 8m wide)
- 3 ordinary tables
- 220V and 380V plugs near the stage
- MUSICATEATRO brings a full stage set (lighting, audio, video)
- set up time: 6 hours / set down and packing: 2 hours
- duration of the performance: 75 minutes
- Help required for unloading and reloading (2 people, about half an hour)

## Contact

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Music Director:  
Lucia Bassetti  
Tel. +41 76 412 30 34

**Mozart** is set up in collaboration with TAA (Teatro Antonin Artaud, Lugano) and with the support of:



FONDAZIONE  
ING. PASQUALE LUCCHINI



MUSICATEATRO  
presents

*Mozart*

*Show - concert*

Actors, musicians, puppets, and shadows have their own playful way of narrating the vicissitudes that befell our extraordinary, talented composer. From his early years as a child prodigy, touring and paraded in the royal households of Europe, we follow him through triumphs and setbacks, until his death shrouded in mystery . . .

## A multi-media production

Mozart in B flat is being staged with particular visual techniques developed by Michel Poletti's Antonin Artaud Theatre (TAA) over the past 40 years. It is the outcome of his original search for total theatre, bringing together musicians, stage acting, puppets, and shadow puppetry, with modern audio-visual technologies.

## The Music

The production entails the live performance of arrangements by Lucia Bassetti of musical passages from various works by W.A. Mozart, including: *Clarinet Concerto K622*, *The Magic Flute K620*, *Piano Variations on Ah, vous dirais-je, maman K265*, *Don Giovanni*, or *The Rake punished, K527*, *A Little Night Music K525*, *Gran partita Serenade K36*, *Requiem Mass in D minor K626*.

## Mozart and if ...

... what if, bending over the cradle of the child prodigy, alongside the fairies that bore him the gift of genius, there was bewitching creature? Was it this wicked creature that enveloped the composer's triumphs in a shroud of tragedy? Was she perhaps ... the one who Mozart called the Queen of the Night? In this light, the show evokes the successive major stages in Mozart's brief life, marked by his dazzling genius but also by recurrent woes. And yet, despite these, he took life with an incredible lightness of being.

## The Narrative

**Childhood.** That was, as everybody knows, the stage when his father, Leopold, exhibited his child prodigy as a circus animal around Europe's aristocratic courts and drawing rooms.

**The time of his triumphs.** As he reached adolescence, the child prodigy's pull on the public gradually waned. After several misadventures he was appointed musician in the Archbishop's Palace. However, our musician's exuberant behaviour led Archbishop Colloredo to sack him from his Court with a historic kick in the backside ... Meanwhile, Mozart made his way to the stage of the *grand opera*, the most fashionable genre of that time. The brilliancy of success constantly seems to be dimmed by a "mysterious creature". Mozart, as our dramatization shows, recreates her in the Queen of the Night, the main character in the enigmatic *Magic Flute*.

### The mysterious end.

Despite numerous successes he lives a wretched life. He becomes ill. A mysterious figure, wearing a mask, visits him and asks him to write his famous *Requiem*. Taking a break from writing his *Requiem*, he composes his well-known, magnificent *Clarinet Concerto*. As we know, when he died, he was not granted the honour of a dignified burial.

But who is to say that, in that precise moment, he did not join, in a different state of being, his Queen of the Night? Let's just imagine so. And let us also dream on further, that she may not have acted malevolently to him. Suppose, instead, that what she had been doing all his life was to try and divert his attention, in order to deliver him from this material world ...

## On the Stage



**Carlo Dell'Acqua**, clarinet teacher at Como's G. Verdi Conservatory of Music, is a soloist and a member of major orchestras and chamber music ensembles, including: Filarmonica della Scala, RAI Milano, Pomeriggi Musicali di Milano, Orchestra della Svizzera Italiana. He has recorded for RAI, RSI, Radio France, and Austrian Radio. He came first in various competitions, and has received a diploma award (with distinction) at the International Competition, Prague.



**Lucia Bassetti**, poly-instrumentalist, arranger, and composer. She has performed in concerts, and in various ensembles. She studied philology, writing a thesis on the relationship between text and music in the Middle Ages and the Renaissance. In recent years, she has focused on the arrangement and composition of music for the stage.



**Michel Poletti**, puppeteer, actor, writer, and theatre producer. With his own company (Theatre Antonin Artaud), he has created over 80 productions and performed in more than 5,000 shows in 15 different countries. He headed the San Materno Theatre, Ascona, for 12 years and founded the International Puppet Festival, Lugano, currently in its 29th year. He has a rich record of literary publications.



**Gil Pidoux**, writer, set designer, actor, and painter. He has staged over 80 productions on behalf of major Swiss theatres. He is a television and radio actor (Radio Suisse Romande). He has published some 20 literary works and about 15 plays. He was the narrator in Arthur Honegger's *La Danse des Morts* for Orchestra della Svizzera italiana.