

VICTORIAN
OPERA



ALICE THROUGH THE OPERA GLASS

Education Resource



The Marian & E.H.
Flack Trust



Alice Through the Opera Glass

Education Resource

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INFORMATION FOR TEACHERS

Welcome to the *Access All Areas: Livestream Program*.

This program is built around Victorian Opera's schools production of *Alice Through the Opera Glass* and is designed for students from years Foundation to 6.

Over a series of four livestreamed workshops, you and your students will learn all about opera as an art form and the production elements involved to put a show on, before watching a performance of *Alice Through the Opera Glass* either at the theatre or via livestream.

This resource supports the four livestreamed workshops that make up part of the program. It will provide you with additional information on the content covered, as well as extra classroom activities to complete throughout.

There are a few things you should do to prepare for some of the activities in the livestreamed workshops.

1. In Workshop 1, we will be learning how to sing the Toreador chorus from Bizet's opera *Carmen*, so that in Workshop 4 when we meet the orchestra, we will be able to sing it with them.

You'll find the sheet music for this chorus in Appendix A on page 50 of this resource, which you can use to get a head start on learning the music or to practise between each workshop.

2. In Workshop 3, we will meet the Director who will teach us about staging a scene. In an activity, he will ask students watching to get into groups of 6-8 and follow the directions he gives to guide them through a scene.

Please have your students divided into their groups before the workshop begins so that when the activity starts they can stand up and participate.

We would love to see your students taking part in these activities and would be more than happy for you to share videos and photos of their singing and acting. Footage can be sent to Victorian Opera's Education Officer, Ioanna Salmanidis at ioannas@victorianopera.com.au.

If you'd like us to share it at the beginning of the following livestreamed workshop, please let Ioanna know and provide parent approval.

Victorian Opera's *Access All Areas: Livestream Program* is generously supported by the Department of Education and Training, through the Strategic Partnerships Program. Through our agreement with the Department, we are required to produce detailed analyses of our activities.

To support the work we do, we would be grateful if you could answer a few questions with your students. A survey link will appear on your screen directly following each workshop, which will only take a few minutes to complete. Student feedback is invaluable for this very new program, and the results will help inform Victorian Opera's future livestream programming. A more detailed survey will be sent to teachers at the conclusion of the program.

ABOUT THIS RESOURCE

The activities in this resource have been aligned with the following Australian Curriculum Learning Areas:

- The Arts – Music, Drama and Visual Arts
- English
- Languages – French, Italian and German

The table below outlines how the activities designed around each Learning Area align with Australian Curriculum General Capabilities.

CAPABILITIES	Literacy	Numeracy	ICT	Critical and Creative Thinking	Personal and Social	Ethical Understanding	Intercultural Understanding
Workshop 1 Activity 1	✓	✓		✓	✓		✓
Workshop 1 Activity 2	✓	✓		✓			
Workshop 1 Activity 3	✓			✓	✓	✓	
Workshop 1 Activity 4	✓	✓		✓	✓		✓
Workshop 1 Activity 5	✓	✓					✓
Workshop 2 Activity 1	✓	✓	✓	✓	✓		
Workshop 2 Activity 2	✓	✓		✓	✓		
Workshop 2 Activity 3	✓	✓	✓	✓	✓		✓
Workshop 2 Activity 4	✓	✓		✓	✓		✓
Workshop 2 Activity 5	✓	✓	✓		✓		✓
Workshop 2 Activity 6	✓	✓		✓	✓		✓
Workshop 3 Activity 1	✓	✓		✓	✓		
Workshop 3 Activity 2	✓			✓	✓		✓
Workshop 3 Activity 3	✓	✓	✓		✓		✓
Workshop 3 Activity 4	✓	✓		✓	✓		✓
Workshop 4 Activity 1	✓	✓	✓	✓			
Workshop 4 Activity 2	✓		✓	✓			✓

GLOSSARY

Act – A component of the total work, consisting of its own partial dramatic arc.

Appoggiatura – A grace note which delays the next note of the melody, taking half or more of its written time value.

Aria – An elaborate composition for solo voice with instrumental accompaniment.

Arioso – An aria of a lyrical and expressive quality.

Arrangement – In music, a reconceptualization of a previously composed work.

Bar – Also called a measure. The section between two bar lines containing the number of beats as indicated by the time signature.

Baritone – The male voice between the tenor and bass.

Bass – The lowest male voice.

Baton – A white stick used by conductors to conduct with, allowing the conductor greater visibility.

Beat – The regular pulse of the music.

Cantata – A narrative piece of music for voices with instrumental accompaniment, typically with solos, chorus, and orchestra.

Caricature – A ludicrous take on something, usually with a satirical tone.

Castrato – Historically, a singer who was castrated as a boy to retain the boyish quality of the voice. The pitch of castrato singers was similar to a soprano.

Choreographer – The person who designs and creates the movement of the performance, usually in dance form.

Chorus – In opera or music theatre this refers to a large body of singers.

Chorus master – The person responsible for the rehearsal and preparation of the chorus prior to production.

Coloratura – A rapid passage, run, trill or other virtuoso-like feature used particularly in music of the 18th and 19th centuries.

Composer – The person who writes the music.

Concertmaster – The lead violinist of the orchestra.

Concerto – A musical composition that features one solo instrument accompanied by an orchestra.

Concerto Grosso – A music composition for a group of solo instruments accompanied by an orchestra.

Conductor – The person who interprets and leads the orchestra or musical performance, coordinating the performers and keeping the time through the technique of hand movements.

Contralto – The lowest female voice.

Countertenor – The highest male voice.

Designer – The person who designs the overall look of the production, including the sets, costume, props and lighting.

Director – The person who is in charge of the artistic features of the production.

Discords – A lack of harmony between notes, sometimes unresolved causing a work to sound unresolved and at times unpleasant.

Dress rehearsal – Often the final rehearsal of all the component parts of the production in full costume.

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Duet – A composition for two performers of equal importance.

En masse – In a group.

Ensemble – A group of performers performing together.

Excerpt – A short extract from a piece of music.

Farce – A comic work that uses buffoonery and horseplay to enact improbable situations.

Finale – The last movement of a work that contains more than one movement.

Grand Opera – A large-scale serious opera without spoken dialogue.

Harmony – The chordal structure of a musical composition in contrast to the linear structure.

Hero / Heroine – In its modern form, the hero/heroine is a protagonist character who fulfils a task and restores balance to the community. He/she is a born leader, whether they know it or not, as well as a real survivor who has faith in good. Others are willing to believe in this hero and will follow him/her.

Interlude – A section of music between acts.

Intermission – A break in the performance that allows the audience to leave the auditorium.

Key – The tonal centre around which a composition is based, often indicated by a key signature.

Leitmotif – The representation of characters, typical situations and recurring ideas by musical motifs.

Libretto – The text of an opera or music theatre work.

Masque – A form of entertainment popular with English nobility of the 16th and 17th centuries, consisting of dancing and acting performed by actors with masks.

Mezzo-soprano – The second highest female voice.

Minstrel – A medieval singer or musician who sang or recited lyric or heroic poetry to a musical accompaniment for the nobility.

Ode – An ode is a poem that praised or glorified an event or individual.

Opera – A staged drama set to music, made up of vocal pieces with instrumental accompaniment and usually with orchestral overtures and interludes.

Opera buffa – Also known as ‘comic opera’, an opera with a large mixture of music, on a light subject with a happy ending, including comic elements.

Opera seria – Also known as ‘serious opera’, an opera with dramatic, serious content often with a tragic ending.

Operetta – A style of opera that is light hearted.

Oratorio – A large musical composition that uses an orchestra, choir and soloists, each of which play a character in the overall work.

Orchestra – A large ensemble of instruments divided into four main sections: strings, woodwind, brass and percussion.

Orchestration – Utilisation of the instrumentation of an orchestra in the writing of a composition.

Overture – An instrumental composition intended as an introduction to an opera or other music theatre work.

Parody – A work that is imitated with deliberate exaggeration for comic effect.

Principal – One of the main characters.

Pulse – The underlying beat of a piece of music.

Range – The range from the lowest to highest notes that are played or sung.

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Recitative – A vocal (singing) style designed to imitate the natural inflections of speech, used in opera where dialogue might be used in other forms of music theatre.

Rehearsal – Where the performers and the creatives develop the production, shaping lines, songs, movements etc.

Rhythm – The regular and irregular pattern of notes of different length in the music.

Repetiteur – A pianist who works as an accompanist and vocal coach for opera.

Romantic period – A period in Western music that began in the late 18th century. Music in this period became more expressive and dealt with literary, artistic and philosophical themes prominent at this time.

Scale model box – A scale miniature of the set design made from foam core and card.

Score – The notation showing all the parts of a work, both instrumental and vocal.

Season – The time in which a number of performances take place for a single production.

Solo – A piece of music performed by a single performer either alone or with accompaniment.

Soprano – The highest female voice.

Soubrette – A light operatic soprano.

Sound Designer – The person who designs the additional sound used in a production.

Stage Manager – The person who manages the running of rehearsals and performances, managing all the components of the production during performance.

Surtitles – A translation of the words being sung on stage projected onto a screen above the stage.

Synopsis – A summary of the story.

Tempo – The speed of a composition.

Tenor – A high male voice.

Tessitura – The general range of vocal parts.

Tetralogy – A group of four related literary or operatic works.

Time signature – A notation used to specify how many beats in a bar and the note value equivalent to the beat.

Tone – The interval of a major second or a sound of definite pitch and duration.

Transcription – In music, a notation of a piece of music that has not been written out.

Tutti – A marking in a score that indicates the use of the whole orchestra and/or all the vocal parts.

Vibrato – A very slight fluctuation of pitch in rapid succession to create warmth in the sound.

Villain - Often the antagonist. In literature, this is the evil character in the story, the character who has a negative effect on the other characters.

Vocal range - The human voice falls into a range from the lowest to highest notes they can reach. The normal range is around two octaves and is traditionally broken into seven voice types, (from highest to lowest) soprano, mezzo-soprano, contralto, tenor, baritone and bass.

Western music – Music produced in Europe and deriving from European cultures that spans from ancient times until the present day.

Workshop – An exploration of a new work (production, text, music, design).

ALICE THROUGH THE OPERA GLASS – THE STORY

Alice and the White Rabbit are lying by a riverbank one day, enjoying the afternoon sun. Suddenly, realising that it is already afternoon, Rabbit leaps up, crying out that he's late.

As Alice stands up, she trips on a flute lying next to her. She picks it up and sees a note hanging from one of its keys. It reads:

If found, please return to:
The Queen of the Night
The Dark and Scary Castle on the Hill
Operaland.

Rabbit mentions that he used to play flute but stops Alice just as she is about to play it, in case it is cursed. Alice teases Rabbit for being a scaredy rabbit and convinces him to play her a song so she can hear what it sounds like. He brings the flute to his lips and as he plays the first note, there is a flash. After making sure that Rabbit is okay, Alice picks up the flute and notices that there was some writing on the back of the original note. It says:

P.S. This flute is cursed. Please do not play it. If you already played it, you have one hour to return the flute and reverse the curse.

Alice looks at Rabbit and notices that he doesn't look any different, however when he starts to speak she realises that his personality has been switched with the Mad Hatter's. They need to find the Queen of the Night so she can reverse the curse but Alice doesn't know the way to Operaland. Luckily, Alfredo arrives and offers to take them there.

After some time, Alfredo must leave, but he points Alice and White Rabbit in the right direction. On their way they meet Mallika in her beautiful garden, then jump into the stream to travel to the sea where they encounter the mermaid Elettra. She directs them to the Enchanted Island where they hear the chorus of Enchanted Islanders sing their song and experience the island's illusion.

After all this travel and still no closer to the Queen of the Night, Alice is feeling a little dejected and missing her friend, so Rabbit tries to cheer her up by singing a song. At first, Alice is resistant, then she cheers up and joins Rabbit in the singing and dancing.

Alice suddenly realises that they only have ten minutes left to find the Queen of the Night. As she begins to panic, music can be heard—it is Alfredo singing a duet with his friend Papageno. Alice recounts their adventure to Alfredo and laments over losing her friend forever. Alfredo and Papageno remind her that even though Rabbit is not his usual self, he has still acted as a friend by trying to cheer her up when she felt sad, and that it is their friendship that has brought them so close to the Dark and Scary Castle on the Hill, just across the water.

Arriving at the Dark and Scary Castle on the Hill, Alice and the White Rabbit devise a plan to sneak in to talk to the Queen of the Night. They pretend to be part of the crowd, strike up a conversation with some of the Queen's ladies and discover that they're three minutes late. The ladies take Alice to see the Queen who is happy to see her flute again, but won't reverse the curse. Alice's courage intrigues her however, and she decides to grant Alice her wish to have the curse reversed if she sings the Queen's favourite song about a bullfighter in Spain. The chorus joins Alice and the White Rabbit in singing and the Queen reverses the curse.

Alice and the White Rabbit find themselves waking up near the same riverbank from before their adventure started. She is relieved to see that Rabbit is back to his usual self but he doesn't appear to remember anything. Just as she begins to wonder if it all could have been a dream, Rabbit realises the time and rushes off before she has the chance to say goodbye.

WORKSHOP 1 – ALICE THROUGH THE OPERA GLASS

What is opera?

Opera is a European art form that has been in existence since the 1600s and became especially popular in the 18th and 19th centuries. Today there are many styles of opera performance, but they all have one thing in common – an opera is a play that is sung.

The four main languages of opera are Italian, French, German and English.

The main difference between opera and music theatre is amplification. Music theatre is usually amplified while opera is not. In addition, music theatre usually includes spoken dialogue as well as music and dance. Opera, on the other hand, generally uses recitative, a singing style designed to imitate natural speech; however, there are exceptions, like the production you are experiencing today.

Where did opera come from?

The roots of opera can be traced back to the Ancient Greeks who lived over 2,000 years ago. The advances in society that this sophisticated civilisation developed included the invention of a city-state (polis) and a golden age in culture, music, art, poetry and drama, including beautiful sculpture, remarkable architecture and the creation of classical poetry, such as the *Iliad* and *Odyssey* of Homer. This ancient civilisation had a profound influence on the discovery and advancement of science, physics, maths, astronomy and geometry, and produced the influential philosophers Socrates, Plato, Aristotle and Cicero, who approached the big questions of life often in a genuine scientific way, daring to question and challenge traditional conventions and prejudices of their age. The Ancient Greeks also loved the theatre, with playwrights including Sophocles, Aeschylus and Euripides whose works informed the future dramatic structures of playwriting.

In the following thousand years, after the height of the Greek civilisation, much of the knowledge and skills they had established were lost, particularly in the sciences and arts. While the art from what we refer to as the Middle Ages was very beautiful, it had lost some of the scientific application that made it so lifelike. In Italy, from about the 1300s, scholars set out to rediscover many of the Ancient Greeks' innovations. This period was called the Renaissance, which translates literally as "rebirth". Founded in Florence, it marked a period of enlightenment and the rediscovery and study of culture, philosophy, art, architecture and science. Highly influential artists such as Leonardo da Vinci, Michelangelo, Botticelli, Raphael and Donatello, philosophers, writers and mathematicians including Galileo, Shakespeare, Erasmus and Copernicus contributed a wealth of knowledge during this era.

One art form the Renaissance scholars were particularly interested in was Greek theatre. The texts had survived time, but the performance practice indications were lost. Scholars knew from writings by philosophers such as Aristotle and Plato that the plays were accompanied by music and this helped raise the emotional moral tone of the works. But how? What did the music do? How were the lines sung?

A group of thinkers and musicians from Florence called the Florentine Camerata met regularly to determine how the musical accompaniment might have sounded and supported the text. They invented a new art form in which the dialogue in a play would be sung. They decided to call the new art form "Opera", which simply means "a work". The first truly successful opera was called *L'Orfeo*. It was composed by Claudio Monteverdi and is still performed regularly today.

Following the great success of this work, opera became popular all over Europe and then the world. The style of opera and the way it was performed developed over the centuries to reflect the culture of the time. At its height in the 1800s, opera was performed regularly in theatres in every major city.

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Voice types and singing styles

There are seven voice types in opera, each of which is defined by the range of notes they can sing and their vocal quality.

There are three female operatic voice types, although most operas only have soprano and mezzo-soprano roles.

- Soprano – the highest sounding female voice with a vocal range from middle C up to the C two octaves above.
- Mezzo-Soprano – slightly lower than the soprano with a vocal range from the G below middle C to the A two octaves above.
- Contralto – the lowest sounding female voice and rarely used in opera today. The vocal range for this voice type is from the F below middle C to a high F one octave above.

There are four male voice types, although the countertenor voice is most often used in operas from the Baroque period (1600-1750).

- Countertenor – the highest sounding male voice with almost the same vocal range as a mezzo-soprano; the G below middle C to a high F one octave above.
- Tenor – a high sounding male voice that usually takes the leading male role. The vocal range for this type is roughly from the C below middle C to the C above.
- Baritone – the middle sounding male voice with a vocal range from the second G below middle C up to the G above.
- Bass – the lowest sounding male voice which has a vocal range from the E above middle C to the E two octaves below, however some bass singers can go even lower.

There are further categories of voice defining the kind of voice quality and the type of music they can sing. The composer will consider voice types to highlight the different characters – for example, to differentiate between a King and a Servant or a Princess and a Witch.

A few of these are:

- Coloratura – a very high range with the ability to sing complicated parts with agility.
- Dramatic – a heavy sounding, powerful voice.
- Lyric – an average sized voice with the ability to sing long, beautiful phrases.
- Heldentenor – The ‘heroic tenor’, a very big role that requires a powerful sound.

Follow the links below to hear examples of what these voices sound like:

Classical Female Voices – <https://www.youtube.com/watch?v=AIPFAww8X-U>

Classical Male Voices – <https://www.youtube.com/watch?v=gRL7shs23Wc>

Voice types in *Alice Through the Opera Glass*

Alice – Soprano

White Rabbit – Tenor

Alfredo – Tenor

Mallika – Mezzo-Soprano

Elettra – Soprano

Papageno – Baritone

Queen of the Night – Spoken role

First lady - Soprano

Second Lady – Soprano

Third Lady – Mezzo-Soprano

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MUSIC FEATURE #1 – The Pearlfishers Duet

From the opera – *Les pêcheurs de perles* (*The Pearlfishers*)

Composer – Georges Bizet

Librettists – Eugène Cormon and Michel Carré

Year premiered – 30 September 1863

Songs you might recognise

- The Pearlfishers duet, Au fond du temple saint (At the back of the holy temple) – Listen here: <https://www.youtube.com/watch?v=L26DuThSWRO>

The Story

Set in ancient times on the island of Ceylon – now Sri Lanka – *The Pearlfishers* tells a story of two friends, Nadir and Zurga, whose vow of eternal friendship is threatened over the beautiful Leïla, a priestess with whom they are both in love. Leïla herself struggles with her sacred duties and her feelings for Nadir.

The Pearlfishers Duet

In this duet, Nadir and Zurga remember how they both fell in love with a priestess of Brahma, who appeared from the back of a holy temple, and how they turned against each other to win her love. They vow to never let anything threaten their friendship again and swear to remain friends until they die.

In *Alice Through the Opera Glass*, part of this duet is sung by the characters Alfredo and Papageno.

Fun facts about *The Pearlfishers*

1. This story was originally set in Mexico, before Bizet settled on Ceylon.
2. The premiere of this opera was not well-received by critics but became very popular after Bizet died.
3. Bizet's dog was named Zurga, like the character in *The Pearlfishers*.
4. The original score of this opera was lost some time before 1886. Subsequent productions were based on an amended version that was very different from the original one.



Image 1: An illustration for the final scene of Act 1, the duet between Leïla and Nadir, as produced at La Scala premiere in 1886. Illustration by Antonio Bonamore based on the original set designs by Giovanni Zuccarelli.

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ABOUT THE COMPOSER – Georges Bizet

Georges Bizet (1838-1875) was born in Paris, the son of a singing teacher father and amateur pianist mother. His musical and literacy development were clear from a young age, and his musical talent was discovered very early. He was considered a child prodigy, talented not only in playing the piano but also in composition.

When he was 9 years old, the Paris Conservatoire agreed to waive their age rule, allowing him to enter as a student. During his time there, he studied under the composers Charles Gounod and Fromental Halévy, winning a number of prizes that recognised not only his piano playing, but also his composition. He was awarded the coveted Prix de Rome prize for his composition *Clovis et Clotilde*, written in 1857. Recipients of this prize received a five-year state pension and two years at the French Academy in Rome to work uninterrupted on their compositions. Bizet was due to travel to Germany in his third year but instead chose to remain in Rome to continue working on a number of compositions, including his second C-Major Symphony (*Roma*), an Italian-text opera (*Don Procopio*) and an ode (*Vasco de Gama*).

Bizet was an outstanding pianist but he rarely performed in public, choosing to focus his time on composing. He was very much influenced by Gounod, who was one of his teachers at the Paris Conservatoire, as well as the Italian composer, Gaetano Donizetti, and German composer, Giacomo Meyerbeer. After returning from Rome, he noted that the Parisian opera houses and theatres were still staging classical works in preference to newer, modern works like his own, and as a result, was forced to earn a living arranging and transcribing for other composers.

His operas employed 'exotic' melodies, harmonies and settings, which were becoming popular in French opera in the Romantic period. Three of Bizet's early operas – *The Pearlfishers*, *The Fair Maid of Perth*, and *Djamileh* – were all set in faraway lands. While they were not very successful at the time of their premieres, they did earn Bizet some recognition as a composer to watch out for.

Bizet's most popular opera was *Carmen*, written in 1875; however, it only gained popularity after Bizet's death. The production was delayed due to fears that the risky themes and strong emotions of love, hate and desire would upset the audience. While Bizet's contemporaries thought highly of the work, it received negative reviews from the public, leaving Bizet to consider the opera a failure. Having poured everything of himself into this work, the intensity and emotional tension around staging the work was all-consuming. Three months after the premiere of *Carmen*, Bizet died suddenly from a heart attack.

Many of Bizet's works were considered mediocre in his lifetime but are now highly regarded within the opera canon, and since the 20th century have been performed regularly by opera companies around the world. Today, Georges Bizet is recognised as a composer of importance whose works were innovative for his time.



Image 2: Georges Bizet in 1875, shortly before his death. Photo by Étienne Carjata.

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MUSIC FEATURE #2 – The Flower Duet

From the opera – *Lakmé*

Composer – Léo Delibes

Librettists – Edmond Gondinet and Philippe Gille

Year premiered – 14 April 1883

Songs you might recognise

- The Flower Duet, Sous le dôme épais (Under the thick dome) – Listen here from 1:07:https://www.youtube.com/watch?v=_JH8kghDs48
- The Bell Song – Listen here: <https://www.youtube.com/watch?v=gMOOKFL3E58>

The Story

Lakmé tells the story of a forbidden love between Lakmé, an Indian priestess, and Gerald, a British army officer. After some time together hidden away from their individual worlds, Gerald is reminded of his duties to the army. When Lakmé learns of Gerald's decision to return to his former life, she eats a poisonous flower that allows her to die with honour.

The Flower Duet

In this opera, the Flower Duet takes place in Act 1, when the priestess Lakmé and her servant Mallika go to gather flowers by a river. They sing of the beauty of nature, celebrating the flora and wildlife that live along the riverbank. The duet's placement right at the beginning of the opera help to set up the exotic scenery of the opera's location.

Fun facts about *Lakmé*

1. Between its premiere in 1883 and 1931, *Lakmé* was performed 1,000 times.
2. The Flower Duet was used by British Airways in one of its advertising campaigns.
3. A fashion brand in India is named after this opera.
4. *Lakmé* is based on the novel *Le Mariage de Loti* (*The Marriage of Loti*) by French author, Pierre Loti.

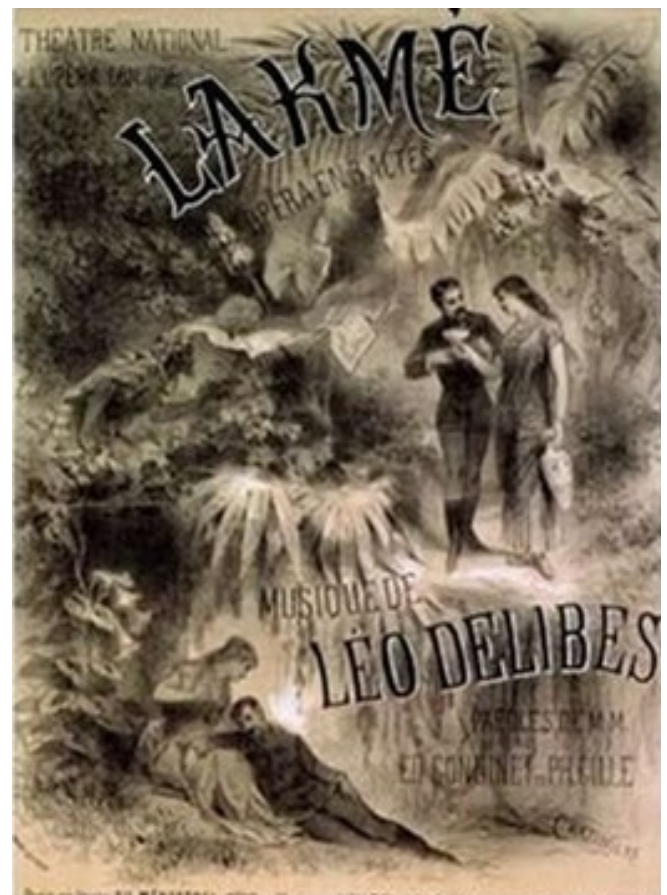


Image 3: An original poster for the production of *Lakmé*.

ABOUT THE COMPOSER – Léo Delibes

Léo Delibes (1836-1891) was a French composer who predominantly composed music for ballet and opera. He came from a strong musical family – his grandfather was an opera singer, his uncle an organist and his mother an able musician – and began his studies in music with his mother and uncle. Like Bizet, Delibes was accepted into the Paris Conservatoire. He studied composition with the opera composer, Adolphe Adam, continuing his studies in organ while taking up vocal lessons.

In 1853, at the age of seventeen, Delibes secured work as an accompanist and chorus master at Théâtre-Lyrique, one of the four opera companies performing in Paris in the mid-19th century. Ten years later, in 1863, he began work as an accompanist at the Paris Opéra.

Knowing that French audiences rarely engaged with instrumental works, Delibes' earlier compositions comprised operettas, parodies and farces in the style of German-French composer, Jacques Offenbach. He continued to write in this style for the next fifteen years, completing one operetta a year.

It wasn't until the premiere of his ballet *Coppélia* in 1870 that Delibes began to gain wider recognition for his compositions. This work, and *Sylvia*, the ballet that followed in 1876, would pioneer symphonic composition for ballet and pave the way for later generations of composers. His music for both ballet and opera was very expressive and evocative in character.

Delibes composed a number of operas during his life, *Lakmé* being the most popular. In this opera Delibes explored Exoticism, a trend fascinating Europe during this period, through incorporating Eastern rhythms, melodies and colours to evoke the atmosphere of faraway lands.

In recognition of his contribution to music and theatre throughout the 1870s, Delibes was awarded the position of professor of composition at the Paris Conservatoire in 1881. His dramatic orchestrations influenced many of his colleagues, including Camille Saint-Saëns, Claude Debussy and Pyotr Ilyich Tchaikovsky.



Image 4: Photo of Léo Delibes taken by German photographer, Fritz Luckhardt.

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MUSIC FEATURE #3 – Toreador Song

From the opera – *Carmen*

Composer – Georges Bizet

Librettists – Henri Meilhac and Ludovic Halévy

Year premiered – 3 March 1875

Songs you might recognise

- Toreador song, Votre toast, je peux vous le rendre (Your toast, I can return it to you) – Listen here: <https://www.youtube.com/watch?v=Bf5VG2vMTIk>
- L'amour est un oiseau rebelle (Habanera) – Listen here: <https://www.youtube.com/watch?v=e-bB9llhv8E>

The Story

Set in southern Spain, *Carmen* explores the trials of human emotions when placed at the mercy of love and passion. Don José, a young soldier, deserts his military duties and abandons his loved ones after being seduced by the fiery gypsy, Carmen. But when she turns her attention to the glamorous bullfighter, Escamillo, Don José struggles to deal with the jealousy that overwhelms him and is forced to live with the consequences of his actions.

Toreador Song

This song is sung by the bullfighter Escamillo when he enters the inn in Act 2 of the opera. Escamillo sings about the act of bullfighting, the courage that is needed when facing a bull, and the fame that comes with victory. The crowd hangs on his every word and joins in with a chorus, praising Escamillo and the grand bullfighter that he is.



Fun facts about *Carmen*

1. *Carmen* is based on the novella of the same name by Prosper Mérimée. Staging this novella was a great risk as it dealt with tragic and controversial themes not previously addressed on the stage.
2. At the time it was written, the orchestral parts were considered very difficult for the musicians to play.
3. The chorus threatened to go on strike two months into rehearsals as they were asked to smoke, quarrel and enter the stage by twos and threes rather than marching in en masse to sing their simple tunes.
4. Bizet had never travelled to Spain yet was able to successfully evoke the warmth and colour of the country by using the seguidilla (a Spanish dance in triple time) and habanera (a Cuban dance in duple time, although written by a Spanish musician) within the overall score.

Image 5: A portrait of Celestine Galli-Marié, the mezzo-soprano who played the role of Carmen at the premiere. Painted by Henri Lucien Doucet in 1884.

Alice Through the Opera Glass

Education Resource

French opera

French opera in the 19th century saw composers continue writing in the style of opéra comique, but also experimenting with Exoticism.

Opéra comique is simply opera that contains spoken dialogue between musical numbers, unlike opera that is entirely sung. It began in the early 18th century with the popular songs and vaudevilles that were used as farcical entertainment numbers at fairs. From the mid-18th century it began to reflect characters from everyday life and by the early 19th century, the genre adapted to suit the more serious and romantic subjects that composers were handling in their operas. Bizet's opera *Carmen* is one of the most famous examples of opéra comique in the 19th century as it includes spoken dialogue.

During Bizet and Delibes's time, composers of opera searched for texts set in faraway lands to appeal to audiences of the day who were fascinated with exotic cultures. Authenticity was lower down the priority list as composers employed western musical language, but the melodies, harmonies and rhythms were suggestive of distant locales. Their primary concern was to create a picturesque atmosphere. Bizet achieved this with both *The Pearlfishers* and *Carmen*, and Delibes explored this subject with his opera *Lakmé*.



Image 6: A poster for *Carmen*'s premiere in 1875 by Prudent Louis Leray.

WORKSHOP 1 – ACTIVITIES

MUSIC

Activity one: Singing exercise

For Years F-6

Learn to sing both the melody line (line A) and the counter-melody line (line B) of 'The Flower Duet' from *Lakmé*. You can choose to sing the words in French or on the syllable 'ah'.

The music can be found in Appendix B on page 52 of this resource.

You might like to complete this singing exercise everyday so that students have a chance to learn the melodies properly and learn how to find solutions through everyday practice.

[VCAMUM018](#), [VCAMUP019](#), [VAMUE021](#), [VCAMUP023](#), [VCAMUM026](#)

For Years F-2

Start a discussion with your class that reflects on the music they are singing by asking the following questions.

- What did they find tricky in the melody?
- What do they like about this song?
- Is there anything they do not like about this song?

For this exercise, encourage your students to use any musical terms where applicable and where they can.

[VCAMUR020](#)

For Years 3 and 4

Sing the melody line (line A) and then the counter-melody line (line B) again, but this time, while singing, ask your students to gesture with their hands when each line moves up or down.

[VCAMUE025](#), [VCAMUM026](#)

For Years 5 and 6

Split your class into two halves. Teach one side the melody line (line A) and the other side the counter-melody line (line B). Then ask them to sing it together.

This exercise may take a few attempts!

[VCAMUM030](#)

Activity two: Analyse the music

For Years 3-6

Look at the music found in Appendix B on page 52 of this resource and identify the following:

- Articulation, including slurs, ties, staccato, etc.
- Tempo markings
- Dynamic markings
- Different note values

Use different coloured pencils or pens to circle each of the above.

[VCAMUE025](#), [VCAMUE029](#), [VCAMUM030](#)

ENGLISH

Activity three: What are the differences?

For Years F-6

Read the story of *Alice Through the Opera Glass* found on page 8 of this resource.

As a class, come up with a list of similarities that you might notice from the original story of *Alice's Adventures in Wonderland* by Lewis Carroll. This could include the characters involved or the adventures that they undertake, for example.

LANGUAGES – FRENCH

Activity four: Nursery Rhymes in French

For Years F-2

Listen to and sing along to these nursery rhymes in French.

Allouette: https://www.youtube.com/watch?v=L_hFw_cWg9U

Frère Jacques: https://www.youtube.com/watch?v=PW5_f6GnSLo

Can you sing the last one in canon-style, like the video?

Activity five: Tongue twisters

For Years 3-6

Learn to say the below tongue twisters in French.

Six cent six suisses sucent six cent six saucisses dont six en sauce et six sans sauce.

606 Swiss lick 606 sausages, among them 6 with sauce and 6 without sauce.

Les chaussettes de l'archiduchesse sont-elles sèches? Archi-sèches?

Are the archiduchess' socks dry? Super dry?

Un chasseur sachant chasser sans son chien est un bon chasseur.

A hunter able to hunt without his dog, is a good hunter.

WORKSHOP 2 – THE DESIGN PROCESS

The roles of the design team

Not only do we need singers and orchestral musicians to stage a production, we also require a number of people working behind the scenes to create the world the opera is set in and to ensure any transitions in time happen smoothly.

In this workshop, we'll learn who's who in the Design team, while Workshop 4 will introduce you to the Production team (see page 44 of this resource).

Set Designer

The Set Designer designs the scenery that the audience will encounter throughout a performance for any number of different scenes that might be laid out in the libretto. For smaller operas, the designer might devise a clever way to adapt one main set piece to convey the different scenes of an opera, while for large-scale operas, they may design a different set piece for each act. When designing the set, set designers need to take into account passages of time within the story and how practical it is for the singers and actors using it.

Lighting Designer

In theatre and opera, the Lighting Designer is responsible for creating the lighting, atmosphere and time of day around the action taking place on stage. The lighting design can completely alter the way an opera looks, regardless of the set and costume designs.

Costume Designer

The Costume Designer is responsible for designing what the singers wear on stage throughout a performance. Not only do they need to consider how the costumes correspond to the set design, but also the actions the singers will need to perform on stage within their role, and how their costume might affect their ability to sing to their full capacity.

Wardrobe Supervisor

The Wardrobe Supervisor oversees the costume department and works together with the designer to bring the costumes to life. They will source fabrics to use when costumes need to be created from scratch, source hats, shoes and any other accessories from their list of suppliers, and oversee costume fittings throughout the creation process.

Working together

All the designers mentioned above work closely together, but most importantly with the Director to ensure that the world they're creating aligns across the company. Depending on the size of the production, the conceptual design part of the process can begin two years before an opera is staged! This goes to show how much planning is required before an opera is ready to begin rehearsals, let alone be performed.

Alice Through the Opera Glass

Education Resource

Costume and Set Design

Costumes

Victorian Opera's production of *Alice Through the Opera Glass* is a loose sequel to their 2015 production of *Alice's Adventures in Operaland*. As a result, some of the costumes will be reused in *Alice Through the Opera Glass*.

The Costume Designer for both productions has been Isaac Lummis. He writes about some of his costume designs below.

Costume designs



Alice and the White Rabbit

I designed the Alice and White Rabbit costumes for the original 2015 show. Both characters had to be immediately recognisable as our titular characters and fit within the aesthetic of our show. The design of Alice's blue dress references the Sir John Tenniel illustrations of Alice in Lewis Carroll's original books, as well as Disney's instantly recognisable 1951 animated version of Alice. I based her dress on a classic mid-Victorian child's silhouette, with a full skirt, fitted bodice and short puff-sleeves.

The Rabbit costume had to transform an adult performer into a believable rabbit and partially disguise their human form. The original rabbit costume had large hind legs sculpted from foam and covered in white fur. However, because these legs were hot to wear, I have redesigned part of this costume. The Rabbit now sports a pair of white jodhpurs, which helps give an illusion of a rabbit's big bottom, but they will be much cooler and easier to wear.

Alice Through the Opera Glass

Education Resource

The male ensemble

The male ensemble costumes are a new element designed for this show. The ensemble need to look like people dressed up for a night out at the opera, hence the choice to dress them in variations on the classic tuxedo. However, because the set and performers are against a black backdrop, I didn't want to dress the cast members in traditional black as they would have disappeared against the black backdrop. I incorporated red and white into the tuxedo design in reference to the aesthetics of a traditional deck of playing cards, which are also characters featured in Lewis Carroll's story.



Alice Through the Opera Glass

Education Resource

Set

Unlike the costumes, the set for this production of *Alice Through the Opera Glass* is quite different from our 2015 production of *Alice's Adventures in Opera Land*. Victorian Opera's very own set designer Candice MacAllister produced the set design, which she describes below.

The set design for Alice Through the Opera Glass is inspired by the gardens and parties found in the writings of Lewis Carroll. With a central door acting as a portal for the characters and action to focus on, the design shifts and morphs to reflect each opera moving through the garden-like space.

The picket fence, usually ordered and neatly bordering a garden, has been 'uprooted' around the door to show the upside-down nature of wonderland. The small colour pallet reflects other aspects of the original story, such as playing cards, red roses and chess boards and helps to bring a unified look to the design.

Set design

Find digital renderings of Candice's set design below. This image will form the basis of the set with changes in the scenery taking place to match the story as it unfolds.



Alice Through the Opera Glass

Education Resource

MUSIC FEATURE #1 – De' miei bollenti spiriti

From the opera – *La traviata* (*The Fallen Woman*)

Composer – Giuseppe Verdi

Librettist – Francesco Maria Piave

Year premiered – 6 March 1853

Songs you might know from the opera

- Brindisi – The drinking song – Listen here: <https://www.youtube.com/watch?v=SK-NUuTCras>
- Sempre libera – Always free – Listen here: <https://www.youtube.com/watch?v=IGlugsYQZgg>

The Story

Verdi's *La traviata* is about a young bachelorette, Violetta, who, sick with tuberculosis, meets and falls in love with Alfredo Germont, a young man from the country. They live peacefully for a few months, during which Violetta regains her strength, but Alfredo's father interferes and begs Violetta to end their relationship to save the family from shame. Heartbroken, Alfredo discovers the truth behind their sudden break-up too late, but Violetta, with only hours to live, forgives him and dies in his arms.

De' miei bollenti spiriti (My passionate spirit)

In this song, Alfredo reflects on Violetta's beauty and her decision to move away from the city and its distractions. He sings of how Violetta's love for him fills him with happiness, lifts his spirits and calms his restless heart.

Fun facts about *La traviata*

1. Verdi originally intended to stage this opera in a contemporary setting – that is modern dress for the 1850s – in order to capture the realism this work was intended to convey. It wasn't until 1906, after Verdi's death however, that a 'modern' production was attempted.
2. Verdi composed the score for this opera in just under a month.
3. This opera features some of the most challenging music in repertoire for soprano.
4. *La traviata* was not successful at its premiere. One of the reasons is said to be that the singer who played Violetta did not fit the physical description of the character she was playing, making it difficult for the audience to sympathise with her.



Image 7: A sketch of Violetta's costume for the premiere performance of *La traviata* in 1853. Artist: Giuseppe Bertoja (1803-1873).

ABOUT THE COMPOSER – Giuseppe Verdi

Giuseppe Verdi (1813-1901) is regarded as one of the most important Italian composers for opera in the 19th century. He wrote twenty-eight operas over the course of his life, all of which embody the spirit and passion central to the Romantic period. Some of his most popular operas include *Rigoletto*, *La traviata*, *Aida* and *Otello*, all of which are still performed frequently today.

Verdi grew up in an impoverished town in the Po Valley in Italy. His father was an innkeeper and owned a small farm. He displayed a talent for music before the age of four and by the time he was nine years old he was filling in for the organist at his local church. Verdi went to the *ginnasio* (secondary school) in the neighbouring town of Busseto and it was here that he caught the attention of Antonio Barezzi, one of the town's leading citizens who also happened to be very fond of music. Barezzi would play an important role in Verdi's life, as he supported the young composer's travel to Milan to study privately under Vincenzo Lavigna.

Verdi began to impress the right people while he was studying in Milan, so much so that he managed to secure a season at La Scala for his first opera, *Oberto, conte di San Bonifacio*. The work was successful enough to travel to Genoa and Turin, but more importantly, from this work, Verdi was commissioned to compose a further three operas for the theatre. While this set him up well for the next few years, his career was put on hold in 1839 due to the death of his two infant children as well as his wife. Verdi suffered severe depression during this time and vowed to stop writing opera. It wasn't until the director of La Scala handed him a libretto of *Nebuchadnezzar, King of Babylon*, that Verdi returned to work to write the opera *Nabucco*, produced at La Scala in 1842. This opera was an immediate success and launched Verdi's career – he was twenty-nine years old.

Over the next five decades, Verdi continued to write hit after hit, with his operas becoming more ambitious both in exploring and interpreting the humanistic elements of his characters through musical expression and expanding on his orchestrations and the colours he could produce with them. During this middle period, Verdi spent some time in Paris composing commissions in the style of grand opera. Operas of this style were much larger in scale in every way: they were at least five acts long, used a much larger orchestra, dealt with subjects of high seriousness, and featured ballet sections. From very early on it was evident that Verdi held the values of literature and drama in high regard and displayed a high level of conveying these values through musical expression. He believed that melody was the most important element of the works he composed as it was the most efficient way to express human feeling.

During his life, Verdi and his operas were associated with the political agenda of Italy, which in the mid-1800s was becoming an independent country. A number of his works resounded with the patriotic emotions that Italian audiences of the day were experiencing. The most famous example of this is the slave chorus, "Va, pensiero" from Verdi's opera *Nabucco*. This chorus became a national anthem for Italy during this time, raising the citizens' spirits in a time of uncertainty. Verdi himself became a political figure and was urged to run for a seat in the first parliament after Italy won independence. He won and sat in the Chamber of Deputies in the years that followed.

Later in life, Verdi composed mostly sacred works for chorus, continuing to work until a few years before his death. He left behind a new style of opera composition that broadened the role of the orchestra without comprising the importance of the voice and introduced a range of subject matter that had not yet been dealt with in this art form.

Italian opera

At the same time that Verdi was settling down in Milan to study with Vincenzo Lavigna, opera in Italy was being composed in the 'bel canto' style that had been slowly developing through the late 18th and early 19th centuries. Vincenzo Bellini was the leading composer in this style at this time. Under his pen, a new, more emotional style of singing was employed, supported by longer and more florid melodies, expressive harmonies that included the use of discords and appoggiaturas on strong beats, all of which added to the lyric characteristics of Romantic music.

While there was an increase of romantic subjects being dealt with by Italian composers with plots that featured star-crossed lovers and tragic endings, the form of Italian opera remained the same. The confrontation between the hero and villain in the presence of the heroine and the chorus would signify the beginning of the climax, which would then be followed by a sad sweet song and an action-filled piece to bring down the curtain.

Italian opera during this period had achieved an expressiveness and musical fluidity yet to be obtained by the French and German traditions. In addition, Italy's singers were far more accomplished than anywhere else in the world, and the librettists who wrote the operas' texts were skilled in making use of those situations that would lend themselves well to operatic treatment.



Image 8: A caricature of Giuseppe Verdi created by Théobald Chartran for Vanity Fair in 1879.

Alice Through the Opera Glass

Education Resource

MUSIC FEATURE #2 – The Chorus of Enchanted Islanders

From the opera – *Alcina*

Composer – George Frideric Handel

Librettist – Based on the production of *L'isola d'Alcina*, libretto by Riccardo Broschi

Year premiered – 16 April 1735

The Story

The sorceress Alcina is in the habit of luring heroes to her enchanted island, of which her latest captive is the knight, Ruggiero. Unbeknownst to him, the hero's fiancée Bradamante, and her tutor Melisso, have followed Ruggiero to the enchanted island. They have devised a plan that will rescue him and all of Alcina's past victims (now turned into animals, bushes or other parts of the island), and bring an end to Alcina's magical ways.

The chorus of Enchanted Islanders

This chorus takes place at the very beginning of Act 2, setting the scene of Alcina's magnificent palace. Members of the chorus sing in celebration, rejoicing at the pleasures and happiness the island brings to its heroes.

Fun facts about *Alcina*

1. The character of Oberto was not originally in the opera's libretto but an extra character Handel created so he could feature William Savage, a young and popular singer of the day.
2. The opera contains musical numbers which would have originally been written for dancers.
3. *Alcina* is one of three operas composed by Handel based on the epic poem *Orlando furioso* by Ludovico Ariosto
4. After some performances in 1737, the opera wasn't performed again until its first modern revival in Leipzig in 1928.

ALCINA.
AN
OPERA.
As it is Perform'd at the
THEATRE ROYAL
IN
COVENT-GARDEN.



LONDON:

Printed for T. WOOD, in *Little-Britain*, and are to
be Sold at the THEATRE in *Covent-Garden*.

MDCCLXXXV.

[Price One Shilling.]

Image 9: The title page of the libretto for Handel's *Alcina* - London 1735.

ABOUT THE COMPOSER – George Frideric Handel

George Frideric Handel (1685-1759) was born in Halle, Germany to a barber-surgeon father. His gift for music was evident from an early age and he began his musical studies with the composer Friedrich W. Zachow. As his father did not believe that music was a suitable profession for a young man of the middle class, Handel enrolled himself in a law degree at the University of Halle. In 1702 he withdrew from the course and moved to Hamburg to pursue a career as a composer, where he joined the opera orchestra on violin, as well as harpsichord duties when required. Three years later, in 1705, he oversaw the premiere of his first opera *Almira*.

Over the next four years he would travel around Italy meeting the greatest composers and musicians of the day, such as Arcangelo Corelli, and Alessandro and Domenico Scarlatti, who would influence his music throughout his career. His time in Italy had a great impact on his musical style. He composed two operas, numerous Italian solo cantatas, some oratorios and Latin church music.

At age 25, he returned to Germany and was appointed the Kapellmeister to the Elector of Hanover. During his time in this role, he was provided opportunities to travel to England to oversee performances of a number of his operas. He won the favour of the English nation with these and other works, and decided to remain in England for the rest of his life.

The English public eventually tired of Italian opera, Handel's specialty, so he turned to composing oratorios—large-scale choral works without the extravagant scenery that opera called for, which ended up becoming the most popular musical form in England at the time.

Throughout his life, Handel composed over forty operas, twenty-five oratorios, over 100 cantatas of various styles, close to thirty anthems, and hundreds of other vocal works in different styles, such as odes and masques, hymns, English songs, duets and trios, and canticles. He also composed instrumental music, writing concertos for oboe, violin and organ, concerti grossi, and orchestral works, his most famous of which is the *Water Music Suite* and *Music for Royal Fireworks*. Furthermore, Handel composed works for solo instruments and chamber ensembles.

Handel's music was popular with audiences because he was able to depict the human character and its emotions in his melodic lines. His chorus works were effective because he cleverly wove together simple harmonic passages with melodic sections. The oratorios he composed were just as dramatic as his operas and were based on Old Testament stories that dealt with heroism and the suffering of a particular individual. While his earlier oratorios incorporated solo recitatives and arias that were underlined by a chorus, his later and more famous ones, such as *Israel in Egypt* and *Messiah*, had larger sections featuring the chorus.

Handel's eyesight started to decline, which made it more difficult for him to continue composing, but he remained active in music until he passed away in 1759. He is buried in the Poets' Corner at Westminster Abbey in London. Although he maintained a healthy reputation throughout England during and after his life, having played an important part in England's national culture, it wasn't until the late 18th century that he gained recognition in his native land of Germany.

Alice Through the Opera Glass

Education Resource

Baroque Opera

Opera was the most important new genre of the Baroque period. The first major developments of the art form would take place during this period, building on what the Florentines had developed in Italy. The Baroque period saw opera in its Italian form spread to other countries in Europe, especially France and Germany.

The texts used in the operas were commonly based on Classical Greek and Roman mythology. Some of the features of these early works were the storylines (either gut-wrenching drama or hysterical comedy) and the use of a chorus and a small group of instrumentalists, including lutes, harpsichords and contrabassoons.

Claudio Monteverdi was one of the leading composers of the Baroque period, particularly for opera. He improved the style by tightening some of its elements so that the musical form was more coherent, and increased the level of emotion expressed by his characters through the music. He helped to establish the love duet as a central component of opera, and invented the *stile concitato* (agitated style) that would aide in expressing passions of the soul by employing techniques such as string tremolo and pizzicato.



Image 10: Handel and King George I on the River Thames painted by Edouard Hamman in 1717.

Alice Through the Opera Glass

Education Resource

The Chorus

A chorus is best described as a group of singers who perform together. It is most commonly made up of male and female voices but can sometimes be restricted to either women's, men's or children's voices only, depending on what the music calls for. The music written for chorus is usually sung by the soprano, mezzo-soprano/alto, tenor and bass voice types.

The function of the chorus in opera has changed throughout the art form's history. In earlier operas, the chorus was either a musical interlude between solo numbers or acted similarly to the choruses of Greek tragedy, in that it would be used to comment or reflect on the action taking place in the moment. As opera continued to develop and grow, the chorus began to be more integrated into the action, playing the role of an oppressed community, for example.



The women's chorus of *The Cunning Little Vixen*. Photo by Jeff Busby.



The chorus taking part in a concert performance of *La Sonnambula*. Photo by Charlie Kinross.



The chorus in *The Magic Pudding – The Opera*. Photo by Charlie Kinross.



The chorus of *William Tell*. Photo by Jeff Busby.

WORKSHOP 2 - ACTIVITIES

MUSIC

Activity one: Listening exercise

For Years F-6

Before completing the following exercise, listen to this recording of “De’ miei bollenti spiriti” from Verdi’s opera, *La traviata*, sung by Russian singer Alexey Kudrya.

<https://www.youtube.com/watch?v=ZYs9eq-LI1Q>

Ask students to consider the following and to discuss any musical characteristics they have become familiar with. Year 5 and 6 students should expect to complete the list.

- What do you like and dislike about this song?
- Would you describe this song as fast or slow?
- Is this song loud, soft or somewhere in between?
- Does the melody move up and down in pitch or stay the same throughout?
- Can you hear any articulation, such as legato or staccato?
- What voice type is the singer? You may have to refer back to the different voice types discussed on page 10 of this resource.
- What do you think are the expressive elements of this song?
- Find other listening examples of this work and identify the differences in the performances. Do the singers use different dynamics or articulations? Do they have a different voice type or tone? Do they create different colours?
- If you had to compose an orchestral arrangement to accompany the melody, what instruments would you use? Turn to page 46 of this resource for a list of instruments and listening guides.

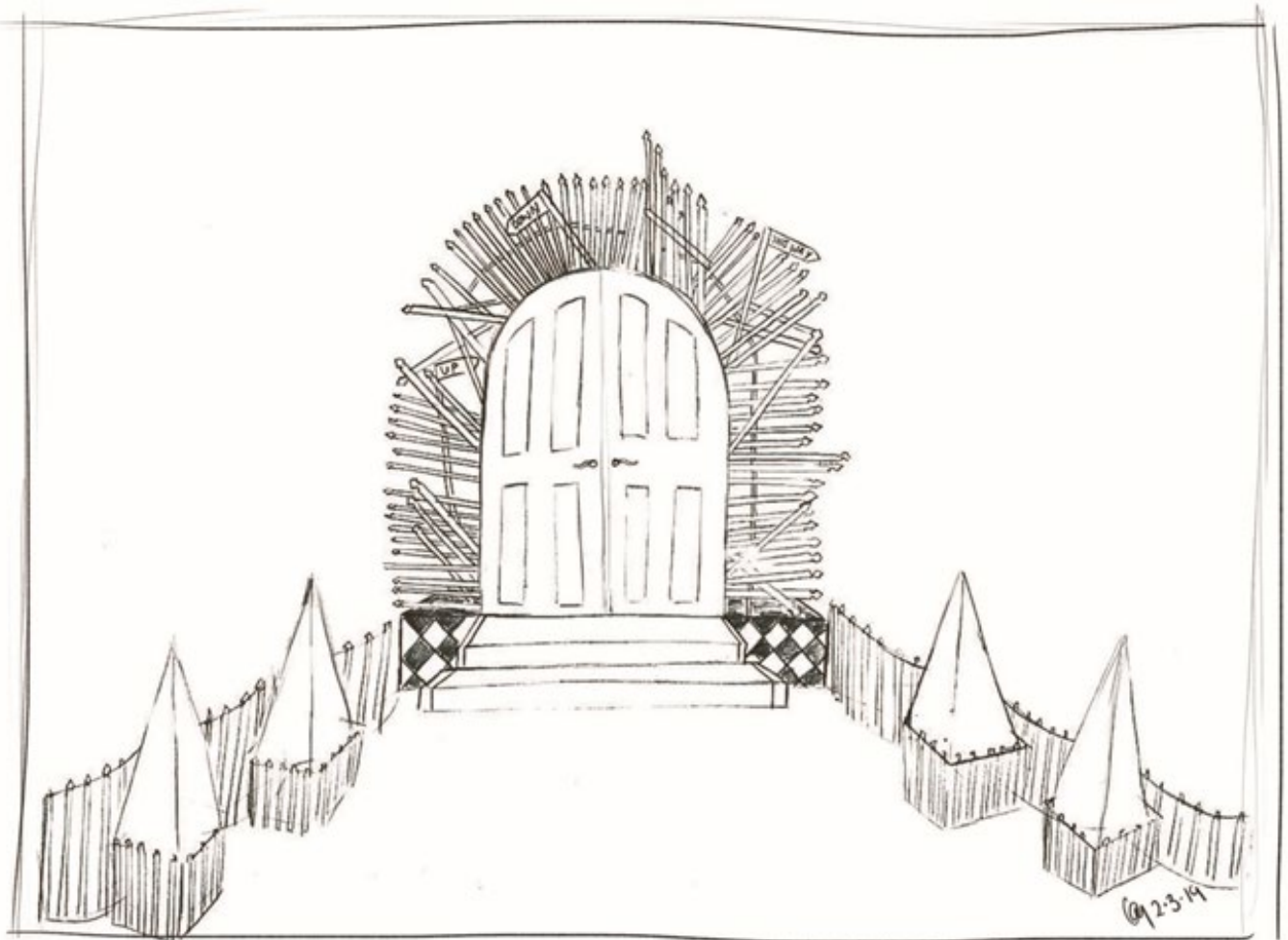
[VCAMUE017](#), [VCAMUP019](#), [VCAMUE021](#), [VCAMUM022](#), [VCAMUR024](#), [VCAMUE025](#), [VCAMUR028](#), [VCAMUM030](#), [VCAMUP031](#), [VCAMUR032](#)

VISUAL ARTS

Activity two: Design a set

For Years F-2

Finish designing the set for *Alice Through the Opera Glass* by colouring in the picture below.



*Alice Through the Opera Glass
Set Design Sketch*

For Years 3-6

Read the story of *Alice Through the Opera Glass* found on page 8 of this resource, and draw the set for the different scenes as you might imagine them on stage. Some of the different scenes include:

- The riverbank where we first meet Alice and the White Rabbit
- Mallika's flower garden
- Elettra's home under the sea
- The Enchanted Island
- The Queen of the Night's Dark and Scary Castle on the Hill

Alice Through the Opera Glass

Education Resource

Activity three: Design the costumes

For Years F-2

Read the story of *Alice Through the Opera Glass* found on page 8 of this resource, and design the costumes of Alice and the White Rabbit for the opera singers that will take part.

For Years 3 and 4

Read the story of *Alice Through the Opera Glass* found on page 8 of this resource, and design costumes for two characters from the list below:

- Alice
- White Rabbit
- Alfredo
- Mallika
- Elettra
- Papageno
- Queen of the Night

For Years 5 and 6

Read the story of *Alice Through the Opera Glass* found on page 8 of this resource, and design the costumes for the entire cast. Do some research on the internet to see what designers have done with each of the characters listed below and select a few of your favourite designs (called reference photos) to exhibit next to your own designs.

- Alice
- White Rabbit
- Alfredo
- Mallika
- Elettra
- Papageno
- Queen of the Night

Present your designs and the reference photos you have chosen to your classmates. Where applicable, explain how the costume designs you found in your research influenced your own design.

Activity four: Draw the Enchanted Island

For Years F-6

In *Alice Through the Opera Glass*, Alice and the White Rabbit visit the Enchanted Island. In the performance, you won't get to see what the island looks like because only the characters wearing sunglasses will discover its beauty.

Draw a picture of what you imagine the Enchanted Island looks like and what the people living there would wear. When you have finished, share your ideas with your classmates.

LANGUAGE – ITALIAN

Activity five: Nursery Rhymes in Italian

For Years F-2

Listen to and sing along to these nursery rhymes in Italian.

Brilla Brilla una stellina: <https://www.youtube.com/watch?v=AoYdQZxl6mQ>

La vecchia macdonald fattoria: <https://www.youtube.com/watch?v=u0jodBpOvJs>

Activity six: Italian Tongue twisters

For Years 3-6

Learn to say the below tongue twisters in Italian.

O postino che porti la posta, dimmi postino che posta portasti.

Oh postman who brings the mail, tell me postman what mail you brought.

Quanti rami di rovere roderebbe un roditore se un roditore potesse rodere rami di rovere?

How much wood would a woodchuck chuck if a woodchuck could chuck wood?

Trentatré trentini entrarono a Trento tutti e trentatré trotterellando.

Thirty-three people from Trentino came into Trent, all thirty-three trotting and toddling.

WORKSHOP 3 – Inside the rehearsal room

The role of the Director

The Director of a production is responsible for deciding where the singers will stand and how the action in the production will be staged. They have a concept in mind of how the story should unfold and what they want the singers to do. Sometimes they have to be flexible as the direction might not quite work with the artists or the space they have to work with.

The Director for this production is Brock Roberts. He discusses his concept for *Alice Through the Opera Glass* below.

To put Alice Through the Opera Glass on the stage, I had to think about creating a world full of fun and unique characters that all live together in this interesting place.

Operaland is where Alice and the White Rabbit travel to. It has a lot of similarities to Wonderland and the Looking Glass in Lewis Carroll's books Alice's Adventures in Wonderland and Alice Through the Looking Glass. You will see people from many different operas all living together in this land. There are underwater creatures, servants, chess pieces, a queen and many more!

Meet the cast

The cast for this production of *Alice Through the Opera Glass* is made up of 6 principal singers and a chorus comprising 8 students from the Master of Music (Opera Performance) at the University of Melbourne.



Alice
Georgia Wilkinson



White Rabbit
Timothy Reynolds



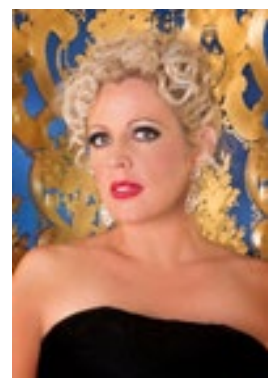
Mallika, Third Lady
Shakira Dugan



Alfredo
Carlos E. Bárcenas



Papageno
Stephen Marsh



Elettra, First Lady
Emily Burke

Alice Through the Opera Glass

Education Resource

MUSIC FEATURE #1 – The Hm Hm Quintet

From the opera – *The Magic Flute* (*Die Zauberflöte*)

Composer – W.A. Mozart

Librettist – Emanuel Schikaneder

Year premiered – 30 September 1791

Songs you might know from the opera

- Pa...pa...pa Duet – Listen here: <https://www.youtube.com/watch?v=fHHCAfXlb1I>
- Der Hölle Rache kocht in meinem Herzen (Hell's vengeance boils in my heart) – Listen here: <https://www.youtube.com/watch?v=YuBeBjqKSGQ>

The Story

Prince Tamino is set the challenge by the Queen of the Night to save her daughter Pamina (also the woman he loves), from Sarastro, a high priest. He takes Papageno with him, a fainthearted bird-catcher who is obsessed with finding himself a wife. When Tamino reaches the High Priest's domain he learns of the Queen's true nature and agrees to go through an initiation trial to prove that he is worthy enough for Pamina. He overcomes the challenges he faces and can be with Pamina. Meanwhile, the Queen of the Night is cast out for her evil plot and Papageno finally finds a wife.

The Hm Hm Quintet

This quintet takes place when Papageno is found out to be lying about his part in saving the prince from a serpent. His punishment includes his mouth being fitted with a padlock which means he can only make humming noises. The Queen's three ladies take pity on him and release the padlock. They are joined by Tamino to sing a quintet, warning Papageno to tell the truth in the future.

Fun facts about *The Magic Flute*

1. The librettist and Mozart's sister-in-law starred in the premiere of the opera as Papageno and the Queen of the Night characters, respectively.
2. Each of the characters had their own musical themes so their arrival on stage was often preceded by the music.
3. The work was an immediate success and was performed 100 times in the first 14 months of its life.
4. Unfortunately, Mozart died two months after this opera premiered.



Image 14: A painting depicting the stage design for Mozart's *The Magic Flute* by Karl Friedrich Schinkel in 1815.

ABOUT THE COMPOSER – Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791) was an Austrian composer and until this day is recognised as one of the greatest composers in Western music history. Mozart and his older sister were both exposed to music at an early age as their father was a successful composer and violinist who worked as the assistant concert master at the Salzburg court. When his sister began keyboard lessons at the age of seven, Mozart, who was looking on, began exhibiting a strong understanding of chords, tonality and tempo – he was only three years old.

By the time Mozart was five, he had composed his first work and was a skilled harpsichordist and violinist. One year later, Mozart's father took him and his sister to Munich to perform at the court of Bavaria. This was the beginning of Mozart's performing life as the following year, when Mozart was seven years old, he and his family embarked on a tour of Europe that would last three years. Throughout the tour, Mozart and his sister would perform and improvise at various courts, churches and for the general public. Needless to say, Mozart won the admiration of many composers he met along the way, and the varying styles of music he came into contact with would play a part in widening his musical language and influencing his compositions. Mozart also toured Italy three times between 1769 and 1773, during which time he continued to perform when any new opportunity arose, and was commissioned to write and conduct a number of operas for the carnival seasons.

As a young adult in Salzburg, Mozart worked for the new Archbishop as the assistant concertmaster. Despite being able to compose in several different musical genres, he soon grew dissatisfied and asked for permission to leave. He spent the next year travelling to Mannheim, Munich and Paris where there were several promising positions, all of which fell through. Mozart's mother who was travelling with him at this time, passed away and Mozart was forced to return to Salzburg at the request of his father. In 1781, Mozart was offered work in Vienna by Archbishop von Colloredo which he accepted. However, he was treated as a servant and was eventually dismissed after a quarrel with his employer. He decided to remain in Vienna, working as a freelance performer and composer, and lived with his friend Fridolin Weber, whose youngest daughter he would eventually marry.

In the early 1780s, Mozart experienced fame throughout Europe with his operatic compositions, such as *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), *The Marriage of Figaro* and *Don Giovanni*. With the income generated from these works, concerts in which he would perform or conduct his own works, and publishing, he was able to live a lavish lifestyle with his family and send his children to good boarding schools. By the late 1780s however, with the war and the decline in the aristocracy's ability to support the arts, Mozart's performance opportunities became fewer and his income shrank. He began to struggle financially and was often forced to borrow money from friends. During this time, he wrote his last three symphonies and final opera with the librettist Lorenzo da Ponte, *Così fan tutte*, and spent time travelling through Germany to search for work to improve his family's financial situation. His financial situation would improve once again in the last year of his life as he found work composing music for the wealthy patrons of Hungary and Amsterdam.

Mozart died in December 1791 and the cause of his death is still uncertain to this day. In the tradition of the day, he was buried in a common grave with only a few family members attending his funeral, however memorial services organised in Vienna and Prague for him were well attended. After his death, his wife sold many of his unpublished works to pay off debts.

Mozart's music was incredibly expressive and demanded a high level of skill from musicians. He played a major part in developing the grand forms of the Classical period, namely, the symphony, opera, string ensemble and concerto. He also had the ability to portray psychological insight through the characters of his opera. His works remained popular throughout the 19th century and influenced many composers that came after him.



Image 15: A painting of W.A. Mozart completed by Barbara Krafft after his death in 1819.

German opera in the 18th century and the Singspiel

Throughout the 18th century, Italian opera was preferred in German speaking countries which is why it was important for German composers to have a grasp of the form. In 1778, the Holy Roman Emperor Joseph II, established the National Singspiel in an attempt to encourage works written in German for the people of Austria.

The genre of singspiel came about in medieval Germany but dealt with semi-sacred texts. It would begin to deal with secular texts in the 17th century and became a popular form of German opera in the mid- to late-18th century. Singspiel operas were comedies that set sentimental plots to simple music and were often performed by travelling troupes rather than produced by established opera companies. They made use of spoken as well as sung text and were influenced by the English ballad opera and the French opéra comique.

Die Entführung aus dem Serail (*The Abduction from the Seraglio*) and *The Magic Flute*, both works by W.A. Mozart, are classed as Singspiel operas, however they would bring about the development of the form into a more serious and complete art form. *The Magic Flute* for example, displays farcical elements in its plot line, but the music that is set for Sarastro and his community of priests is of a much more serious nature.

Because of these works, opera sung in German would become more popular through Europe.

Alice Through the Opera Glass

Education Resource

MUSIC FEATURE #2 – A wand’ring minstrel, I

From the opera – *The Mikado*

Composer – Arthur Sullivan

Librettist – W.S. Gilbert

Year premiered – 14 March 1885

Songs you might know from the opera

- I’ve got a little list – Listen here: <https://www.youtube.com/watch?v=1NLV24qTnlq>
- Three little maids from school are we – Listen here: <https://www.youtube.com/watch?v=VyEJZ9yODB8>

The Story

In the imaginary town of Titipu, Nanki-Poo returns to marry his sweetheart Yum-Yum after a year away but discovers that it might be harder than anticipated as Yum-Yum is still engaged to her guardian Ko-Ko. From here, the story gets very complicated as Nanki-Poo, Yum-Yum and Ko-Ko find themselves in trying, yet comical situations.

A wand’ring minstrel, I

Nanki-Poo sings this song to introduce himself to the gentlemen who are gathered in the town, after they ask him who he is. He sings of the many varied songs in his repertoire, suitable for any mood.

Fun facts about *The Mikado*

1. At the time of the premiere, London audiences were captivated by the Japanese culture exhibited in Knightsbridge.
2. The opening season of *The Mikado* ran for 672 performances.
3. Gilbert hired a Japanese woman to instruct the cast in proper Japanese mannerisms.
4. The phrase ‘Let the punishment fit the crime’ came to life in this opera.

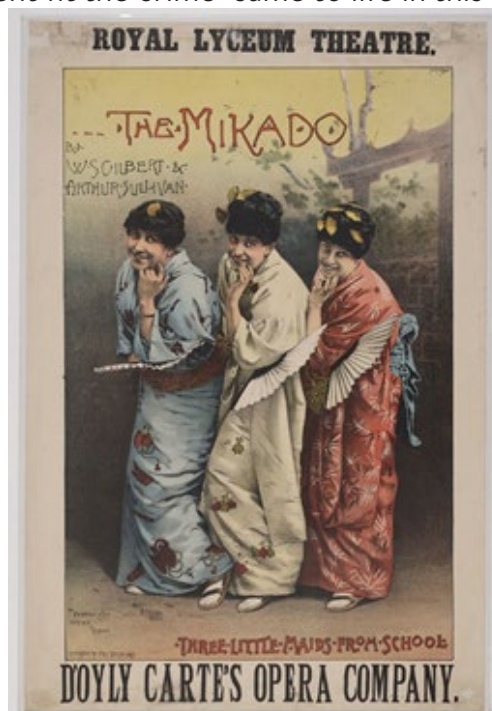


Image 11: *The Mikado* poster of “Three little maids from school are we”. Printed by The Strobridge Lithographer Co.

Alice Through the Opera Glass

Education Resource

ABOUT THE COMPOSERS – Gilbert & Sullivan

Gilbert and Sullivan were an English duo made up of the writer Sir William Schwenck Gilbert and composer Sir Arthur Sullivan. They were brought together by the producer Richard D'Oyly Carte who would continue to nurture their relationship throughout their collaboration. They wrote fourteen comic operas together between 1871 and 1896, the most famous of which are *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado*. The majority of their works were not only loved by audiences of their time, but have continued to entertain audiences until the present day.

W.S. Gilbert (1836-1911) was an English dramatist, librettist, poet and illustrator. His father was a naval surgeon who went on to write novels and short stories, which Gilbert would illustrate. He worked in the civil service and then as a lawyer, and would supplement his income by writing illustrated stories, poems and articles. One of these earlier collections, *Bab Ballads*, was written in a unique 'topsy-turvy' style that he developed, and it was in this style that he wrote many of his plays and operas over his career. He would set up a ridiculous premise and follow it up with absurd consequences and in doing so would blend the real with the surreal and the caricature with the natural. Gilbert was also responsible for developing innovative theories around stage direction and reforming theatre in Britain which was starting to lose popularity.



Image 12: A photo of W.S. Gilbert taken by Elliott & Fry in 1878.

Arthur Sullivan (1842-1900) grew up in a musical household and by the age of eight, was able to play all the instruments commonly found in a band. He began composing anthems and songs while he was at school and by the age of fourteen had won a scholarship to go and study at the Royal Academy of Music. It was during this time that he took up conducting. By 1870, he had built up a steady reputation as England's most promising young composer with his symphony, concerto and several overtures. As composing didn't provide him with a big enough income to support himself, he also took on work as a church organist and teacher. *Cox and Box* was Sullivan's first attempt at composing a comic opera, which he worked on with librettist F.C. Burnand. Gilbert saw the public performance of this work and believed that the text was of too low a quality to match the skill of Sullivan.



Image 13: Arthur Sullivan.

Their first collaboration together, *Thestis* (1871) was a flop mostly because the preparation for it was rushed and the actors were under rehearsed. Its first performance ran an hour overtime and received boos from the audience. Despite this, there were elements of it that would be popular in the works that followed. After their second commission three years later, *Trial by Jury*, they became a roaring success.

Some of the phrases in the works of Gilbert and Sullivan have now become part of the English language, such as "let the punishment fit the crime" and "a policeman's lot is not a happy one". They have also influenced political discourse, literature, film and television, and have been quoted in legal rulings. Furthermore, Broadway lyricists of the twentieth century, such as Cole Porter and Ira Gershwin, have been influenced by the lyrics Gilbert wrote.

Comic opera

Comic opera is a form of opera that was popular in Europe in the early 1700s. There were many types of comic opera, some of which include Italian opera buffa, German singspiel, the English ballad opera and French opéra comique. By the mid-19th century, the French opéra comique had begun to deal with more tragic story lines and was being recognised more as a serious form of opera. As a result, a new form of opera was developed, which featured more comic or farcical plot lines. This form was called operetta.

Operettas are much shorter in length and usually have a happy ending. Some of the libretto is spoken rather than sung with dialogue placed between musical numbers, often unaccompanied. Unlike opera, operettas involve a much more casual style of performance and a different singing style. The tenor and soprano remain at the centre of the action but the supporting cast often includes comedians and a large male chorus. Operettas are commonly set in an exotic country or mythic utopia, or even a combination of both and the plot is often romantically driven. They can also feature orchestral music and elaborate dance scenes.

Gilbert and Sullivan classified their works as comic operas as they dealt with more family-friendly stories compared to the risqué topics that the French operettas commonly dealt with. In many other ways, their compositional form remained very similar to that of the operetta. Over time, the comic and musical styles of Gilbert and Sullivan influenced the development of musical theatre to the extent that their style of comic opera is often considered the precursor of the musical theatre genre.

A topsy-turvy world

Topsy-turvy is a term that describes the worlds of the written works of W.S. Gilbert. When the term topsy-turvy is used to describe a situation, it means that everything is upside down or the wrong way round to how it is supposed to be or that the action is purposefully confusing.

In the comic operas of Gilbert and Sullivan for example, it is not uncommon to find characters in situations that would make no sense in real life. Pirates are treated like noblemen, a drunken gondolier is mistaken for a prince and ends up becoming royalty, and a judge resolves a marriage dispute by marrying the plaintiff himself. Absurdity rules any situation and illogical consequences are deemed logical. Needless to say, these situations were very popular with audiences of the 19th century.

WORKSHOP 3 – ACTIVITIES

MUSIC

Activity one: Rhythmic exercise

For Years F-2

Look at the music for ‘The Hm Hm Quintet’ from Mozart’s *The Magic Flute*, found in Appendix C, on page 54 of this resource.

Identify some of the different note values by naming the note types. Are there any you haven’t seen before?

[VCAMUE017](#), [VCAMUM018](#)

For Years 3 and 4

Look at the music for ‘The Hm Hm Quintet’ from Mozart’s *The Magic Flute*, found in Appendix C, on page 54 of this resource.

Learn to clap the rhythms of each of the melodic lines A, B and C. Then divide your class into three groups, assigning each group with one of the melodic lines you’ve just learnt (melodic line A, B, or C). Have a go at clapping the lines together as per the music.

It might be better to take this exercise slowly to begin with and to practice lines A and B, then A and C, then B and C before putting all three lines together. As students become more confident, increase the speed up to tempo, as per the tempo marking at the beginning of the excerpt.

[VCAMUM026](#)

For Years 5 and 6

Look at the music for ‘The Hm Hm Quintet’ from Mozart’s *The Magic Flute*, found in Appendix C, on page 54 of this resource.

Clap the rhythms of the melodic lines A through to E together as a class.

When students are confident with all lines, split the class into five groups and designate one of the melodic lines A-E to each group, then have a go at clapping it together.

It might be better to take this exercise slowly to begin with and to practice different lines at the same before putting all three lines together. For example, you might like to try:

- A and B
- A and C
- A and D
- A and E
- B and C
- B and D
- B and E
- C and D
- C and E
- D and E

As students become more confident, increase the speed up to tempo, as per the tempo marking at the beginning of the excerpt.

[VCAMUE029](#), [VCAMUM030](#)

Alice Through the Opera Glass

Education Resource

DRAMA

Activity two: Direct a scene

For Years F-2

As a class, read the excerpt from the libretto of *Alice Through the Opera Glass* found in Appendix D on page 56 of this resource.

Explore what each of the characters are doing in this scene and how they are feeling, then discuss some of the ways you could play out these roles to demonstrate not only the action but any emotions as well.

For Years 3-6

Before you begin this exercise, divide your class into groups of 5 and assign each member of the group into the following roles:

- Director
- Alice
- White Rabbit
- Alfredo
- Papageno

Read the excerpt from the libretto of *Alice Through the Opera Glass* found in Appendix D on page 56 of this resource.

Students will need to prepare the scene for performance in front of their classmates. They may like to get dressed up in costumes for this activity.

If you have already completed this activity by the time you see the performance of *Alice Through the Opera Glass* in June, you can have a post-performance discussion with your class that explores how their scenes were different to what was performed in the opera.

LANGUAGE - GERMAN

Activity three: Nursery Rhymes in German

For Years F-2

Listen to and sing along to these nursery rhymes in German.

Ein großer, ein runder, ein roter Luftballon: <https://www.youtube.com/watch?v=tECPRjBSD3A>

Backe, backe Kuchen: <https://www.youtube.com/watch?v=hd4F4pd2w-A>

Activity four: Tongue twisters

For Years 3-6

Learn to say the below tongue twisters in German.

Der Dachdecker deckt dein Dach, drum dank dem Dachdecker, der dein Dach deckt.

The roofer roofs your roof, so thank the roofer who roofs your roof.

Am Zehnten Zehnten um zehn Uhr zehn zogen zehn zahme Ziegen zehn Zentner Zucker zum Zoo.

On October 10th at 10:10, 10 tame goats pull 10 centners (a European unit of weight) of sugar to the zoo.

Fischers Fritze fischt frische Fische; Frische Fische fischt Fischers Fritze.

Fritz, the fisherman's son, fishes for fresh fish; For fresh fish fishes Fritz, the fisherman's son.

WORKSHOP 4 – An orchestral reading

Bumping in the set

When the set is installed in either the rehearsal room or on the theatre stage, the process is called a 'bump-in'. Similarly, when the set is taken out of either of these venues, the process is called a 'bump-out'.

In the case of *Alice Through the Opera Glass*, which is being performed in the Playhouse Theatre at Arts Centre Melbourne, the set will be bumped-in four days before the opera's first performance. Once the set and lighting is installed, the cast, creative team and orchestra rehearse the work to practice in the performance space, which usually differs quite a bit from the rehearsal space.

The rehearsal process inside the theatre usually follows an order.

Piano technical rehearsal

This rehearsal is for the stage managers who have the chance to run through the opera to make sure all the lighting cues and cast entrance and exit cues are correct. This rehearsal is accompanied by a piano.

Piano dress rehearsal

The piano dress rehearsal is a dress rehearsal for all the cast and stage management crew to run through the production. The cast are dressed in their costumes and are accompanied by the piano.

Sitzprobe

The sitzprobe is quite literally a sitting down rehearsal. It's the first time the cast come together with the orchestra and sing through the opera without having to wear their costumes or perform any of their actions.

Stage orchestral rehearsal

The stage orchestral rehearsal is the first time the cast and orchestra come together to rehearse the work on stage. The cast are usually in costume and will perform all their actions.

General rehearsal

The general rehearsal is the final run through of the opera before its first performance. The cast are dressed in their costumes with full make up, and are accompanied by the orchestra. Sometimes, a small audience is in attendance at these rehearsals, which gives the rehearsal more of a performance feel.

The technical team

There are a team of people required to help with the bump-in and bump-out process. Find out who they are below.

Production Manager

The Production Manager is the head of the technical team and is in charge of hiring and organising the casual staff needed to bump-in and bump-out the set, the stage management team, as well as the designers, wardrobe and make-up teams. They also keep track of spending to make sure that all the above-mentioned elements are kept within budget.

Stage Managers

The Stage Managers manage the stage throughout the rehearsal and performances. They work back-stage and ensure that all the cast are on stage when they need to be, the props are kept in order and are also responsible for calling the lighting cues throughout the show. Their job is the most important during each performance.

The Mechanists

Mechanists are the people who quite literally put together the set before a performance season and pull it apart at the end. The head mechanist oversees any extra builds or adaptations to the set or props that are discovered during the rehearsal process.

Alice Through the Opera Glass

Education Resource

THE ORCHESTRA

Instruments in the orchestra

Below is a list of instruments that make up the orchestra for *Alice Through the Opera Glass*.

- Violin
- Viola
- Cello
- Double Bass
- Flute
- Piccolo
- Clarinet
- Oboe
- Bassoon
- French Horn
- Keyboard



In *Alice Through the Opera Glass*, there will be three violins, two clarinets and two horns. Also, the musician who plays the flute will also play the piccolo.

Familiarise yourself with what each instrument sounds like with the listening examples below.

Violin – <https://www.youtube.com/watch?v=fS-8J5pa2AQ>

Viola – https://www.youtube.com/watch?v=0xtk_SPv7y0

Cello – https://www.youtube.com/watch?v=uUUBo-8_8Jo

Double Bass – <https://www.youtube.com/watch?v=32bf5qtDeF8>

Flute – <https://www.youtube.com/watch?v=axT8dvCaKBU>

Piccolo – https://www.youtube.com/watch?v=Pzzit58_mKM

Clarinet – <https://www.youtube.com/watch?v=hnO9EML6wAs>

Oboe – https://www.youtube.com/watch?v=S7FaQrETz_w

Bassoon – https://www.youtube.com/watch?v=HveLr_dEpp0

French Horn – https://www.youtube.com/watch?v=Tb_yv8cM490

WORKSHOP 4 – ACTIVITIES

MUSIC

Activity one: The instruments of the orchestra

For Years F-2

Listen to the examples of the different instruments in the orchestra of *Alice Through the Opera Glass*, found on page 46 of this resource.

Describe the differences (physical and sound) between the following:

- violin and double bass
- clarinet and oboe
- flute and piccolo
- bassoon and French horn

[VCAMUE017](#), [VCAMUR020](#), [VCAMUM022](#)

For Years 3 and 4

Name some of the instruments you hear in the following listening examples:

- The Moldau from *Ma Vlast (My Homeland)* by Friedrich Smetana – <https://www.youtube.com/watch?v=3G4NKzmfC-Q>
- *Piano Concerto No. 1 in D minor* by J.S. Bach – <https://www.youtube.com/watch?v=B-rgOYwjRk0>
- *Boléro* by Maurice Ravel – <https://www.youtube.com/watch?v=4LLylhgR3uM>

[VCAMUE025](#)

For Years 5 and 6

Listen to the musical excerpts listed below and identify and discuss the following:

- instruments you hear
- the voice types, if any
- mood or character of the piece
- tempo
- texture and colour
- dynamics

Listening examples to use:

- The Moldau from *Ma Vlast (My Homeland)* by Friedrich Smetana – <https://www.youtube.com/watch?v=3G4NKzmfC-Q>
- Hallelujah chorus from *Messiah* by George Friderich Handel – <https://www.youtube.com/watch?v=Vl6dsMeABpU>
- Dance of the Knights from *Romeo and Juliet* by Sergei Prokofiev – <https://www.youtube.com/watch?v=DUMq1cpcglQ>

[VCAMUM030](#), [VCAMUR032](#)

ENGLISH

Activity two: Research project

For Years 3-6

Pick any of the subjects covered over the four workshops (listed below) and do some research to find out everything you can about it. Create a mood board that exhibits all of your research so that it is easily presentable to your class.

- Opera as an art form and its different voice types
- Georges Bizet
- Léo Delibes
- French opera in the 19th century
- Costume and Set design for opera
- Giuseppe Verdi
- Italian opera
- George Frideric Handel
- Baroque opera
- Gilbert & Sullivan
- Comic Opera
- W.A. Mozart
- Singspiel
- The orchestra and its instruments
- The role of the chorus

Alice Through the Opera Glass

Education Resource

APPENDIX A – Toreador Song from Carmen by Georges Bizet

To - ré - a - dor, en gar - de! To - ré - a - dor!
To - re - a - dor, fight well - and - hard, Proud as a king,

To - ré - a - dor, en gar - de! To - ré - a - dor!
To - re - a - dor, fight well - and - hard, Proud as a king,

pp
To - ré - a - dor! En com - bat -
Yours is the ring. — When you have

To - ré - a - dor! Et son - ge bien, oui, son - ge en com -
Yours is the ring. — And, when you have won the vic - tor's

pp

tant, — oui, son - ge — que l'a -
won, — To - re - ro, — your re -

bat - tant, Qu'un œil noir te re - gar - de Et que l'a - mour
crown, you earn a sweet re - ward, Your se - no - ri - ta's

Alice Through the Opera Glass

Education Resource

APPENDIX A – Toreador Song from Carmen by Georges Bizet (continued)

mour, t'at -
ward is

t'at - tend, oui, l'a - mour t'at -
love, To - re - a - dor, is

tend!
love.

tend!
love.

ppp

ppp

pp

ff

Alice Through the Opera Glass

Education Resource

APPENDIX B – The Flower Duet from *Lakmé* by Léo Delibes

a Tempo ($\text{♩} = 144$)

p

A Dô - me é - pais

a Tempo

p

B Sous le dôme é - pais

A le jas - min A - la - ro - se s'as - sem - ble, _____

B où le - blanc jas - min A - la - ro - se s'as - sem - ble, _____

A Ri - ve en - fleurs, frais ma - tin,

B Sur - la - rive en - fleurs, ri - ant au ma - tin,

mf

A Nous ap - pel - lent en - sem - ble. Ah! glissons

mf

B Viens, des - cendons en - sem - ble. Dou - cement glissons;

p *mf*

A en sui - vant Le courant fu - yant; Dans

p *mf*

B De son flot charmant Sui - vons le courant fu - yant; Dans

f *p*

A l'on - de frémis - san - te, D'u - ne main noncha -

f *p*

B l'on - de frémis - san - te, D'u - ne main noncha -

Alice Through the Opera Glass

Education Resource

APPENDIX B – The Flower Duet from *Lakmé* by Léo Delibes (continued)

A
- lan - te, Ga - gnons le bord, OÙ l'oi -

B
- lan - te, Viens, gagnons le bord OÙ la source dort.

A
poco rall. *a Tempo*
- seau chante, l'oiseau, l'oiseau chan - te. Dô - me é - pais, *pp*

B
poco rall. *a Tempo*
Et l'oiseau, l'oiseau chan - te. Sous le - dôme é - pais. *pp*

A
blanc jas - min, Nous ap - pel -

B
Sous le blanc jas - min, Ah! des - cen -

A
rall.
- - - lent en - sem - - - ble!

B
rall.
- - - dons en - sem - - - ble!

Alice Through the Opera Glass

Education Resource

APPENDIX C – ‘The Hm Hm Quintet’ from Mozart’s *The Magic Flute*

44

A Dies Schloss soll dei-ne War-nung sein!

B nur nicht wie-der!
Dies Schloss soll dei-ne War-nung sein!

C 3. DAME
Dies Schloss soll dei-ne War-nung sein!

E Ich lü - ge nim-mer-mehr, nein, nein! Dies

49

A soll dei-ne War-nung, dei - ne War-nung sein!

B soll dei-ne War-nung, dei - ne War-nung sein!

C soll dei-ne War-nung, dei - ne War-nung sein!

E Schloss soll mei-ne War - nung sein! soll mei - ne War-nung sein!

54 *sotto voce*

A Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

B *sotto voce*
Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

C *sotto voce*
Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

D *sotto voce*
Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

E *sotto voce*
Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

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APPENDIX C – ‘The Hm Hm Quintet’ from Mozart’s *The Magic Flute* (continued)

60

A *f* ih - ren Mund: Statt Hass, Ver - leum - dung, schwarzer Gal - le

B *f* ih - ren Mund: Statt Hass, Ver - leum - dung, schwarzer Gal - le

C *f* ih - ren Mund: Statt Hass, Ver - leum - dung, schwarzer Gal - le

D *f* ih - ren Mund: Statt Hass, Ver - leum - dung, schwarzer Gal - le

E *f* ih - ren Mund: Statt Hass, Ver - leum - dung, schwarzer Gal - le

A *p* be - stün - de Lieb' und Bru - der - bund! Statt Hass, Ver - leum - dung, schwarzer

B *p* be - stün - de Lieb' und Bru - der - bund! Statt Hass, Ver - leum - dung, schwarzer

C *p* be - stün - de Lieb' und Bru - der - bund! Statt Hass, Ver - leum - dung, schwarzer

D *p* be - stün - de Lieb' und Bru - der - bund! Statt Hass, Ver - leum - dung, schwarzer

E *p* ... und Bru - der - bund! Statt Hass, Ver - leum - dung, schwarzer

A *p* Gal - le be - stün - de Lieb' und Bru - der - bund.

B *p* Gal - le be - stün - de Lieb' und Bru - der - bund.

C *p* Gal - le be - stün - de Lieb' und Bru - der - bund.

D *p* Gal - le be - stün - de Lieb' und Bru - der - bund.

E *p* Gal - le be - stün - de Lieb' und Bru - der - bund.

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APPENDIX D – Scene 4 from *Alice Through the Opera Glass*

ALICE

(exasperated and rushing)

Oh Rabbit... Hatter... Whoever you are! I'm sorry but I don't care about your toenail!

This is making me positively miserable.

I'm sick of spells and enchantments and strange worlds and odd people and we're running out of time and we'll never reverse the spell and I just want to go home!

(pause)

I feel so alone. I don't even have my friend here.

(pause)

I just want you back.

(Pause. She regards him in distress.)

Are you in there, Rabbit? This is all my fault. I should never have made you play the flute.

RABBIT

(he reaches behind her ear and pulls out a coin - magic trick)

Ta da!

Alice slumps on the ground with her head in her hands.

RABBIT

Maybe you need a cup of tea...

ALICE

I Don't. Need. A. Cup. Of. Tea.

RABBIT

Well bish bosh flobberty gobbert. Maybe you need a... dance!

Rabbit tries to get her up for a dance. She refuses, wiping her eyes.

ALICE

No.

There is a long pause of silence as Rabbit tries to work out how to cheer Alice up.

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APPENDIX D – Scene 4 from *Alice Through the Opera Glass* (continued)

RABBIT

Well. This IS dull.

(pause)

I think I'm just going to have a sing to myself. When in Operaland and all that. Don't mind me.

Mad, they say! Mad! Ha!

Rabbit sings his favourite song (pick a song you both know and like!).

At about the half-way mark, Alice reluctantly gets up. By about the three-quarter mark, she joins in the dance. Alice joins in the singing for the final iteration.

ALICE

Oh, thank you. I feel much better now. But they didn't tell us where to go... they didn't give us any directions. I don't know what to do...

She looks at the watch.

Gosh! Oh deary deary me, we've only got 10 minutes left! However will we get there in time?

They look around to see ALFREDO and PAPAGENO arriving on stage with fishing rods.

RABBIT

(pulling out a pair of binoculars)

Yoo hoo! Yoo hoo! Who! Whooo is this?!

PAPAGENO

Howdy-doo!

ALFREDO

Halloo Alice! Halloo Rabbit!

ALICE AND RABBIT

It's Alfredo! Hi Alfredo!

ALFREDO

Hello! How is your adventure going?

APPENDIX D – Scene 4 from *Alice Through the Opera Glass* (continued)

ALICE

(rushing dialogue)

Well we met Mallika and she was lovely and then we came here and the people didn't seem to see us and they only see a magical world that we could only see with glasses on and then I was sad and then Rabbit cheered me up by singing a song and now you're here.

ALFREDO

Well! This is my best friend Papageno. We've been fishing for pearls off the coast of this island.

ALICE

He's your best friend?

ALFREDO

Well, sure! Look at him!

PAPAGENO

And he's MY best friend. He's been my best friend since I was as tall as you.

ALFREDO

We're both in love with the same woman–

PAPAGENO

But that's never stood in the way of a friendship yet!

(they hi-five)

ALICE

I miss my best friend. We need to find the Queen of the Night, we're running out of time. If we take too long the curse will be permanent. I might never get my friend back.

ALFREDO

Cheer up, Alice. Sometimes you find friends in unexpected places. Didn't you say he cheered you up when you were sad? He could have left you and gone off for a swim–

PAPAGENO

Or gone fishing–

ALFREDO

–but instead he sang you a song to make you feel better.

PAPAGENO AND ALFREDO

That sounds like friendship to me.

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APPENDIX D – Scene 4 from *Alice Through the Opera Glass* (continued)

ALICE

(pensively, to herself)

That's true, I didn't think of it like that.

PAPAGENO

Friendship comes in all shapes and sizes! In fact, if you ask me, I'd say it's your friendship that's gotten you this far.

ALICE

This far? I feel like we'll NEVER get to the Queen of the Night! We'll NEVER reverse this spell!

ALFREDO

Oh, but the Dark and Scary Castle on the Hill is just across the water.

RABBIT and ALICE look at each other and gasp.

RABBIT looks with the binoculars.

He hands them to ALICE.

RABBIT

Look!

ALICE

Oh, I can see it!

RABBIT

(gesturing a toast with his cup of tea)

To friendship!

ALL

To friendship!

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