

# VICTORIAN OPERA



## The Snow Queen

By John Kinsella and Gordon Kerry

**Education Resource**

This resource contains two parts.

**Part one** includes background information for teachers to assist them in preparing their students to attend the opera.

**Part two** is a series of activities that can both assist students to prepare for the opera or be worked on afterwards.

## Contents

<b>PART ONE - BACKGROUND INFORMATION FOR TEACHERS .....</b>	<b>3</b>
1. Background to Hans Christian Andersen and <i>The Snow Queen</i> .....	4
2. Synopsis of <i>The Snow Queen</i> by John Kinsella and Gordon Kerry.....	5
3. <i>The Snow Queen</i> - The Characters, Voices and Cast.....	6
4. <i>The Snow Queen</i> - this version and others.....	7
5. The Snow Queen - A chat with composer Gordon Kerry.....	8
6. Background to Gordon Kerry (composer) and John Kinsella (Librettist).....	12
7. The fairy tale as metaphor .....	13
8. Adapting <i>The Snow Queen</i> for stage by Candice MacAllister (Designer).....	15
9. Background to opera and opera singing .....	16
<b>PART TWO - ACTIVITIES FOR STUDENTS.....</b>	<b>18</b>
1. Read the original story and answer the questions.....	19
2. Design the Set .....	19
3. Learn the music .....	20
4. Elements of Music .....	20
5. The instruments of the orchestra in <i>The Snow Queen</i> .....	21
6. The Snow Queen word search.....	22
7. Respond to the performance.....	23
<b>APPENDICES .....</b>	<b>24</b>
1. This is the New Reality, Scene 1.....	24
2. The Sledding Song, Scene 2.....	27
3. The Sparrows' Chorus, Scene 3.....	29
4. Solution to Activity 6, The Snow Queen word search .....	30
<b>RESOURCES AND REFERENCES .....</b>	<b>31</b>

## Introduction

### PREPARING YOUR STUDENTS

To prepare students for their visit to Victorian Opera's production of *The Snow Queen* we suggest that you:

- Familiarise your students with the story
- Introduce students to the characters and their voice types
- Complete activities in this resource, both listening and practical tasks

### PART ONE – BACKGROUND INFORMATION FOR TEACHERS

The opera version of *The Snow Queen* composed by Gordon Kerry with the libretto by John Kinsella was commissioned by Victorian Opera as a community engagement work for the community of Albury/Wodonga, where Gordon Kerry lives. This work takes the Hans Christian Andersen story of *The Snow Queen* and casts the children and adults of the community as a variety of characters in the work. These choruses will sing together with singers from Victorian Opera, conducted by VO's Artistic Director, Richard Mills.



## 1. Background to Hans Christian Andersen and *The Snow Queen*

Hans Christian Andersen was born in Denmark in 1805.

His father died when he was eleven, and in 1819 he moved to Copenhagen, the capital city, looking for work in acting, dancing and singing. After seeing his work, some benefactors decided to send him to boarding school. This was not a pleasant experience for him so the same benefactors instead funded a private tutor. He graduated from university where writing became his vocation.

After some critical success as a writer, he received a grant from the King which allowed him to travel through Europe. He started writing fairy tales in his thirties, and as a result of these stories, his success and fame spread rapidly throughout Europe and beyond.

His fairy tales contained elements of his life within them, for example *The Little Match Girl* being reminiscent of his early poverty.

Although it is his fairy tales for which he is famous, he also wrote for adults, writing through novels, plays, poetry and travel books.

*The Snow Queen* was first published in 1845 as part of a collection of new fairy tales. The story centres around seven chapters:

1. About the Mirror and Its Pieces
2. A Little Boy and a Little Girl
3. The Flower Garden of the Woman Who Knew Magic
4. The Prince and the Princess
5. The Little Robber Girl
6. The Lapp Woman and the Finn Woman
7. What Happened at the Snow Queen's Palace and What Happened Afterwards

*The Snow Queen* has many of the elements of a classic fairy tale; evil vs. good, magic, talking animals, and young children triumphing over cruel adults.

Andersen died in Copenhagen in 1875.

## 2. Synopsis of *The Snow Queen* by John Kinsella and Gordon Kerry

The Devil makes himself a mirror, a mirror that reflects all that is good as ugly. The devil's advocates carry the mirror into the heavens, but it falls and shatters, spreading the millions of fragments into the hearts and eyes of the people below, turning all they see and feel to ice.

Kai lives with his Grandmother and often plays with his best friend Gerda. They love each other, and the roses in her garden. One winter they hear the story of the Snow Queen. In spring they go outside to play but Kai's heart is pierced by a piece of the mirror, turning him into a mocking cynic.

On his little sled he catches the back of the Snow Queen's great sled and is carried away. The Snow Queen captures Kai with a kiss on the forehead causing him to forget all else.

Gerda is bereft at the loss of her friend and beseeches the river to return him. She climbs into a boat and is carried away to the home of an old woman who tricks her into losing her memory by removing the roses from the garden. But Gerda sees a painted rose and her memory is restored. She runs away to continue her search for Kai.

A crow approaches Gerda and upon hearing her story offers to take her to a Princess's Palace. The Princess offers to help her to continue the search with a warm scarf, sturdy boots and a golden coach.

A band of robbers steal the coach and the robber girl wants Gerda for her friend. Gerda meets a captured Reindeer, and later that night she is told by wild pigeons that Kai is alive with the Snow Queen. The Robber Girl releases the reindeer to carry Gerda to Lapland, where the Snow Queen lives.

In the warm home of the Finn woman, the Reindeer is given the advice that he needs to help Gerda. He leaves her by the bush with the red berries as instructed. An army of snowflakes, the Snow Queen's guards, terrify Gerda, but her prayer brings forth a host of angels to defeat them.

Gerda enters the palace and spies Kai entranced by a frozen puzzle. When the Snow Queen departs to turn volcanoes to ice, Gerda approaches Kai who gleefully remembers her. They are released from the ice and the reindeer takes them back to the joyous Grandmother. They live happily into old age, keeping their hearts as children.





# The Snow Queen

## Education Resource

### 3. The Snow Queen - The Characters, Voices and Cast

Characters	Voice type	Singer
Gerda	Soprano	Olivia Cranwell
Kai / Chorus Leader	Tenor	Timothy Reynolds
Snow Queen / Princess / Robber Girl	Soprano	Michelle McCarthy
Devil / Old Woman	Baritone	Nathan Lay
Grandmother / Robber Woman / Finn woman	Mezzo soprano	Shakira Dugan
Palace Crow/ Reindeer/ Chorus Leader	Baritone	Stephen Marsh
Crow / Leader	Tenor	Carlos E. Bárcenas
Chorus Leader	Soprano	Cleo Lee-McGowan
Little demons, children, sparrows, wood pigeons	Treble Chorus	Community
Demons, Townsfolk, Rosebush, Dreams, Robbers, Snowflakes	Adult Chorus	Community



## 4. *The Snow Queen* - this version and others

*The Snow Queen* is one of Andersen's most famous works and has inspired many other artistic creations. The subsequent versions of *The Snow Queen* include films and episodes of television shows, both live action and animated, made by production houses from all over the world, although predominately by countries with colder climates. The story has also been told in operatic, theatrical, musical and dance versions.

The most famous recent revision of *The Snow Queen* story is the Disney film *Frozen*. This version has similarities to the original fairy tale but has a story journey of its own. There are still the similar elements of the powers of ice to affect the lives of others, and the belief that love can conquer all. But the story of friends, Kai and Gerda, becomes the story of princess sisters Elsa and Anna.

## 5. *The Snow Queen* - A chat with composer Gordon Kerry

### How would you describe the music you have composed in *The Snow Queen*?

The score is all about making the words and dramatic situation as clear as possible, so it is quite diatonic in its harmony. Even at the very start, I use a sequence of common triads, but only distantly related in terms of textbook harmony, so D minor, E major, G flat major etc. to give a sense of instability. The same principle is at work, though in much slower moving music, when the Snow Queen appears and takes Kai away, and indeed whenever she appears.

I use different keys for different sections and to create strong contrasts, so the first scene starts in D minor, the Devil sings in F minor and moves with the chorus to B flat minor – so you should have a sense of the music ‘sinking’ or darkening. Scene 2 is in a Lydian mode on A (essentially E major, but with A as the root of the harmony) which is much brighter, and the scoring is much lighter with clarinet and cor anglais twining around each other like the roses.

The music makes structural connections by recapitulating: the little hymn ‘Roses bloom...’ is heard at various points, sometimes just instrumentally, to remind us of Gerda’s love and sorrow. The music for the smashing mirror returns in the sixth scene where angels smash the army of evil snowflakes and so on.

The music is continuous, but at times I use a kind of recitative – singing that is very lightly accompanied, sometimes only by piano, and which is delivered at close to normal speech rhythm and speed. This contrasts with more formal ‘arias’ where a character might pause to express an emotional state, such as at Fig 52 where Gerda sings ‘He will smile’ to music related to the rose hymn. There are also vocal ensembles – the glory of opera since Mozart – where in counterpoint we can (ideally) hear different characters’ responses to a situation. Fig 102 has an example. And the chorus’ parts are mainly quite formal, with balanced phrases.

The orchestration is often illustrative – there is music to depict snowing in Scene 2, strings often shiver (tremolo, and with *sul pont*, where the stringed instruments are played with the bow close to the bridge for that icy sound) or glint with harmonics, there are distant horn calls to accompany the dreams on horseback riding through the palace, but the woodwind parts are also used to support those lines sung by non-professionals, as they are easily heard from the stage so give the singers confidence.

The final scene recapitulates the Rose scene musically (Scenes 2 and 7).





## In writing *The Snow Queen* what were the influences?

Not hugely specific, though when writing chamber opera in English, especially with community participation, I was aware of the legacy and lessons of Benjamin Britten, which is not to say that it sounds like his work, but he offers great solutions to the problems of balance in a small ensemble, and of how to create a sense of more instruments than there are.

The use of unrelated triads probably goes back to Wagner's magic sleep music in *Die Walküre*, though it's now a staple of sci-fi movie scores. And there is some use of repetitive techniques that you might call post-minimalist in, say, the 'snowing' music, but again you could find precedents for that in Debussy or Sibelius. And there is one tiny reference to Grieg...

## Why *The Snow Queen*?

I have set quite a bit of John's poetry in solo songs and choral pieces, and he and I had worked together on *Snow White and other Grimm Tales* for Opera Scholars Australia in 2015. Fairy tales generally make good opera, as there is usually an otherworldly setting, unexpected events and cast of quirky characters, often including, as in this case, talking flowers and animals. For this circumstance, too, it seemed like a good idea to use a story with which many people are already familiar.

We also liked *The Snow Queen*, in particular, as it is a fable about how people become enslaved by false perception: the Devil's distorting mirror leaving shards in people's hearts is topical, considering how much false information bombards us at every turn, and the result, here, is that Kai is taken away from his home and loved ones and entrapped in a cold world of patterns and 'logic'.

We like the fact that the hero is a young girl, and that Gerda's innocence puts her much more in touch with the real world, so that people and flowers and birds and animals are drawn to her and, in most cases, seek to help her in her quest to find Kai, and that it is her tears – her love and compassion – that save Kai.



## **How did you and John negotiate the libretto and the music? For example, what came first?**

First we agreed to use Andersen's story, of course, and then came up with a one page 'treatment' – i.e. a summary of the story as it might work on stage. Then came a breakdown into scenes. We had at this point to decide what to leave out: Andersen's story is very symmetrical. This means that after Gerda has travelled to the North Pole and rescued Kai, together they retrace her footsteps and revisit all the characters she met on the way. For a stage work, and especially an opera, the climactic reconciliation needed to be as close to the end so as to maintain dramatic and musical interest. (Thus we have Gerda and Kai carried by the reindeer back to the borders of their own land in course of one trio, and they then re-enter the town before the emotion of their reconciliation has time to disperse).

John then drafted a libretto which we emailed back and forth across the Nullarbor – I occasionally had to ask to change certain words for ease of singing (singers like long open vowels – narrow ones like 'l' or 'ee' are harder to sing, especially high, where the emotional top of a phrase is likely to be; and, especially in choral writing, you have to be careful of aggregations of consonants). I wrote the music after John had written the libretto.

## **What are some elements of this work that are unique to your style of composition?**

I suppose the element of the literary is very important in much of my work (in various genres) so this is typical in its use of a culturally important story with words by a great poet. I'd like to think its virtues are that the vocal lines are enjoyable to sing, that the orchestration is colourful, the harmony affecting and the story well-told.

# The Snow Queen

## Education Resource

### What were the specific things you needed to consider in writing this work as a community engagement opera?

First, that it would be a work that people would be interested in singing, hence, as I said before, it's good to use a story that people know. Musically it needs to be memorable, partly because some singers may not be as proficient at reading music as others, but also because they have to be on stage in costume, negotiating various traffic hazards and singing from memory. They need to be happy and comfortable, so the melodies are built around short, repeated phrases (often introduced by the orchestra or a solo singer) and are supported by the wind section. I wanted the community singers' experience to be fun, relaxed and enjoyable.



## 6. Background to Gordon Kerry (composer) and John Kinsella (Librettist)

### Gordon Kerry



Gordon Kerry lives in north-eastern Victoria and studied composition at the University of Melbourne. His compositions include chamber music, music for orchestra, concertos, and music for voice – choral, solo and four operas. He is a writer and his music is often influenced by literature. He has held fellowships from the Ian Potter Cultural Trust, Australia Council, Peggy Glanville-Hicks Trust and the Virginia Center for the Creative Arts in the USA.

### John Kinsella



John Kinsella is a poet who has authored more than thirty books. He has been awarded multiple prizes for poetry including the Victorian Premier's Award for Poetry, the Age Poetry Book of the Year Award, the Prime Minister's Literary Award for Poetry, and the Western Australian Premier's Book Award for Poetry (three times). His work has been translated into many other languages and he edits and writes for many publications. He is the editor of *The Penguin Anthology of Australian Poetry*.

## 7. The fairy tale as metaphor

Fairy tales are often stories that contain or are metaphors, - they represent something else. They usually include symbolism or represent interpretations of life. Fairy tales are often cautionary tales for children, which sometimes have morals or 'life lessons'. As Richard Mills notes, "they set forth unpalatable truths." Fairy tales often mirror the challenges of life, yet also highlight a hope for improvement.

The common formula for a fairy tale is that a hero/heroine is subjected to a series of trials, which they navigate with the assistance of a helper. There is also typically an antagonist - someone who makes life difficult, but who will eventually be defeated. In the end, the hero/heroine has a happier life.

There are variables in the stories; talking animals, trickery and magic have all featured in fairy tales. There are elements of everyday struggles as well: power and class battles between rich and poor, beauty and ugliness, youth and maturity, men and women. They also frequently show a nasty side of humanity, such as someone wanting to obtain power at the expense of someone else.

*The Snow Queen* contains many fairy tale features and moralities that could be discussed:

- The story is supernatural with a Snow Queen and talking animals
- Themes such as transformation, sacrifice, unfairness, temptation, love and charity
- True friendship, love and faith can defeat all
- Love can overcome reason
- Powerless and marginalised people can triumph
- An innocent child can triumph over an evil adult
- The power of the quest



# The Snow Queen

Education Resource

VICTORIAN  
OPERA



The design drawing for the Snow Queen character by Candice MacAllister.



## 8. Adapting *The Snow Queen* for stage by Candice MacAllister (Designer)

*The Snow Queen* follows the epic journey of Gerda as she leaves her home to search for her best friend, Kai. In her travels she comes across a range of distinctive settings, which are as varied as the colourful characters she meets.

There are seven scenes in the opera, making it a great design challenge to invent ways to move from a cottage, to a palace and to the icy tundra of the Snow Queen's kingdom. With the help of a team of programmers and animators we are using 3D projections to create what would usually be impossible for a production of this size to achieve. We have chosen to set the entire show within an 'alleyway' of imposing forest trees which blend with what we call 'digital scenography'.

Another exciting part of this opera is making the Snow Queen herself, who will be completely created as a projection based on my design. I approached her as if I was designing a costume and wig for one of the singers, and then collaborated with the digital scenography team to bring her to life using computer programs.

There are also singers playing animals in the production, which allows for even more creative freedom with the overall look of the show. The costumes will be loosely set in the 30's with heavy layers and textures to give the feeling that the whole theatre has been transported to the cold chambers of the Snow Queen's world.



The set design by Candice MacAllister.

## 9. Background to opera and opera singing

### What is opera?

Opera is a complex European art form that has been around since about 1600. It was very popular in the 18th and 19th centuries.

Today there are many styles of opera performance, but simply, an opera is a play that is sung.

Music Theatre is a dramatic performance that includes music. It usually includes dialogue, music, dance and theatrical elements like set, costume, props, makeup, lights and sound. Music theatre traditions exist around the world in different forms.

The countries in which European opera was first developed are Italy, France, Germany and England. Therefore the main four languages of European Opera are Italian, French, German and English. Other countries have become significant in the opera world since, including Russia.

Opera often uses recitative, a vocal (singing) style designed to imitate natural speech and used when spoken dialogue might be present in other forms of music theatre.

### What are the common voices and voice types in opera?

There are seven voice types in opera/music theatre. These are defined by the range of notes they can sing and a vocal quality. There are three female operatic voice types, although most operas only have soprano and mezzo soprano roles.

There are four male voice types, although the countertenor voice is usually only used in Baroque operas.

- Soprano, the highest sounding female voice
- Mezzo-Soprano, the lower sounding female voice
- Contralto, the lowest sounding female voice
- Countertenor, the highest sounding male voice
- Tenor, a high sounding male voice
- Baritone, the middle sounding male voice
- Bass, the lowest sounding male voice

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; a Princess and a Witch.

# The Snow Queen

## Education Resource

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

Here are some 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>



The design for the Robber Girl character by Candice MacAllister.

## PART TWO – ACTIVITIES FOR STUDENTS

The following activities are pitched at various ages and skill levels. They can be complete activities in themselves or included as part of a unit that the school/teacher devises to support the excursion to *The Snow Queen*. The activities suggested in this resource have been designed in accordance with the Victorian Curriculum for the following learning areas and capabilities.

“The Arts enable students to develop their creative and expressive capacities by learning about the different practices, disciplines and traditions that have shaped the expression of culture locally, nationally and globally. Students are both artist and audience in the Arts. They make and respond, and learn to appreciate the specific ways this occurs in different disciplines.”

<http://victoriancurriculum.vcaa.vic.edu.au/the-arts/introduction/about-the-arts>

<b>ACTIVITIES</b>	1	2	3	4	5	6	7
<b>LEARNING AREAS</b>							
The Arts - Music							
The Arts - Drama							
The Arts – Visual Arts, VCD							
English							
The Humanities							
<b>CAPABILITIES</b>							
Critical and Creative Thinking							
Ethical							
Intercultural							
Social and personal							

## Activity 1 - Read the original story and answer the questions

[http://www.online-literature.com/hans\\_christian\\_andersen/972/](http://www.online-literature.com/hans_christian_andersen/972/)

1. Where is this story set?
2. Could this story be set in your part of Australia?
3. How can you tell it is set somewhere else?
4. What about this world is different to the world you live in now?
5. What would you have to do differently if you lived in this world?
6. Do the people in this world behave differently to the people in your world?
7. How would you describe the different ways the characters behave?

## Activity 2 – Design the Set

After reading the synopsis for Victorian Opera’s production of *The Snow Queen*, either by yourself or in pairs, discuss how you would design one of the significant set pieces or settings for *The Snow Queen*.

Think about how your designs can show it is in a world that isn’t real.

Think about how the characters would move around the set or use the set pieces.

- The Mirror
- The Grandmother’s cottage
- Snow Queen’s sled
- Old Lady’s garden
- The Prince and Princess’s castle
- The Robber’s tents
- The Snow Queen’s palace

After discussing your design, draw it and present your idea to the class.

## Activity 3 - Learn the music

Learn one or two songs from *The Snow Queen* prior to the performance. Three of the children's choruses are included in the Appendices at the end of the resource.

Appendix 1 - This is the new reality

◀ [Listen to the audio file](#)

Appendix 2 - The sledding song

Appendix 3 - The sparrows' chorus

◀ [Listen to the audio file](#)

## Activity 4 – Elements of Music

The grid below can be used as a starting point for responding to the Elements of Music when listening to any piece of music. Choose the method that works best for you and your students. Start by using the prompt questions to discuss the music with older students. Encourage younger students to respond to the music by moving around the room.

You can use the following YouTube clip <https://www.youtube.com/watch?v=5U5S0S1JXIO> of a recording of a ballet version of *The Snow Queen* with music by Alexander Glazunov to facilitate the questions and responses in the grid.

Element	Questions	Physical Response
<b>Tempo</b>	What speed is the music going? Which instruments are moving fast, which slowly?	Move around the room to the speed/ tempo of the music
<b>Dynamics</b>	How loud or quiet is the music? When does it change volume?	When the music is quiet, hold both hands close together, as it gets louder move them further apart
<b>Pitch</b>	How high or low is the music? Which instruments/voices are playing high, which are low?	When the music is low in pitch, move down low, close to the floor. When the music is high in pitch, move arms high in the air.
<b>Rhythm</b>	Can you hear a steady beat? Which instrument/s are playing the beat? Describe the way the melody and other parts are moving – are they skipping, hopping or long, smooth sounds?	Stomp your feet to the beat. Dance the way the melody/tune makes you want to dance
<b>Texture</b>	How many different parts can you hear playing?	Use strips of coloured paper or string to show how many parts you can hear playing at any time



## Activity 5 – The instruments of the orchestra in *The Snow Queen*

In the Victorian Opera Chamber Orchestra, the instruments you will hear are:

Strings - 2 Violins, 1 Viola, 1 Cello

Woodwind - Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet

Brass – French Horn

Percussion

Piano

The score calls for a players who can double instruments. These will include oboe/cor anglais, flute/piccolo and clarinet/bass clarinet.

The following image shows the instruments in a standard orchestra.



### Strings

violin I and II, viola, cello,  
double bass

### Woodwind

flute, clarinet, oboe, bassoon

### Brass

horn, trumpet, trombone, tuba

### Percussion

large drum, middle drum  
without snare, small drum,  
tambourine, triangle and  
glockenspiel

### Piano

### Harp

**After you see the opera, answer the following questions.**

1. Which instruments did you see and hear?
2. Circle the instruments in the image above that are being used in *The Snow Queen*.
3. Which sections of the orchestra do the instruments you hear come from: Strings, Woodwind, Brass or Percussion?
4. Where have you heard these sounds/instruments before?

## Activity 6 – The Snow Queen word search

Name: \_\_\_\_\_

### The Snow Queen

O V P C R O W R Z S J F S I T M G N  
D M R G E R D A E Q N R O S E D A C  
J R I X W C M C A I A O S J K K R A  
H S N J S U M M E R N U W L S A D S  
F T C S P L I N T E R D T Q E I E T  
O S E C Q H Z W I R Q V E U U I N L  
R P S Z Z H E V I T O I O E M E G E  
E R S O D E V I L N H B M H R N E H  
S I C C W L M B T S T C B Q C L T N  
T N K M I R R O R W S E B E N E A O  
U G E E T G T M F Y L W R J R H F P  
B P B P A L A C E K X F P O Q V W Y

Find the following words in the puzzle.  
Words are hidden → ↓ and ↘ .

AUTUMN  
CASTLE  
CROW  
DEVIL  
FOREST  
GARDEN  
GERDA

KAI  
MIRROR  
PALACE  
PRINCESS  
REINDEER  
ROBBER  
ROSE

SLEIGH  
SNOWQUEEN  
SPLINTER  
SPRING  
SUMMER  
WINTER

## Activity 7 – Respond to the performance

1. Did you enjoy the opera? Why? What appealed to you? Think about the different elements of your experience – singing, instruments, set, costume, movement, lighting, 3D etc.
2. What was it about the set/costumes/lighting/3D that made your experience of the opera interesting?
3. Which character(s) impacted on you most? What was it about this (these) character(s) that you liked or disliked most? Why do you think you liked them or didn't like them?
4. Discuss your responses to your opera visit with a class mate. Different opinions are normal when responding to a performance. The skill is to know why you have your opinion and to respect the opinions of each other in the discussion. How did you respond to the production differently?

### Appendix 1 - This is the New Reality, Scene 1

Appendix 1: 'This is the new reality' from Scene 1 - The Snow Queen  
by Gordon Kerry and John Kinsella - Children's Chorus and Adult Chorus

68 **3** CHORUS OF LITTLE DEMONS *f*

Children's Chorus

*mp*

Piano (for rehearsal)

This is the new re - a - li - ty, this is the world as

73 **3** 68

it will be! *mf* This is the new re - a - li - ty, this is the world as it will be!

ADULT CHORUS *mf* They car - ried the mir - ror a - round the world,

ADULT CHORUS They car - ried the mir - ror a - round the world,

69 *mf* *f*

and beau - ty was hor - ror.

and beau - ty was hor - ror.

*p* *mf* *f*

# The Snow Queen

VICTORIAN  
OPERA

Education Resource

2

73

*f*

Let us fly as high as the hea-vens as

79

high as the an - - gels.

4

*p* *mf*

But as they climbed high - er

*p* *mf*

4 But as they climbed high - er

85

*p* *mf*

the mir - ror slipped from their grip and

*p* *mf*

the mir - ror slipped from their grip and

*p* *mf* *f*

88

*f* *mp* *f*

plum-me-ted to earth where it shat-tered in - to tril lions of pie - ces

*f* *mp* *f*

plum-me-ted to earth where it shat-tered in - to tril lions of pie - ces

# The Snow Queen

VICTORIAN  
OPERA

Education Resource

3

93 *mp* ALL LEADER  
Frag-ments Frag-ments the size of grains of  
ALL  
Frag-ments

98 *mf* mirthful (DEVIL) 3  
ALL Par-tic-les pierce peo-ple's  
sand lodged in peo-ple's eyes, dis-tort-ing all they saw.  
ALL  
lodge-d in peo-ple's eyes, dis-tort-ing all they saw.

105 *p* (falsetto ad lib) *mp* menacing  
hearts clot - ting them with ice And there are

112  
frag-ments still look-ing for vic - tims.



## Appendix 2 - The Sledding Song, Scene 2

### Appendix 2: The sledding song' from Scene 2 - The Snow Queen by Gordon Kerry and Jo Kinsella Children's Chorus, Adult Chorus, Kai (Tenor)

22

370

Children's Chorus

*mf*

Sled - ding is such ex - cel-lent fun,

Piano (for rehearsal)

*mp* *mf* *mp*

374

C. Ch.

fast on the snow and ice you fall if you try to run, but

Pno.

(CHILDREN)

378

C. Ch.

on a sled you race.

T.

But now I am go - ing to get my gloves and sled and

Pno.

*mp*

382

C. Ch.

We hook our sleds to pas - sing wa - gons and skate a -

T.

car-ry it down to the square.

(with CHILDREN ad lib)

Ad. Ch.

We hook our sleds to pas - sing wa - gons and skate a -

Pno.

# The Snow Queen

VICTORIAN  
OPERA

Education Resource

2

386

C. Ch. long. It's fast, we race, It's

T. 8 to play and ride with the o - ther boys. It's

Ad. Ch. long. It's fast, we race, It's

Pno.



390

C. Ch. fun! It's fun! It's fun!

T. 8 fun!

Ad. Ch. fun! It's fun! It's fun!

Pno.



394

Pno.

## Appendix 3 - The Sparrows' Chorus, Scene 3

Appendix 3: 'The sparrows' chorus' from Scene 3 - The Snow Queen  
by Gordon Kerry and John Kinsella - Children's Chorus

545

32

SPARROWS *f*

Children's Chorus

Gerda

Piano (for rehearsal)

*mp* *mf* *mp*

32

550

C. Ch.

Pno.

*p*

555

C. Ch.

Pno.

559

C. Ch.

Pno.

*molto rall.*

*molto rall.*

The banks sparkle with great trees the  
Sparrows fly with me, keep me company.  
un - der - sto - rey a - live with wrens and par - rots, in the reeds  
long - leg - ged eg - rets and he - rons wade, the world is at  
peace, but no per - son is to be seen.

## Appendix 4 – Solution to Activity 6, *The Snow Queen* word search

### SOLUTION

#### The Snow Queen



Word directions and start points are formatted: (Direction, X, Y)

AUTUMN (E,5,8)  
CASTLE (E,12,12)  
CROW (E,8,1)  
DEVIL (E,3,1)  
FOREST (S,15,2)  
GARDEN (S,16,1)  
GERDA (S,16,7)

KAI (E,1,4)  
MIRROR (E,5,9)  
PALACE (S,18,1)  
PRINCESS (S,14,4)  
REINDEER (SE,6,2)  
ROBBER (E,4,12)  
ROSE (S,12,5)

SLEIGH (E,1,6)  
SNOWQUEEN (E,1,5)  
SPLINTER (E,5,10)  
SPRING (S,13,2)  
SUMMER (S,11,3)  
WINTER (E,3,11)

## Resources and References

Tor.com, Fairy Tale Subversion: Hans Christian Andersen's "The Snow Queen", viewed Aug 1, 2017 <<http://www.tor.com/2016/06/23/fairy-tale-subversion-hans-christian-andersens-the-snow-queen/>>

Disneyfied or Disney tried? Frozen vs The Snow Queen, viewed Aug 1, 2017 <<https://dettoldisney.wordpress.com/2014/12/14/frozen-vs-the-snow-queen/>> A look at the differences and similarities between Frozen and The Snow Queen

Wikipedia, The Snow Queen, viewed Aug 1, 2017 <[https://en.wikipedia.org/wiki/The\\_Snow\\_Queen](https://en.wikipedia.org/wiki/The_Snow_Queen)>

Encyclopedian Dictionary, The Snow Queen, viewed Aug 1, 2017 <<http://hans-christian-andersens.blogspot.com.au/2012/05/snow-queen.html>>

<https://www.mythpodcast.com/#>

This resource is written and collated by Deborah Vanderwerp, Education Officer for Victorian Opera. Thanks to Gordon Kerry and Candice MacAllister for their input and all the team at Victorian Opera - Richard Mills, Sharni Morter, Phillipa Safey, Andrew Snell and Kate Stephens, for their editing, fact checking, formatting, desk-top publishing and web compatibility. Thanks to Phillipa Safey for recording the sound files of the songs.