

VICTORIAN OPERA

ENGELBERT HUMPERDINCK

HANSEL AND GRETEL

Education Resource



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ABOUT THIS RESOURCE

The following resource is designed for students from Foundation to Grade Six. It can be used alongside the livestreamed workshops that help students prepare for the performance of Victorian Opera’s production of *Hansel and Gretel* or included as part of a unit that the school or teacher devises.

The activities suggested in this resource have been devised in accordance with the Australian Curriculum for the following Learning Areas and Capabilities. They correspond to the Australian Curriculum as per the tables below.

LEARNING AREAS	The Arts - Music	The Arts - Drama	English	Languages - German	Technologies - Digital
Week 1 Activity 1					
Week 1 Activity 2					
Week 1 Activity 3					
Week 2 Activity 1					
Week 2 Activity 2					
Week 2 Activity 3					
Week 2 Activity 4					
Week 3 Activity 1					
Week 3 Activity 2					
Week 4 Activity 1					
Week 4 Activity 2					

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CAPABILITIES	Literacy	Numeracy	ICT	Critical and Creative Thinking	Personal and Social	Ethical Understanding	Intercultural Understanding
Week 1 Activity 1							
Week 1 Activity 2							
Week 1 Activity 3							
Week 2 Activity 1							
Week 2 Activity 2							
Week 2 Activity 3							
Week 2 Activity 4							
Week 3 Activity 1							
Week 3 Activity 2							
Week 4 Activity 1							
Week 4 Activity 2							

GLOSSARY

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

Aria – an elaborate composition for solo voice with instrumental accompaniment

Arioso – a recitative of a lyrical and expressive quality

Baroque – the period of music between c. 1600 – 1750, following the Renaissance

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

Chorus – in music theatre this refers to a large body of singers

Classical – a period of music created roughly between c. 1750 – 1830

Composer – the person who writes the music

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

Designer – the person who designs the overall look of the production, including the sets

Director – the person who directs the performances of the onstage artists

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

Duet – a composition for two performers of equal importance

Ensemble – a group of performers performing together

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

Interlude – a section of music between acts

Leitmotiv – the representation of characters, typical situations and recurrent ideas by musical motifs

Libretto – the text of an opera or music theatre 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

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

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

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

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

Romanticism – a period of the 19th century continuing until around 1910

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Score – the notation showing all the parts of a work, both instrumental and vocal. Each instrument or vocal line has its own staff

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

Stage manager – the person who manages the running of rehearsals and performances, managing all the components of that production during performance

Through-composed opera – an opera where the music is continuous

Trio – a composition for three performers of equal importance

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

Vocal range - the human voice falls into a range from the lowest to highest notes they can reach

HANSEL AND GRETEL – ABOUT THE OPERA

Synopsis

Hansel and Gretel are playing in their house in the woods alone, waiting for their mother and father to come home. They should be making brooms, but are playing games instead. Hansel moans about being hungry and Gretel tries to distract him by teaching him a fun dance. She also shows him a surprise hidden away for later – a jug of milk a neighbour gave their mother that she is going to turn into custard.

Their mother comes home and tells them off for being naughty and playing rather than making broomsticks. In her anger she accidentally knocks over the jug of milk, then sends the children out in to the woods with a basket to gather strawberries. The poor mother gets quite upset, as she doesn't have any food for her family. Father comes home, very happy that he's sold lots of broomsticks and managed to buy the family a basket full of good food. He soon cheers up the Mother. However, when she tells him that she sent the children out in to the woods after they were naughty, he becomes worried and tells Mother about the 'Evil One' who lives in the gloomy wood, full of magic spells.

This 'Evil One' is a Witch, who lives in a crispy, crunchy house of sugar and spice. She lures children into her house, puts them in her oven and turns them into Gingerbread Children.

Out in the woods, Hansel and Gretel are gathering lots of strawberries in their baskets. They come across a cuckoo and hear the leaves in the trees whispering to them and they become quite scared. Suddenly a mysterious man appears - the Sandman - who reassures the children that he is good, and sprinkles magic sand in their eyes to help them sleep. Hansel becomes sleepy, and Gretel encourages him to sing their evening prayer before falling asleep. As they sleep, angels appear in their dreams and dance around them, keeping them safe.

Morning comes and the Dew Fairy shakes dewdrops over the sleeping children to wake them up. They slowly wake and the Dew Fairy disappears. As the morning mist clears, they see a house not far away with a fence made of gingerbread figures. Realising that the house is edible, Hansel slowly approaches, breaks off a piece of the house and eats it. The Witch suddenly startles him and he drops the piece of edible house in fright. The Witch lures the children into the house. She tries to cast a spell on the children with her magic wand, but Hansel and Gretel are too clever to be tricked by the magic, and tease her. She tries to make Gretel get into the oven, but she says that she can't manage it, and the Witch bends over to show her how to get inside. Together the children give her a big push and she falls into the oven, with the door closing behind her.

Hansel and Gretel celebrate the end of the Witch. They soon realise that they are surrounded by children. Gretel goes to the children one by one and slowly they open their eyes, smiling. The children thank Hansel and Gretel for saving them from the Witch, and hand in hand they all sing and dance together.

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Characters and Cast

Hansel	Shakira Dugan
Gretel	Cleo Lee-McGowan
The Witch	Tomas Dalton
Father/Angel/Child	Stephen Marsh
Mother/Angel/Child	Kirilie Blythman
Dew Fairy	Michelle McCarthy
Sandman	Douglas Kelly
Angel/Child	Matthew Thomas

Creative Team

Conductor	Simon Bruckard
Director	Elizabeth Hill
Set Design	Ross Hall
Costume Design	Ross Hall
Lighting Design	Peter Darby



The cast from Victorian Opera's 2014 production of *Hansel and Gretel*. Photo: Hilary Walker.

WORKSHOP 1 – WHAT IS OPERA?

What is opera?

Opera is a European art form that has been around since the 1600s and became especially popular in the eighteenth and nineteenth 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 the 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, uses recitative; a singing style designed to imitate natural speech.

Where did opera come from?

The roots of opera can be traced back to the Ancient Greeks who were amazing people, living over 2,000 years ago. They invented and created all sorts of things like beautiful sculpture, remarkable architecture, science and maths discoveries, and philosophy where they argued about how to live the best life they could. They also loved the theatre and wrote wonderful plays, some of which are still performed today.

In the following thousand years, after the height of the Greek civilisation, many of the skills they had were lost, especially in Science and Art. While the art in what we call the middle ages was still very beautiful, it had lost some of the scientific application that made it so lifelike.

In Italy, from about the 1300s, scholars started to try and rediscover many of the things that had been lost. This period was called the Renaissance, which means “rebirth”. All sorts of scientific discoveries were made and incredible new art works were created.

One thing these scholars were particularly interested in was Greek Theatre. They had the texts but they did not know how they were performed. They knew from writings by philosophers like 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 try and work this out. 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* by Claudio Monteverdi and is still performed today.

Following the great success of this work, opera exploded and 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 huge with theatres in every big city.

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 mainly only 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.
- **Lyrical** – an average sized voice with the ability to sing long, beautiful phrases.
- **Heldentenor** – the ‘heroic tenor’, a very big tenor voice for a 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>

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Voice types in *Hansel and Gretel*

Characters	Voice type
Hansel	This character is a boy but will be performed by a girl. This is called a 'pants role'. The voice type is mezzo-soprano.
Gretel	Soprano
The Witch	This character is a woman but is often performed by a man. The voice type is tenor.
Father	Baritone
Mother	Mezzo-soprano
Dew Fairy	Soprano
Sandman	Tenor
Angels and Children	Mixed chorus



Emma Muir-Smith and Cristina Russo as Hansel and Gretel in Victorian Opera's 2014 production of *Hansel and Gretel*.
Photo: Hilary Walker

Hansel and Gretel

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WORKSHOP 1 – ACTIVITIES

Activity 1: How much do your students know about opera?

Ask your students to either draw a picture or write a paragraph on what they know about opera.

Activity 2: Learn the ‘Evening Prayer’ song from *Hansel and Gretel*

Turn to page 25 and learn the ‘Evening Prayer’ song from the second half of the opera. You can even divide your class in two and teach them the two different vocal lines!

Activity 3: How strongly can you sing?

Divide your class into pairs. Taking it in turns, ask each pair to stand on opposite ends of the classroom from each other. Ask them to first recite the words of a nursery rhyme of your choice before getting them to sing it. Which method were they able to make more powerful?



Victorian Opera’s production of *The Pied Piper*.
Photo: Charlie Kinross



Gaetano Donizetti’s *Lucia di Lammermoor*.
Photo: Jeff Busby

WORKSHOP 2 – HANSEL AND GRETEL

Fairy tales

Fairy tales have been a part of many cultures around the world for thousands of years but did not exist in literary form until the seventeenth century. Before this, fairy tales were passed down from generation to generation through oral traditions. The Brothers Grimm were the first to notate German folk stories and fairy tales, releasing their first publication in 1812.

Fairy tales are fictional stories that feature imaginary elements such as talking animals, magic, witches and giants, as well as knights and heroes. Most fairy tales are used as a tool to allow children to think about how the world of the fairy tale can relate back to the real world, while encouraging the development of a child's reasoning, logic and imaginative skills.

There is usually a clear line between good and evil in fairy tales, represented by good and evil characters. Fairy tales often involve a hero, typically a weaker character like a child, who needs to overcome and defeat a villain, a stronger and older character like a witch. Most fairy tales end when good is rewarded and evil is punished.

***Hansel and Gretel* and the Brothers Grimm**

The story of *Hansel and Gretel* was published in 1812 by the brothers Jacob and Wilhelm Grimm.

The Brothers Grimm were German collectors and writers of folk tales. They published, researched and studied folklore during the first half of the nineteenth century and are regarded as two of the best-known storytellers. During their lives, they wrote, modified and published over 200 stories.

Many of the stories they published were told to them by their contemporaries and had been passed down from older generations.

Each country in Europe, as well as smaller regions within those countries, had their own fairy tales. Sometimes these stories had similarities to those in nearby areas, with variations depending on local customs and folklore.



Illustration by Arthur Rackham, 1909. Source: https://en.wikipedia.org/wiki/Hansel_and_Gretel

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Engelbert Humperdinck and the writing of *Hansel and Gretel*

Engelbert Humperdinck was a German musician, teacher and composer who lived between 1854 and 1921. His parents wanted him to study architecture, but after winning some scholarships he chose to pursue a career in music. While Humperdinck was very conscious of developing his own style of composition, he was influenced by composers of his time, such as Richard Wagner, Richard Strauss and Gustav Mahler.

Today he is best known for *Hansel and Gretel*. He and his sister, Adelheid Wette initially collaborated to write a Märchenspiel – a fairy tale play – for her children. She wrote the final libretto and he wrote 16 songs. It eventually became an opera in two acts and was first performed in Weimar, Germany in 1893. It has since been translated into over 20 languages and was first performed in Australia in 1982.



Engelbert Humperdinck in 1854. Source: *What We Hear in Music*, Anne S. Faulkner, Victor Talking Machine Co., 1913.

Interview with Richard Mills – Artistic Director of Victorian Opera

What is it about this opera that makes it so popular with audiences and opera companies?

It has very strongly drawn characters and the depiction of good and evil is clearly delineated in it. It also celebrates innocence in a very special way in the dream pantomime with the angels blessing the children. The notion of the child in English Victorian fiction is very different to the twentieth century notion of children. Today we have a clearer view of the nature of childhood, a perhaps less idealised or sentimental view of it. What's nice about *Hansel and Gretel* is that this kind of idealised view of childhood is leavened with a bit of German common sense. But I think that is one of the things that appeals about it; it has a kind of authenticity when it looks at the plight of these two young people.

Do you think it is the original story of *Hansel and Gretel* that appeals in this opera or is it the combination of the story with what Humperdinck produces?

I think it is what he produced. The idea of fairy stories in cultures is to set forth unpalatable truths about seasonal change, about death, about complexities of relationships and about the presence of evil in the world. That's what this story does. Of course, it's miraculously composed, it is magically written.

What particular musical features or techniques does Humperdinck use?

He uses a Wagnerian kind of language; the technique of voice leading (the progression of melodic lines - voices - and their interaction with one another to create harmonies), but simplifies it. The harmony is not that complicated.

What is complicated is the counterpoint (the relationship between individual voices that are singing together). It is very, very intense part writing. Complex, but within very simple harmonic structures. The effect is very beautiful and lays very well on the orchestral sound but still allows voices to be heard.

Which parts of this opera stand out for you?

The thing I like about it is the sense of complex counterpoint, the weaving of different strands of melody to create interesting many layered textures. It's a very treacherous piece to play if you are a repetiteur. It looks very simple on the page but in fact it's very tricky.

The Victorian Opera version uses a chamber orchestra. Why did you and Julian Langdon choose this instrumentation?

Firstly, there's a very practical need to make it able to be toured, transportable. Presenting this with a full orchestra would cost a small fortune and we need to operate within the budget we have. The clarinets and horns we've put in create a very warm sound, the two clarinets and two horns make the voice leading potentially very rich and interesting.

The notion of forest or 'Wald' to use the German word is a very important notion in nineteenth century German literature and theatre. If you walk out of a densely settled town like Freiburg and you go into the Black Forest you can see exactly what I mean; this juxtaposition of town and wilderness

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is a feature of Germany even today. The notion of the forest, a dark place, a place removed from the day to day commonalities of existence, a place of magic, a place where humanity can embrace nature, is central to German Romantic thought. Humperdinck is part of the tradition of rendering nature. And of course, the sound of the hunting horn is inseparable from that, which is why we used two horns in this arrangement.

Learning German

Victorian Opera's production of *Hansel and Gretel* will be sung in its original German language with scene descriptors to help students follow the story.

Before coming to see the performance, why not learn some of the words in German in the classroom. Teach your students the names of the items of food Father takes out of his basket when he comes home after a day of selling broomsticks at the market.

Speck – Bacon

Bohnen – Beans

Butter – Butter

Zwiebeln – Onions

Mehl – Flour

Kaffee – Coffee

Wurst – Sausage

Milch – Milk

Eier – Eggs

To prepare for this lesson, visit <https://forvo.com/languages/de/> to hear how the word is pronounced in German.

WORKSHOP 2 – ACTIVITIES

Activity 1: From the fairy tale to the opera

Read the Brothers Grimm version of *Hansel and Gretel* together as a class, then read the synopsis of the opera by Engelbert Humperdinck. Discuss what the major differences are in the plot line and brainstorm why these parts may have been removed.

You can find a copy of the Brothers Grimm story here: <http://www.pitt.edu/~dash/type0327.htm>.

To read the synopsis of Victorian Opera's production of *Hansel and Gretel*, go to page 7 of this resource.

Activity 2: Write a fairy tale

Ask your students to write a fairy tale. It can be as silly or as serious as they would like, however, they need to keep in mind the purpose of a fairy tale; that is, to teach children a moral or invaluable lesson. This activity can be performed as a group or individual task.

Activity 3: *Hansel and Gretel* in the twenty-first century

As a group, discuss how the original story of *Hansel and Gretel* by the Brothers Grimm, and their plight to defeat The Witch or overcome hunger, might be relevant to the twenty-first century. Hansel and Gretel come from a poor family. Do they see connections to examples of poverty that exist around the world? How do they think each of the characters should have behaved?



Carlos E. Bárcenas as The Witch in Victorian Opera's 2014 production of *Hansel and Gretel*.
Photo: Hilary Walker.

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Activity 4: Hansel and Gretel's Dance Duet, 'Come Dance with Me'

Learn the words to Hansel and Gretel's Dance Duet before learning the steps to the dance in Workshop 3. You can find the music on page 27 of this resource to help you along.

Gretel:

Brüderchen komm tanz' mit mir,
Beide Händchen reich'ich dir:
Einmal hin, Einmal her,
Rund herum, es ist nicht schwer!

Brother dear, come dance with me,
Both my hands I offer thee,
Right foot first, left foot then,
Round about and back again.

Hansel:

Tanzen sol lich armer Wicht,
Schwester chen, und kann es nicht!
Darum zeig mir, wie es Brauch,
Daß, ich tanzen lerne auch!

I would dance but don't know how,
When to turn or when to bow.
Show me what I ought to do,
So that I may dance like you!

Gretel:

Mit den Füßchen tapp, tapp, tapp,
Mit den Händchen klapp, klapp, klapp,
Einmal hin, einmal her,
Rund herum, es ist nicht schwer!

With your foot you tap, tap, tap,
With your hands you clap, clap, clap,
Right foot first, left foot then,
Round about and back again.

Ei, das hast du gut gemacht!
Ei, das hätt'ich nicht ge-dacht!
Seht mir doch den Hänsel an,
Wie der Tanzen lernenkann!

That was very good indeed,
And I'm sure that you'll succeed.
Try again and I can see,
Hansel soon will dance like me!

Mit den Köpfchen nick, nick, nick,
Mit dem Fingerchen tick, tick, tick,
Einmal hin, einmal her,
Rund herum, es ist nicht schwer!

With your head you nick, nick, nick,
With your fingers you click, click, click,
Right foot first, left foot then,
Round about and back again.

Hansel:

Mit den Köpfchen nick, nick, nick,
Mit dem Fingerchen tick, tick, tick,
Einmal hin, einmal her,
'Rum, es ist nicht schwer!

With your head you nick, nick, nick,
With your fingers you click, click, click,
Right foot first, left foot then,
Round about and back again.

WORKSHOP 3 – INSIDE THE REHEARSAL ROOM

The people we need to make a show

To present an opera requires a large number of people on stage and in the orchestra, but also behind the scenes. Here are some of the key members in the creative team that help put together an opera live on stage.

Designer

There are different types of designers in the theatre. There is the set designer, who designs the scenery used in the production, and a costume designer, who designs all the clothes the singers wear throughout the performance. Often in opera the set and costumes are designed by two different people, however for *Hansel and Gretel* the set and costumes were both designed by Ross Hall. There is also a lighting designer who decides where all the lights in the theatre will point and when they will be used to create many different and wonderful effects on stage. For this production, the lighting designer is Peter Darby.

Director

The director rehearses the singers and decides where they will stand and how the action is staged. The director for *Hansel and Gretel* is Elizabeth Hill.

Conductor

The conductor is responsible for the performance of the music in the opera. They rehearse the singers and the orchestra and direct the musical performance of the production. The conductor for the 2018 production of *Hansel and Gretel* is Simon Bruckard.

Stage Manager

The stage manager organises the technical aspects of the performance. They work closely with the director and are in charge of the stage during rehearsals and performances. The stage managers are Liam Murray and Lija Simpson.

Stage crew

These are the people that move the scenery, operate the lights and look after the props. They also set the production up in the theatre before the show and pack it up after all the performances have taken place. This process is called 'bumping in/out'.

Repetiteur

Instead of using an orchestra to accompany the singers in rehearsals, a repetiteur is a pianist that can play the opera's music in rehearsals under the supervision of the conductor. Our repetiteurs are Phoebe Briggs and Phillipa Safey.

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Cast

In opera, the cast is usually made up of singers, but sometimes it can include actors and dancers that don't sing. Victorian Opera's production of *Hansel and Gretel* has a cast of eight singers.

Orchestra

During performances, an orchestra is used to accompany the singers. The orchestra usually works in an area in front of the stage below the audience, called an orchestra pit. Victorian Opera's production of *Hansel and Gretel* has an orchestra of thirteen musicians.

Inside the Costume Department

To prepare the costumes needed for a production a number of steps have to take place.

1. The costume designer reads the script and sketches some ideas of how the characters should look. After discussing these with the director, the designer chooses the colours, textures and shapes for each costume.
2. Next, the designer takes their sketches to a costume supervisor, who helps the designer find the right fabric and people to make the costumes.
3. Together, the wardrobe team check if the costumes fit the performer in 'fittings' before attaching final touches like buttons, trims and ribbons.

Often, when a production is re-staged with different singers, the costumes need to be altered. Sometimes they need be entirely re-made for the singers.



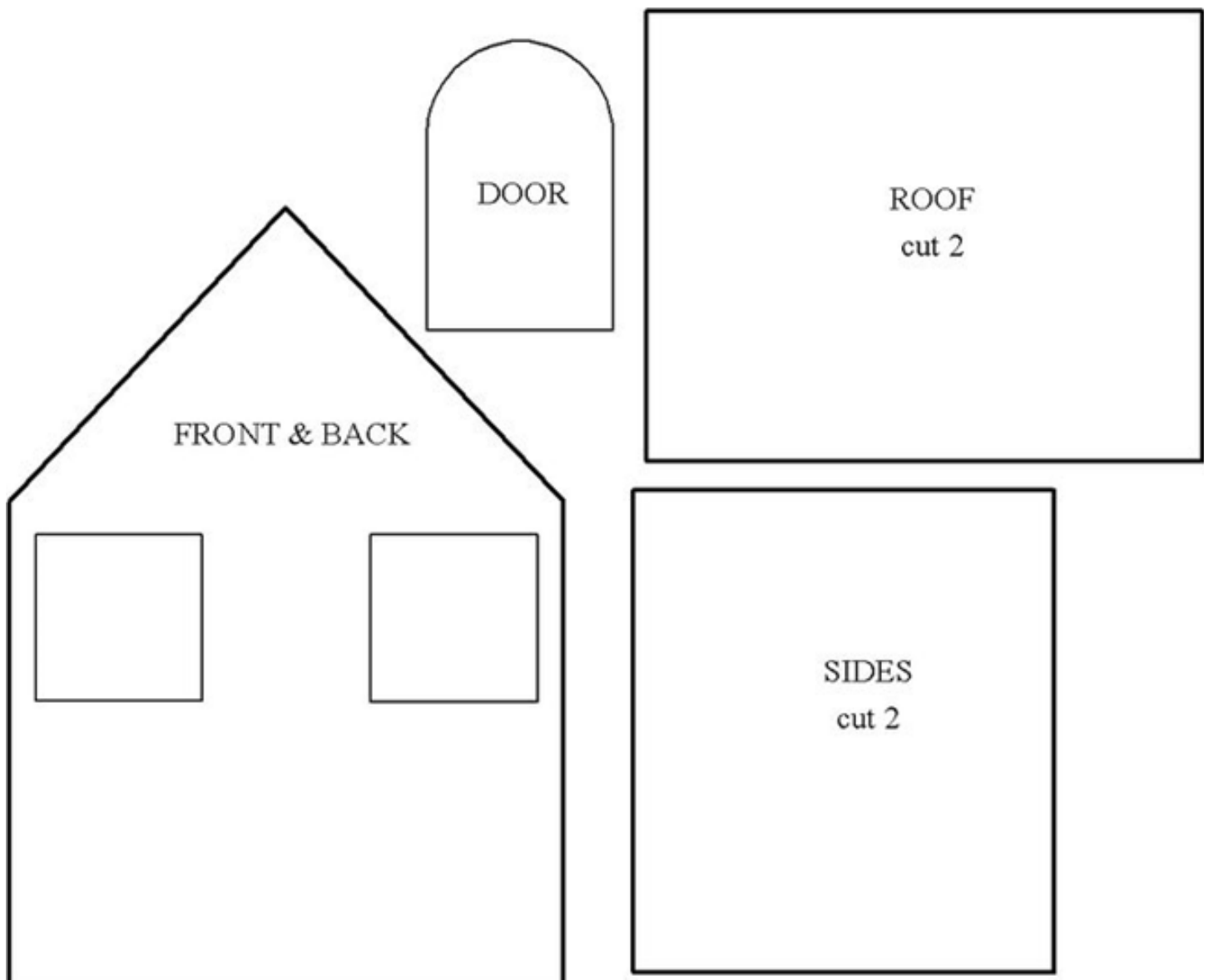
WORKSHOP 3 – ACTIVITIES

Activity 1: Be the costume designer

Read through the synopsis of the opera again, found on page 7 of this resource, and take note of any descriptions provided. Ask your students to pick two of their favourite characters and then get them to design the costumes for each.

Activity 2: Build a cardboard Gingerbread House

Get your students to build a cardboard Gingerbread House with the template provided below. Provide students with different objects to help them create their version of The Witch's Gingerbread House. Please note that younger students might need some assistance in cutting out and gluing the house together. This template may need to be enlarged when photocopying.



WORKSHOP 4 – AN ORCHESTRAL READING

Rehearsal process – where the cast meets the orchestra

In Workshop 4, the production moves into the Playhouse Theatre at Arts Centre Melbourne.

In the first part of the week the production is '**bumped-in**' with the lights and scenery set up in the theatre. At the same time, the orchestra gets together to rehearse for the first time.

Once the orchestra finishes its rehearsal it then has the first rehearsal with the singers, which is called a **Sitzprobe**, pronounced 'Zitz Probe'. *Sitzprobe* is a German word that translates as 'seated rehearsal'. In other words, the singers sit and sing through the music with the orchestra without the movement and acting that will accompany it on stage.

Meanwhile, on stage the technical parts of the show are rehearsed. The **Piano Technical** rehearsals allow the stage managers and stage crew to practise their work with a piano playing through the music so they know when to do things in time with the music.

Later in the week **Piano Dress** rehearsals begin as the cast, in costume, practise on stage with a piano, not the orchestra. These rehearsals are followed by **Stage Orchestral** rehearsals where the orchestra joins the cast in the theatre for the first time.

Finally, a final run through of the whole show takes place in the **General Dress** rehearsal. For *Hansel and Gretel*, all this - from bump-in to General Dress rehearsal - will happen in just three days!

The orchestra

The orchestra for *Hansel and Gretel* is made up of the following musical instruments:

Three Violins	String family
One Viola	
One Cello	
One Double Bass	
One Flute	Woodwind family
One Oboe	
Two Clarinets	
One Bassoon	
Two French Horns	Brass family

Hansel and Gretel

Education Resource

Activity 1: Online listening activity

Listen to the different instruments we have in our orchestra:

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>

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

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

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

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

Now listen to the beginning of our opera, *Hansel and Gretel*: <https://www.youtube.com/watch?v=RApNAhno5U8>

1. What instruments can you see and hear?
2. Circle the instruments in the image below that are being used in *Hansel and Gretel*.
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?



Hansel and Gretel

Education Resource

Activity 2: Understand the Creative and Artistic Teams

Draw a line to connect the words with their correct definition.

Word	Definition
Composer	Instruments such as the flute, oboe, clarinet and bassoon.
Librettist	When the musicians check their pitch against a set or given pitch and adjust to correct it.
Audience	Singing different notes at the same time.
Orchestra	Music consisting of just the instruments.
Woodwind	A person who writes the music.
Brass	Singing the same notes at the same time.
Strings	The printed music that the conductor uses to direct all the musicians and singers.
Percussion	Music that is sung.
Tuning	The stick the conductor uses.
Orchestra Pit	A person who writes lyrics and words.
Conductor	Instruments that need to be hit to make a sound.
Baton	The people who are watching the show.
Score	Instruments such as the violin and cello.
Instrumental	The place where the musicians perform during the show.
Vocal	An ensemble of musicians with instruments from the string, woodwind, brass and percussion families.
Unison	Instruments such as the trumpet and trombone.
Harmonies	The person who leads the orchestra and interprets the music.

Hansel and Gretel

Education Resource

Workshop 1 – Activity 2: Evening Prayer

Hänsel und Gretel: Evening Prayer

Humperdinck

Gretel

A-bends, will ich schla-fen gehn, vier-zehn Eng-lein
When at night I go to sleep, four-teen an-gels

Hänsel

A-bends, will ich schla-fen gehn, vier-zehn Eng-lein
When at night I go to sleep, four-teen an-gels

um mich_ stehn: zwei zu mei-nem Häup - ten, zwei zu mei - ner
watch do_ keep: two my head are guard - ing, two my feet are

um mich_ stehn: zwei zu mei-nem Häup - ten, zwei zu mei - ner
watch do_ keep: two my head are guard - ing, two my feet are

Lin - ken, zwei zu mei - ner Rech - ten, zwei zu mei - ner Lin - ken,
gui - ding, two are on my right hand, two are on my left hand,

Lin - ken, zwei zu mei - ner Rech - ten, zwei zu mei - ner_
gui - ding, two are on my right hand, two are on my_

Hansel and Gretel

Education Resource

2 immer leise/always quiet

mit steigerung/increasing

zwei - e, die mich dek - ken, zwei - e, die mich wek - ken,
two who warm - ly co - ver, two who o'er me ho - ver,
Lin - ken zwei - e, die mich dek - ken, zwei - e, die mich
left hand, two who warm - ly co - ver, two who o'er me

zwei - e, die mich wei - sen zu Him - mels Pa - ra - dei - -
two to whom 'tis gi - ven to guide my steps to hea - -
wek - ken, zwei - e, die zum Him - mel wei - -
ho - ver, two guide my steps to hea - -

sen.
ven.
sen.
ven.

Hansel and Gretel

Education Resource

Workshop 2 – Activity 4: ‘Come Dance with Me’

Dance Duet: Hänsel und Gretel

Humperdinck

Vivace ♩ = 100

Gretel

F Gm C⁷ F F

Brü - der - chen komm tanz' mit mir,
Bro - ther come and dance with me,

C F Gm

bei - de Händ - chen reich' ich dir: ein - mal hin, ein - mal her,
both my hands I of - fer thee, right foot first, left foot then,

C⁷ F F⁷ Gm

rund her - um, es ist nicht schwer!
round a - bout and back a - gain

Hänsel

C⁷ Dm A Dm Gm Dm

Tan - zen soll ich ar - mer Wicht,
I would dance but don't know how,

Hansel and Gretel

Education Resource

2

A musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "Schwe-ster-chen, und kann es nicht! Da-rum zeig mir, wie es Brauch, daß ich tan zen when to turn or whento bow. Show me what I ought to do, so that I may". The piano accompaniment starts with a mezzo-forte (mf) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

Schwe-ster-chen, und kann es nicht! Da-rum zeig mir, wie es Brauch, daß ich tan zen
when to turn or whento bow. Show me what I ought to do, so that I may

A musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "ler - ne auch! dance like you! Mit den Füß-chen tapp, tapp, tapp With your foot you tap, tap, tap,". The piano accompaniment starts with a piano (p) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

ler - ne auch! dance like you! Mit den Füß-chen tapp, tapp, tapp
With your foot you tap, tap, tap,

A musical score for the third system. It features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "mit den Händ-chen klapp, klapp, klapp ein - mal hin, ein - mal her, with your hands you clap, clap, clap, right foot first, left foot then,". The piano accompaniment starts with a piano (p) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

mit den Händ-chen klapp, klapp, klapp ein - mal hin, ein - mal her,
with your hands you clap, clap, clap, right foot first, left foot then,

A musical score for the fourth system. It features a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "rund her-um, es is nicht schwer! Mit den Füß-chen tapp, tapp, tapp round a - bout and back a - gain! With your foot you tap, tap, tap,". The piano accompaniment starts with a piano (p) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

rund her-um, es is nicht schwer! Mit den Füß-chen tapp, tapp, tapp
round a - bout and back a - gain! With your foot you tap, tap, tap,

Hansel and Gretel

Education Resource

3

mit den Händ-chen klapp, klapp, klapp ein - mal hin, einmal her, 'rum, es ist nicht
with your hands you clap, clap, clap. Right foot first, leftfoot then, round and back a -

schwer!
gain. **Gretel** Ei, das hast du gut ge-macht! Ei, das hätt' ich nicht ge-dacht!
That was ve - ry good in - deed, and I'm sure that you'll suc-ceed.

Seht mir doch den Hän - sel an, wie der Tan - zen ler - nen kann!
Try a - gain and I can see, Han - sel soon will dance like me!

Mit den Köpf-chen nick, nick, nick,
With your head you nick, nick, nick,

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment includes various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are provided in both German and English. The first system includes the instruction 'Dm' above the vocal line. The second system includes the instruction 'Gretel' in a box above the vocal line. The third system includes the instruction 'tr~~~~~' above the piano accompaniment line. The fourth system includes the instruction 'p' above the piano accompaniment line.

Hansel and Gretel

Education Resource

4

mit den Fin-ger - chen tick, tick, tick, ein - mal hin, ein mal her, rund her - um, es
with your fin-gers you click, click, click, right foot first, left foot then, round a - bout and

Chords: Dm, C7, F, C7

Annotations: 3 (triplets)

is nicht schwer! Mit den Köpf-chen nick, nick, nick, mit den Fin-ger - chen
back a - gain! With your head you nick, nick, nick, with your fin-gers you

Chord: F

Annotation: Hänsel

Annotation: 3 (triplets)

Annotation: *p* (piano)

tick, tick, tick, ein - mal hin, ein - mal her, 'rum, es ist nicht schwer!
click, click, click, right foot first, left foot then, round and back a - gain!

Chords: Dm, C7, F, C7, F

Hansel and Gretel

Education Resource

EXTRA ACTIVITIES

Word search

Look up what the following words from the opera mean in English, then find them in the word search.

German	English	German	English
Besen		Dunkel	
Engel		Fee	
Hexe		Kinder	
Korb		Links	
Mutter		Recht	
Tanzen		Vater	
Vierzehn		Wald	
Tannenbaum			

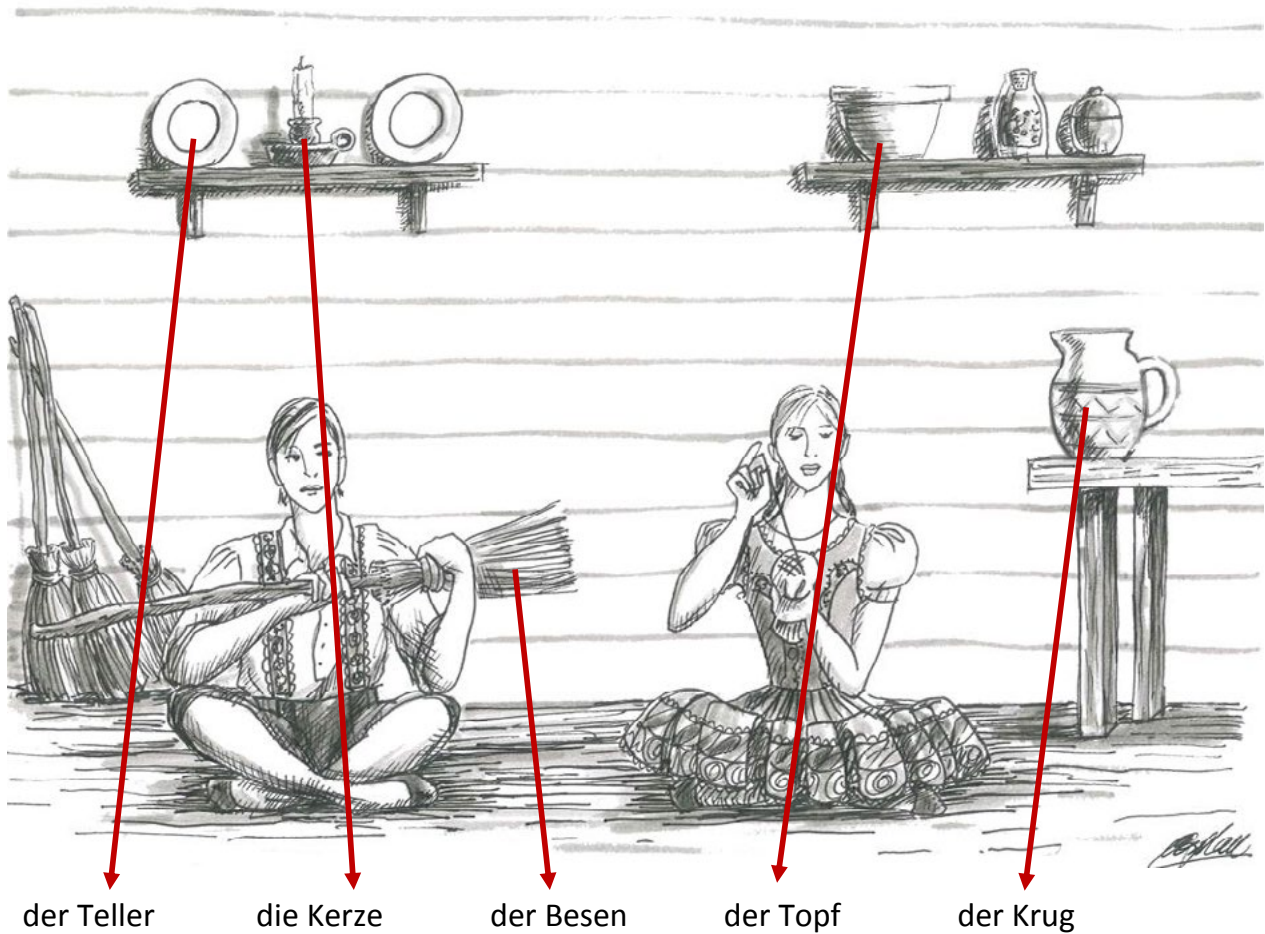
L	A	O	M	U	H	R	F	T	T	A	R	E	E
Z	I	T	A	B	E	S	E	N	A	T	N	K	S
R	E	N	G	A	H	G	E	H	W	A	L	D	T
Y	I	Z	K	R	E	C	H	T	A	N	V	V	S
R	E	Z	I	S	X	A	K	T	L	N	U	I	E
W	D	U	N	K	E	L	S	O	A	E	W	E	A
T	A	N	D	S	T	E	D	X	R	N	T	R	B
V	A	T	E	R	G	G	A	E	X	B	Z	Z	A
U	L	F	R	A	D	N	U	B	E	A	T	E	Z
R	E	M	U	T	T	E	R	I	E	U	R	H	N
B	A	A	N	N	Z	E	H	N	A	M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

BESEN, KORB, WALD, VIERZEHN, FEE, VATER, HEXE, TANNENBAUM, DUNKEL, RECHT, MUTTER, LINKS, KINDER, ENGEL

Hansel and Gretel

Education Resource

Translate the words in the following drawings into English and then colour the whole picture in.



Hansel and Gretel

Education Resource



die Tannenbäume

der Wald

die Kinder

der Korb

SOLUTIONS

Workshop 4 – Activity 2: Understand the Creative and Artistic Teams

Composer - A person who writes the music.

Librettist - A person who writes lyrics and words.

Audience - The people who are watching the show.

Orchestra - An ensemble of musicians with instruments from the string, woodwind, brass and percussion families.

Woodwind - Instruments such as the flute, oboe, clarinet and bassoon.

Brass - Instruments such as the trumpet and trombone.

Strings - Instruments such as the violin and cello.

Percussion - Instruments that need to be hit to make a sound.

Tuning - When the musicians check their pitch against a set or given pitch and adjust to correct it.

Orchestra Pit - The place where the musicians perform during the show.

Conductor - The person who leads the orchestra and interprets the music.

Baton - The stick the conductor uses.

Score - The printed music that the conductor uses to direct all the musicians and singers.

Instrumental - Music consisting of just the instruments.

Vocal - Music that is sung.

Unison - Singing the same notes at the same time.

Harmonies - Singing different notes at the same time.

Extra Activities

German	English	German	English
Besen	broom	Dunkel	dark
Engel	angel	Fee	fairy
Hexe	witch	Kinder	children
Korb	basket	Links	left
Mutter	mother	Recht	right
Tanzen	dancing	Vater	father
Vierzehn	fourteen	Wald	forest
Tannenbaum	pine tree		

Hansel and Gretel

Education Resource

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

der Teller – **the plate**, die Kerze – **the candle**, der Besen – **the broom**, der Topf – **the pot**,
der Krug – **the jug**

die Tannenbäume – **the pine trees**, der Wald – **the forest**, die kinder - **the children**,
die Korb – **the basket**

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