

VICTORIAN OPERA



LORELEI

Education Resource



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ABOUT THIS RESOURCE

This resource is designed for school students in Years 9-12. All the activities can be used in the classroom alongside or separate to Victorian Opera's production of *Lorelei*.

The activities for Years 9-10 suggested in this resource align with the following Australian Curriculum Learning Areas:

- The Arts – Music, Drama and Visual Arts
- English
- Humanities and Social Sciences

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

CAPABILITIES	Literacy	Numeracy	ICT	Critical and Creative Thinking	Personal and Social	Ethical Understanding	Intercultural Understanding
THE ARTS - MUSIC							
Activity 1		✓					✓
Activity 2	✓		✓	✓			✓
Activity 3		✓					
Activity 4		✓	✓	✓			
THE ARTS - DRAMA							
Activity 1	✓		✓	✓		✓	✓
Activity 2	✓			✓	✓	✓	
THE ARTS - VISUAL ARTS							
Activity 1	✓			✓			
Activity 2	✓	✓	✓	✓			✓
Activity 3	✓	✓	✓	✓			✓
ENGLISH							
Activity 1	✓			✓	✓		✓
Activity 2	✓		✓	✓	✓		✓
Activity 3	✓	✓		✓	✓		✓
HUMANITIES AND SOCIAL SCIENCES							
Activity 1	✓		✓	✓	✓	✓	✓
Activity 2	✓		✓	✓		✓	✓

Activities devised for Years 11-12 have been done so in accordance with the Victorian Certificate of Education Study Design for:

- Australian Global Politics
- Music Performance
- Music Investigation
- Music Style and Composition
- English and English as an Additional Language
- Literature
- Studio Arts

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.

Baritone – The male voice between the tenor and bass.

Bass – The lowest male voice.

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.

Conductor - The person who interprets and leads the orchestra or musical performance, coordinating the performers and keeping the time and interpretation 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.

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

Duet – A composition for two performers of equal importance.

Ensemble – A group of performers performing together.

Fairy tale – A story that involves the fairy realm, often including fairies, goblins, giants, dwarves and witches where magic or enchantment exists. These are common in most cultures, for example the writings of the Brothers Grimm or Hans Christian Andersen.

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

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

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.

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.

Mezzo-soprano – The second highest female voice.

Mise en scène – The arrangement of the scenery, props, etc., on the stage of a theatrical production.

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.

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.

Principal – One of the main characters.

Proscenium – A large rectangular arch that surrounds the stage and gives the appearance it is framed.

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.

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

Score – The notation, in manuscript or printed form, of a musical work, probably so called from the vertical scoring lines that connect successive related staves. A score may contain the single part for a solo work or the many parts that make up an orchestral or ensemble composition.

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.

Terroir – Soil or land.

Tessitura – The general range of vocal parts.

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, countertenor, tenor, baritone and bass.

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

LORELEI – ABOUT THE OPERA

Music

Julian Langdon
Casey Bennetto
Gillian Cosgriff

Lyrics

Casey Bennetto
Gillian Cosgriff

Orchestration

Julian Langdon

Concept

Ali McGregor

Characters and Cast

Lorelei A

Dimity Shepherd

Lorelei B

Ali McGregor

Lorelei C

Antoinette Halloran

Creative team

Conductor

Phoebe Briggs

Director

Sarah Giles

Set and Costume Design

Marg Horwell

Lighting Design

Paul Jackson

Orchestra

Victorian Opera Chamber Orchestra



Lorelei cast and creative team. Photo: Beata Bowes.

THE LORELEI – THE LEGEND

The Lorelei in German lore is a siren of distracting beauty said to sit atop a particular rock at the edge of the River Rhine and sing to lure sailors to their doom.

When she was a human woman her lover was faithless so, in despair, she threw herself into the river and was transformed into a siren whose voice pulled men under her spell and onto the rocks.

Her name comes from the name of that echoing rock on the southern bank of the Rhine – Lurlei. In Clemens Brentano's 1801 ballad *Zu Bacharach am Rheine*, a woman called Lore Ley, accused of bewitching and murdering men, is on her way to a convent but falls to her death from this rock, leaving only the trace of her name behind. The fatal allure of this creature and her unearthly song was defined further in an 1824 poem by Heinrich Heine, *Die Lorelei* which has since been set to music by more than 25 composers.

The area where this rock is located, Rhine Gorge at Sankt Goarshausen, was actually one of the deepest and dangerous points of the river Rhine. The song attributed to the Lorelei was probably drawn from a combination of sounds including the currents of the Rhine and a nearby waterfall, amplified by the echo of the rock, leading to the murmuring rumoured to be the dangerous song of the siren.

From *Die Lorelei*, by Heinrich Heine, 1824. English translation by A.Z. Foreman

The comb she holds is golden,
She sings a song as well
Whose melody binds an enthralling
And overpowering spell.

In his little boat, the boatman
Is seized with a savage woe,
He'd rather look up at the mountain
Than down at the rocks below.

Read the full poem on page 29 of this resource.

THE ARTS - MUSIC

What is opera?

Opera is a European art form that has been in existence 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 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 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 philosophers such as Cicero, who argued about how to live the best life possible. The Ancient Greeks also loved the theatre, with playwrights including Sophocles, Aeschylus and Euripides writing enduring works that have 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 in what we refer to 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 they did not know how they were performed. They 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 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.

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 usually 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.
- 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 Lorelei

Lorelei A	Soprano or Mezzo-Soprano
Lorelei B	Soprano
Lorelei C	Soprano

Opera Cabaret

Opera cabaret is combination of two art forms: opera and cabaret. In *Lorelei*, characteristics of each have been meshed together to form a work that deals with the politics around feminism in an operatic format.

Traditionally, cabaret is a form of theatrical entertainment that features music, songs, dance, recitation or drama. The culture of the cabaret began in France in 1881 when composers, artists and poets began to challenge societal norms and political thought by exercising their creative freedom in new material. Themes would usually include sexual deviance, satire and alienation but would appear more in subtext through dry wit, intelligent humour, and sociological and political commentary. All in all, cabaret represented the struggles in daily life. It became prominent in a time when there were major social and economic disparities between the classes and where government oppression was exercised.

In music, cabaret was a reaction to both the lietmotifs and broad orchestrations of Wagnerian opera, and the highly chromatic and impressionistic compositions of the late nineteenth century. Melodies found in cabaret music were simple and free of complicated harmonies, and featured waltz forms, marches with syncopated rhythms, or jazz styles such as ragtime.

In its height, the cabaret became the centre of the Parisian lifestyle with cafés featuring songs and dramatic readings opening up throughout the entire city. One of the most notorious cabaret cafés was The Chat Noir in the Montmartre district of Paris. The café was founded by Rodolphe Salis, an artist himself, who would curate each night's program to feature artists who would sing, recite poetry, or perform dramatic recitations. The atmosphere of The Chat Noir was noisy and informal but was frequented by people from a variety of classes and occupations. It closed down in 1897, one year after the death of Salis.

After World War I, cabaret began to spread across Europe, with cabaret venues opening up in Denmark, Germany, Poland, Britain, Sweden and America. Cabaret is still a popular art form today and continues to feature many of the characteristics central to it when it became popular in the 1800s.



A photo of Le Chat Noir, boulevard de Clichy, Paris. Taken by Louis Meurisse in 1929.
Retrieved from: https://fr.wikipedia.org/wiki/Le_Chat_noir#/media/File:Le_Chat_noir_1929.jpg

About the composers

Julian Langdon

Julian graduated from the Victorian College of the Arts with an honours degree in practical composition and was awarded the first Melbourne Prize for Music Development Award. This led to a series of orchestral commissions and orchestration opportunities for major performing arts companies as well as recordings sessions for feature film, television, and video games. Julian combines his love for traditional compositional processes using a pencil and paper with the latest digital music making practices to produce work across a spectrum of interdisciplinary projects and events. He is currently working on an opera for children called *Melisma's Little Book*.



Casey Bennetto



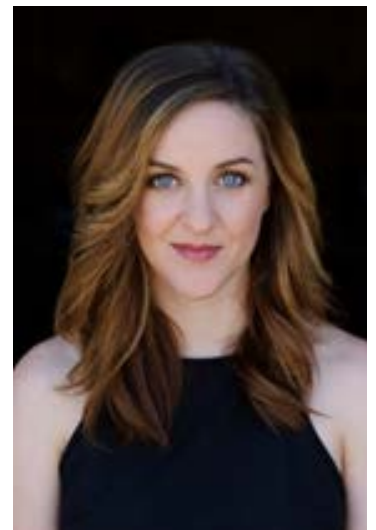
Casey is an award-winning writer, musician and radio broadcaster. He wrote the musical *KEATING!*, hosts the program *Superfluity* on Melbourne's 3RRR, and has appeared in places as diverse as ABC TV's *Spicks and Specks*, the Melbourne International Arts Festival and the Festival of Dangerous Ideas at Sydney Opera House.

He scored both series of Amanda Brotchie and Adam Zwar's *Lowdown* and was nominated for an AACTA with Shellie Morris and Tim Cole for work on the 2014 musical documentary *Prison Songs*. Most recently, he scored the ABC TV series *Get Krack!n*.

Casey has also hosted a regular show on 3CR, worked extensively for PBS FM and has made many appearances on 774 ABC Melbourne as host, co-host and guest.

Gillian Cosgriff

Gillian graduated from WAAPA in 2010 with a Bachelor of Music Theatre. She has toured extensively with her solo shows as a comedian and cabaret performer. Theatre credits include, *Vivid White* (Melbourne Theatre Company), *Company* (Watch This), *Loving Repeating* (Vic Theatre Company) and *The Pirates of Penzance* (The Production Company). Television credits include *Offspring*, *House Husbands*, *Fat Tony & Co.*, *Ricketts Lane* and *Get Krack!n*. Gillian has been the recipients of many awards including, Best Cabaret (Melbourne Fringe), Green Room Awards for Writing, Original Songs, and Artiste (Cabaret). She has recently been cast in *Harry Potter and the Cursed Child*, playing at the Princess Theatre in Melbourne from January 2019.



The music of *Lorelei*

You won't find your typical classical music in *Lorelei* but instead, elements of opera combined with more contemporary styles of music. The composers have incorporated elements of the below music styles into the score of *Lorelei*.

Latin music

Latin music generally refers to the music from the Spanish or Portuguese speaking parts of Latin America and includes a wide range of genres, such as Bachata, Bossa Nova, Rumba, Salsa, Tango, Son, Samba and Guaracha. While each of the genres in Latin music have musical and stylistic traits that make them different from each other, they also have similarities. For example, many of the rhythms found in a number of the different Latin genres come from African music. In addition, the percussion and woodwind instruments used in Latin music were created by both the Indigenous population of America as well as the Spanish and Portuguese cultures.

The music score of *Lorelei* employs three genres of Latin music: Tango, Guaracha and Salsa.

Tango originated in the late eighteenth and early nineteenth centuries with the European immigrant and African slave population of Argentina and Uruguay. While it was very popular with the lower classes of these two countries, it eventually gained popularity in the upper classes with wealthy nobles becoming ambassadors of tango dance and tango music outside of South America. The genre is influenced by other genres such as Flamenco, Polka, Mazurika, Hanabera, Contradanse and Valso Criolo. Some of its musical characteristics include the use of accent beats, nostalgic lyrics and a melancholic mood, sudden changes in dynamics, the use of slides or glissandi and staccato employed in march-like phrases.

Guaracha is a genre of popular Cuban music that evolved from the Spanish 'jácaras': short, satirical monologues and songs performed in the interludes of theatrical performances during the sixteenth and seventeenth centuries. It became its own genre in the nineteenth century as a short humorous song played at a fast tempo. Guaracha uses basic harmony, with its foundations built on tonal, dominant and subdominant chords. Due to the diverse range of time signatures employed, the lyrics can also be set to different poetic forms. The instruments traditionally used in Guaracha are a guiro, which plays the rhythm, and the guitar and cuatro, both of which provide the accompaniment. In modern renditions of the genre however, other instruments, such as the palito, maracas, cowbell and trumpet, are used as well.

Salsa is a younger Latin musical style compared to the Tango or Guaracha, evolving from the 1930s onwards. Its roots can be found in the Cuban Son, the complex rhythms of traditional guitar-playing in Spain, and the call-and-response vocal traditions of African music. Salsa went through a major development in New York between 1930 and 1960. Musicians from Cuba, Puerto Rico, Mexico and South America travelled to New York to seek out performance opportunities and with them brought the rhythms and musical forms central to their country's tradition. As they began to perform together, the musical influences combined, evolving to form the Mambo, Conjunto, the jazz traditions of the 1950s, Cha-cha, Rumba and the Congo. Salsa has a basic rhythm of 1-2-3, 1-2 and is played at a fast tempo. Instrumentation includes a multitude of percussion instruments, such as the clave, maracas, conga, bongo, tambura, bato, cowbell, vibraphone and marimba, as well as other instruments such as, bass, guitar, violin, piano, accordion, flute, trombone, trumpet and the saxophone.

Pop music

Pop music is commonly identified as music that is the most accessible and popular with the widest audiences. It evolved from 1950s rock and roll music. The basic form of pop music is a song made up of verses and a repeated chorus and is usually between two to five minutes long. Pop music borrows characteristics of other musical genres, such as rock, R&B, punk, disco, hip-hop, country and sometimes Latin music. In today's pop music, there is also a strong presence of electronic music. Some other features of pop music include a good rhythm and catchy melody that is easy to remember and sing along to, a chorus that is repeated several times alongside two or more verses, and lyrics that are usually about the joys and problems of love and relationships.

Other styles

In addition to the above, the *Lorelei* score also features music with cinematic elements, such as sound effects, that are used to enhance the dramatic narrative and emotional impact of the work. The use of the female trio S-S-A (Soprano-Soprano-Alto) vocal ensemble structure that forms the vocal style of *Lorelei* comes from an ensemble setting common to opera. For example, Wolfgang Amadeus Mozart would compose for an ensemble of voices to allow characters the opportunity to react to the events of the plot or the situation they find themselves in.

Orchestration

The orchestra for *Lorelei* consists of 12 players and is made up of the instruments listed on the table below.

Some of the musicians in the woodwind section are doubling up on instruments. For example, one musician will play the Flute and Piccolo, another will play the Oboe and Cor Anglais, while the third will play the Clarinet and Bass Clarinet.

Instrumental Family	Instrument	
Woodwind	Flute Piccolo Oboe Cor Anglais Clarinet Bass Clarinet	
Strings	Violin Viola Cello Double Bass Harp Guitar	
Percussion	Vibraphone (with motor) Snare Drum Triangle Suspended Cymbals Xylophone Slapstick Güiro Ratchet Sleigh Bells Car Horn Bell Tree Goblet Drum Wood Block Bass Drum Brake Drum Glockenspiel	Finger Cymbals Wind Chimes Claves Hi-hat Bongos Tambourine Jawbone Whizzy Toy Cowbell Timpani Tubular Bells Egg Shaker

ACTIVITIES

Years 9-10

Activity one: Rhythmic notation

Clap out the rhythms found in the piano accompaniment of “Guilt-Free” from the piano score of *Lorelei* and ask your students to complete a rhythmic notation. Depending on the level of your students, start with the bass clef rhythm in the piano accompaniment before moving onto the rhythm found in the treble clef line.

The music can be found in appendix one on page 33 of this resource.

Activity two: Research

To begin, do some research around Latin American music and identify the different genres common to the tradition.

Next, listen to some musical examples of each genre you come across during your research and choose which style you like the most.

Finally, write a 1000 word essay on the genre that you chose and discuss:

- Its origin, history and how it developed
- Any musical characteristics common to the genre. For example, any common time signatures and rhythms, instrumentation, whether it is a song, dance or both, etc.
- Provide two listening examples and explain why you like them, how they differ from each other and how they differ from other musical genres within the Latin American tradition.

Years 11-12

Activity three: Melodic Notation

Choose an excerpt of the melody “Hello Goodbye 1” from the *Lorelei* piano score. Play the melody on a keyboard for your students and ask them to complete a melodic notation.

The music can be found in appendix two on page 39 of this resource.

Activity four: Composition

Rearrange the piano accompaniment of “Lorelei Myth B” for an orchestra. You can choose your own ensemble size and orchestration.

The piano score can be found in appendix three on page 43 of this resource.

THE ARTS – DRAMA

The interview below reveals the process involved with creating a new work from scratch. Sarah Giles also uncovers how *Lorelei* came about and the contribution her role of director has made throughout its development.

An interview with Director, Sarah Giles

Can you tell me a little bit about yourself and your path to becoming a Director? Are there any artists that inspire you and the work you create?

My path came from at school being told that I spread myself too thin. I did everything. I did music, drama and sport; there was nothing I didn't have a crack at. I did a lot of acting then started directing a few things at school and just really enjoyed it. I found myself excited at the prospect of working in lots of different mediums and with actors, lighting and sets, and design pictures. From there I went to Uni and did more acting and more directing and then thought for a while I wanted to be an actor, so I did a show in Edinburgh. I discovered that I enjoyed it, but I was frustrated at being on the other side and not having control. So, when I came back I just went hell for leather on the directing and ended up going to NIDA (National Institute of Dramatic Art).

In terms of artists who inspire me and who have inspired me? Growing up, I was a big fan of Trey Parker and Matt Stone, not so much *South Park*, but all their other stuff. I'm a bit obsessed with cartoons actually, and that's been a really informative thing in terms of making for me. Shows like *The Simpsons*, *Ren and Stimpy*, *Seinfeld*, even though that's not a cartoon but it's very 'cartoony', they've been things for me.

When it comes to things that inspire me with opera, I did classical music through school, played flute and bassoon, did singing (fairly badly) and I also did Italian. Then there's my love of drama. But I didn't ever put all those things together and go: opera! When I was in Sydney I was working a lot and I got to know some guys who were starting a new opera company called Sydney Chamber Opera and they saw a lot of my work and asked if I'd be interested in directing some operas with them. So, I've done a lot of really bizarre, contemporary, demented, non-linear operas, with librettos written by Friedrich Nietzsche, Samuel Beckett and Martin Crimp, and I just loved it. I loved how liberating opera was through its restriction.

How did the concept for this production come about and what made you pick *Lorelei*?

Well it wasn't me, it was Ali McGregor. So, Ali McGregor, Dimity Shepherd and Antoinette Halloran have known each other for a while and have done lots of pieces together.

I think Ali had come across the myth of the Lorelei years ago and thought that might be a really interesting thing to make a piece about. She spoke to Richard Mills about it, and then got Casey Bennetto and Julian Langdon on board and then after speaking to those guys got Gillian Cosgriff and myself onto it, and then we all came together and chatted about it. The idea was to then crack it open and get a director on board, so I've been a director and a dramaturg in this production. The difference is, a director of opera would pick up an opera that is complete and direct it, so figure out how to stage it and what to say through it. Whereas, when you're a dramaturg on something it's more about helping guide the creation of the work through asking the right questions at the right time. So, I've been really involved over the last year and a half.

The first thing the composers, librettists and I did after that initial development with Ali, Julian and Casey, was get into a room where we spent a week just going, "What is the myth about? What do we want this piece to be about? What are we excited about?" Ali had said that she was really pumped

about busting the myth apart a little bit. I always saw a bit of misogyny in the myth. This idea of, hey, there's some hot women on a rock and they're singing and they're really clever. Well actually no, that's not even what it's really about. The idea was about busting apart the misogyny of the myth and the misogyny inherent in a lot of the classic works of opera. You know if you're a female character you usually either die, or you're raped, or you're married off. It's a really limited story line.

I talk a lot about authorship in terms of work and I'm a bit jack of female characters as authored by men, that's why I think this piece is really interesting. The original myth was basically that this woman, Lorelei, was in a town and her husband goes off to sea. Lorelei's really hot, he goes off to sea, he never comes back, and so then she causes so much trouble with her hotness because men just come from far and wide to try and woo her and marry her. It causes so many problems in the town that the local priest says, "Alright come on, we gotta get rid of you so we're going to ship you off to the local nunnery, so you stop causing all these problems with your beauty". So, they put her on a boat and get four blokes to escort her lest someone does something dreadful with her. She's going down the river and she goes up to the top of the rock to look out and falls to her death. Did she kill herself, did she trip? They don't really know what happened, but then legend has it that she sits atop this rock singing, and her beauty and her voice as this siren, lure the sailors going around the corner of this particular bend in the Rhine, so that the boats can't steer and then crash. And she's blamed for this.

We wanted to debunk this myth and we also wanted it to speak to contemporary politics. It's not about the Me Too movement but it's more this notion that feminism and female emancipation has been happening for so long. It's such a slow burn and it feels like every time a new wave of feminism comes they think they're doing something for the first time and sometimes there's this lack of accumulative understanding. So, what we've got are these three characters that represent the three Lorelei so it's almost as if you've got three different versions of that single character when she died. It's about debunking the myths from those three different perspectives.

Why did you decide to use three Lorelei and how do they differ from one another?

To be completely frank, that's been a question we've really wrestled with because it wasn't chosen for a dramaturgically pertinent reason. It was chosen because Ali wanted to do a piece with those two ladies and as a little threesome they work really well together. So, we spent a lot of time going, "Why have three, what does it mean?" I think what we've come up with is this notion that within the feminist conversation there is an intra-conversation, there is tension and there are disagreements. I hate this idea that everyone has to agree, you know? It's great to disagree. So, we've got these three characters there to try and represent different approaches and different opinions.

The premise is loosely that the three of them are on a rock and they're going to sing the boat (with the audience on it) to its death as they do every time, but today one of them is going, "Oh, there's so many women on that boat so I feel bad about sinking it. Do we have to kill all the girls? Can't we just kill all the guys?" That sort of unravels a conversation and then they kind of debate why they sing, what they think they're doing, what role they play and why. And what they discover is, after a lot of toing and froing, they go, "Well, let's try not singing", and they don't sing and the boat crashes anyway. They realise they've been gas lit their whole life and it wasn't them crashing the boats, it's just bad sailors. So, it's sort of about this idea of, why don't women run the world.

It's so funny, someone said, "Oh, is the piece about free will?", and I'm like no, no, no. It's not about free will. The piece is not about free will. The piece is about how we live in a world that is built by men for men. There is often no place for women and in fact, if you want to find a place you have to pretend to be a man. So, you've got these three women who have been gas lit into believing they're at fault and they find out the whole system is rigged and that they've been playing a part without realising it.

The whole costume design speaks to it as well. At the beginning of the opera they're in saturated high fashion idiocy, like they can't move. They can't run. They're trapped in these little boxes as well, which for me is a lot about male space, and presentational architecture. They each have their own room, but the rooms are kind of identical. It's sort of about them overtime discovering that they're trapped, discovering they've been gas lit and rejecting their costumes, rejecting their clothes but realising that the world around them is immovable. It's kind of a bleak ending. There's no plot as such, it's kind of funny like that, it's not like much happens because they're stuck. They can't go anywhere. They're eternal and there's no external influence. So how do you have a really plot driven evening in the theatre? Well, you don't. But, through using the audience as the other character and the other external influence, you've got a situation where you can explore what it means for these women to be stuck on this rock.

What is the process involved when you create a new work?

So, there's what I call the seed of an idea, and that can come from anywhere. It can come from a singer, from the director or the composer. The seed of this came from Ali. She then did a first development with Julian and Casey and they brought that to Richard and Richard said yes. Then Ali got Gill Cosgriff and I on board. At that point, Ali kind of left in terms of developing. She went, "I hand this over to you. Go forth and create." We all sat in a room and worked on the libretto first. We didn't work on the music at this stage, but every time Gill and Casey would write the lyrics for a song, they'd have a really clear idea about how they wanted it to go. And so, in the libretto there were the words with the music notes on the other side, which is why Julian, Casey and Gill have said they've composed it all together. Often, they'd say this is in the style of a Samba or this feels like a Beatles' song or this is a ballad. So we thrashed the libretto out trying to figure out what the story was going to be about. We knew we had a few songs so what we did is write down all the ideas and songs we had on cards. Then we wrote down what we knew in terms of the facts of the story, what we didn't know and what we wanted it to be. And then we spent five days thrashing that out, trying to figure out where it all pointed us. That was a first draft of the libretto. We had a few gaps, really big gaps, in terms of plot.

Julian went away and started writing some music for it. Then we came back and had another couple of days before Julian started working on the piano score while we kept tinkering on the libretto, just trying to finesse some of the big holes. The singers then had a sing through of the piano score with Julian before he went away to work on the orchestration. During all of that, I was in my role as dramaturg and was overseeing the text; not so much the music. Then I wear my director's hat where I go, "Ok, how do I solve the problems? How do I stage it?" I firmly believe you can't just stage a work, you can't go, "What is the writer trying to say?" and then present that, because another filter is applied to it with each layer it is put through. The staging was something that Marg Horwell, the designer, and Paul Jackson, the lighting designer, and I talked a bit about. The approach we took was wanting to speak more to the politics of the piece and wanting to speak more to the story of the piece in terms of how the Lorelei myth acts as a metaphor for the female role in society and then some.

I guess that the world has created structures and institutions that exclude women or hold women back in some way. It's a bit about that but having fun with it. This is what I love and this is why I'm a bit obsessed with comedy and cartoons; there's a really great opportunity to use comedy and entertainment to smuggle in some really heavy politics. I think, an audience will sit down and see three really beautiful women, yeah ok maybe in three crazy over-the-top costumes, but hey it's opera. Then, it's sort of about putting them in a nice comfortable warm bath and just turning it up over time so that hopefully they walk away having a really exciting conversation.

You've talked a bit about the themes in this piece and how they relate to a modern-day audience. Are there any others that stand out?

I guess something we haven't talked about is what is the solution going forward? Have you seen that film *Elysium*? It uses the global refugee crisis but extends it to the point where the planet is dying, so they've built a new planet and only the rich can go to that planet, but all of humankind want to get there. The interesting thing about the film is, at the very end of the film, there's no solution. It's not like those guys know the answer to the humanitarian crisis and the refugee crisis, but they presented it in a way that spoke to a bigger audience. I feel like that's kind of what we're trying to do here. It's not that we're going, "Here's the solution to the world, guys. Here's how we get equality between men and women. Here's how we generally level out the playing field or create a better universe." It's more about going, "Here's another way of looking at this problem in order to maybe get a few more people on side".

At the very end, the Lorelei basically discover that not only are they trapped, not only have they been tricked into believing that the crashing is all their fault and dealing with all this guilt thinking that they've made the choice, when in fact they've been pushed into choices. So, they get to the very end of it and go, "Well, what can we do? What's within our control? How do we change the system? Do we blow up the system? Do we create a new system? Do we infiltrate the system? Do we try and run the system?" I think it's a way of cracking open the conversation but not providing a solution, because I don't think we know what the solution is.

Do you think this type of art form, opera, has been a useful tool in doing so?

Yeah, I think so, because it's so far from naturalism, and with opera you can go bigger and think broader. You're not limited. It's quite liberating, actually. I think as well, it's entertaining in a way that theatre can sometimes get earnest. The music is infectiously fantastic and those women's voices! Individually they're astonishing and together it's quite something to behold.

I think you could almost smuggle more politics into something like an opera cabaret than you could into theatre in some ways because you've got this guise of entertaining and music and beauty and lights and costumes. I think you can kind of push the audience further.

What do you think students can take away from *Lorelei*?

I guess I just want them to go away having an interesting conversation. That would be the main thing. I always think the quality of the theatre and the quality of the work is about the quality of the conversation that surrounds it. So, a work can fail in many ways; things can go wrong, or it doesn't quite work. But, I think if the conversation you're having is exciting and political and interesting, you've succeeded.

Finally, do you have any advice for students who might be interested in working in opera or theatre?

Just go see stuff and don't be afraid to harass people. The first break I got in theatre was because I read an article that Peter Evans, who at the time was the Associate Director at Melbourne Theatre Company, wrote saying that there weren't enough opportunities for young people. So, I wrote him an email and said, "Can we talk about that, that sounds interesting?". I met him for a chat and I ended up getting an Assistant Director gig through that conversation. Don't be afraid of emailing people and email them five or six times. Also, go and see stuff. Beg for free tickets because it's very expensive to go to the theatre and opera, so write to companies and try to just get in there and see stuff. It shouldn't feel like it's an elitist thing. I think it's interesting that all my references are cartoons yet I'm directing theatre and opera. You can find your inspiration where ever you want.

ACTIVITIES

Years 9-10

Activity one: Monologue

You are Lorelei. Read the legend of Lorelei, found on page 28 of this resource, and write a monologue to be performed in front of your class. Consider what stage of life you're in, for example, are you Lorelei before she was betrayed by her husband? Lorelei after she was betrayed by her husband and before she was sentenced to become a nun? Lorelei after she has received her sentence? Lorelei standing on the rock on the way to the nunnery? Lorelei as the mythic legend who lures men causing them to crash into the rocks along the River Rhine as she sings her siren song? Or are you a different Lorelei altogether, a Lorelei who has realised she was never the cause of the sailors' deaths?

Years 11-12

Activity Two: Compose and perform your own play

In groups of three, write a short 20-minute play around the legend of Lorelei. Ensure you have a clear vision of the action and purpose you want to convey.

Once you have the script, assign any character roles amongst the members of your group and organise a rehearsal schedule in the lead up to the performance date set by your teacher.

Approach some of your school peers who you know are studying Studio Arts and ask them to create some simple costumes or props that you can utilise in your performance.

THE ARTS – VISUAL ARTS

Costume and set designer, Marg Horwell, discusses her ideas and influences behind the set and costumes for *Lorelei* in the interview below. After you read the interview, turn to pages 23-25 to view the set and costume designs.

An interview with Costume and Set Designer, Marg Horwell

What attracted you to coming on board as the Set and Costume Designer for *Lorelei*?

My experience in theatre and live performance is largely working on new work, or new adaptations of classic texts so I jumped at the chance to work on a new opera. I am also a long time admirer of our Director Sarah Giles, I love her sense of humour and the way she incorporates precise physical comedy into her work. Her vision for this project has been excitingly contemporary, timely in it's politics and really really fun. As soon as she described the project to me I was in 100%.

Were you familiar with the *Lorelei* and siren myth before working on this production?

Vaguely, I had heard of it but the details were pretty sketchy. I know about sirens in mythology and many films and books.

What role do you think the set and costumes play in conveying the themes central to this work? How do you think your designs for this work will add to the audience's experience of it?

The design is a huge conceptual conceit that will undoubtedly inform how an audience will view the work. It is contemporary, determines how the performers move and their frustrations and (very real) difficulties they experience while navigating the space should contribute to the purgatorial nature of the work.

Our goal is to create a perfect picture of three women that breaks down and inevitably fractures as it is unsustainable. Examining how this image falls apart should highlight how unreasonable the initial image actually is, how false, how manufactured.

We wanted to the work to be fun and visually spectacular but destroying this picture is equally important.

How did the process for the set and costume design unfold with this production?

The Director Sarah Giles knew from the start that she didn't want to set the show literally on a rock. We always wanted to investigate other ways of depicting being stranded, isolated or trapped. We looked at a lot of contemporary architecture, tall apartment buildings looking in through the windows so the rooms seem disconnected from one another. Maintaining something recognisable and domestic like a room you might remember from a photograph. We also looked at a lot of images from runway shows and high fashion events like The Met Gala and how people attending these events present themselves to be photographed, at the end of long runways, isolated on enormous staircases, standing alone amid a sea of photographers. We were influenced by heightened versions of femininity like drag and women with extreme plastic surgery. I also like that the performers can look like dolls in their boxes, like a packaged Barbie.

Are there any designers or artists that influenced your designs of Ali, Dimity and Antoinette's costumes?

We have been predominantly influenced by fabulous, enormous couture fashion. I read a piece in Vogue about Blake Lively preparing to attend the Met Gala this year, her dress and head piece was so large she couldn't fit in a car and hired a party bus to take her to the event. We've looked at the impracticalities of high fashion and the expectations on women to look a certain way and we've designed costumes that deliberately inhibit the movement of the performers, enormous shoes and dresses too big to fit through a door.

More specifically the three costumes have quite directly been influenced by fashion designers Giambattista Valli (Dimity), Alexander McQueen (Ali) and Viktor&Rolf (Antoinette). Hats heavily borrowing from styles by Phillip Treacy and Richard Nylon.

You describe yourself as a Set and Costume Designer, Installation Artist, Dramaturg and Photographer. How did you go about setting yourself up in all these different avenues of work?

I actually started in theatre as an actor (admittedly not a great actor) and studied Creative Arts with a focus on Theatre Studies and Visual Arts. I made a lot of theatre at university with like minded and (similarly inexperienced) peers. We devised, designed, built and compiled theatre productions with everyone pitching in. I soon knew I wanted to be involved in the decision making process at an early stage especially in new work and designing was the perfect combination of theatre and art for me. Dramaturgy was the next step for me in developing new work from the ground up. Becoming involved with a project from the very beginning.

I started photographing my own work for practical purposes and incorporated these skills into my practise. I did a lot of learning on the job.

What advice would you give to students who are interested in doing the same?

See as much live performance and art as you can. So many companies offer cheaper tickets for under 30's and often have rush tickets that are really affordable. See preview performances of new work while they're still finding out how the work feels with an audience. See everything!

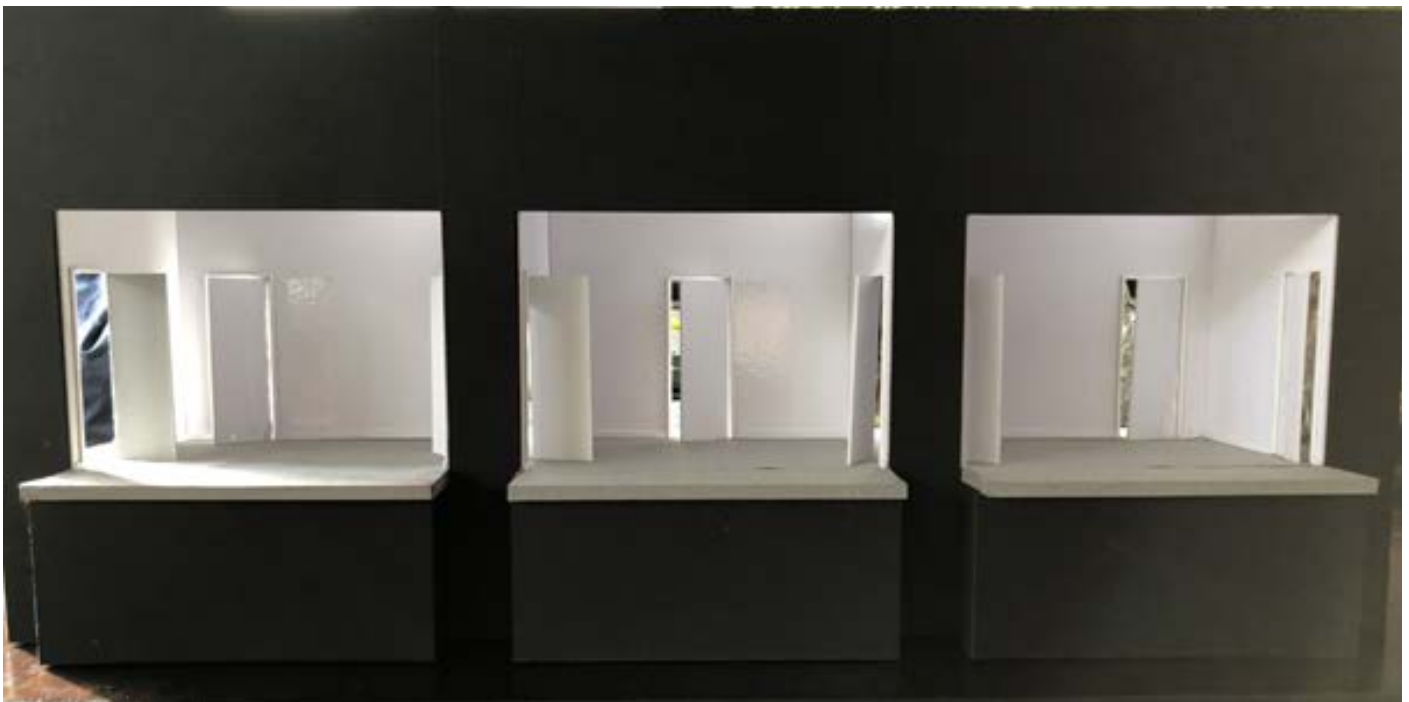
I volunteered a lot when I was just starting out and applied for mentorships with designers whose work I loved. I spoke with builders and makers and scenic artists and drafters to know how things are made so I could start to think practically about designing.

I did not study theatre design but there are some great courses that give you a good overview of the skills you need in this industry and great opportunities for secondments and assistant roles with established designers.

Set Designs

The set consists of three rooms on a high, two-meter podium. Each room is free of any furniture, with one door on each wall, some of which connect the rooms while others lead to nowhere. The design reiterates the isolated and trapped feeling the director wanted to convey.

The photos of the *Lorelei* model scale box below provide an illustration of how the set will look on stage.



Costume Designs

As Marg Horwell describes in her interview above, the dresses for each Lorelei were designed to be impractical and to deliberately hinder their movements while commenting on the impracticalities of high fashion and the expectation that women should look a certain way.

The sketches below are the dresses that the three Lorelei will wear. They are too big to go through the doors that each of the singers have to get dressed on stage before the show begins. As the work progresses however, and the Lorelei begin to question their role as sirens, the dresses are broken down.

Lorelei A



Lorelei B



Lorelei C



ACTIVITIES

Years 9-10

Activity one: Visual analysis

Turn to the costume sketches on pages 24 and 25 and write a 300 word analysis on the design. Consider any designers that stand out in your mind and comment on any materials you would use to bring these designs to life.

Years 11-12 VCE

Activity two: Design project

Pick a folklore or myth that you know of and design the set and costumes for a play.

To accompany your sketches, write a 500 word journal entry style essay that explains the choices behind your designs, as well as any designers or artists you drew from throughout the design process.

Activity three: Bring your sketch to life

Create one of the costumes you designed in activity two over the course of a school term. Keep a journal that records your process, research around quotes for material purchases, and whether you had to change or adapt your design during its construction.

ENGLISH

The siren song in Greek mythology

Various forms of the Lorelei and their siren song can be found in literature throughout history, dating back to Ancient Greek mythology. In Greek mythology, the sirens were three monstrous sea-nymphs that lured sailors to their death with a bewitching song. In art, they are depicted as birds with either the heads or upper bodies of women.

They were formerly handmaidens of the goddess Persephone, the daughter of Zeus and Demeter. When Persephone was abducted by Hades, the god of the underworld, Demeter turned the bodies of the handmaidens into that of birds so that they could search for the lost goddess. They eventually gave up and settled on the island of Anthemoessa where they would bring about the destruction of passing ships.

There were some however that managed to escape the siren's song and their deaths, the most famous of which is Odysseus, as told in Homer's *Odyssey*. Odysseus instructed his crew to fill their ears with wax so that they wouldn't be able to hear the song, then had them tie him to the mast of the ship so that he could hear the sirens sing but avoid steering the ship off course. The sirens were so distressed to see men avoid their song and escape that they threw themselves into the sea and drowned.



This vase is from the Late Archaic period, circa 480-470B.C. It depicts Odysseus bound to the mast of his ship with the sirens singing their deadly song. Retrieved from <http://www.theoi.com/Gallery/O21.3.html>

Folklore and legend

Simply defined, folklore is the traditional beliefs, customs, and stories of a community that are passed down from one generation to the next by word of mouth. The word 'folk' was originally applied to rural, poor and illiterate peasants or gypsies, indifferent to 'modern' ways. Nowadays, this word is often applied to social groups that demonstrate a common trait and who express a shared identity through the particular traditions they follow. In contrast, the meaning of the word 'lore' has been unchanged throughout the centuries, relating to the knowledge and traditions of a group, frequently passed along through oral traditions.

Studies in folklore began in the early nineteenth century. Folklorists would study and preserve the archaic customs and beliefs of rural peasants in order to follow how mankind's thought process developed. The Grimm Brothers began the trend of publishing records of folklore with their collection of fairy tales. Hereon, scholars all across Europe began recording and publishing oral literature across various genres, including fairy tales, ballads and songs, oral epics, folk plays, riddles and proverbs. Similar work was undertaken in recording traditions around music, dance, and traditional arts and crafts.

Legends consist of a traditional story or group of stories that told of a particular person or place. They resembled folktales in content, as they often illustrated or depicted supernatural beings, elements of mythology, or explanations of natural phenomena. The only difference between folklore and legend is that legends are associated with a particular locality or person and are told as a matter of history.

The legend of the Lorelei

There are a number of different versions of the legend of Lorelei.

The earliest recorded version comes from the novel *Godwi oder Das steinerne Bild der Mutter* by German author, Clemens Brentano. Written in 1801, the novel contained a ballad, *Zu Bacharach am Rheine*, that told the story of a beautiful woman associated with a rock found along the River Rhine in Germany. In the song, Lore Lay was a woman of incredible beauty who, after being betrayed by her sweetheart, would bewitch men and cause their death. She was sentenced to become a nun as her punishment, and on the way to the nunnery asked the knights accompanying her to stop so she could take one last look from the top of the rock. While looking out, she thought she saw her sweetheart and leapt into the Rhine. The rock continues to echo her name after her death.

The legend of the Lorelei appears again in Heinrich Heine's famous poem *Die Lorelei*, written in 1824. The poem describes a woman who sits at the top of a cliff combing her hair. Her beauty and song lure men to their deaths on the cliff below.

The Lorelei in writing

Die Lorelei by Heinrich Heine

English translation by A.Z. Foreman

I know not if there is a reason
Why I am so sad at heart.
A legend of bygone ages
Haunts me and will not depart.
The air is cool under nightfall.
The calm Rhine courses its way.
The peak of the mountain is sparkling
With evening's final ray.
The fairest of maidens is sitting
Unwittingly wondrous up there,
Her golden jewels are shining,
She's combing her golden hair.
The comb she holds is golden,
She sings a song as well
Whose melody binds an enthralling
And overpowering spell.
In his little boat, the boatman
Is seized with a savage woe,
He'd rather look up at the mountain
Than down at the rocks below.
I think that the waves will devour
The boatman and boat as one;
And this by her song's sheer power
Fair Lorelei has done.

'Zu Bacharach am Rheine' from *Godwi oder Das steinerne Bild der Mutter* by Clemens Brentano.

To read the English translation by Gary Bachlund, visit: http://www.lieder.net/lieder/get_text.html?TextId=48990



Loreley. Painted by Johan Köler in 1897. Retrieved from https://cs.wikipedia.org/wiki/Loreley#/media/File:K%C3%B6ler-Lorelei_needmine_munkade_poolt.jpg



Loreley. Painted in 1899 by Emil Krupa-Krupinski. Retrieved from [https://en.wikipedia.org/wiki/Lorelei_\(name\)#/media/File:Emil_Krupa-Krupinski_Loreley_1899_\(Retusche\).jpg](https://en.wikipedia.org/wiki/Lorelei_(name)#/media/File:Emil_Krupa-Krupinski_Loreley_1899_(Retusche).jpg)

ACTIVITIES

Years 9-10

Activity one: A folklore you know

Write a short piece in which you share some of the traditions, customs or a folklore that has been passed down in your family or culture.

Activity two: Identify the Sirens

Do some research into classical mythology and identify some of the different written works by classical writers that include a reference to mythical sirens. Make a list and compare your findings with your classmates.

Years 11-12 VCE

Activity three: Write a poem

Write a poem based around a folklore, legend or myth of your choosing. Take into consideration the story or message you want to convey, your targeted audience, and the language you will need to use.

HUMANITIES AND SOCIAL SCIENCES

Feminism

Feminism is the belief in the social, economic, and political equality of the sexes. It is represented by multiple movements that have campaigned for women's rights, including the right to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to receive education, to enter contracts, to have equal rights within marriage, and to have maternity leave. The work of feminists has also ensured access to legal abortions and social integration and has sought to protect women and girls from rape, sexual harassment, and domestic violence.

Within the Western world, the history and work of feminism is divided into three waves. First-wave feminism was a movement of the nineteenth and early twentieth centuries that promoted and fought for equal contract, marriage, parenting, and property rights for women. By the end of the nineteenth century, legislation was passed that enabled women to gain custody of their children for the first time. Also, throughout this movement, women's suffrage – that is women's right to vote and stand for parliamentary office – began when New Zealand granted women the right to vote in 1893. A number of Western countries followed suit over the course of the next fifty years.

Second-wave feminism saw feminists continue with their campaign for the reform of family laws that gave husbands control over their wives. Changes in family law occurred in both the United Kingdom and the United States by the twentieth century but women in many continental European countries would continue to be under their husband's control until the mid-1900s. For example, married women in France did not gain the right to work without their husband's permission until 1965. Throughout this wave, feminists also continued work in abolishing the marital exemption in rape laws. This wave encouraged women to view aspects of their personal lives as deeply politicised and as reflecting sexist power structures.

Third-wave feminism challenged some of the definitions of feminism central to second-wave feminism, which over-emphasised the experiences of upper middle-class women. Feminists of the third-wave instead sought to bring to light race-related subjectivities. In addition, there was much internal debate in the movement between feminists who believed that there were important psychological differences between the sexes and feminists who believed there were not and that gender roles were a result of social conditioning.

Fourth-wave feminism emerged with the resurgence of interest in feminism, beginning around 2012. This wave is associated with social media and focuses on justice for women and opposition to sexual harassment and violence against women. It is characterised by how social media platforms and blogs are used to challenge misogyny and further gender equality.

Lorelei and feminism

Read the interview with *Lorelei* director, Sarah Giles, from page 16 of this resource to understand how this production links to the feminist movement.

ACTIVITIES

Years 9-10

Activity one: Opinion piece

Write an opinion piece on feminism that illustrates how much you know about the feminist movement and what your beliefs are on equality between the sexes.

Years 11-12 VCE

Activity two: Group debate

Divide the class into groups of six and assign teams for and against to the following topics:

1. The legend of Lorelei has nothing to do with inequality between the sexes.
2. Even though women have gained numerous rights since the nineteenth-century, there is still a need for the feminist movement to exist.
3. Social media has helped the feminist cause.

APPENDIX ONE – Guilt-Free from Lorelei

118

LORELEI | PIANO VOCAL

Nº11

Nº11
Guilt-Free

1538 *Medium Latin* ♩ = 168

Reh. Pno. *f*

1542

Reh. Pno. *f*

156

1546 *mp*

Aut

Ev-ry-bo-dy's dy-ing ev-en though we did-n't sing so all these peo-ple would have died re-gard - less.

156

1546 *mp*

Reh. Pno.

1551

Aut

Years of jus-ti-fy-ing in the face of suf-fer-ing but harm-less is-n't half as bad as heart - less.

1551

Reh. Pno.

1556 *mf*

Aut

La - dies our hands are clean not a drop of blood to fear.

1556 *mf*

Reh. Pno.

Lorelei

Education Resource

Nº11

LORELEI | PIANO VOCAL

119

1560

C

Ant

We've done no-thing ob-scene no me-a cul-pa here. *f* We're

1560 *Db^Δ*

1560 *C⁷*

Reh. Pno.

mf

1564

C

Ant

Guilt— free! Those bod-ies ly-ing in the sea weren't

1564 *Fm*

1564 *Fm*

1564 *Bbm*

1564 *C⁷*

Reh. Pno.

f

1568

C

Ant

you or me. so say good-bye to shame, no need to car-ry the blame. How are a

1568 *Fm*

1568 *Fm⁷*

1568 *Bbm*

Reh. Pno.

1572

B

Ali

mp

I've been feel-ing so

1572 *C*

Ant

fat-free yog-hurt and us the same? We're all guilt-free!

1572 *C⁷*

1572 *Fm*

Reh. Pno.

mp

Lorelei

Education Resource

120

LORELEI | PIANO VOCAL

Nº11

1577

B Ali

bad for so long caus-ing all this pain. It seems we've been

1577 Bbm(add9) Fm(add9)

Reh. Pno.

1581

B Ali

had. We've just been pawns in a twist-ed game; did no

1581 Bbm(add9) C7(sus)

Reh. Pno.

1585

B Ali

wrong. I've car-ried the weight of this venge - ful deed for so

1585 Bbm(add9) DbA

Reh. Pno.

1589

B Ali

long. We did no-thing at all so now how to pro-ceed?

1589 Gø7 C+7

Reh. Pno.

157

1595

C Ant

Guilt— free! We're free from cul - pa - bil - i - ty and

157

1595

Reh. Pno.

Lorelei

Education Resource

Nº11

LORELEI | PIANO VOCAL

121

1600

C
Ant

hon - est - ly — there's no need to a - tone, no-thing here to dis - own — un-like a

1600 Fm Fm7 Bbm

Rech.
Pno.

1604

C
Ant

dia - mond bought in Si - er - ra Le - one. — We're all guilt - free!

1604 C7 Fm

Rech.
Pno.

rit. *mp* [158] Medium Latin ♩ = 152

1608

A
Dim

I lived my life that way go - ing a - long with the sta - tus quo.

rit. [158] Medium Latin ♩ = 152

1608 Bbm(add9) Fm(add9)

Rech.
Pno.

1612

A
Dim

Why_ is it on - ly to - day — that we fin - al - ly said no? — We-held out for

1612 Bbm(add9) C7(sus)

Rech.
Pno.

Lorelei

Education Resource

122

LORELEI | PIANO VOCAL

N°11

1617

Dim A

proof — but the ship crashed an - y - way and now I see the truth.

1617 *Bbm*(add9) *D^bA*

Rel. Pno.

1621

rit.

Dim A

What is there left to say...?

1621 *rit.* *C⁹7* *C⁴7*

Rel. Pno.

Lorelei

Education Resource

N°11

LORELEI | PIANO VOCAL

123

159
1626 **A tempo** ♩ = 172

f

Aut *Aut* *Aut*

Guilt— free!— There's no li - a - bil-

Rel. Pno. *Rel. Pno.* *Rel. Pno.*

Fm *Fm* *Bbm*

1630

Aut *Aut* *Aut*

i - ty— Why can't you see!— Take a look at the facts, like eat-ing

Rel. Pno. *Rel. Pno.* *Rel. Pno.*

C7 *Fm* *Fm7* *Bbm*

1634

Aut *Aut* *Aut*

car-rots for snacks, or like a big cor-porate en - ti - ty that does-n't pay tax,— We're all guilt-

Rel. Pno. *Rel. Pno.* *Rel. Pno.*

C7

1638

Aut *Aut*

free!

Rel. Pno. *Rel. Pno.* *Rel. Pno.*

f *ff*

Fm *Fm11/Eb* *Db* *G7(b5)* *C* *Fm*

APPENDIX TWO – Hello Goodbye I from Lorelei

Nº2

LORELEI | Piano Vocal

11

Nº2a

Hello Goodbye I

Allegro ♩ = 132

116

Reh. Pno.

ff

122

B Ali

mp *mf*

Hel - lo. Good - bye. You're just a-bout to die. Let's rip that Band Aid off right at the

122

Reh. Pno.

mp *mf*

130

B Ali

f

start.

C Ant

mf

Hel - lo. Good - bye. Your

130

Reh. Pno.

f *f* *mf* *mf*

Ped.

135

C Ant

course has gone a - wry. The rocks a - head will tear your craft a -

135

Reh. Pno.

Lorelei

Education Resource

12

LORELEI | Piano Vocal

Nº2

199 **16** *mf*

A *Dim* Your life. Your prime. The

C *Ant* *f* part.

Reh. Pno. *f* *mf*

144 *f*

A *Dim* tal - ly of your time. Feel free to add it up and write it down.

Reh. Pno. *f* *f* *f*

17 rit.

150

A *Dim* You've done ev' - ry - thing you're ev - er go - ing to do but

B *Ali* *f* You've done ev' - ry - thing you're ev - er go - ing to do but

C *Ant* *f* You've done ev' - ry - thing you're ev - er go - ing to do but

Reh. Pno. *f* *rit.*

Lorelei

Education Resource

Nº2

LORELEI | Piano Vocal

13

Andantino ♩ = 92

155

mf

A *Dim*
drown! Your *mf*

B *Ali*
drown! Your *mf*

C *Ant*
drown! Your

Rel. Pno.
155

pp *mf* *pp* *mf* *pp* *mf*

pp *ff*

18 rit.

161

p

A *Dim*
days have passed. They tum - bled by so fast. 'Til sud-den-ly youmast is draw-ing

B *Ali*
days have passed. They tum - bled by so fast. 'Til sud-den-ly youmast is draw-ing

C *Ant*
days have passed. They tum - bled by so fast. 'Til sud-den-ly youmast is draw-ing

18 rit.

161

pp *mf* *pp* *mf* *pp*

pp cresc. *mf*

167 **Andante** ♩ = 80 **rit.**

A
Dim
nigh:

B
Ali
nigh:

C
Aut
nigh:

Reh. Pno.
mf
p dim.

molto rit. **Moderato** ♩ = 108

A
Dim
Hello! Good bye.

B
Ali
Hello! Good bye.

C
Aut
Hello! Good bye.

Reh. Pno.
pp *f subito*
G G7#11/C#

APPENDIX THREE – Lorelei Myth B from Lorelei

40

LORELEI | Piano Vocal

Nº3

Nº3c

Lorelei Myth B

54 Allegro ♩ = 156

488 *mf*

Reh. Pno.



492 *mf*

B Ali

Once there was a beau - ti - ful maid - en.

492 Eb Abm Eb

Reh. Pno.



rit.

496

B Ali

Lo - re - lei by name.

rit.

496 Gb Fb Eb Db Eb fl. tr. ~~~

Reh. Pno.



Allegretto ♩ = 120

55

Meno allegro ♩ = 132

500

B Ali

In - no - cent and fan - ci - ful, She

Allegretto ♩ = 120

55

Meno allegro ♩ = 132

500 Db Bb Eb G°/Db Abm/Cb Eb/Bb

Reh. Pno.

Lorelei

Education Resource

N°3

LORELEI | Piano Vocal

41

rit. **Meno allegretto ♩ = 116**

506

A Dim

B Ali

C Ant

set all hearts a flame.

Reh. Pno.

rit. **Meno allegretto ♩ = 116**

506

G_b E⁷ Am Am⁷

rit. **mf**

510

A Dim

C Ant

Reh. Pno.

rit. **mf**

510

F_m G⁷ C_m(add₉) E_b^{ø7}

Allegretto ♩ = 116

514

B Ali

When her lov - - er left her for e - - ver,

Allegretto ♩ = 116

514

B_bm(add₉) E_b^{ø7} B_bm(add₉) E_b^{ø7}

Reh. Pno.

Lorelei

Education Resource

42

LORELEI | Piano Vocal

Nº3

518

B Ali

o - ver - come with strife, She

Bbm(add9) Eb^ø7 Ab¹¹ Ab⁷b13/Gb

518

Reh. Pno.

522

B Ali

begs the vil - lage bish - op that the

C#m(add9)/E F#^ø7/C C#m(add9) F#^ø7/A

522

Reh. Pno.

mf

mf

rit. *molto rit.*

526

A Dim

Lord may take her life. Oh

rit. *molto rit.*

C#m(add9)/G# F#^ø7 B(sus) B

526

Reh. Pno.

p

Lorelei

Education Resource

Nº3

LORELEI | Piano Vocal

43

56 Adagio ♩ = 72 rit.

Dim A 


Ali B 

Lord, please take my life. rit. The

56 E Adagio ♩ = 72 Am/F# E G#7(b13)


Reh. Pno. 


57 Allegro ♩ = 168 *mf*

Ali B 

bish - op says: "Such per - fect beau - ty


57 Allegro ♩ = 168 C#m(add9) B° C#m

Reh. Pno. 

58 *Ali* B 

must not be un - done." His

58 Am F#7(b5)

Reh. Pno. 

Lorelei

Education Resource

44

LORELEI | Piano Vocal

Nº3

B
Ali

sol - diers trans - port Lo - re - lei to

543 Bm(add9) Bm^{♯9}/A⁹ Bm(add9)/G[♯]

Rel. Pno.

A
Dim

B
Ali

live and die a nun...

C
Aut

547 Gm E7(b9)

rit. - - - - -

Rel. Pno.

Lorelei

Education Resource

Nº3

LORELEI | Piano Vocal

45

58 *Meno mosso* ♩ = 152 *mf*

B Ali

And on the path to clois - tered sec - lu - sion

58 *Meno mosso* ♩ = 152 *mf*

Reh. Pno.

Am(add9) *D*7/Ab *Am*(add9) *D*7/Ab

molto rit.

B Ali

'neath a stor - my sky. She

Reh. Pno.

Am(add9) *D*7/Ab *G*11 *G*7(b13)

59 *Adagio* ♩ = 72

B Ali

steals a - way, and runs to the cliff to breathe the

59 *Adagio* ♩ = 72

Reh. Pno.

*C*m(add9) *F*7 *C*m(add9) *F*7 *C*m(add9)

rit.

B Ali

air on high. Ah Ah Ah And

Reh. Pno.

*F*7 *B*b11 *B*b7(b13)

p

Lorelei

Education Resource

46

LORELEI | Piano Vocal

Nº3

Largo ♩ = 60

molto accel.

pp

A *Dim* 571

B *Ali*

on the rock she slips and falls...

Ah...

Reh. Pno. 571

pp

tr *sfpp* *tr*

Cm(add \flat) *G7*(b \flat)

Allegro ♩ = 120

ff

A *Dim* 577

Ah...

Allegro ♩ = 120

tr

Reh. Pno. 577

ff *ff*

Adagio ♩ = 72

rit.

A *Dim* 582 *ff* *pp*

GHASTLY (long, coarse & slow)

gliss.

Ah...

B *Ali*

The end of Lo - re...

C *Ant*

Adagio ♩ = 72

rit.

A...

Reh. Pno. 582

p *mf*

Cm/G *G7* *G7*

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