

VICTORIAN OPERA



THE SELFISH GIANT

Education Resource

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ABOUT THIS RESOURCE

This resource is designed for school students in Years F-6. All the activities can be used in the classroom alongside or separate to Victorian Opera's production of *The Selfish Giant*.

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

- English
- The Arts – Music, Drama and Visual Arts

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

CAPABILITIES	Literacy	Numeracy	ICT	Critical and Creative Thinking	Personal and Social	Ethical Understanding	Intercultural Understanding
ENGLISH							
Activity 1	✓			✓	✓	✓	
Activity 2	✓			✓	✓		
Activity 3	✓			✓	✓		
Activity 4	✓	✓	✓	✓	✓		
Activity 5	✓			✓	✓	✓	✓
THE ARTS - MUSIC							
Activity 1	✓		✓	✓			
Activity 2	✓			✓	✓		✓
Activity 3	✓	✓		✓	✓		
Activity 4	✓		✓	✓	✓		✓
Activity 5	✓		✓	✓			✓
Activity 6	✓	✓		✓	✓		✓
Activity 7	✓	✓		✓	✓		✓
THE ARTS - DRAMA							
Activity 1	✓		✓	✓	✓		
Activity 2	✓			✓	✓		✓
Activity 3	✓			✓	✓	✓	
Activity 4	✓			✓	✓		✓
THE ARTS - VISUAL ARTS							
Activity 1	✓	✓		✓			✓
Activity 2	✓	✓		✓			✓
Activity 3	✓	✓		✓	✓		✓

GLOSSARY

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

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

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

Arioso – An aria of a lyrical and expressive quality.

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

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

Baritone – The male voice between the tenor and bass.

Bass – The lowest male voice.

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

Beat – The regular pulse of the music.

Bisbigliando – A soft tremolo performed on a harp by lightly and rapidly moving fingers back and forth across the strings.

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

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

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

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

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

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

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

Composer – The person who writes the music.

Concertmaster – The lead violinist of the orchestra.

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

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

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

Contralto – The lowest female voice.

Countertenor – The highest male voice.

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

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Director – The person who controls the artistic and dramatic aspects of the production, realising the conceptual and interpretation of the work.

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

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

Duet – A composition for two performers of equal importance.

Ensemble – A group of people that perform together.

Excerpt – A short extract from a piece of music.

Finale – The last movement in a work of several movements.

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

Harmony – The chordal structure of a musical composition in contrast to the linear structure, which supports the melody line.

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 person and will follow them.

Interlude – A section of music between acts.

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

Key – The tonal centre around which a composition is based, usually 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.

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

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

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

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

Operetta – A style of opera that is light hearted, shorter, and may include spoken dialogue.

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

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

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

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

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Principal – One of the main characters of an opera.

Pulse – The underlying beat of a piece of music.

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.

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

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

Romantic Period – A period in Western music that began in the early 19th century. Romantic composers sought to create music that was individualistic, emotional, dramatic and often programmatic, reflecting broader trends within the movements of Romantic literature, poetry, art and philosophy.

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

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

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

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

Soprano – The highest female voice.

Soubrette – A light operatic soprano.

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

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

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

Synopsis – A summary of the story.

Tempo – The speed of a composition.

Tenor – A high male voice.

Tessitura – The general range of vocal parts.

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

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

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

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

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

Tremolo – A trembling effect that involves either a rapid reiteration on a single note or between two notes, or a variation in amplitude.

Understudy – A person who learns a role in order to be able to step in at short notice in the principal's absence.

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

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

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

Western music – A musical tradition derived from European cultures spanning the flourishing musical culture of ancient times to the present day.

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

THE SELFISH GIANT – ABOUT THE WORK

Composer – Simon Bruckard

Librettist – Emma Muir-Smith

Creative Team

Conductor – Simon Bruckard

Director – Cameron Menzies

Set & Costume Designer – James Browne

Lighting Designer – Eduard Inglés

Characters and Cast

The Giant – Stephen Marsh

Spring – Saffrey Brown

Winter – Olivia Federow-Yemm

First Fairy – Stephanie Ciantar

Second Fairy – Chloe Maree Harris

Child 1 – Eliza Bennetts O'Connor

Child 2 – Olivia White

Child 3 – Sophie McGetrick

Child 4 – Carmen Hammelmann

Snow – Michael Dimovski

Wind – Noah Ryland

Frost – Darcy Carroll

SYNOPSIS

Spring and her Fairies wake up the garden, bringing springtime joy to all. Later that afternoon, school's out and the local children are playing together in the Giant's garden, singing songs, skipping and playing their favourite games. All of a sudden, the Giant returns from his holiday, suitcases in hand, and interrupts the children's play. He is outraged that the children have taken over his garden during his short seven year vacation. He sings of the destruction that the children have caused in his garden and promises to protect it from them, putting up a fence to stop them from entering and a sign that reads: NO CHILDREN ALLOWED.

The next morning Spring and her Fairies attempt to wake up the garden in their usual manner but find that it won't wake up – they leave feeling distressed.

Snow, Wind and Frost are wandering about looking for a place to call home, annoying each other no end. They're starting to despair that they'll never find a place to live when Wind spots the Giant's sign. Winter encourages them to make it their own and they waste no time, destroying the garden and renovating it to look more like winter. Snow accidentally smashes a hole through the fence and tries to blame Wind for it. Frost tells them to fix it before Winter finds out and they manage to cover it up.

Years pass and the Giant wonders where Spring could be as Winter continues to rule his garden. As school's out for another day, children wander past the Giant's garden commenting on the constant wintry state of it. They reminisce on the beauty of the garden and how much fun it was to play in. The Giant looks out the window and sings about the sadness taking over his heart after years of winter, reflecting on the loveliness of his garden and wondering what he has done to end up with a garden so grey.

One day after school, four children are playing a ball game just outside the Giant's fence when one of them lets the ball go past them, and it disappears through the covered up hole in the fence. More children start to appear as one of them gets the courage to climb through the hole and enter the garden to play inside. One of the children is very hesitant to enter, afraid that the Giant will catch them, and she watches as her friends go in. Winter, Wind, Snow and Frost are horrified by all the children who begin to fill the garden. Slowly, the garden transforms, flowers bloom and spring returns. Seeing all of her friends having fun, the hesitant child summons up the courage to enter but gets stuck.

Hearing the commotion, the Giant goes to his window and discovers a garden full of children. He storms out in a rage, spots the child stuck in the fence and goes to help her through. He berates the child for entering the garden when the sign clearly says, "No Children Allowed", but the child helps him understand that his wonderful garden is the best place to play and draws the Giant's attention to the change occurring as the children play. The Giant is convinced to join them in their games, pulls down the fence and sign, and invites the children to return every day.

Years pass, the seasons turn, the Giant becomes an old man, and children continue to play in his garden. One evening, as he sits in his chair watching the sun set, the Giant reflects on how happy and wonderful his life has been with all the friends he has made. He sings of his love for the seasons and the joy his garden has brought him, before falling asleep. The sun rises the next morning bringing with it Spring and her Fairies who set to work on waking the garden. The Giant does not get up from his chair, having passed away overnight, and the children come together to lay flowers over his body.

ABOUT THE LIBRETTIST AND COMPOSER

Simon Bruckard – Composer

Pianist, conductor and composer Simon Bruckard is an active member of the music industry in Australia. He works regularly with Opera Australia and Victorian Opera in Melbourne and Sydney.

In 2018 and 2019 Simon worked on Opera Australia's touring production of *Madama Butterfly* and was a member of music staff for the Sydney season of *Wozzeck*. In February 2019 Simon conducted *La bohème* in an outdoor performance for Stonnington Council's 'Opera in the Park' program. He also works regularly as Simone Young's assistant conductor, having worked with her on *Ariadne auf Naxos* and a concert program with the Queensland Symphony Orchestra.



For Victorian Opera, he has conducted *Hansel and Gretel*, *Alice Through the Opera Glass*, *The Pied Piper*, *Remembrance* and *The Grumpiest Boy in the World*. He is also passionate about education, presenting many workshops for young people and devising education materials for major arts organisations around the country.

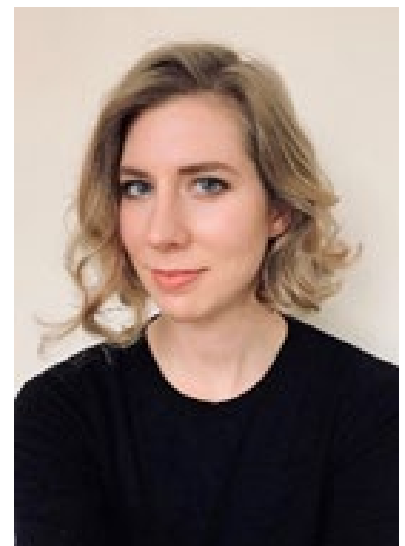
Simon's youth opera based on Oscar Wilde's *The Selfish Giant* will be performed in October as a part of Victorian Opera's 2019 season. Next year Simon will again conduct the 'Opera in the Park' and *The Pied Piper* in Hobart for Victorian Opera.

Emma Muir-Smith – Librettist

Emma Muir-Smith is a playwright, director, and performer from Melbourne, Australia. She is a graduate of the MA Text and Performance at the Royal Academy of Dramatic Art/Birkbeck (RADA).

Her recent creative work includes Assistant Director/Tour Director for the National Youth Orchestra Inspire 2019 tour, *Top of the Hill* (writer/director/performer), *Surrogacy* (dramaturg/director), and *Terra Nullius* (writer/performer) all at RADA, *Cool Air* (director) for London Lovecraft Festival 2019 at the Old Red Lion theatre, *Alice Through the Opera Glass* (book) for Victorian Opera 2019, and her upcoming adaptation of Oscar Wilde's *The Selfish Giant* (librettist) with composer Simon Bruckard for Victorian Opera.

Emma performs professionally as an opera singer throughout Europe and Australia and holds a Master of Music (Opera Performance) from the Victorian College of the Arts and Music, University of Melbourne. She was a Developing Artist with Victorian Opera 2014-2015.



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ENGLISH

About the author – Oscar Wilde

Oscar Fingal O’Flahertie Wilde was an Anglo-Irish playwright, novelist, poet and critic. His parents were both writers in one form or another; his father was an eye surgeon who wrote books on archaeology and folklore, and his mother was a revolutionary poet – writing under the penname Speranza – who also wrote literature on Celtic myth and folklore.

Wilde received scholarships to complete his studies at both Trinity College in Dublin and Magdalen College in Oxford. It was during these eight years (1871-1878) that he developed his writing style and encountered the writings of John Ruskin and Walter Pater who would set him on the



Photo print of Oscar Wilde in 1882, taken by Napoleon Sarony. Retrieved from https://commons.wikimedia.org/wiki/File:A_Wilde_time_3.jpg

path of advocating for the Aesthetic movement prominent in England in the late nineteenth century.

The Aesthetic movement began out of a revolt against the utilitarian social philosophies of the nineteenth century and the loss of culture brought about by industrialism. Artists of the movement believed that art should exist for beauty’s sake rather than serving moral, political or social purposes. Rather than dealing with subjects that would test their moral compass, the protagonists of the works of Aesthete poets, writers and artists were mainly concerned with the pursuit of beauty and the elevation of taste. Wilde lived his life according to these principles and explored the ideals central to Aestheticism in a number of his prose works and essays.

Wilde’s literary output consisted of nine plays – the most popular were *Lady Windermere’s Fan*, *A Woman of No Importance*, *An Ideal Husband*, and *The Importance of Being Earnest* – one novel – *The Picture of Dorian Grey* – as well as numerous poems, short stories and essays. *The Happy Prince and Other Tales*, which includes *The Selfish Giant*, were stories written in the style of fairy tales.

Although Wilde was married and had two sons, he formed a close relationship with Lord Alfred Douglas in 1891, which would ultimately lead to a criminal conviction against his name and jail time served. Wilde was released from prison in 1897, after which he travelled around Europe staying with friends or living in cheap hotels. He eventually settled in Paris, France where he died a short time after, in 1900, of cerebral meningitis.

At the end of his life, Wilde’s reputation had disintegrated and his writing output had heavily reduced. He would nonetheless become regarded as one of the greatest playwrights of the Victorian Era and many of his works continue to be read and performed today.

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***The Selfish Giant* by Oscar Wilde**

Oscar Wilde's *The Selfish Giant* is part of a collection of children's short stories Wilde wrote in 1888, entitled *The Happy Prince and Other Tales*. The other stories in this work include *The Nightingale and the Rose*, *The Devoted Friend* and *The Remarkable Rocket*.

Among the themes that *The Selfish Giant* explores are kindness, generosity, loneliness, understanding and listening, as well as the concept that adults can learn from children. It is the generosity and kindness of the children who play in the Giant's garden, alongside the Giant's realisation that the children were the bringers of spring, that softens the Giant's heart and melts away his selfish character. In turn, the Giant's act of kindness to help the young boy climb the tree redeems him of his past behaviour and later secures his place in paradise.

Victorian Opera's production of *The Selfish Giant* portrays many of the above-mentioned themes (see the interview with Cameron Menzies from page 23 of this resource, and Simon Bruckhard and Emma Muir-Smith's interview from page 16 of this resource), however does not explore the religious elements of the original story.

These stories can also be described as literary fairy tales: a style that adopts the conventions of the traditional fairy tale but in addition, has a clear aim or purpose that the author wishes to convey. For example, a literary fairy tale might explore human psychology, criticise social behaviour, depict Christian doctrine, or hold a moral lesson. A number of these elements can be identified in Wilde's *The Selfish Giant* as well as the other stories in the collection.



A plate illustrating "The Selfish Giant" from the 1st edition of Oscar Wilde's *The Happy Prince and Other Tales*. Created by Walter Crane in 1888. Retrieved from [https://en.wikipedia.org/wiki/File:Plate_2_of_The_Happy_Prince_and_Other_Tales_\(1888\).png](https://en.wikipedia.org/wiki/File:Plate_2_of_The_Happy_Prince_and_Other_Tales_(1888).png)

ENGLISH - ACTIVITIES

For Years F-2

Activity one: Share your thoughts

Read Oscar Wilde's *The Selfish Giant* together as a class.

Discuss your students' favourite parts and anything else in the story that stood out for them. Explore the emotions your students felt towards the characters featured and the action of the story as it unfolded.

A copy of the story can be found at <http://www.inf.fu-berlin.de/lehre/pmo/eng/Wilde-Giant.pdf>.

Activity two: Draw a scene

Read Oscar Wilde's *The Selfish Giant* together as a class.

Ask your students to pick their favourite scene from the book and to draw a picture that illustrates it. After they're done, students can present their drawings to the class.

For Years 3-6

Activity three: Write a book report

As a class, read Oscar Wilde's *The Selfish Giant*.

Write a 1-page book report that addresses the themes represented in the work, providing examples from the text that highlights the themes identified.

A copy of the story can be found at <http://www.inf.fu-berlin.de/lehre/pmo/eng/Wilde-Giant.pdf>.

Activity four: What makes a fairy tale

Research literary fairy tales and write down a list of characteristics common to this style of writing.

Read Oscar Wilde's *The Selfish Giant*.

Identify the parts of the story that correlate to the characteristics you listed in the first part of this activity to demonstrate how *The Selfish Giant* is classified as a literary fairy tale.

A copy of the story can be found at <http://www.inf.fu-berlin.de/lehre/pmo/eng/Wilde-Giant.pdf>.

Activity five: Compare the stories

Read all five stories that form *The Happy Prince and Other Tales*.

In groups of 4, discuss some of the similarities present in each of the five stories. Assign a story to each group and discuss how the stories are relevant to the world we live in today.

See page 12 of this resource for a list of the stories in *The Happy Prince and Other Tales*. To read the stories, visit <https://www.wilde-online.info/short-stories.htm>.

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, generally uses recitative, a singing style designed to imitate natural speech; however, there are exceptions.

Where did opera come from?

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

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

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

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

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

Voice types and singing styles

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

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

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

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

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

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

A few of these are:

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

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

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

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

Creating *The Selfish Giant* – An interview with Simon Bruckard and Emma Muir-Smith

Where did the idea to create an opera from Oscar Wilde's story come from?

Emma: I knew I wanted to write an opera for young people, and I was searching for a story that I felt would work well. Not everything translates well to the stage, and there were certain things I was looking for, like fun characters and the capacity for a chorus. Carlos Bárcenas suggested I have a read of *The Selfish Giant*, and boy was it a good suggestion! Then Simon jumped on board, and here we are!

Simon: Emma and I were both young artists at Victorian Opera at the time and had worked on a number of youth operas together already. She had recently read the story and we both thought it would be perfect material for that kind of production. We thought the story had huge potential to be expanded into a colourful, fanciful and moving stage show. We did some brainstorming together, wrote a few scenes and pitched it to the company, and they decided they wanted to help us develop the show and bring it to the stage.

The original story of *The Selfish Giant* forms part of a series in which each story features morals pertaining to Christian values. Was there a particular reason behind your decision to remove these values when writing the opera?

Simon: I think both Emma and I agreed that there was no real need for us to keep specific Christian references to maintain a clear moral message. Oscar Wilde's relationship to Christianity was complex and not always positive, and there is a fair amount of irony in his stories, particularly in his fairly heavy-handed use of symbolism. We wanted this project to be completely inclusive and unrelated to any religious faith. By leaving it out I guess we are saying that the kindness and generosity that the Giant finds are human characteristics, not religious teachings, and that we forge moral character through our own experiences and actions.

What other themes do you explore in the work?

Emma: The main themes, I feel, are generosity and an exploration of what adults can learn from children. I think so often children and young people are put in a position where they are the learners and adults are the teachers. I like that *The Selfish Giant* looks at this from a more humanist perspective, and actually age isn't really part of it at all.

What's the process involved in writing an opera?

Simon: I thought it was going to be a long process, but it turned out to be so much more than I expected! There are really three stages: planning, development and final execution.

The first thing is coming up with an idea, finding your collaborators (and producers like Victorian Opera in this case) and spending plenty of time exploring all the possibilities it could be. If I've learnt anything in this process, it's that your first good idea is rarely your best idea. Having the patience to draft something, let it sit, and come back to it is a tough skill to learn.

Once the concepts and broad brushstrokes are planned, you get down to the task of actually writing. Emma and I went back and forth with drafts and different versions. There were plenty of occasions of one of us sending a preciously crafted scene to the other, to have them say, that doesn't really work. I think we both learnt to trust each other's judgement, swallow our pride and collaborate to make it better. This development culminated in a workshop which we did at Victorian Opera last year. We provided about half of the score to the music staff at the company and a group of singers who learnt it, sang it live and helped us improve it. It is an invaluable part of the process to hear what it actually sounds like as real music off the page.

And finally, there's the seemingly endless task of writing down all the dots on the page. Finishing off all the notes, deciding on the orchestration, writing out all the parts and editing. And then the performance! It doesn't really exist until it's performed, so that's the final step.

Emma: The process probably differs depending on who you're collaborating with and the kind of project you're looking to create. In this case, we looked at some broad-brush strokes together, then I went away and wrote the libretto, and after that was in good shape, Simon wrote the music. Even though we had our separate parts, we were extremely collaborative throughout the whole process. As Simon mentioned, it took us a while to work out how best to collaborate with each other. We could have kept our parts much more separate, but ultimately that collaboration has been the best thing for the piece, and more fun for us.

Simon, can you describe the composition process and talk a little bit about why it's necessary to compose a piano score before the orchestral parts?

Simon: For me the process starts with the text. I spend as much time as I can with the characters and scenes and eventually musical ideas start to form. I think about what kind of mood or style each scene and character would take.

I ended up using quite distinct musical styles for different scenes (after a lot of writing and then throwing away ideas of course!). For example, Emma and I both had the idea that Spring and the two fairies should be reminiscent of elemental spirits like Wagner's Rheinmaidens or Strauss' Naiads. But we also wanted it to have a simple folk song quality. So, in this case, we wrote a folk tune together which I set over a very simple chord progression to give a sense of peace and timelessness. From there I split it into the three voices, wrote some characteristic motifs for each of the three and developed it into a more contrapuntal texture that rises to a clear climax.

Other scenes, like Winter's song and the scene with Snow, Wind and Hail, are in a much clearer song structure. We wanted them to exist in a different musical world that was much closer to music theatre and outside the fairy tale sounds of Spring.

The biggest challenge in this work was creating something that has structure over an extended period of time. We decided that the show would be bookended by the same music that represents the peaceful garden. Richard Mills gave me great advice when we had our workshop for the opera, when we had written about thirty minutes worth. He said from that point I didn't need any new musical ideas, I just needed to mine what was already there and develop that. That's hugely important for creating any sense of continuity across a large-scale work.

The main reasons for writing a piano score first is purely practical. It's much quicker to sketch out in two staves first and then expand but also it gives the singers and music staff at the company something to learn and work with while I complete the orchestrations.

Will the orchestration sound very different to the piano score?

Simon: It will sound quite different. I have kept a piano in the orchestra however so there will be some similar textures.

Repetiteurs are incredibly skilled piano players that can make a piano sound like a full orchestra, but the issue with the piano is that it has very little sustain. Unlike a string or wind instrument, once you play a note on a piano it decays and eventually fades away. So, you can never truly create a sense of crescendo or legato notes on a piano. The strings in the orchestra will bring this to life.

The Selfish Giant

Education Resource

Some of the music for *The Selfish Giant* I conceived very clearly for certain instruments. In the opening for example, I had always thought of as two solo violins and a harp playing very soft repeated chords, a technique called *bisbigliando*. That kind of thing will sound quite different with the orchestra.

And of course, there's plenty of percussion and all those things that get hit, like cowbells, woodblocks and vibraslaps!

Do you have any composers that influence your personal style of composition?

Simon: Too many to name!

There are elements in *The Selfish Giant* influenced by Kurt Weill, Arvo Pärt, Richard Strauss, Igor Stravinsky, Benjamin Britten, John Adams – and plenty of jazz and music theatre influences, too. I grew up playing a lot of jazz piano and that has really influenced the way I think about harmony. And who doesn't love a showtune? I just couldn't resist a dance break in the middle of the show!

Emma, is there a certain way you go about adapting text from a book for a libretto?

Emma: I've adapted a couple of different books/stories now, and for me the process has been different each time. I think whatever you're adapting, you've got to work out which moments are worth expanding for the stage, because you just can't have it all. For *The Selfish Giant*, I started with the Giant's Aria, which is a major dramatic moment, and worked my way out in either direction. I worked out the main plot points, the main moments of emotional strength that I felt would work well with Simon's music and would give him some good material, story-boarded it all, and then wrote the actual words once I was happy with the structure.

Does that process differ if you're writing text for a different art form?

Emma: I've also written plays, and no, for me the process doesn't differ that much. I'm always structurally-driven – for me it saves time and headaches later. It's like building a house with really strong foundations – when I feel like my structure is strong, it gives me the freedom to play with the rest of it. I know some brilliant people who just sit down and write and see where it leads them, and it works really well. Everyone has their own process, and that's why collaboration is so important, because each person and each process brings fresh insight and a new perspective.

Who are some of your favourite writers or librettists?

Emma: I love so many different writers for different reasons, in all different mediums. I read a lot of plays, and love everything from Shakespeare to Tennessee Williams, to modern playwrights – there are way too many to name. There's so much amazing new dramatic writing happening in Australia and around the world at the moment, it's really inspiring. I also love a lot of TV writing, and find myself constantly marveling at the work of Tina Fey in *30 Rock*. I've also totally adored the incredible cleverness, humour, and warmth of the writing in *Jane the Virgin*. As for books, I've always loved reading. Recent favourites have included Helen Garner's *Everywhere I Look*, the hilarious observations of Gerald Durrell in *My Family and Other Animals*, and Trent Dalton's recent *Boy Swallows Universe*.

You're both quite young and very active in each of your careers. What paths did you take to get to where you are now and what other areas are you interested in working in?

Simon: I started out playing piano and found myself especially drawn to working with singers, especially in opera and music theatre. There's something about music that is a part of a larger staged story that I absolutely love. A lot of the time I work as a *repetiteur*, playing piano in rehearsals for operas and coaching singers. I also studied languages at school and university and love working with people to explore the relationship between text and music. I started writing music for plays when I

was at school and university and in the last few years I've been conducting opera quite a lot, too.

I absolutely love working in theatre by and for young people and would be very happy to do a lot more of that. But I've also been doing more orchestral work recently as a conductor and would like to pursue that more too.

Emma: My path has been quite roundabout, and that's been part of the fun. I started by studying Music (vocal performance), then I did my Honours in Musicology, where I learned a lot about writing. After that, I was a freelance singer, performing with Victorian Opera in their Developing Artist Program and Opera Australia in their Melbourne chorus, as well as with various other groups around Australia. Then I moved to London, where I still live, to learn from a singing teacher and experience a different perspective. In more recent years, I've been writing and directing a lot of theatre, and have just finished my Masters at the Royal Academy of Dramatic Art. I'm completely in love with directing, so am hoping to do more of that.

For any young people with an interest in pursuing a similar career to what you each do, what advice would you give to them?

Simon: I think most people that go into the arts start out with a strong passion for it, because they feel they have something that they can give or express. But there is a long period of training and hard work, particularly in your early career, and you need to keep pushing yourself to better your craft and remember why you entered into it in the first place. It's easy to get caught up in the competitive or self-critical nature of professional music, which is arguably necessary to make you better at what you do. But always keep reminding yourself that you have something unique, so let people see what that is.

Emma: I'd say take your time, there's no hurry. There's no such thing as a destination in the arts, and 'making it' doesn't exist, so slow down and enjoy the ride. If there's something you'd like to do, give it a whack! If it doesn't work out, you'll still have learned heaps along the way. I'd also say that there's nobody quite like you, so don't waste your energy comparing yourself to others – rather be kind to yourself and supportive of the people around you! That way, we all have a great time, we all improve and do great things, and we have a supportive and thriving community around us!

The Selfish Giant

Education Resource

The orchestra

The orchestra for *The Selfish Giant* is made up of nine musicians. Look at the list below to see what instruments are used and the families they come from.

Instrument	Instrument Family
Violin 1	Strings
Violin 2	Strings
Viola	Strings
Cello	Strings
Harp	Strings
Oboe	Woodwind
Cor Anglais	Woodwind
Clarinet	Woodwind
Bass Clarinet	Woodwind
Piano	Keyboard instrument
Vibraphone	Percussion
Finger Cymbals	
Glockenspiel	
Xylophone	
Triangle	
Cowbell	
Vibraslap	
Snare	
Woodblocks	
Suspended Cymbal	
Guiro	
Tom Toms	
Wind Chimes	

MUSIC – ACTIVITIES

For Years F-2

Activity one: Learn the instruments' sounds

Listen to the sound each of the instruments listed below make using Melbourne Symphony Orchestra's Learn app. To access the app, [visit https://msolearn.com.au/](https://msolearn.com.au/).

Violin

Viola

Cello

Harp

Oboe

Clarinet

Keyboard instrument

Tuned Percussion

Untuned Percussion

Activity two: What does this instrument look like?

Identify any of the instruments listed on page 20 of this resource by circling those you can find in the picture below, using a different coloured pencil for each instrument.



Activity three: Sing the Chorus melody

As a class, learn how to sing the melodic line (top line) from the final Children's chorus of the opera. The music can be found in Appendix A on page 30 of this resource.

Activity four: Name the instrument

Play some of the links listed in Activity one on page 21 of this resource to your class and ask them to name the instrument.

For Years 3-6

Activity five: Can you pick the voice type

Play your students sections of the link below, as per the time indications provided alongside each voice type listed, and ask them to name the voice type they hear.

Information on the voice types listed below can be found on page 15 of this resource.

Listen here: <https://www.youtube.com/watch?v=hLfvkwTnJVM>

Soprano: 1"31'-2"27'

Mezzo-Soprano: 4"54'-5"56'

Countertenor: 4"28'-4"53'

Tenor: 3"28'-4"27'

Baritone: 0"56'-1"30'

Bass: 2"28'-3"27'

Helpful hint: Make sure your students can't see the video as it gives away the answers!

Activity six: Rhythm exercise

Students, clap the rhythm from the Giant's aria found in Appendix B on page 31 of this resource.

Where possible, teachers can play the accompaniment at the same time to make the activity harder.

Activity seven: Learn the vocal part

Divide your class into 4 groups. Use the music in Appendix A on page 30 of this resource and assign each group with one of the chorus lines. Teach each group to sing their line then practice putting it altogether.

This activity can also be turned into a rhythmic exercise, where the rhythms of each line are clapped by their respective groups.

THE ARTS – DRAMA

Directing a work – An interview with Director, Cameron Menzies

How did you become a director?

I come to directing from a performance background. I studied as an actor with the incomparable Hayes Gordon OAM and I hold a Bachelor of Music in Performance from Victorian College of the Arts, Melbourne University. I actively stepped away from my performing career to pursue directing full time and have now been fortunate to have directed all over the world.

What are some of the themes you're looking forward to exploring in this work?

There are a lot of themes in this piece. As a production, we are looking forward to exploring themes such as kindness, generosity, loneliness, understanding and also a very important theme of listening. This piece is a wonderful allegory about what can happen when there is a lack of compassion, openness, kindness and warmth.

The character journey of the Giant is central to the themes key to this work. Can you speak to that and how the libretto explores his development and growth?

The Giant is our protagonist, he is the central figure of the work and through him learning about why his garden is plunged into many years of winter, so too does the audience. The libretto very cleverly and succinctly tracks the emotional journey of the Giant. He goes from not understanding to learning and then understanding through the situations he finds himself in. The Giant as a device, is the representation of the audience so the libretto allows him to then guide us through the piece.

Besides the Giant, what roles do some of the other characters play and how significant are their relationships with the Giant?

The Giant links all the characters that we meet in the piece. We have many significant characters in this piece; seasons and elements have all been personified so the Giant interacts with Spring, Snow, Winter and Frost, as well as an array of children that love to play in his garden. These characters all appear in the piece to either teach the Giant how to be more generous and compassionate or to create situations that he then needs to reflect on. All these roles are very significant to the storytelling of this work.

How do you think the use of voice and singing influence the storyline and the way audiences might respond to it?

Vocal writing in opera is obviously a huge consideration for how to tell a story. The vocal timbre and ranges of each character is a huge consideration for a composer and also plays a major role in the storytelling aspect. Our Giant is a baritone, this gives him a very warm, darker male tone which will help him tell the story and to show his melancholy nature. Spring is a higher set soprano which will help with the feeling of a warm spring season coming into the garden with flowers and plants starting to bloom. The vocal colours of all the characters have been specifically chosen so that their sound will match what they need to portray on the stage.

Do you think this story is relevant in today's society, especially to children and teenagers? If so, in what way?

I think that this piece is actually very relevant to anyone, not just children and teenagers. This piece makes you think about your effect on the world that surrounds you, and that the footprint you leave behind or the effect you cause is not only something that you are actively creating, but also one you are happy to leave behind. I think this piece can also be viewed from a global environmental perspective. If we are not kind to our world and to the people and things that inhabit it, then we may

lose it. I believe the garden is a metaphor for a few different things and if we do not nurture this garden (a loved one, a life's dream, a passion, a friend, a relationship) then it might die off like the garden in *The Selfish Giant* and we would lose it forever.

Are you a fan of Oscar Wilde's writing?

I love Oscar Wilde and have enjoyed his writing a lot. I have read a few biographies and also found a new one in London when I was working there earlier this year. I also did a lot of research in preparation for this opera while I was there. I walked around the parts of London that we know he frequented and went to a few of the clubs that he was a member of. He is a fascinating figure and his writing shows a very clear snapshot of the manners and way of life from a particular part of history.

As a director, what sort of research or preparation do you undertake before rehearsals begin?

I am a director that likes to do a huge amount of research during my preparation process. I research a piece in many varied ways; I look at where something sits historically, why something has been written, what it is in response to or what it is trying to say before creating what I call a production "spine", to build a show around. I draw inspiration from and do research into all the different arts disciplines. I look at works that other artists may have created about this subject or those that are closely related to it. I love to research!

Does your preparation process differ when you're directing a new work compared to when you're directing a work that's been staged before?

The preparation is not really any different when directing new works compared to works that are part of the Western art music canon. I essentially need to prepare for the same things, but when it is a new contemporary work I usually have the luxury of being able to engage in conversations with the composer and librettist. This opens the piece up for more discussion than is possible on a 400-year-old work. There is a more creative nature to building a new show as opposed to a more interpretive nature to already established repertoire. I enjoy both processes very much and am very lucky to have been able to direct many new Australian works.

Finally, have you got any words of wisdom for young people who might be interested in pursuing a career in directing?

I think if you are interested in directing you should try and learn as much as you can about what other people in other theatrical departments do for their jobs that need to come together to deliver a cohesive production. There are a lot of other artists involved in a creative team that come with specific needs from the director, such as set designers, costume designers and makers, wigs, choreography, lighting, sound, orchestral players, conductors... I think it's important a director knows and can understand as much as they can about each department. I would also encourage directors to look at history, fashion, visual art, writing, etc., to gather as many personal references to these worlds as possible so that they can articulate their vision clearly to the company or producers they are working for, the creative team, the cast and finally to the audience.

DRAMA – ACTIVITIES

For Years F-2

Activity one: Exploring expression and movement

As a class, read Oscar Wilde's *The Selfish Giant*.

Select one of the characters of the story listed below, and ask students to use facial expressions or to voice what the character they're portraying is experiencing at a particular point in the story.

- The Giant
- Spring
- Winter
- Snow
- Frost
- North Wind
- Hail
- The Little Boy
- The Children

Teachers can select the part of the story students should work with. This activity can be spread over a few lessons. Students should be encouraged to use objects for props if they wish.

A copy of the story can be found at <http://www.inf.fu-berlin.de/lehre/pmo/eng/Wilde-Giant.pdf>.

Activity two: Recreate a scene

Divide your class into groups of no more than four.

Choose a few different scenes from *The Selfish Giant* and assign a different one to each of the groups. Ask each group to act out their own version of what happens in the scene they're assigned.

For Years 3-6

Activity three: Write a play

In groups of four, ask students to write their own play based on Oscar Wilde's *The Selfish Giant*. They will have to identify the different characters they wish to include, important parts of the story to address as well as the central themes to portray.

This activity can be spread out over a number of lessons. Ask your groups to act out their play.

A copy of the story can be found at <http://www.inf.fu-berlin.de/lehre/pmo/eng/Wilde-Giant.pdf>.

Activity four: Character analysis and monologue

Choose a character from Oscar Wilde's *The Selfish Giant* and write a 300-word analysis that explores the character's actions and language as well as the purpose of their character within the story as a whole.

Compose and perform a 5-minute monologue from the perspective of the character analysed in the first part of this activity. Use dynamics, projection, pace, pause and pitch, to create and communicate your character's intentions.

A copy of the story can be found at <http://www.inf.fu-berlin.de/lehre/pmo/eng/Wilde-Giant.pdf>.

THE ARTS – VISUAL ARTS

Creating the world of *The Selfish Giant* – An interview with Designer, James Browne

James Browne is the set and costume designer for Victorian Opera's production of *The Selfish Giant*. In the interview below, he discusses his designs for this new work, his role as designer, and the people and styles that inspire his work.

What can audiences expect from your designs when they go to see *The Selfish Giant*?

We are creating a very surreal world. Influenced by the Victorian era, England in which the original Oscar Wilde story was written. But because this is a fantasy tale, we have turned things on their head and twisted the reality. The set design echoes the perspective of a child where everything looks strange and intimidating as it towers above you. Everything in the children's world is monochrome but come to life with bursting colour when the magical seasons change.

The beauty of having such a large ensemble cast is we are able to approach the design elements in a similar way to an opening ceremony. The power of bodies on mass allows for some very striking visual imagery.

Costumes are larger than life and represent the extremes of the characters.

Is there anything in particular about this production that made you want to be involved?

Firstly, I've always admired the work produced by Victorian Opera. Creating the beautiful visuals to accompany the beautiful music is a goal we share. I'm a big fan of Oscar Wilde and of opera as an artform but what excites me the most is the opportunity to design for new Australian work. New work means there will be no preconceptions and creativity can flow naturally. It's a clean slate to explore the work and bring it to life. That's a very rewarding feeling but also very daunting.

How closely have you worked with other members in the creative team, the librettist and composer when it comes to designing the world and costumes for *The Selfish Giant*?

The designs have all be well received by the librettist and composer. I think the music and the subject allows everyone to be on the same page in regard to the overall vision of the piece. This is the second production this year on which I have worked with director Cameron Menzies who is also a very visual person and we are excited to see it all come to life.

You describe yourself as a designer and creative director. What does being a creative director involve and does it differ to a director that would direct a film, play or opera?

The creative direction work I do exists in projects that are driven almost exclusively by the visual elements, such a photoshoots, events and advertising campaigns. That requires the creative involvement beyond the sets and costumes into the entire visual experience. A director of theatre and film will be essentially focused on driving a narrative through the performers, the script and the score and then bringing all of the technical elements in on top of that to help drive that narrative.

You have quite a broad range of experience when it comes to designing for different mediums, having designed for opera, theatre and dance, as well as television shows such as *Survivor* and *Australian Idol*. How does the way you design for each medium change and what are some of the elements you have to consider?

In order to be a successful designer, you have to be extremely versatile not only in your aesthetic but also in the process of the design. Sometimes you have full creative control, other times you have to be completely collaborative. Sometimes the creative process will be years in the making, other times it needs to be completed in a matter of hours. Even the personalities in the different genres of design

will differ greatly and you need to be able to adapt in order to communicate your ideas.

How long have you been a designer?

It's been 18 years since I graduated from design school at Western Australian Academy of Performing Arts. I did the three-year degree followed by one year at the Australian Film Television and Radio school.

Do you have any styles or designers that influence your work?

I'm a huge fan of couture fashion designers – Alexander McQueen, Iris Van Erpen, John Galliano, Jean Paul Gaultier, Thierry Mugler, to name a few. I'm inspired by the great contemporary Australian designers, Catherine Martin, Gabriela Tylesova and Michael Wilkinson.

I find beauty and influence in so many things, I think all designers are like a visual sponge.

What advice can you give to any young people who might be interested in pursuing a career in design?

Definitely do formal training. There are skills you will learn that are so specific to the craft that will be essential to your success. And these can't be learned on the job. Having a flair for visuals and skills to draw, build models and present visual ideas is only the icing on the cake. You need all the technical skills in construction plus the imagination and innovation to adapt a design to work within all kinds of parameters, including touring needs, budgets, complicated spaces, the needs of the performer and the needs of your creative team.

Always allow yourself to learn from every experience you have. Adapt and overcome but always remain true to yourself in terms of who you are as a designer.

The Selfish Giant

Education Resource

Costume designs

The below costume designs will feature in Victorian Opera's *The Selfish Giant*. Read the interview with designer James Browne on pages 26-27 of this resource where he discusses his designs and his role as designer.



The Giant



Wind



Spring's Fairies



VISUAL ARTS – ACTIVITIES

For Years F-2

Activity one: The Giant's garden

Read Oscar Wilde's *The Selfish Giant* together as a class.

Draw a picture of what you imagine the Giant's garden looks like in full bloom. Use different colours and materials to create different textures. Explain your design to the rest of your class.

A copy of the story can be found at <http://www.inf.fu-berlin.de/lehre/pmo/eng/Wilde-Giant.pdf>.

Activity two: Draw a character's costume

Read Oscar Wilde's *The Selfish Giant* together as a class.

Pick one of the characters listed below and design their costume. Use different colours and materials to create different textures. Explain your design to the rest of your class.

- The Giant
- Spring
- Winter
- Snow
- Frost
- North Wind
- Hail
- The Little Boy
- The Children

A copy of the story can be found at <http://www.inf.fu-berlin.de/lehre/pmo/eng/Wilde-Giant.pdf>.

For Years 3-6

Activity three: Build a diorama

Using an old shoe box, build a diorama of the Giant's garden. Get creative and use different materials or items from your own garden.

Present your diorama and explain your garden, such as the items you used and why you used them, to the rest of your class.

The Selfish Giant

Education Resource

APPENDIX A

The Children's final chorus

1497 **Simply**

Chorus

The bliss-ful dreams of eve are gone,

The bliss-ful dreams of eve are gone,

Pno.

p

1505

Chorus

Night's hea-vy si-lenc-breaks, Light-glist-ens o'er the ear-ly mist,

Night's hea-vy si-lenc-breaks, Light-glist-ens o'er the ear-ly mist,

Pno.

mp

1512

Chorus

The dawn-ing day_ a- waits!_____

The dawn - ing day_ a- waits!_____

Pno.

cresc.

The Selfish Giant

Education Resource

APPENDIX B

The Giant's aria

GIANT'S ARIA
1061 **Slowly and sadly** ♩ = 72

Giant

Pno.

p *mf*

with pedal

1068 *p*

Why is my gar-den so grey? Is it dead or just sleep-ing? The

p *cresc.*

1073

whole world seems to know, What se-crets are they keep - ing?

mp *dim.*

1077 *mp*

Why is my gar-den so grey? Oh my heart is so wea - ry! Once

The Selfish Giant

Education Resource

1081 *accel.*

Giant joy-ous and a-live, now de-so-late and ee-rie.

Pno. *accel.*

1084 *mf* *A little faster* ♩ = 84

Giant Each mor-ning I dream of a

Pno. *A little faster* ♩ = 84 *mf*

1086

Giant sun-rise, a bird song, clear blue

Pno.

1088 *fp*

Giant skies. I throw back the cur-tain just to be cer-tain...

Pno. *fp*

The Selfish Giant

Education Resource

1091

Giant *f* rit.

But it's just the same as yes-ter day, Grey, all_

Pno. rit.

1096

Giant **Tempo primo**

grey!

Pno. *mf* **Tempo primo**

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