

HOT

HAWAII OPERA THEATRE

Opera Express Presents

Hansel and Gretel



OPERA EXPRESS is supported in part by the **Bank Of Hawaii Foundation**; Robert Emens Black Fund; The Bretzlaff Foundation; GuavaGar Westfall Kauai Charitable Fund; James & Abigail Campbell Family Foundation; Sidney E. Frank Foundation; William Randolph Hearst Foundation; Hawai'i Hotel Industry Foundation; Hawai'i State Foundation on Culture and the Arts; KTA Superstores; Leahi Swim School; Sheree & Levani Lipton; National Endowment for the Arts; Arthur & Mae Orvis Foundation; Sidney Stern Memorial Trust; Atsuhiko and Ina Goodwin Tateuchi Foundation; G.N. Wilcox Trust; and Young Brothers, Ltd.

Hansel and Gretel

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GUIDELINES & PROCEDURES

Target Group

Kindergarten through eighth grade. If there are two performances at your school, please divide the number of students equally between the two performances. Due to the design of this show, we request that audience size be kept around 200 students.

Facilities / Equipment

A diagram follows of the recommended audience seating. *Hansel and Gretel* is intended to be performed on the floor, with students seated around the performance space, but can be performed on a stage if necessary. The artists will assist the school in seating the students. It is preferred that the students sit close to the action of the opera.

The singers need a small area in which to change into their costumes. A nearby rest room facility will be adequate.

The performers will introduce themselves and do not need a microphone.

Arrival & Scheduling

Please be aware that the HOT Opera Express may have scheduled two or more performances in a single morning. Please have students seated on time: the time(s) provided for your school is your starting time.

The performers will check into the school office approximately an hour before a performance is to begin. On days when there are two or more performances in different locations, they may only be able to arrive 25 minutes before the later performance.

Evaluation

Each participating teacher is asked to complete the enclosed evaluation form. Please make copies of the forms and distribute them to teachers participating in the program.

The contact person is Blythe Kelsey. Feel free to contact her if you have any questions or comments regarding this program. She can be reached at the Hawaii Opera Theatre: **596-7372, ext. 205** or **<b_kelsey@hawaiiopera.org>**.

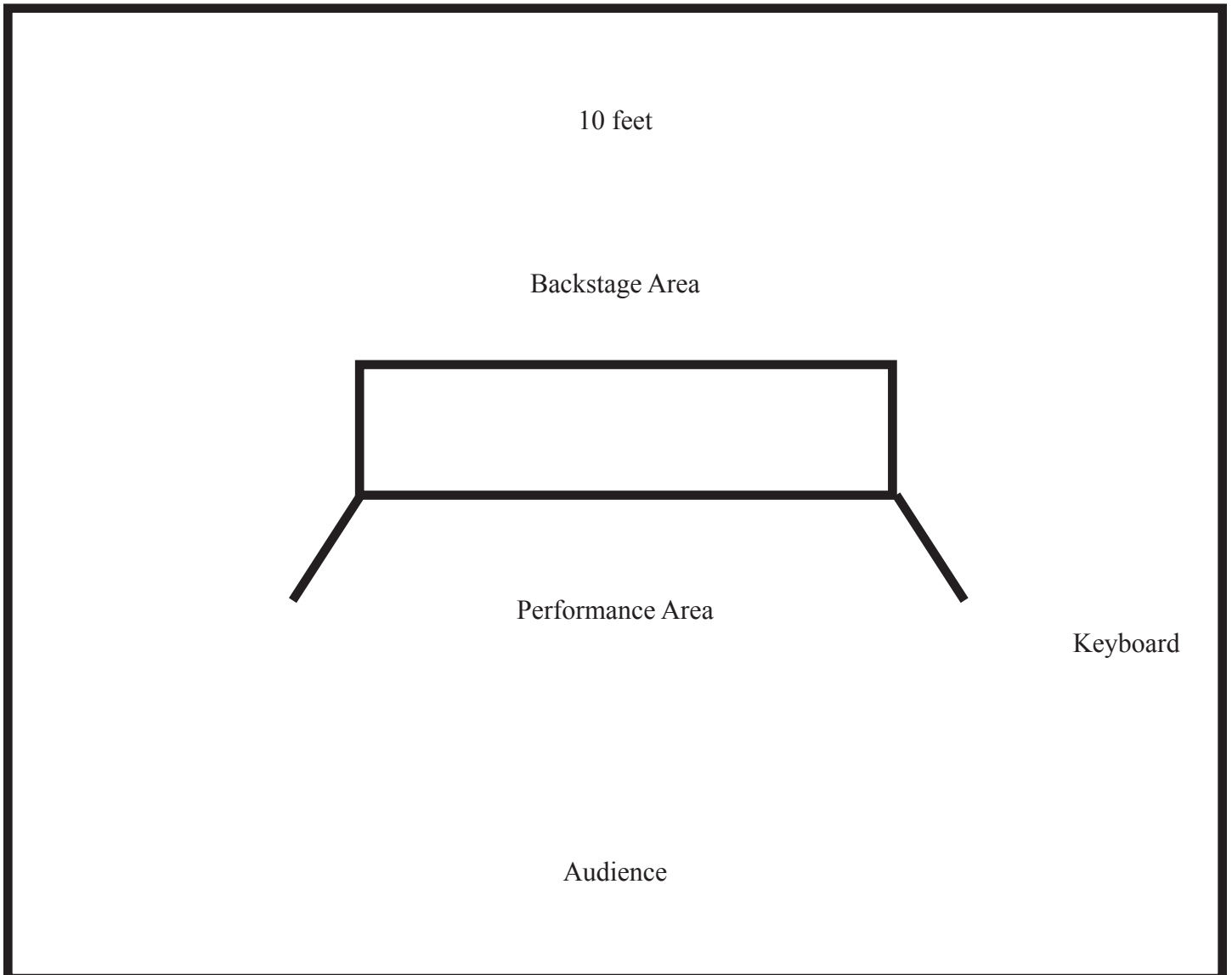
FLOOR PLAN

Hawaii Opera Theatre's Opera Express production of **Hansel and Gretel** is designed to be performed in an intimate surrounding. It is an ideal introduction to opera, or an enhancement for those who have already been exposed to opera.

The show is designed for performances with students seated on the floor. It can be accommodated on some school stages as well. A rope is laid out in front of the performers to denote audience space and performance space.

Performance space can be adjusted to fit the school's needs.

Height of our set is 8' tall.



Hansel and Gretel

MUSIC BY ENGELBERT HUMPERDINCK

LIBRETTO BY ADELHEID WETTE

ADAPTED BY ERIK HAINES, STEPHANIE CONCHING & BEEBE FRETAS
WITH ASSISTANCE FROM KRISTIN STONE & ERIC SCHANK



CAST

Caitlin Cavarocchi

Sarah Connelly

Falefia Jr. Brandon Fuamatu

Leslie Goldman McInerny

Sarah Mitchell

Jasmine Stiefel

STAGE DIRECTOR
MUSIC DIRECTOR
SET DESIGNER
DIRECTOR OF EDUCATION

Blythe Kelsey
Eric Schank
Gordon Svec
Erik Haines

SYNOPSIS

The opera *Hansel and Gretel* was written by Adelheid Wette and composed by Engelbert Humperdinck in 1893. The original story was adapted by the Brothers Grimm, “Kinder- und Hausmärchen”, from German folk tales. Ms. Wette intended to create her own adaptation of the story for the amusement of her children with the help of her brother Englebert who would write the music. The family performance became a huge success and the opera was performed for public audiences.

Cast

Hansel	mezzo-soprano
Gretel	soprano
The Witch	soprano
Mother	soprano
- or -	
Father	baritone

**Role of Parent will be played by either female or male cast member.*

Synopsis

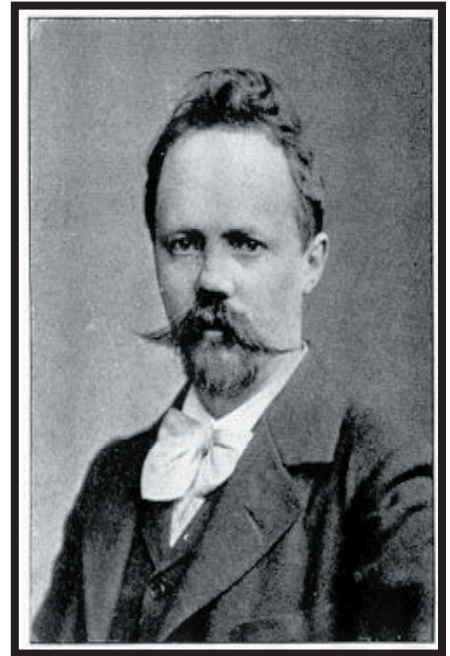
While their parent is away getting food for dinner, Hansel and Gretel are supposed to do their chores. Instead of doing work, the children dance and play until their parent returns. He or She is very upset at the children and in his or her anger, the mother spills a jug of milk. The Parent sends the children out into the woods to pick a basketful of strawberries. They are not to return home until the whole basket is full.

The children follow the path to the forest and enjoy watching and listening to the animals. Suddenly they realize that they are lost. The noises they had enjoyed now become frightening and the children wish they were at home. Slowly the music of the forest lulls the children to sleep and they sing a lullaby.

Hansel and Gretel awake to find a house made of candy and sweets. The hungry children begin nibbling at the house when a witch comes out of her house and captures them with a magic spell. Hansel is put in a cage and fed lots of sweets in hopes that he will gain weight so the witch can eat him. She prepares to cook Gretel in the oven but is cleverly overpowered by the children and pushed in herself.

Engelbert Humperdinck

(1854 – 1921)



Engelbert Humperdinck's musical influences began with piano lessons when he was seven. Then Engelbert saw his first opera in 1868: *Undine* by Lortzing. He began writing his own music: two Singspiels entitled *Perla* and *Claudine von Villa Bella*. He also started work on a music drama *Harziperes*.

His father was not pleased that Engelbert had taken such an interest in music. The piano lessons were meant to provide an interesting hobby for his son. But composer Ferdinand Hiller advised the family to let Engelbert attend a conservatory. In 1872 he attended the Cologne Conservatory. Here Engelbert's musical style expanded and he became heavily influenced by Schumann. While at school, he won the Mozart Prize of Frankfurt in 1876, the Mendelssohn Prize of Berlin in 1879, and the Meyerbeer Prize of Berlin in 1881.

He moved to Munich Konigliche Musikschule in 1877 to further his schooling. Here he heard Wagner's Ring Cycle in 1878 and was inspired to join the Wagner Society. In 1881 Wagner invited Engelbert to Bayreuth, Germany to help with the first production of *Parsifal*. Engelbert's own plans for writing music were stifled by Wagner's grand style.

No longer able to fulfill his own music styles, Engelbert pursued a career as a lecturer at the Cologne Conservatory and at the Hoch Conservatory in Frankfurt.

One day his sister asked him to write some songs for her version of *Hansel and Gretel*. The plan was to create a series of songs about the story for her children. The folk songs developed into Singspiel and then into the popular opera as we know it. Engelbert was met with great success! *Hansel and Gretel* played in seventy-two theatres in its first year.

The duo tried again to collaborate on a children's opera: a version of *Die sieben Geislein* (The Seven Geese). Unfortunately, this work remained just a series of songs and Engelbert Humperdinck was never able to match the magnitude of *Hansel and Gretel* again.

Adelheid Wette

(1858 – 1916)

Librettist



The younger sister of Englebert Humperdinck might have grown up in the shadow of such a famous brother but not Adelheid Wette. She was born in Sieburg, Germany September 4, 1858 and spent much of her free time writing poems that her brother Englebert would set to music. This was a hobby she picked up from her father.

Adelheid's hobby of writing text continued into her later life as well. Her husband, a doctor named Hermann Wette, did some writing himself. Dr. Wette was the author of two folk-like librettos set to music by Arnold Mendelssohn (the second cousin of Felix).

Hoping to write a series of songs for her children, Adelheid wrote her version of *Hansel and Gretel* in 1890. She asked her brother Englebert to write music for four of the songs. The story was so charming and the music captured the qualities of the text so well that the songs were incorporated into a larger work with great success.

In 1895 she collaborated again with Englebert on the Grimm fairy tale *Die sieben Geislein*. This remained only a series of songs but was still loved by family and friends.

RESEARCH IS GRIMM -- and FUN!!!

<http://www.nationalgeographic.com/grimm/index2.html>

http://www.fln.vcu.edu/grimm/grimm_menu.html

<http://www.thirteen.org/edonline/lessons/opera/index.html#close>

THE BROTHERS GRIMM

Jacob Ludwig Grimm (January 4, 1785-1863) and his brother **Wilhelm Carl Grimm** (February 24, 1786-1859) are the two boys who grew to be known affectionately as the writers, the Brothers Grimm. The Grimms had hoped to keep German heritage alive by writing down the stories of the people. They helped to restore national pride in a Germany fraught with politics and economic strife. The Grimms used far away places, medieval past, and folklore to escort their readers away from the discomforts of the era they lived in. The Grimm writings echoed that call to the imagination and emotion.



Raised in Hanau, Germany in the Kingdom of Hesse-Kassel (Hessia-Kassel) during the Napoleonic Wars, the early family years were very comfortable for the Brothers Grimm. Their parents, Philip Wilhelm Grimm, a lawyer, and Dorothea Zimmer, a devoted house wife, had nine children, three of whom died in infancy. In 1791 the Grimm family moved to the city of Steinau where Philip was appointed district judge. Here the family lived in a large home where the children were schooled by tutors and were taught the strict religious beliefs of the Reformed Calvinist Church.

Suddenly in 1796 Philip died at the age of 44. The family was thrust into economic difficulty and forced to live with their grandfather. In an instant, Jacob and Wilhelm, the two eldest children, lost their youth to family responsibilities. To support the family, Wilhelm and Jacob left to study law at Marburg University. Throughout all of their years at Marburg, the boys were confronted by injustice because of their social standing. They were first in their classes yet had to get dispensation to further their education in law as well as having to pay tuition while rich students received stipends.

While at the university, the Grimms took an interest in how historical research could help determine the origin of law as well as the literature in relation to the culture of a nation. Inspired by teachers, the Grimms began their interest in collecting oral history and stories from friends and relatives in Kassel.

In order to support their family and continue their literary passions, they took jobs as librarians. When not among stacks of library books, the Grimms listened to stories told by common German citizens, many of whom were women who worked as nannies or dairy maids. Several stories came from a nanny, Marie Muller. Marie told versions of Snow White, Red Riding Hood, and Sleeping Beauty. Some of her stories were originally French and altered a bit when told in German. For instance, two hundred years before the Grimms heard it, Red Riding Hood was swallowed by the wolf and that was the end of the story. They tended to embellish the stories they collected. In Sleeping Beauty they added the idea that everyone in the entire kingdom fell asleep, not just in the castle. Katharina Dorothea Viehmann, who delivered eggs and butter to the Grimms, told them more than twenty tales. Amongst them was a version of Cinderella, from a French tale “The Little Fur Slipper.” Fur in French is “vair” and “verre” is German for glass; hence, a fur slipper became glass. Legend has it that a soldier told the Grimms a story in exchange for the pants they were wearing.

The Grimm’s research into fairy tales was a search for their own heritage, a quest to keep German history alive. The stories tended to reflect their society as well their own class plight: lost children in horrible woods, separated siblings, family deaths, etc. The Germany the Grimms were living in was in turmoil: wars with Napoleon, German despots, and English influence. But throughout, their Germanic roots remained strong. At one point, the Grimm’s German patriotism caused them to be banished from the Kingdom of Hanover by the Duke of Cumberland for denouncing its new constitution. Inspired by their heritage, the Grimms began work on a German dictionary in Berlin.

The Grimm’s first volume of Fairy Tales was published in 1812, containing eighty-six stories. In 1814 the second volume which held seventy stories was published. The brothers became folk heroes. Their timeless fairytales of fantasy, often taking place in a medieval setting, gave ordinary citizens an opportunity to escape while bringing pride and honor to their country.

The Grimm’s complete writings fill sixty-two volumes and they contributed four books to the thirty-two volume German dictionary, which they began in 1838, although not completed until 1961. Wilhelm said, “in the fairy tales a world of magic is opened up before us, one which still exists among us in a secret forest, in underground caves, and in the deepest sea and is still available to children.” Wilhelm died on December 16, 1859, followed by Jacob who dies September 20, 1863. The two are buried beside each other in the St. Matthäus Kirchhof Cemetery in Schöneberg, Berlin.

WHAT IS OPERA?

Famed composer Richard Wagner was speaking for all opera composers when he was developing his concept of a *Gesamtkunstwerk*, that is, a total art work. He wrote that his goal was to combine singing, orchestral music, drama, story telling, literature, painting, and dance into a single work of art.

An opera, in its most basic description, is a drama in which the actors and actresses sing most or all of their lines throughout. It is a musical dramatic work which combines music, drama, and spectacle in various ways, although traditionally, the music has played the dominant role.

Some of the renowned composers of opera include Gaetano Donizetti, Georg Frederick Handel, Wolfgang Amadeus Mozart, Giacomo Puccini, Gioacchino Rossini, Pyotr Ilyich Tchaikovsky, Giuseppe Verdi, and Richard Wagner.

Operetta is a term which refers to a light opera with spoken dialogues, songs, and dances. While an opera's plot will usually be serious and dramatic, an operetta's plot tends to be light and comic-oriented. The term "operetta" is commonly used to describe, in addition to light opera, other works that are smaller-scale derivatives of opera.

The operetta, as a specific form, is generally believed to have evolved in Paris in the mid-19th Century, to establish a short, light-hearted operatic-style works, in order to fill a void left by the increasingly serious and ambitions of the *opéra comique* and *vaudeville*.

Renowned composers associated with operetta include Franz Lehár, Jacques Offenbach, Johann Strauss II, as well as, the team of William S. Gilbert (librettist) and Arthur S. Sullivan.

Musical is a term loosely used to describe the popular musical theatre of the 20th Century. The term includes the 'musical comedy' which signifies a more light-hearted work with song and dance numbers, and the 'musical play' which generally signifies a work with a more serious plot. The roots of a "musical" are found in comic opera, operetta, vaudeville, and burlesque, and consists of musical numbers incorporated within a dramatic framework. And, while an operetta uses an operatic vocal style, many different vocal styles can be found in a musical, including jazz, rock, pop, folk, and classical.

Renowned lyricists (authors of the text for music) and composers associated with musicals include Irving Berlin, Leonard Bernstein, George and Ira Gershwin, Oscar Hammerstein II, Lorenz Hart, Jerome Kern, Alan Jay Lerner, Frederick Loewe, Cole Porter, Richard Rodgers, Stephen Sondheim, Andrew Lloyd Webber, and Kurt Weill.

IN BRIEF:

Opera

- Plot: Historical, mythological, and/or reality based
- Music: Orchestral accompaniment, overture, chorus, most or all text sung.
- Other: No amplification.

Operetta

- Plot: Fictional, comic
- Music: Orchestral accompaniment, overture, chorus, dialogue often spoken. Generally composed in 19th-Century operatic style.
- Other: No amplification. Electronic synthesizers used often in 20th Century operettas.

Musical

- Plot: Various
- Music: Orchestral accompaniment, overture, chorus, dialogue usually spoken. Various 20th-Century contemporary music styles.
- Other: Amplification often used. Synthesizers and other electronic instruments often used.

HOW DID OPERA DEVELOP?

Baroque Period: 1600 - 1750

Opera is the first form of entertainment to combine vocal music, instrumental music, drama, poetry, painting, and dance into single work of art. This type of entertainment started in Italy around the year 1600, and was strictly entertainment for the nobility. Opera was originally used for special occasions such as weddings and coronations. Towards the mid-1600's, public opera houses became very popular, and by the end of the century, opera houses were found throughout Europe.

Dafne by Jacopo Peri, first seen in 1598, is the first work considered to be a true opera. Although it became famous throughout Europe, only a few pages have survived. The earliest opera for which the score has survived is *Euridice*, also by Peri, in 1600. The earliest opera composer whose works are still regularly performed today, is Claudio Monteverdi (1567 - 1643). His earliest opera, *La Favola d'Orfeo*, was first performed in 1607.

Classical Period: 1750 - 1800

The classical period of music, 1750-1800, saw the dramatic aspect of opera taking precedence over the showing-off of voices. The words became of prime importance and there was a change in the style of writing musical accompaniments so that text could be easily understood. Support for opera shifted from the nobility to the middle class from this time forward. Although the plots to operas of this time are often far-fetched stories designed to merely entertain, it was during this time that Mozart wrote the first great operas. His works were immediately popular and remain so to this day largely to the importance placed on the drama of the shows he created. These operas include *Don Giovanni*, *Le Nozze di Figaro* ("The Marriage of Figaro"), *Die Zauberflöte* ("The Magic Flute"), and *Così fan tutte*.

Romantic Period: 1800 - 1900

Opera, during this time period, became much more elaborate. It began to use larger orchestras, more chorus, and the plots were often taken from real life. Opera became very "real" in what was presented on the stage and was known as *verismo*, or realism. Some of the most famous composers of opera come from this time including Verdi, Leoncavallo, Wagner, Rossini, Bellini, Donizetti, and Bizet.

Twentieth Century (Modern): 1900 - Present

From 1900 to the present, the idea of dramatic realism continued but the style and musical language in which the music was written became more modern and complex. Composers of the twentieth-century include Puccini, Stravinsky, Strauss, Debussy, Britten, Gershwin, Bernstein, etc. As opera moves into the twenty-first century, many of the pieces we recognize as being Broadway Musicals are making their way to the opera house and are being adopted as opera. *Porgy and Bess* was the first, and many others will surely follow. In the future, shows such as *West Side Story*, and *Les Misérables* may be performed by the same companies that perform as works written by Puccini, Verdi, Wagner, and Mozart.

OPERA TERMS

A

- Accompanist** A term which generally refers to a person who plays the piano while a vocalist is singing.
- Acoustics** Anything pertaining to the sense of hearing.
Science pertaining to the properties, production, and transmission of sound.
- Aria** Italian term meaning “air”.
A song that is sung by a single voice in an opera.
- Art** The use of a variety of means to answer a special purpose.
Used to express ideas, entertain, and enlighten.
- Articulation** The physical process of appropriately forming and uttering distinct consonants, syllables, and/or words.
- Audience** An assembly of listeners; the people viewing and listening to the show.

B

- Baritone** The male voice type whose range lies between that of the tenor and bass.
- Bass** The lowest male voice.
- Bass-Baritone** The male voice type whose quality is somewhat lighter than a bass, but heavier than a dramatic baritone.
- Bel Canto** Italian term meaning “beautiful singing.”
The term Bel Canto commonly refers to not only a style of singing, but also to an era in operatic history, to a musical style, and to a technique for training the singing voice.
- Blocking** Specific entrances, exits, movements, positions, etc., for everyone who appear on stage.
- Bravo** Italian term meaning “brave”; “Well done!”
The correct usage is to say *bravo* to a male, *brava* to a female, and *bravi* to the company.

C

Cadenza	A section of an aria where the singer may improvise.
Characters	The people in the story of an opera; also called <i>roles</i> .
Choreographer	The person in charge of designing steps and movements on stage, usually for dancers.
Chorus	A group of singers who generally function as a unit on stage.
Coloratura	Derived from the German term <i>Koloratur</i> , signifying vocal ornamentation. (It is not derived from the Italian language, as commonly believed, where the proper expression for “coloring” would be <i>colorazione</i> . The Italian term for indicating rapid scales and embellishments is <i>fioritura</i> , meaning “flowery”.) The term coloratura is generally used to describe 1) turns, rapid scales, trills, and similar embellishments, 2) the singing of these ornaments, and/or 3) a high-soprano who specializes in this style of singing.
Coloratura Soprano	The highest of all female voice types, noted for extreme agility in executing rapid scale passages.
Composer	The person who writes the music for the opera.
Comprimario	Italian term meaning “subprincipal”. A secondary, supporting role in an opera.
Conductor	The person responsible for the interpretation of the score, as well as the coordination of the performance. This is the person standing in the orchestra pit waving his/her arms at the singers and instrumentalists. The Conductor is usually also the Music Director of the opera.
Contralto	The lowest female voice. The contralto often portrays an older female character.
Costume Designer	The person responsible for designing and creating the clothes worn by the characters appropriate to the time period and the style of the opera.
Countertenor	A falsetto-dominated male voice.
Crew	A group of people who work behind the scenes, and is responsible for setting up and running all of the equipment for a performance, including changing sets, props, running the lights, curtains, sound effects, and giving assistance to the performers with costumes and makeup.

D

- Dance** The expressive use of the body to convey a story, emotion, and/or pleasing visual effect. Dance in opera ranges from simple ballets to integral use of choreography as a dramatic element.
Dancers are often included in an opera, usually as part of large crowd scenes, but also can be featured in solo roles.
- Diction** The pronunciation and enunciation of words during speech or singing.

E

- Ensemble** French term meaning “together”.
Any combination or group of performers.
A piece in which a group of two or more sings or plays together.
A group of two is called a *duet*; a group of three is a *trio*; a group of four is a *quartet*; a group of five is a *quintet*; and, so on.
- Encore** An encore generally refers to an extra piece performed after the completion of the last scheduled piece in a concert, as requested by the audience.
- Enunciation** The act of pronouncing articulate sounds.

F

- Falsetto** A false tone.
The term refers to the high “head voice” sound produced by most adult male singers without chest resonance, which resembles sound produced by female singers.
- Finale** The last movement or the closing portion of an act in an opera.
- Forte** Italian term meaning “strong”.
A direction to sing or play powerfully or loudly.
- Fortissimo** The superlative form of *forte*.
A direction to sing or play twice as loud/powerful as *forte*.

G

Grand Opera

An opera which has its libretto entirely set to music; its text completely sung.

H

Head Voice

Term which generally refers to quiet or soft singing in the upper range of the voice.

Heldentenor

German term meaning “hero-tenor” or “heroic tenor.”

A tenor possessing exceptional power, and whose natural tessitura is slightly lower than that of a lyric or dramatic tenor, suitable for heavy operatic parts (*Tenore robusto* in Italian).

I

Interlude

A short instrumental music number or passage, usually for orchestra, to be played between two acts or scenes in an opera.
(*Intermezzo* in Italian)

Intermission

A break between acts in an opera.

L

Lament

Usually refers to a vocal piece based on a mournful text.

Legato

Italian term meaning “bound” or “connected”; connection between two or more tones of a musical phrase.

The term refers to a smooth connection between notes (opposite of *staccato*).

Libretto

Italian term meaning “small book.”

A “small book” or manuscript containing the verbal text, both sung and spoken, for an opera; also commonly used to describe the actual verbal text itself.

(*Librettist* is the person who writes the text for an opera.)

L (Continued)

Light Opera An opera with a generally cheerful music score and a trivial, entertaining plot.

Lyric A term derived from the Latin *lyra*, or “lyre”, an ancient musical instrument possessing light, flowing tonal qualities; a voice type possessing those tonal characteristics. In the context of singing, it refers to any voice of lighter weight and texture. The term also refers to a text set to music.

M

Maestro A master of any art; specifically, a master in music. The term usually refers to the musical composer of the opera.

Makeup Cosmetics used to accentuate and highlight, or even disguise the facial features for a performance.

Mezza voce Italian term meaning “half voiced.”
Vocal sound with lower level of intensity.

Mezzo forte Italian term meaning “half loud”.
A direction to sing or play softer or less powerful than that of *forte*, but louder or more powerful than that of *mezzo piano*.

Mezzo-Soprano A female voice type whose sound characteristics are heavier than a soprano, but lighter than that of a contralto.

O

Opera Buffa Italian term meaning “comic opera.”
Opéra Bouffe in French.

Opéra Comique French term for an opera which contains spoken dialogue, whatever the nature of the opera may be.
It does not refer to a comic opera, as the name would suggest.

Opera Seria Italian term meaning “serious opera.”

O (Continued)

- Orchestra** An instrumental ensemble consisting of string, wind, and percussive instruments.
A group of instrumentalists that accompanies the singers, and provides the music for the opera.
- Overture** Derived from the French *ouverture*, which means “opening”.
An instrumental musical number, usually for orchestra, which introduces the opera.

P

- Painting** Visual art expressed through the use of combinations of colors which are used to make visual impressions.
Painting is often used to provide visual background as part of the scenic design for an opera.
- Pants Role** A male character role, which is sung by a female singer (also referred as *Trouser Role*).
- Piano** Italian term meaning “soft”.
Direction to sing or play softly.
- Pianissimo** The superlative of *piano*.
Direction to sing or play twice as soft as *piano*.
- Portamento** Italian term meaning “carrying”.
Carrying the tone from one note to the other without gaps.
- Postlude** A closing piece of music following other music, drama, etc.
- Prelude** An introductory piece of music before an act of an opera.
The famed composer Richard Wagner, in some of his music-dramas, uses the shorter introductory orchestral *prelude*, in place of a long, formal *overture*.
- Prima Donna** Italian term meaning “first lady.”
It is the name given to the leading female singer in an opera, or the principal soprano of an opera company.
- Principal Role** A primary character (or characters) in the opera around whom the action revolves.
Also referred as a Major role or a Leading role, and can also include Featured roles.

P

(continued)

Production Team The group of people who work together to ensure a quality interpretation and production of an opera.

A production team generally consists of the following people:

- Music Director/Conductor
- Stage Director
- Choreographer
- Scenic Designer
- Costume Designer
- Lighting Designer
- Technical Director.

Props Visual elements of the scene which are not actual parts of the set. The small props carried by the performers are called *hand props* (fans, knives, candlesticks, etc.), while the larger props, such as furniture pieces or paintings, are called *set props*.

R

Recitative Music written, normally for a single voice, which follows closely the natural accentuation and rhythm of speech.

S

Scenery The visual background for the opera. Sets can reflect the locale and the historical circumstances of the story.

Scenic Designer The person responsible for creating and designing the visual background of the production, including the set.

Sitzprobe German term meaning “seat-rehearsal”. First rehearsal of an opera with orchestra, during which the singers remain seated on stage.

S (continued)

Soprano	Term derived from the Italian word <i>sopra</i> , meaning “above”. Highest of the three divisions into which female voices are categorized. The leading heroine of the opera is usually a soprano, and is usually paired with or in love with a tenor. A star soprano of the opera is often called the <i>Prima Donna</i> .
Sotto Voce	Italian term meaning “under voice.” Softly; whispered.
Spinto	Italian term meaning “pushed” or “stretched”. It is used to describe a voice type (usually a <i>soprano</i> or <i>tenor</i>) that is lyric, but also large enough to sing dramatic roles.
Stage Director	The person responsible for the staging and dramatic, as well as the overall presentation of the opera (or simply referred to as the <i>Director</i>).
Stage Manager	The person who superintends the production and performance, and is in charge of regulating all matters on stage and behind the scenes.
Supernumeraries	The people who appear on stage in costumes in non-singing, non-speaking roles.
Supertitles	Translations of the foreign words that are projected above the stage during a performance in order to help the audience follow the story.
Synopsis	A brief summary of the story plot of the opera.

T

Technical Director	The person who supervises the people involved in the implementation of the concepts of the designers, and also oversees the building of sets, props, and hanging of lights.
Tenor	The highest male voice type. The tenor is usually the hero of the opera, and is generally paired with or in love with the soprano.
Tessitura	Italian term meaning “texture”. The term refers to a particular kind of tonal coloration and voice quality that determines vocal classification. In more recent times, however, it generally refers to the portion of the vocal range within which the majority of pitches in a given piece of music are concentrated.

T

(Continued)

- Tragedy** A type of drama in which a fatal or mournful event is the main subject or theme.
- Tremolo** A rapid quivering effect in singing or playing.
A vibration of the voice in singing for the production of certain effects.
- Trill** An accelerated movement of two musical tones.
In musical ornamentation, a trill is a rapid fluctuation between two distinct pitches.

V

- Verismo** The tendency in late 19th-Century operas (mostly Italian) to take subjects filled with a strong sense realism.
- Vibrato** A tonal oscillation above and below a pitch; an undulation of the pitch of a note.
- Vocal** Pertaining to the voice or speech.
- Vocalise** A vocal exercise without the use of words, or a music piece to be sung using one or more vowels.

W

- Wig** An artificial covering of hair for the head.
Various styles of wigs are used in conjunction with makeup to disguise a performer's appearance in terms of age or the look of the character, as well as the time period in which the opera is set.

Z

- Zarzuela** A type of Spanish opera, characterized by the alternation of singing and dancing with spoken dialogue.

Activities



QUESTIONS FOR STUDENTS

Questions to ask before the performance...

1. What will the characters look like? Have students draw or describe them.
2. What do you expect the mood of the story to be? Happy? Sad? Funny? Scary?
3. What is music? Can music express emotions?
4. What is opera?
5. Who are the Brothers Grimm? Have you ever heard of them?



Questions to ask after the performance...

1. What did you like best about the show?
2. What did you like least about the show?
3. Which character was your favorite? Why?
4. What was the mood of the show? Happy? Sad? Funny? Scary?
5. Do you have to listen more carefully when a singer does not use a microphone?

Reader's Theatre

Reader's Theatre was developed to encourage reading aloud and to familiarize students with the story while speaking in a public forum. This version of Hansel and Gretel contains 5 character roles that can be read by the entire class in turn or in small groups that present the play to everyone else.

Follow up questions and activities for Reader's Theatre:

What lessons did Hansel and Gretel learn? Have you ever learned the same lesson?

Discuss how Hansel and Gretel's mother felt when her children didn't come home after picking strawberries? Would your parents feel the same way?

Have you ever gotten lost? What happened and how did you find your way home? Write a story about what it was like.

At the end of the story the witch gets cooked in the same oven she was going to cook Hansel. What do you imagine would happen if the witch got away?



Hansel and Gretel

Narrator: There once was a poor family who made brooms for a living. They had very little food. One day the mother went out to buy groceries while her children stayed home to do chores.

Hansel: If Mother would only come home.

Gretel: Yes! I am so hungry!

Hansel: For weeks I've eaten only bread.

Gretel: Hansel, don't forget what that Father said, "When past bearing is our grief, Heaven above will send relief."

Hansel: Yes, I know. But words can't make a stew. It would be so nice if we had treats like donoughs, eggs, and bacon!

Gretel: Mother has a surprise for us! Our neighbor brought us some milk! Later, Mother will make us a cake with it.

Hansel: I love cake! And I love milk!

Gretel: Stop tasting the milk. Where are your manners? We better finish our chores or Mother will be mad.

Hansel: Let's sing and dance instead of work! Tra la la, Tra la la...

Mother: What's going on in here? This is not working! Go out to the forest and pick us some strawberries. And don't come home until your basket is full!

Narrator: Hansel and Gretel go into the woods to pick strawberries.

Hansel: Mother was so angry! Thank goodness my basket is full! Mother will be very happy. What are you doing?

Gretel: Do you like my flower garland? I'm making it for Mother.

Hansel: Oh no! Its getting dark!

Gretel: We should have been home sooner.

Hansel: Listen, I heard a noise in the bushes!

Gretel: I'm frightened! Is someone there?

Hansel: I'm frightened too! I wish I was home in bed!

Narrator: Hansel and Gretel fall asleep in the forest and dream of angels watching over them.

Gretel: I never slept so well!

Hansel: Look! Look! It a cottage! And its made of candy and cake!

Gretel: Maybe whoever lives here will ask us in to eat something!

Hansel: I can't wait. I've got to eat something right now.

Narrator: The witch who lives in the house sees the children eating.

Witch: Who's nibbling on my house?

Hansel: Did you say something?

Gretel: Nope. Must have been the wind.

Narrator: The witch jumps out of her house and catches Hansel and Gretel.

Witch: Ha, ha, ha, ha, ha! Who are you children? You look so delicious!

Hansel: Let go! Who are you?

Witch: I'm Rosina Dainty Mouth. All the children love me because I'm so sweet and charming. Let's be friends. Have some more cake!

Gretel: Let's run Hansel!

Witch: Wait! Hocus pocus malus locus bonus jocus!

Narrator: The children are unable to move. The witch has put a spell on them.

Witch: Gretel, you help me clean house and cook while I feed your brother so he gets plump enough to eat. I'll go inside and get things ready for you.

Narrator: The witch goes into her house leaving Hansel and Gretel alone.

Hansel: Gretel, do what she tells you and maybe we can get out of here.

Gretel: Okay. I have an idea too.

Witch: Gretel, Gretel...please check the oven to see if its ready.

Gretel: I am so confused. I don't know how.

Witch: Watch its like this.

Narrator: When the witch bend over the oven to show Gretel how to check it, Gretel pushes her into the fire.

Hansel: You did it!

Mother: Children! Where are you?

Gretel: Its Mother! We can go home now!

Narrator: Hansel, Gretel, and their mother went home and had a nice gingerbread witch for dinner that evening.



Order Of Events

Easier Version

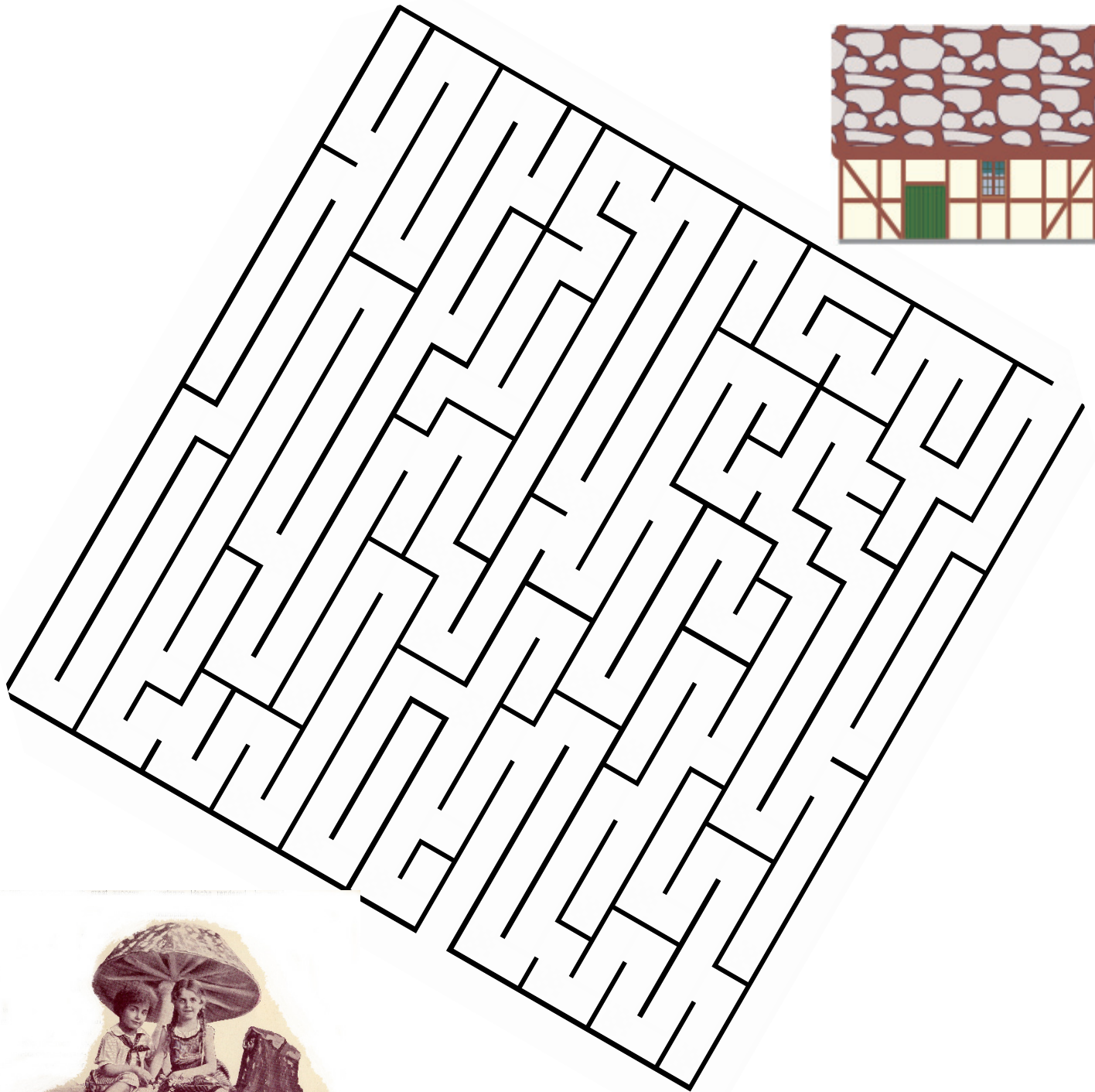
- ___ Gretel throws the Witch in the oven.
- ___ Gretel teaches a dance to Hansel.
- ___ Hansel and Gretel get lost in the woods.
- ___ Mother finds Hansel and Gretel.
- ___ Hansel takes a sip of milk.

HARDER VERSION

- ___ Hansel and Gretel find a Gingerbread House in the woods.
- ___ Gretel throws the Witch in the oven.
- ___ Mother trips over the jug of milk.
- ___ The music begins.
- ___ Gretel teaches a dance to Hansel.
- ___ Hansel and Gretel sing their favorite song to help them sleep.
- ___ Hansel and Gretel get lost in the woods.
- ___ Gretel makes a wreath of flowers.
- ___ Mother finds Hansel and Gretel.
- ___ Hansel fills his basket with strawberries.
- ___ Hansel takes a sip of milk.
- ___ The Witch throws Hansel in a cage.

Lost in the Woods!

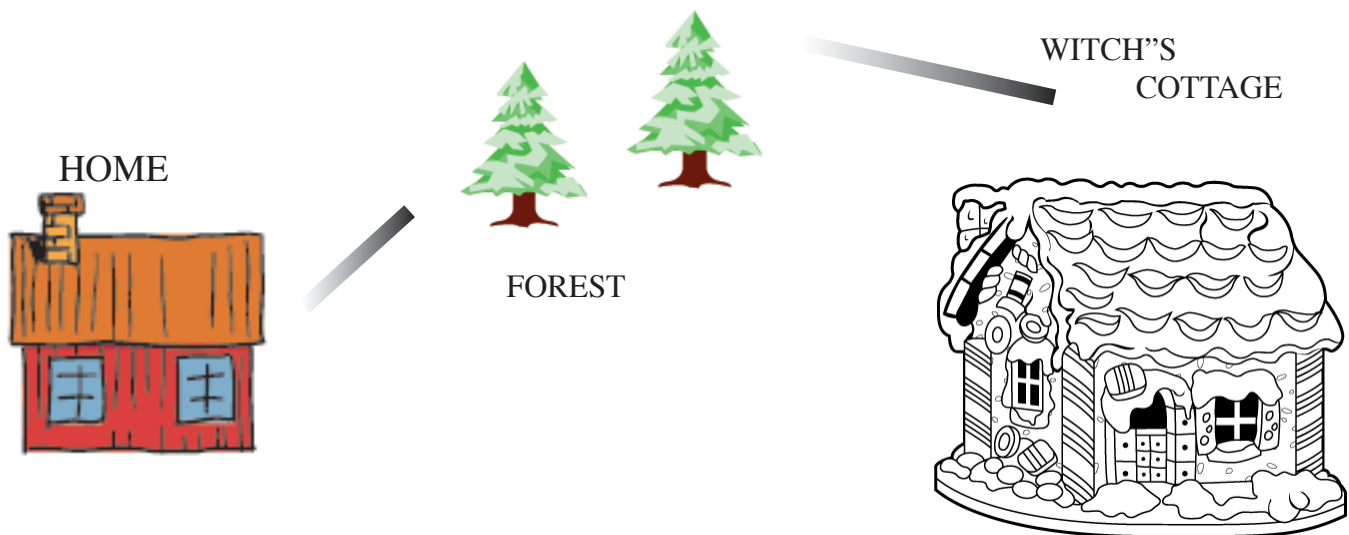
Help Hansel and Gretel find their way home!



MAPPING

Maps show people how to get to other places. If Hansel and Gretel had a map in the forest, would they have gotten lost? In some stories, Hansel leaves a trail of bread crumbs to find the way home.

If Hansel and Gretel had drawn a map of their adventure, it might have looked like this...



How would you draw a map of their adventure?

You can use pictures to show you how to get somewhere.

From your classroom walk to the school office and back.

Write down five things you saw on your way there and five things you saw on your way back.

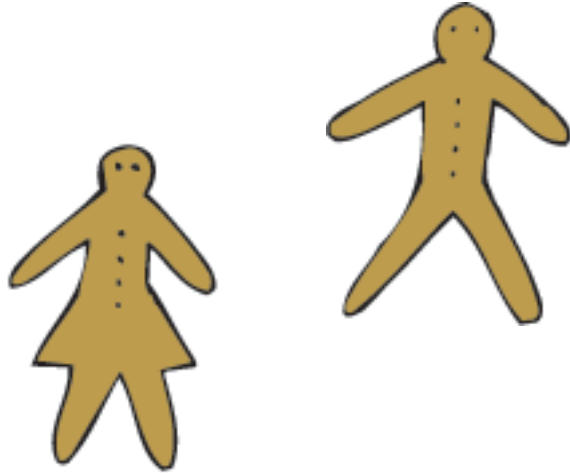
Now draw the things you saw so that someone could follow the same route to the office and look for those things.

GINGERBREAD CHILDREN

When you get home from school, tell your family about the story of Hansel and Gretel and how they escaped being turned into gingerbread children and eaten by the witch. Try making your own gingerbread children with your family.

Gingerbread Children

1 stick butter
1/2 cup brown sugar
1 egg
1/2 cup molasses
3 1/2 cups flour
1 teaspoon soda
1/2 teaspoon salt
1 teaspoon ginger
1 teaspoon cinnamon
1/2 teaspoon nutmeg
1/4 teaspoon cloves
4 tablespoons water



In a large bowl cream together margarine, sugar, egg, molasses. Sift the dry ingredients into the mixture and blend. You may have to use your hands to get everything mixed. Chill the dough for an hour.

Grease a cookie sheet and begin making your gingerbread children.

How to make the gingerbread children:

Grab large tablespoon size glob of dough and roll that into a ball. Set aside. This is the head.

Grab a glob of dough twice the size of the first and roll that into a ball. This is the body. Place the two balls of dough on the cookie sheet pressing them together to look like a flat body and head.

Roll two small arms and two small legs and attach them to the body by pressing them into place.

If you have a gingerbread man cutter. Just roll your dough about 1/4 inch thick.

Bake on a greased cookie sheet at 350 for 10 to 15 minutes.

Makes about 2 dozen, 6 inch gingerbread children.

To decorate:

2 cups confectioner's sugar
1 egg white
1/2 tsp cream of tartar

Mix these ingredients in a large bowl with a mixer on low speed until the frosting peaks.

ANSWERS



Order Of Events

Easier Version

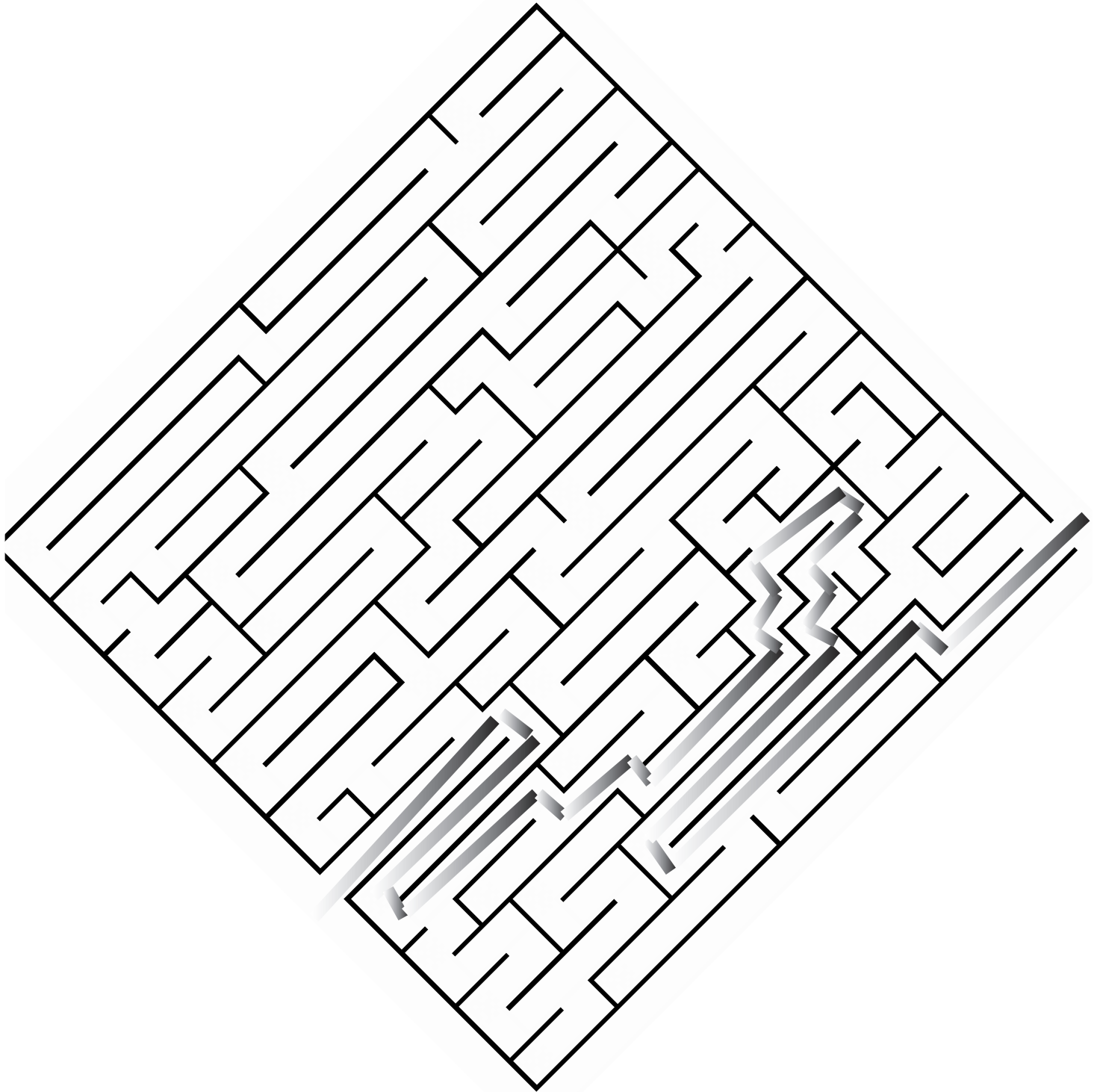
- _4_ Gretel throws the Witch in the oven.
- _2_ Gretel teaches a dance to Hansel.
- _3_ Hansel and Gretel get lost in the woods.
- _5_ Mother finds Hansel and Gretel.
- _1_ Hansel takes a sip of milk.

HARDER VERSION

- _9_ Hansel and Gretel find a Gingerbread House in the woods.
- _11_ Gretel throws the Witch in the oven.
- _4_ Mother trips over the jug of milk.
- _1_ The music begins.
- _3_ Gretel teaches a dance to Hansel.
- _8_ Hansel and Gretel sing their favorite song to help them sleep.
- _7_ Hansel and Gretel get lost in the woods.
- _5_ Gretel makes a wreath of flowers.
- _12_ Mother finds Hansel and Gretel.
- _6_ Hansel fills his basket with strawberries.
- _2_ Hansel takes a sip of milk.
- _10_ The Witch throws Hansel in a cage.

Lost in the Woods!

Help Hansel and Gretel find their way home!



TEACHER QUESTIONNAIRE

Fall 2016 and Spring 2017

Hawaii Opera Theatre's HANSEL AND GRETEL

School _____ Grade _____

Approximate number of audience _____

1. How did you hear about the show?
2. When did you hear about the show?
3. When is the best time during the school year for your school to participate in this program?
4. On a scale of 1 to 5, with 5 being the highest, how does this activity compare with other performing arts groups that visit your school?
5. How would you rate your students' reactions to this show? Did they have any comments?
6. Would you like to have HOT visit your school again?
7. What did you like most about the presentation?
8. What did you like least about the presentation?
9. What can HOT do to improve the program's effectiveness at your school?
10. Were the study materials provided helpful? Anything specifically?
11. Any other comments...

**Please return this questionnaire to Hawaii Opera Theatre
848 S. Beretania St., Suite 301
Honolulu, HI 96813
-or-
FAX (808) 596-0379**