Opera for the Young's

Hansel & Gretel

TEACHER GUIDE

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Hansel & Gretel
An Opera for the Young® Production
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Libretto by Adelheid Wette
Music adapted by Jeffrey Sykes
Libretto translated and adapted by Diane Garton Edie
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ABOUT OPERA FOR THE YOUNG

OPERA
FOR THE YOUNG

Opera for the Young (OFTY) brings live, professional opera to elementary school audiences. Students appear onstage in chorus and cameo roles, performing for their peers right alongside OFTY's professional artists. OFTY also provides in-depth teaching materials that for 2021 include: a **TEACHER GUIDE;** a full **LIBRETTO**; a **STUDENT HANDBOOK**; **EVALUATIONS**; and **TUTORIAL VIDEOS**. All productions are fully staged, sung in English and adapted especially for kids. A lively question-and-answer session follows every show. OFTY also holds an annual design contest. **To accomodate schools during the COVID-19 pandemic, OFTY is offering a special virtual production, Hansel and Gretel: The Interactive Film Edition.**

OFTY audiences become acquainted with original scores of master composers set in contexts interesting and relevant to kids' 21st century lives. Our Barber of Seville is updated to the 1950s; The Elixir of Love is set in the old west. OFTY's repertoire also includes an original work of contemporary opera, Super Storm!; Massenet's Cinderella; Grétry's Beauty and the Beast (set on an exotic island in the Indian Ocean); Humperdinck's Hansel and Gretel; Gilbert and Sullivan's The Pirates of Penzance; Dvorak's Rusalka, A Mermaid's Tale (set on a Caribbean Reef); Mozart's The Magic Flute (set in outer space); and a work based on the masterpieces of Offenbach, Gluck and Monteverdi entitled Orpheus Returns.

The mission of Opera for the Young is to ignite enthusiasm for opera.
The artistic vision in pursuit of that mission:

1.) Engage and educate children about opera with professional, affordable school-based performances;

2.) Involve students in all aspects - from design to performance;

3.) Provide professional opportunities for emerging artists;

4.) Create new operatic works expressly intended for young audiences;

5.) Broaden access to opera for the entire community.

Learn more about Opera for the Young at www.OFTY.org or search for us on Facebook!

Opera for the Young serves Wisconsin, Illinois, eastern Minnesota, Michigan, Indiana, and Kentucky presenting about 200 in-school performances annually and reaching over 80,000 children every school year.

The following elements distinguish Opera for the Young's programming:

- The program is "hands-on" and interactive.
- Students don't have to travel anywhere beyond their own school gyms.
- Opera itself is the "one-stop-shopping" of the performing arts, incorporating the best of music, dance, theater and design.
- OFTY specifically crafts its product to engage children. It is professional work of the highest quality - just for them.
- OFTY fills the gap in arts education and enhances other areas of study. A teacher from Green Bay, Wisconsin recently wrote, "As a music educator at an at-risk school, I must tell you that we regularly budget for OFTY. Because of the literature-based component of the operas you present, [the OFTY experience] goes a long way to assist in the acquisition of literacy skills while also integrating many other disciplines....You provide an outstanding opportunity for children to engage themselves with an often misunderstood art form in a highly professional format. Thanks for your continued expertise."

PREPARE YOUR STUDENTS

HOW TO CREATE AN INTERACTIVE EXPERIENCE FOR YOUR STUDENTS

There are many was to use OFTY's interactive movie version of Hansel & Gretel with your students! Here are a few suggestions, but we encourage you to get creative and use the Tutorial Videos provided in the way that will best suit your school's needs this year. **Be sure to discuss the story, characters, musical terms and operatic art form with all of your students**, preparing them for what they can expect to see and hear.

In-school Suggestions

VIEW

- Consider gathering students into the gymnasium or cafeteria and projecting the movie onto a large screen.
- Enjoy the movie in small groups in the classroom.

PARTICIPATE

- Using OFTY's VIDEO TUTORIALS, teach a group of students the music and Pixie lines and have them sing (or hum, if necessary) and perform the motions (at a safe distance) in front of the rest of the school during the show.
- Teach all of the students the music and Pixie lines (or choose a song to teach each class), and have them sing (or hum, if necessary) and perform the motions during the movie.

Distance Learning Suggestions

VIEW

- Schedule a Hansel & Gretel Watch Party with your students via YouTube or another viewing platform.
- Share the movie with your students in shorter episodes, then hold short reviews after each assigned portion.

PARTICIPATE

- Share OFTY's VIDEO TUTORIALS with your students, then watch them practice the singing and hand gestures during a lesson. Encourage students to perform with gusto – musical accuracy is admirable, but experiencing the joy of performance is the ultimate goal!

COVID 19 SAFETY NOTE:

PLEASE ADHERE TO ALL LOCAL SOCIAL DISTANCE PROTOCOLS DURING ANY GROUP VIEWING SESSIONS

VIDEO PLAYLIST LINKS

FILM AND POSTGAME (57:50 total runtime)
https://youtube.com/playlist?list=PLauBVQGKcVyX-23RGf9BdMYsxUSeRudYTm

VIDEO TUTORIALS (42:48 total runtime)
https://youtube.com/playlist?list=PLauBVQGK-cVyUw2_TE_g_umyihu7uMFrvr

COSTUME ACTIVITIES (33:27 total runtime)
https://youtube.com/playlist?list=PLauBVQGKcVyX-WXp5vwHdPAW9I_ba1Xreu

ABOUT OPERA AND OPERETTA

The performing arts are essentially forms of story-telling. Ballet tells its stories through dance, mime through gesture, theatre through the spoken word, and so on. Musical theatre – a genre which includes opera, operetta, and the American musical – uses various combinations of spoken and sung text in conjunction with other disciplines: dance, design (costumes and scenery), literature and poetry (for the text). In this respect, opera can be considered among the most complex and "complete" of all art forms.

Opera was initially developed in the early 17th century in Italy. Hoping to approximate the theatre of ancient Greece as they imagined it to have been, creators of the earliest operas used sung speech as a heightened mode of verbal and emotional communication. Though it began as a court entertainment for the aristocracy, opera had become a popular entertainment by the 19th century, not unlike the Broadway musical of the 20th century. In fact, the European opera tradition was influential in the development of the American musical.

Performing opera requires a highly developed vocal technique. From era to era, different aspects of the singer's art have been given precedence as composers have made various demands of singers. For example, agility and sheer beauty of sound were considered essential in the days of Handel, Mozart, and Rossini, while the increasingly large orchestras used by such composers as Verdi, Wagner, and Richard Strauss demanded singing of greater power. Since opera is traditionally performed without electronic amplification (i.e., microphones), singers are required to project their voices over orchestras (ranging from a few to over 100 musicians) in auditoriums seating up to 4,000 people.

Opera is often completely sung, with no spoken dialogue. It can be comic or tragic, with happy or sad endings. A lighter form of opera is the operetta (literally "little opera"). It grew out of simpler forms of comic entertainment. Though there is no hard-and-fast distinction between opera and operetta, generally an operetta has less profound stories, lighter music, comic or ridiculous situations that are treated seriously, a romantic love story, a happy ending, wit, social satire, and spoken dialogue. Well-known creators of operetta include Jacques Offenbach, "waltz king" Johann Strauss, Jr., and Gilbert and Sullivan.

Through its programs, **Opera for the Young** aims to introduce students to the art forms of opera and operetta, to perform a variety of works ranging from standard repertory to contemporary scores, to overcome negative connotations often associated with opera, and to present opera as an entertaining variation of the oldest form of communal entertainment – story telling.

LEARN MORE ABOUT OPERA: SUGGESTED READING

There is a wealth of opera-related materials for young people available through the internet, as well as at your local library or bookstore. Here are some suggested books:

- **Gabriella's Song** by Candace Fleming and Giselle Potter
- **Pet of the Met** by Lydia Freeman
- **Bantam of the Opera** by Mary Jane Auch
- **Opera Cat** by Tess Weaver and Andrea Wesson
- **Encore, Opera Cat!** by Tess Weaver and Andrea Wesson
- **The Great Poochini** by Gary Clement
- **The Dog Who Sang at the Opera** by Marshall Izen
- **The Love for Three Oranges** by Sergei Prokofiev
- **The Boy and the Spell** by Maurice Ravel

PLOT SYNOPSIS

A Synopsis for Younger Children is available in the Student Handbook

ACT I

Hansel and Gretel live in a small cottage at the edge of a great forest with their parents. Father is a broom maker and Mother sells handmade clothing, but times are hard and the family has little to eat. When the parents are away from home, Hansel and Gretel are supposed to do chores but often play games with stray children who wander out of the woods.

One day, Mother returns home and becomes angry at Hansel and Gretel for playing instead of working. She sends them out to gather strawberries in the forest. Father appears, happy from his success selling brooms. When he learns where his children have gone, he becomes frightened because he's heard tales of a terrible witch who lives in the woods where his children are picking berries.

ACT II

Meanwhile, the children are having fun with their friends from the forest. Without thinking, they eat the berries they've gathered. Determined to find more, Hansel and Gretel soon realize they are lost. Night falls and the Sandman and Sandwoman sing a lullaby. The children say their prayers and go to sleep. In the morning, Pixies wake the children.

ACT III

Hansel and Gretel come upon a delicious-looking cottage made entirely of sweets and surrounded by a gingerbread fence. What magic person lives there? The children are so hungry they overcome their fear and begin eating. A hideous, two-headed hag swoops out, tries to act polite and friendly, but doesn't fool the children! They resist her invitation to go in the house but she resorts to magic and puts the children under a spell. The witch gleefully plans to bake the children into cookies and gets so excited she zooms off on her broom! Hansel and Gretel are too clever – when the witch returns they watch her use her magic wand and, when the hag turns her back, Gretel undoes the spell and tricks her into looking in the oven. As the witch leans over, the brave sister shoves her into the oven. Gretel immediately waves the wand and releases her brother!.

Suddenly, the children hear other voices: the Gingerbread Cookies are singing! Hansel and Gretel realize these are their friends from the forest and undo the magic spell. Soon, Mother and Father appear and everyone celebrates the children's victory .

ABOUT THE STORY

Jacob and Wilhelm Grimm

Hansel & Gretel is based on a folk tale whose precise origins are unknown but ancient. Variations of the story have been discovered in Persia, India, Japan, Africa, and the islands of the South Pacific, as well as among the tribes of the American Indians. The story in the form most familiar today first appeared in the anthology of Nursery and Household Tales compiled by the brothers Grimm.

The work of Jacob and Wilhelm Grimm is significant both as literature and anthropology. The Grimm brothers were among the first to gather folklore according to the tenets of modern research. While other authors used folk legends as raw material, arbitrarily revising and embellishing the stories according to their own tastes, the Grimm brothers were committed to preserving the stories they collected in their original form and to retaining the distinguishing characteristics of the genre – simplicity, regional dialects, and occasional coarseness. The Grimms' first volume of stories appeared in 1821, and additional volumes and revisions were published until 1857. The first English translations of their work became available in 1823.

Adelheid Wette changed certain elements of the story as we know it in developing her libretto for the opera. For example, Gertrud is not a cruel step-mother who sends the children into the forest in hopes of losing them but, rather, a distraught mother who acts out of despair and temporary anger. Gone are the trails of pebbles and bread crumbs, for the children are sent into the forest only once, not twice. The Witch's baking of children into gingerbread cookies (which she never seems to eat) is also less gruesome than in the original; in fact, the Witch is as comic as she is grotesque. However, the most important elements remain, including the candy house, the wicked Witch who falls into her own trap, and the resourceful children who overcome poverty, fear, and evil through ingenuity and faith.

PRONUNCIATION OF NAMES

Jacob Grimm
yah'-kob grim

Willhelm Grimm
vil'-helm grim

Adelheid Wette
add'-el-hide vet'-tuh

ADAPTOR'S STATEMENT

Englebert Humperdinck's Hansel and Gretel is perhaps the greatest children's opera of all time. Humperdinck took a beloved fairy tale and set it to music that invokes mystery, magic, the feeling of being lost in the woods, and the spirited games that children play.

In creating this adaptation, Diane Garton Edie and I have tried to honor the spirit of Humperdinck's original while making the story more immediately relevant to today's world and more suitable for a young audience. The original work lasts about two hours. For a number of reasons, OFTY adaptations are limited to 45 minutes, so we had to cut a considerable amount of music. The original also has seven major characters---all with important functions---and a children's chorus. OFTY adaptations are limited to 4 adult singers and a chorus of sixteen children at each school, so we had to trim here as well.

As is often true, these limitations stimulated creative invention. In Humperdinck's original, the Mother and Father sing a short scene at the end of Act 1, and do not appear again until the very end of the opera, after Hansel and Gretel have stopped the Witch and released her prisoners. The Sandman and Dew Fairy appear briefly in the middle of the opera. The Witch appears in one extended scene with Hansel and Gretel. And the children's

ADAPTOR'S STATEMENT continued

chorus only appears in the final scene of the show. Happily, none of these roles overlap, and we realized we would be able to have some singers take on multiple roles.

It is not uncommon for the Mother to also sing the role of the Witch, as both are mature mezzo-soprano roles. However, I have always found this troubling. It seems a Freudian burden for that character, and mothers in general, to bear. It also seems to downplay the very real reasons why the Mother loses her temper. She is tired and hungry, worried about providing for her children, and comes home to find them goofing off. We can all understand how her anger drives her to a rash act. And what about the Father? In the original version, he shows up at the doorstep drunk and happy, then proceeds to blame his wife for punishing the children he wasn't home to watch. He reappears at the end of the show, having escaped any troubling connection to the witch and her nefarious ways.

We wanted both characters to share parenthood's joys and cares. In some productions, the Witch is sung by a tenor. That opened a door for us: could the Witch be sung by a baritone? Well, yes, parts of it could be, but not the whole role---the range is a trifle high. Then we hit upon the idea of a two-headed Witch; both the Mother and Father could sing the role of the Witch! This idea solved a number of problems. The "Freudian burden" of being the Witch is not dumped exclusively on the Mother. It also evened out the vocal and dramatic challenges rewards among the characters. Also, now that we had two singers sharing the role, we were free to re-cast some of the Witch's music as duet music. Whenever the Witch is using her magical powers, we had both the baritone and the mezzo sing, creating an otherworldly vocal glow about her music. During the Witch's aria, the baritone provides a vocal "rhythm section" by "beat-boxing" on the bass line. In the orchestral original, this bass line is heavy and prominent, so this seemed a good (and fun) way of approximating that effect.

We discovered that the Mother and Father were also free to sing the Sandman's beautiful aria. This provided a nice balance for the opera as a whole. The Mother and Father are first seen in their own roles as parents facing tough times, then they are seen as comforting supernatural creatures(the Sandpeople), then as the evil Witch, and finally in their own roles again at the end of the show.

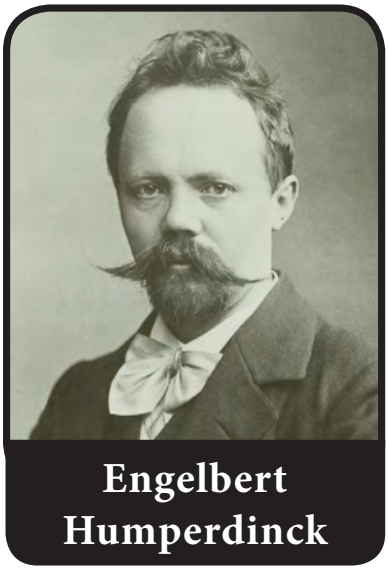
In some ways, our treatment has echoes of "The Wizard of Oz": Dorothy's real life friends and neighbors reappear in Oz, the land of her tornado-induced unconsciousness. It's certainly possible that Hansel and Gretel's forest is haunted by their subconscious hopes and fears.

In Humperdinck's full opera, the children's chorus appears only at the very end of the opera. In OFTY productions, we try to have the children involved as much as possible throughout the show, so we were looking for ways to sneak the children into other scenes. Casting the Mother and Father as the Sandpeople opened up the door to include the children's chorus in that scene. Humperdinck composed the very first version of the opera to be sung entirely by children. We decided to return those parts of the show originally written for children to the children's chorus. Thus, the chorus has a significant part in the beginning of both Act 1 and Act 2 as Ragamuffins. They also, of course, have their traditional roles as Gingerbread Cookies in Act 3. While some of this music is a challenge for kids to sing, we have discovered that children tend to rise to whatever challenges we present to them.

The net result of all these changes is, we hope, both very recognizably Humperdinck's original Hansel and Gretel and something memorably different. We hope that these changes help put the timeless themes of this opera into relief: the bonds of family, the fear of being lost in the woods, depending on friends and family, and resourcefulness in the face of adversity.

Dr. Jeffrey Sykes
Music Adaptor, Hansel and Gretel

ABOUT THE COMPOSER: ENGELBERT HUMPERDINCK (1854-1921)



Engelbert Humperdinck

One of the most influential composers in 19th century Germany was Richard Wagner. His theory of opera as a total work – in which every element (music, story, stagecraft, etc.) contributed to a unified whole – changed the course of music theatre throughout Europe; and he brought a symphonic sensibility to operatic orchestration.

Engelbert Humperdinck was already a prize-winning composer and respected educator when he met Wagner in 1877. The young man impressed Wagner with his shy but pleasant manner and his obvious admiration for the latter's music. In 1879, Wagner retained Humperdinck's services as rehearsal pianist for the premiere of his final opera, Parsifal. It has even been speculated that Humperdinck contributed to the orchestration of the opera's final scenes. When Wagner died in 1833, however, Humperdinck would have seemed an unlikely successor to carry on the master's work.

After traveling through Europe, Humperdinck returned to Germany to teach at the Cologne Conservatorium, where he had once been a student. He later moved to Frankfurt, where he was professor at the Conservatoire and music critic for a leading newspaper. In 1891, his sister Adelheid Wette asked him to write several songs for a play she had written for her children based on Hansel and Gretel. When it was performed several weeks later, the composer Hugo Wolf was in the audience. Encouraged by Wolf's enthusiastic response, Humperdinck and Wette decided to expand the work into a full-length opera; and Humperdinck continued working on the score throughout 1892. Upon completion, the composer sent selections from the opera to a colleague in Munich who immediately scheduled a performance of the complete score at the Royal Opera. Richard Strauss, then a conductor and later to become the most famous composer of 20th century German opera, was also impressed and arranged to present the opera's premiere in Weimar. The first performance (December 23, 1893) was plagued by illness among cast members and an unimaginative production, but the Munich performance given several weeks later was a triumph. The opera quickly received performances throughout Europe and America and began a vogue for operas based on fairy tales. In 1923, Hansel and Gretel became the first opera ever to be broadcast in Europe; and in 1932, it inaugurated the now historic series of weekly broadcasts from The Metropolitan Opera in New York.

Humperdinck's music was influenced by Mendelssohn's Midsummer Night's Dream fairy music and Weber's Oberon. He also incorporated several authentic folk tunes into the score, namely the children's song which opens the first act, Father's off-stage melody at his first entrance and Gretel's song in the woods at the start of the second act. The rest of the score is Humperdinck's own invention, and he skillfully balances an orchestration of Wagnerian proportions with his simple folk-like melodies. Like Wagner, he makes extensive use of leitmotives throughout his score. Leitmotives are short musical figures that return throughout an opera, often connected with a specific character, place, or event. There are salient leitmotives associated with the broomstick, the evening prayer, the magic cottage, the witch, and the witch's spell. For example, whenever the libretto mentions the cottage, Humperdinck brings back the magic cottage leitmotive in either the vocal or orchestral parts.

Though he composed his original musical play for performance by children, the operatic version requires adult singers; and Humperdinck followed opera convention by making Hansel a "trouser role" (i.e., a young male character performed by a woman, usually a mezzo-soprano, to approximate the range and timbre of a boy's pre-puberty voice). Humperdinck composed several other operas, including Konigskinder (The King's Children) in 1896, and Dromroschen (Sleeping Beauty) in 1902, as well as incidental music for several Shakespeare plays; but he is remembered today for his masterpiece, Hansel and Gretel.

GLOSSARY OF OPERA TERMS

antiphonal	an·**tɪ**·fo·nal	Sung or played in alternating groups, creating a call-and-response effect
a cappella	a kap·**pɛl**·la	Italian for "in the manner of the chapel", it means solo or group singing without instrumental sound
animé	a·ni·**me**	in music, a direction for performers to perform the indicated passage of a composition in an animated and excited manner.
aria	**a**·ri·a	a solo song in opera or operetta
audition	ɔ·**dɪ**·ʃʌn	in opera, this is when a singer or pianist tries out to be in the show.
ballet	**bæ**·leɪ	a dance form featuring a staged presentation of group or solo dancing with music, costumes and scenery. In French Grand Opera, there are often 5 ballets.
blocking	**blɑ**·kɪŋ	the movement and positioning of actors or singers on the stage
bravo!	**bra**·vo	literally "very good" (in Italian); a compliment shouted by the audience to the performers following an exceptional performance
choreographer	kɔ·ri·**ɑ**·grə·fɚ	the person who creates the dances
chorus	**kɔ**·rəs	1.) an organized group of singers who sing together 2.) also a piece of music that a group of singers sing
coloratura	ko·lo·ra·**tu**·ra	ornate vocal writing which demonstrates a singer's vocal agility
composer	kəm·**po**·zɚ	the person who writes the music
director	dɚ·**ɛk**·tɚ	the person who blocks (plans and teaches movement) or stages the show
duet	dju·**ɛt**	musical piece for two voices or instruments
encore	**ɒn**·kɔr	literally "again"; to repeat a given piece of music by popular demand
ensemble	ɒn·**sɒm**·bəl	literally "together"; a piece of music to be performed by multiple musicians; also refers to the group performing such a piece
entr'acte	ɒn·**trækt**	a piece of music "between the acts" of an opera
falsetto	fal·**set**:to	a form of vocal production used by male singers to extend their range upwards beyond its natural range; Italian for "tiny false"
finale	fi·**na**·lɛ	the final musical number in an opera, often involving multiple soloists and chorus
galant	gə·**lɑnt**	an 18th-century style of music characterized by homophony (a texture in which two or more parts move together in harmony) and elaborate ornamentation
legato	le·**ga**·tɔ	to be played or sung smoothly without any noticeable interruption between the notes. Legato is often indicated with a slur.
leitmotif	**laɪt**·mo·tif	an idea made famous by Richard Wagner, a leitmotif is a short musical figure that returns throughout an opera, often connected with a specific character, place, or event

GLOSSARY OF OPERA TERMS continued

libretto	lɪ·**brɛt**:tɔ	literally "small book" (in Italian); the script, in poetry or prose, of an opera; the words the characters sing; in an operetta, some of these words are spoken
melody	**mɛ**·lo·di	the tune
operetta	**ɑ**·pə·**rɛt**:t**ɑ**	literally "little opera" (in Italian); usually a light comic opera, combining sung and spoken text
overture	**o**·və·**ʧ**ur	an orchestral prelude to the opera
portamento	pɔr·ta·**mɛn**·tɔ	gliding from one pitch to another, in Italian it literally means "to carry"
props	**prɑps**	items other than costumes or scenery used as part of a operatic production, such as a magic wand, a mirror, or even drinking glass; (short for properties)
quartet	kwar·**tɛt**	musical piece for four voices or instruments
recitative	rɛ·sɪ·ta·**tiv**	a free-style declamation, a kind of "sung speech" used to provide exposition and often heard as an introduction to arias and ensembles
rhythm	**rɪ**·ðəm	sounds and silences that form a pattern - A rhythm has a steady beat, but it may also have different kinds of beats. Some beats may be stronger, longer, shorter or softer than others. In a single piece of music, a composer can use many different rhythms.
rubato	ru·**ba**·to	intentionally and temporarily deviating from a strict tempo for expressive purposes
score	**skɔə**	the book in which the composer writes the music
set	**sɛt**	the scenery, representing a particular location (short for setting)
staccato	stak:**ka**·tɔ	a manner of performance in which notes are separated from one another, in contrast to legato
straight-tone	**streɪt** toʊn	sung without vibrato; most pop singing uses straight-tone
tempo	**tɛm**:pɔ	the speed at which a piece of music is performed
theme	**θim**	a central melody in a piece of music; in opera, a theme may be associated with a particular character, setting, object, or emotion; also called a leitmotif
trio	**trio**	musical piece for three voices or instruments
unison	**ju**ˈnɪˈsən	an identical note or series of notes performed by several voices/instruments at the same time, the notes can be performed in different octaves but are still considered unison
vibrato	viˈ**bra**ˈto	a rhythmic fluctuation of pitch on sustained tones used to heighten emotional qualities of the tone; most operatic singing uses vibrato

A NOTE ABOUT PRONUNCIATION: Using our best efforts and the International Phonetic Alphabet, we have attempted to provide guidelines for pronunciation of glossary words. Difficulties arose when suggesting English pronunciation to foreign words. The guide is meant to help, but if it doesn't, just use your best effort in pronouncing words to your students. For a key to pronunciation of the international phonetic alphabet, go to **http://en.wikipedia.org/wiki/Wikipedia:IPA_for_English#Key**.

VOICE TYPES AND DEFINITIONS

Soprano **Gretel, Mother/Witch**	so·**pra**·no	Highest, most flexible female voice type	Note: Difference between voice types is a matter not just of range, but also of color, weight and timbre of the voice. For example, sopranos and mezzos share much of the same range, but the soprano voice is usually "lighter" and "brighter" than the typical mezzo. Of course, just as everyone's speaking voice has its own distinctive qualities, so too does each singer have an individual sound quality; and this is part of the joy of listening to opera.
Mezzo-Soprano **Hansel**	**mɛd**·dzɔ so·**pra**·no	High, warm sounding female voice type	
Contralto	kon·**tral**·to	Lowest and heaviest female voice type	
Countertenor	**kaʊn**·ər **tɛn**·ə˞	Specialty male voice type that is the highest	
Tenor	**tɛn**·ər	Highest of the typical male voice type	
Baritone **Father/Witch**	**bɛər**´ɪ·ton	Male voice lying in the medium range	
Bass	**beɪs**	Lowest and heaviest male voice type	

For a key to pronunciation of the international phonetic alphabet, go to http://en.wikipedia.org/wiki/Wikipedia:IPA_for_English#Key

SUGGESTED ACTIVITIES

Teachers are encouraged to review the activities suggested below and select any that look appropriate and fun either before, or, after the performance, as time permits. **Please share these pages with classroom teachers!**

1. To build excitement for the upcoming show, participate in our Be A Designer contest or choose a design activity: **decorate the school hallways, classrooms and gym** with artwork or crafts based on Hansel & Gretel**.** If school is virtual, suggest students decorate their home's windows or other suitable place. Paint a window mural, build a cardboard or graham cracker gingerbread house, make a sock or popsicle stick puppet for each character, create handmade brooms, etc.

2. **Encourage audience members (grown-ups, too) to wear some type of fairy-tale costume the day of the show.** This builds great excitement for the event.

3. **Create your own show.** (A worksheet for related dramatic activities can be found in the Student Handbook) Using the Libretto (**https://www.operafortheyoung.org/tmsprotected/**), have students act out the Hansel & Gretel story. Play excerpts from the show and help students identify music that goes with characters and parts of the story. Have students act out sections with the recording as a "sound track."

4. **Review the Glossary of Opera Terms in this guide and the Glossary of Words from Hansel & Gretel in the Student Guide** to acquaint students with the unfamiliar terms associated with opera and in the libretto.

5. **Listen to an artist interview online** (**https://www.ofty.org/wp-content/uploads/2019/09/Jeni-Houser-Opera-Questions.mp3**)**.** Thanks to music teacher Megan Moran for sharing this recording by OFTY veteran singer, Jeni Houser and to the interviewer - Stella, 3rd Grade.

6. **Check our examples from OFTY's video playlist "Watch and Listen" (https://goo.gl/t3UECJ) which includes clips from OFTY's The Magic Flute and Beauty and the Beast.** Explain the heightened musical drama

SUGGESTED ACTIVITIES CONTINUED

of opera communicates very recognizable emotions, e.g., fear, anger, love, joy. Students may not understand every word, especially when characters sing high or when two or more characters sing at the same time, but encourage them to listen for the general idea and let the sound of the music communicate characters' emotions. Tell students that repeated words in the libretto (included in these materials) serve an important purpose: words that might be missed the first time become clear and more significant when they are repeated.

7. **Relax! At the beginning or end of class, listen to waves and music to promote mindfulness and calm (**https://youtu.be/AbkWDDmV7-M).

DISCUSSION AND RESEARCH TOPICS

1. **Discuss how operas are like a musical or play: a theatrical event that tells a story through words and actions. Then discuss how they are different from other forms of theatrical entertainment: the text is primarily sung.** Compare with ballet. Compare live performance with TV and film – focus on performer/audience chemistry and spontaneity. Explain "the show must go on!"

2. **Discuss the qualities that make the "classically-trained" voice different from that of a rock, pop, or folk singer.** Focus on such aspects as range (classically-trained singers usually vocalize over more than two octaves, non-classical singers generally use little more than an octave); volume and accuracy (traditionally, operetta singers have been able to sing to large audiences over a full orchestra without using a microphone while non-classical singers use amplification and/or electronic auto-tuning).

3. **Discuss the rigors of a career as a professional musician, covering such topics as training, competition for jobs, and artistic discipline.** This is a good subject for Q & A.

4. **Discuss the arts as a way of commenting on the human condition,** focusing on those aspects in Hansel & Gretel which are immediately accessible to a young, contemporary audience (e.g., positive and negative ways in which family members interact, parental fatigue and frustration, how the Witch teaches us in a comic way that we shouldn't accept candy or talk with strangers; the hardships of poverty; etc.).

5. **Use the theme of hunger as a topic for non-music class activities and projects** in courses like art, history and social studies. For example, have children make a map of the world focusing on the countries with the highest poverty levels. They can research the country's native foods and color them into the map. Older children can investigate countries with hunger levels and new programs for sustainable agriculture practices. There are a number of excellent activities at the World Food Programmes website at **http://www.wfp.org/students-and-teachers/classroom-activities**

6. **Discuss how both Hansel and Gretel take an active role in solving their problems**. For example, Hansel alerts Gretel of a way to outsmart the witch and Gretel puts the plan into action! Point out that both boys and girls can be brave and protective.

7. **Prepare students to be good audience members.** Talk about appropriate etiquette. It is important not to talk so as other audience members and performers aren't disturbed. However, students may feel free to laugh when the action is funny and to applaud at the end of musical sections if they wish. And, don't forget, singing along is encouraged with OFTY!

DISCUSSION AND RESEARCH TOPICS CONTINUED

8. **Discuss different ways in which music plays a role in daily life** - aiming at communicating - and influencing - emotions, i.e., movie soundtracks, religion, politics (movement songs, civil rights), nursery songs. Discuss how opera has been used in other media, e.g., film, t.v. commercials and cartoons. Why was it used for that purpose?

9. **Play the Bugs Bunny Classic The Rabbit of Seville** (**http://dai.ly/x2o5y7d**). Discuss what this association (cartoon and opera) might mean to people, e.g., operatic music is goofy / operatic music vividly depicts dramatic situations. **Play Bugs' other classic What's Opera, Doc?** (**http://dai.ly/x2p7pt3**) which uses music from Wagner's opera The Valkyrie and features Bugs decked out in a helmet with horns, a breastplate and a spear. **Discuss how these images became associated with opera. Do ALL operas feature breastplates and horned helmets?**

POST-PERFORMANCE DISCUSSION AND EVALUATION

1. OFTY strongly encourages all audience members to complete our Evaluation forms. **Feedback from schools is vital to our grant-reporting and fundraising efforts.** Hard copies can be made and distributed throughout the school, or follow the links below for online forms or visit OFTY's website at **https://www.ofty.org/tms/**.

    - **Kindergarten**: **https://forms.gle/hU3M22bKtJPYDvfY6**
    - **Grades 1 & 2**: **https://forms.gle/KAmxAF6S669jYhxE8**
    - **Grades 3 - 5**: **https://forms.gle/UniQXZtfaQ7tLtNs8**
    - **Grades 6 - 12**: **https://forms.gle/1WDCBFyBGyVypCT47**
    - **Music Teachers**: **https://forms.gle/PtVcnqJfL1FFdBiA8**
    - **Non-Music Teacher / Staff**: **https://forms.gle/BPPamNc7xER3JNUc6**

2. If opera is a new art form to your students, this first exposure might have been quite different from what they expected. How did their responses differ from their expectations? If some students have previous opera experience, how did they feel returning to the art form? Does the fact that (almost) everything is sung seem less strange on subsequent hearings? What difference does it make to story-telling?

BE A DESIGNER ACTIVITY

We invite you to engage your students in any way that works for your school, but if you'd like to have kids or classrooms recognized for their efforts by OFTY, we propose our Be A Designer Activity! It's as easy as **1, 2, 3 –**

1.) Design **2.) Create** **3.) Notify!**

1.) DESIGN: Ask your students to submit drawings for a theatrical event enhancement.

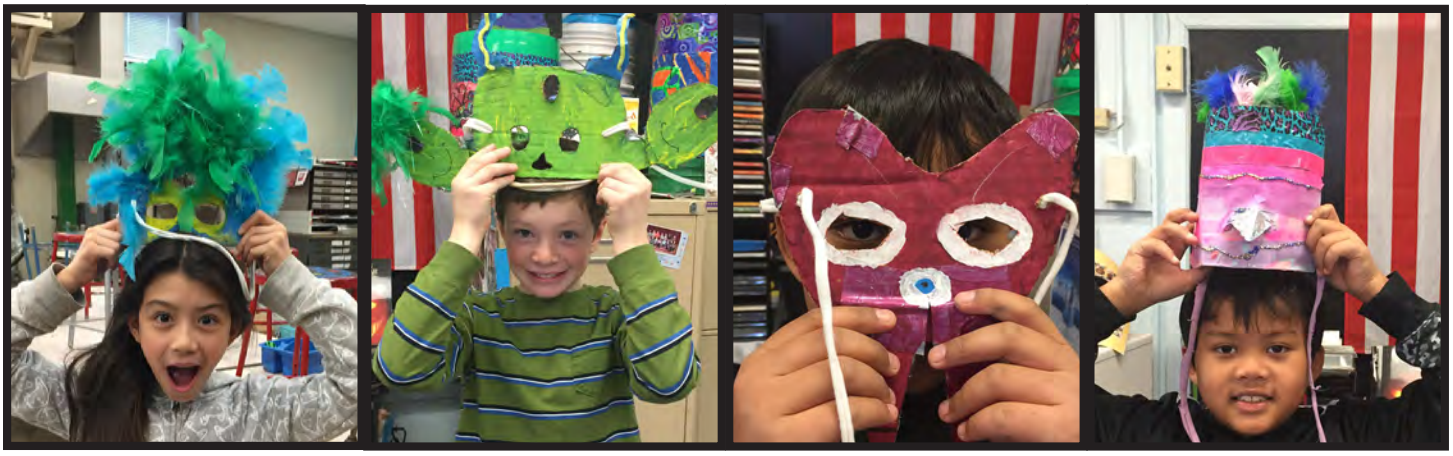
Ideas include:

- A marquee billboard for the entrance of your school OR student's livng room window.
- The front cover design for a digital program to be shared with the school or student's family
- Create a montage poster or banner for classroom, hallway, or student's home with images from the opera's story and/or themes relating to the opera's fairy tale setting.

2.) CREATE: Have your students draw/paint/sew/glue what they've designed!

3.) NOTIFY: Please notify OFTY if your school community is participating and we will recognize the artists! We greatly appreciate hard (or, scanned) copies of drawings. **We will send you personalized certificates for your students.**

We hope participation in this activity will give your school special ownership in our joint venture. Please call with any questions or suggestions!



Students from Randall Elementary created masks for Opera for the Young's The Magic Flute

Opera for the Young presents Hansel & Gretel

IN COOPERATION WITH

PLACE _____

DATE _____

TIME _____

FEATURING OUR OWN STUDENT CHORUS!

NATIONAL STANDARDS FOR MUSIC EDUCATION

An Opera for the Young experience is an opportunity for teachers to support student learning through content area standards such as district music standards or the National Core Arts Standards*), social-emotional learning standards, and 21st century learning skills (such as creative thinking, critical thinking, collaboration, and communication). Learn more about these standards/skills by clicking above or following the links on page 21 of this guide.

These curricular materials are provided to music teachers to support the planning for this learning. Working with the OFTY teaching packet from preparation through show day and afterward is a great chance for students to enhance and demonstrate their learning through an authentic performance opportunity.

Opera for the Young works with school districts across the Midwest. We are aware that some districts are still using standards that were developed from the National Standards for Music from 1994 and others are in transition to the new National Core Arts Standards. Our materials will support standards across both alignments as both have similar philosophical goals, assessable outcomes, and opportunity-to-learn expectations. The National Standards Comparison Chart provides additional information about the alignment between these frameworks.
We encourage music teachers to creatively utilize OFTY's Teaching Materials with this in mind. Below we have listed specific points from these Standards and some thoughts about how the OFTY experience can address them.

1. Content Standard: Singing, alone and with others, a varied repertoire of music.
Achievement Standard: Students will:

- Sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo
- Sing expressively with appropriate dynamics, phrasing, and interpretation
- Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures
- Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

The OFTY Perspective: Using OFTY's Materials, teach the chorus parts to the entire school. Encourage the children to sing with the dynamics, phrasing, and interpretation indicated in the score. Not only will this support curriculum objectives, it will help make the OFTY experience more fun and valuable for the children. They will gain experience with a variety of genres and styles within late nineteenth-century European traditions: Germanic folk songs, Wagnerian-style arias, a playful round, and music originally written for a professional operatic children's chorus.

5. Content Standard: Reading and notation.
Achievement Standard: Students will:

- **(Grades K-4)** Read whole, half, quarter, eighth, and dotted notes and rests in 2/4, 3/4, and 4/4 meter signatures
- **(Grades 5-8)** Read whole, half, quarter, eighth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures
- Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.

The OFTY Perspective: The music of Hansel & Gretel is rich and complex and thus provides many opportunities to work with these reading concepts. Make copies of the chorus parts for students in your classes. Refer to these when teaching the songs to the children. Ask questions about the notation, particularly rhythms and time signatures. Explain the dynamic, tempo, and articulation marks used in each piece, and ask questions about how those markings should be interpreted.

*Go to page 19 for written out links to all underlined text in this section

NATIONAL STANDARDS FOR MUSIC EDUCATION (continued)

6. Content Standard: Listening to, analyzing, and describing music.

Achievement Standard: Students will:

- Identify phrases and sections of music that are the same, similar, and /or different
- Identify simple music forms upon listening to a given example.
- Demonstrate perceptual skills by listening to, answering questions about, and describing music of various styles representing diverse cultures.
- Use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Identify the sounds of a variety of instruments and instruments from various cultures, as well as children's voices and male and female adult voices.

The OFTY Perspective: OFTY's Teaching Materials include a Cast Recording of Hansel & Gretel. Using examples from this recording, teach the children about ABA forms, rondo forms, and musical leitmotifs (such as the prayer, the motives associated with the broomstick, or the music heard when the children first take a bite from the candy cottage). A number of sections in which the children sing are similar to one another (for example, the different sections of the final gingerbread cookie scene). Discuss their similarities and differences. Explain voice types and vocal ranges to the children, and use examples from the Case Recording to demonstrate these points.

7. Content Standard: Evaluating music and music performances.

Achievement Standard: Students will:

- Devise criteria for evaluation performances and compositions.
- Explain, using appropriate music terminology, personal preferences for specific musical works and styles.
- Evaluate the quality of their own and others' performances and offer constructive suggestions for improvement.

The OFTY Perspective: OFTY's Teaching Materials include age-appropriate evaluation forms for children to fill out after the performance. Before filling these out, hold a class discussion about criteria for evaluating performances and compositions. Encourage students to state their own opinions and preferences about the music they have heard and/or performed, and to explore the reasons why they might feel that way. Use the evaluation forms as the basis for writing a critical review of the opera and the performance. Find newspaper or online reviews of musical and/or theatrical performances in your area and discuss what criteria the critics are using. Are their comments helpful to the reader?

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts.

Achievement Standard: Students will:

- Identify similarities and differences in the meanings of common terms used in the various arts.
- Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

The OFTY Perspective: OFTY's Teaching Materials include suggestions for pre- and post-performance activities, many of which relate to a number of subjects taught in school. We encourage you to share OFTY's Teaching Materials with other teachers in your school so that they can plan subject-appropriate activities for their class's relation to the show. In particular, we encourage you to become involved with OFTY's Be a Designer contest in which students help design aspects of our sets and costumes.

NATIONAL STANDARDS FOR MUSIC EDUCATION (continued)

9. Content Standard: Understanding music in relation to history and culture.
Achievement Standard: Students will:

- Demonstrate audience behavior appropriate for the context and style of music performed.

The OFTY Perspective: Have a discussion with students about appropriate audience behavior. Give examples of behavior that is appropriate and appreciated (for example, applause after an aria or laughter when something is funny) and behavior that is inappropriate and distracting (talking during the performance). OFTY artists discuss this with the audience briefly during the introduction to the show.

Based on National Standards for Arts Education. Copyright ©1994 by Music Educators National Conference (MENC). Used by permission. The complete National Arts Standards and additional materials relating to the Standards are available from MENC: The National Association for Music Education, 1806 Robert Fulton Drive, Reston, VA 20191; www.menc.org.

LINKS TO STANDARDS

National Core Arts Standards - http://nationalartsstandards.org/

Social-Emotional Learning Standards - https://www.isbe.net/Pages/Social-Emotional-Learning-Standards.aspx

21st Century Learning Skills - http://www.p21.org/

National Standards for Music from 1994 - http://www.nafme.org/my-classroom/standards/national-standards-archives/

National Standards Comparison Chart - http://www.nafme.org/wp-content/files/2014/11/StandardsComparison_REVISED2.pdf

There are many more ways that you will be able to use OFTY materials to meet your teaching requirements. If you have a great activity that you would like to share, we would love to hear from you. Thanks!

HANSEL & GRETEL

Ready-to-color versions of these characters are included in the Student Handbook!

Character drawings by Ingrid Kallick

MOTHER

Character drawings by Ingrid Kallick

FATHER

Character drawings by Ingrid Kallick

SANDPERSON

Character drawings by Ingrid Kallick

WITCH

Character drawings by Ingrid Kallick

RAGAMUFFINS

PIXIES

GINGERBREAD COOKIES

Character drawings by Ingrid Kallick

HANSEL & GRETEL WORD SEARCH SOLUTION

The **Glossary of Words from Hansel & Gretel** and the **Word Search** can be found in the STUDENT HANDBOOK.

ragamuffins	sorceress	scrumptious	rigid
cobbler	gale	bumptious	nimbly
shirking	foul intent	meringue	coven
binding	spent	puny	steed
fest	lurking	great beyond	ghastly swarm
trade	tidbit	Hocus pocus	dunce

Opera for the Young's

Hansel & Gretel

STUDENT CHORUS MUSIC

Hansel, dearest Hansel	Page 32
Brother come and dance with me	Page 34
A magic little elf's hiding in the wood	Page 36
Dream while the starry skies above	Page 37
We're saved, we're free	Page 39
We all see the lesson learned	Page 43

Notes to Music Teacher:

- VIDEO TUTORIALS are available to lead your students through this music
  https://ofty.org/tms
- PIANO ONLY tracks to rehearse with your students are available here:
  https://ofty.org/tms
- The STUDENT HANDBOOK contains melody only parts of the chorus musics
- Please copy and distribute any of these materials to students and teachers

Hansel, dearest Hansel Piano Vocal Score Page 1 of 2

Hansel, dearest Hansel Piano Vocal Score Page 2 of 2

Brother come and dance with me Piano Vocal Score 1 of 2

Brother come and dance with me Piano Vocal Score 2 of 2

A magic little elf's hiding in the wood Piano Vocal Score Page 1 of 1

Dream while the starry skies above Piano Vocal Score 1 of 2

Dream while the starry skies above Piano Vocal Score 2 of 2

We're saved, we're free Piano Vocal Score Page 1 of 4

We're saved, we're free Piano Vocal Score Page 2 of 4

We're saved, we're free Piano Vocal Score Page 3 of 4

We're saved, we're free Piano Vocal Score Page 4 of 4

We all see the lesson learned Piano Vocal Score Page 1 of 1