



OPÉRA
LYRA OTTAWA



Seymour Barab

LITTLE RED
RIDING
HOOD

Opera Lyra Ottawa Study Guide Series

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The Magic Begins

Think back and remember how exciting it was the first time you experienced an opera. The magical experience of the music the voices and the story can be one to stay with you forever.

This workbook will allow for your students in grades 2 to 5 to learn more about the opera, *Little Red Riding Hood*, by Seymour Barab so that they will have an even better experience during the production.

Opera Lyra Ottawa believes in the importance of nourishing and cultivating young people's appreciation of music and the fine arts. So much can be learned about the world and about ourselves from our experiences with music, art and theatre.

The value of the Arts:

The arts provide an excellent experience for its audience, often leaving very vivid memories that sometimes have a long lasting impact. As a first exercise with your students, ask them to answer the questions in the box below to explore their experience with the arts to this day.

Describe a meaningful, special Arts experience you have had: (Music, Theatre, Art Museum, Concert, Ballet or Dance...)

When did this take place?

Who was with you?

Describe how you felt about the experience:

Opera Lyra Ottawa
Young Artists Training Programme Presents:

Seymour Barab
**LITTLE RED
RIDING
HOOD**

The Casts and Production Crew

Elizabeth Gault	<i>soprano</i>	Little Red Riding Hood
Jillian Yemen	<i>mezzo-soprano</i>	Mother/Grandmother
Jean-Sébastien Kennedy	<i>baritone</i>	Wolf/Woodsman
Kim Bentham	<i>soprano</i>	Little Red Riding Hood
Lauren Phillips	<i>mezzo-soprano</i>	Mother/Grandmother
François Doucet	<i>baritone</i>	Wolf/Woodsman

Music Director/Accompanist	Judith Ginsburg
Stage Director/Designer	Susan Blyth-Schofield
Production Manager	Ron Ward
Stage Manager	Marilyn Lawrie
Costumes	Pat Nuell

Musical/Opera Terms

Pronunciation for Italian words is included.

A CAPPELLA [ah kuh-pél-luh]

Singing without instrumental accompaniment.

ARIA [áh-ree-uh]

An extended vocal solo, usually a showpiece for the singer.

BEAT

The underlying PULSE of a song. What you would clap along with at a concert.

BLOCKING

Where the singers stand and move during a SCENE. Singers are given their BLOCKING by the DIRECTOR and have to memorize it along with their music.

BRAVO!

Audience members shout this Italian word after an exciting aria, scene, act, or performance. It is pronounced “brah-voh” and means “well done.” A female performer would be accorded a “brava,” and a group of performers (duets and ensembles) would receive a “bravi.”



CADENCE [káy-dens]

A closing statement at the end of a musical phrase. An OPEN CADENCE sounds like a resting point or a thought that is incomplete. A CLOSED CADENCE sounds like a stopping point or the end of a song/section.

CADENZA [kuh-dén-zuh]

A fast, fancy-sounding passage sung by a soloist, usually in an aria.

CHORUS

A group of singers who sing and act together; also a piece of music sung by such a group of singers.

CHORUSMASTER

The leader of the chorus.

COLORATURA [color-uh-tóo-ruh]

A highly decorative style of singing with many flourishes, trills, and CADENZAS, usually for the soprano voice.

COMPOSER

One who creates musical works.

What is Opera?

COMPRIMARIO [kahm-prih-máh-ree-oh]

A secondary role in an opera, usually the maid, servant, messenger or confidante on one of the leading characters. Often provides comic relief.

CONDUCTOR

The leader of a musical ensemble responsible for controlling such matters as speed, volume, balance and togetherness through the use of silent gestures.

COSTUME

The outfit worn by each actor to reflect the time and place of an opera, as well as the personality of each character.

CRITIC

One who describes and analyzes artistic works and performances, also judging their merits and faults.

DOWNSTAGE

The position on a stage nearest to the audience. Because the "raked stage" prevalent in early opera houses was slanted, the closer a singer came to the audience, the lower the stage was to the ground.

DUET

A musical piece for two voices or two instruments.

ENSEMBLE

The delicate equality of singing together in tonality and emotional contact. Also, a piece for three or more singers.

FINALE [fih-náh-lee]

The ending of a large piece of music such as an opera.

GRAND OPERA

The most elaborate and formal presentation of opera, signified by grandeur and size in cast, orchestra and sets.

LEITMOTIV [líght-moh-teef]

A melodic theme used throughout an opera to identify a character or idea (love, hate, jealousy, etc). German Romantic opera composer Richard Wagner developed this concept in the late 19th century.

LEGATO [le-gáh-toh]

A smooth manner of playing or singing with no perceptible breaks between notes.

LIBRETTIST [lih-brét-tist]

Author of an opera's text or the LIBRETTO.

LIBRETTO [lih-brét-toe]

The text of an opera (Italian word for little book).

METER

The grouping of beats in a piece of music into groups of 2 (duple meter) or 3 (triple meter). Meter is sometimes irregular or mixed between groups of 2 and 3.

OPERA

A drama expressed through music, in which the text of a drama is set to orchestral music and sung instead of spoken.

OPERA BUFFA

A comic opera with elements of farce.

OPERA SERIA [opera sair-ee-ah]

A dramatic opera, usually dealing with serious or historical subject matter.

OVERTURE

An instrumental introduction to an opera that often makes use of thematic material from the body of work.

PIT (or ORCHESTRA PIT)

A large space below the stage, where the orchestra and conductor are during a performance.

PRIMA DONNA

A “leading lady” in an opera.

PROPS

Objects, other than costumes or scenery, used as part of dramatic or operatic productions (short for properties).

PULSE

The underlying BEAT of a song. What you would clap along with at a concert.

QUARTET

A musical piece for four voices or four instruments.

RECITATIVE [reh-sih-tah-téev]

A style of singing designed to be similar to natural speech.

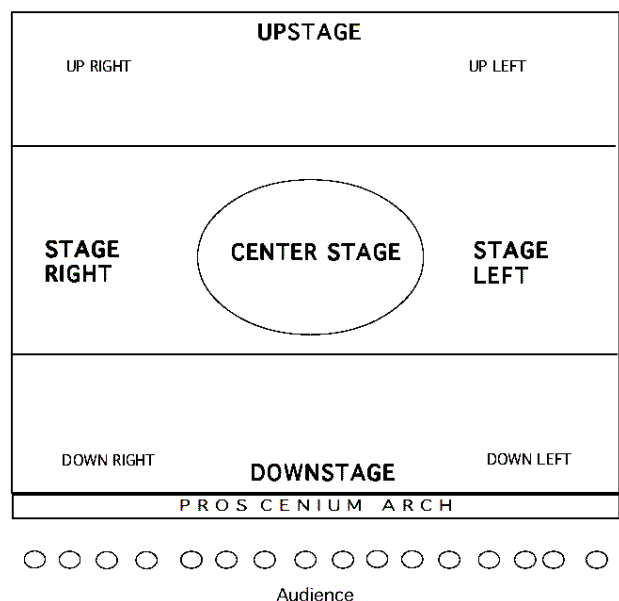
RHYTHM

The pattern of beats created by the notes in a musical line.

SCENE

The time and location where the action takes place; also a section of an act in a dramatic or operatic production.

SCORE



What is Opera?

The written music used by the CONDUCTOR during a performance. Includes all the vocal and instrumental parts.

SET

The scenery on the stage, built to represent a particular location (short for setting).

STAGE LEFT/RIGHT

The division of the stage from the singer's point of view. For example: A singer moves to his/her left, which is the audience's right.

SUPER

A non-singing, non-speaking actor in an opera (short for supernumerary).

TECHNICAL

The stage management, lighting, scene-building, and other mechanical aspects of a theatrical production.

TEMPO

The speed at which a piece of music is performed.

THEME

A central melody in a piece of music. In opera, a theme may be associated with a particular character, setting, object, or emotion. This kind of theme is also called a LEITMOTIV.

TIMBRE [tám-burr] like amber

Tone quality or tone colour of a voice or instrument that distinguishes it from others with the same pitch and volume.

UPSTAGE

The position on stage farthest from the audience. (see DOWNSTAGE for further explanation)

VIBRATO [vih-bráh-toh]

Italian for vibration. Slight and rapid fluctuations in pitch. The quality that produces warmth in the human voice.

What Is OPERA, Anyway?

1

Opera is storytelling!

Take a really interesting group of characters. Add an exciting plot with adventure, danger, and maybe even a love story. Use a setting that is unusual, perhaps even far away in time and place.

2

Opera is drama!

Next, take that story and act it out on a stage. Turn the conversations into dialogue for actors. Put the actors into costumes; give them make-up. Add scenery that takes people into a different world. Emphasize the conflicts and act out the struggles so that everyone can see them and feel them. Have heroes and villains – and maybe even dragons or monsters.

3

Opera is good music!

Then, write music for your play. Use singing in place of all the spoken parts. When the characters are talking, use simple melody for their speech. When the characters are thinking out loud or presenting a little story, give them a song that is longer and gives them a chance to shine. When they are excited, you may have them sing higher and louder. Use an orchestra (just like the movies) to emphasize the mood of each part: fast for the exciting action part, soft for the love scene, heavy drum beats for the approach of the monsters. Have the orchestra play its music through most of the drama and even a few minutes before it starts (Overture or Prelude).

4

Opera is a spectacular event!

Finally, take your musical drama, where everything (including even “hello” and “goodbye”) is sung, and add dancing and parades and lightning and thunder and a wind storm and lots of conflict and emotion

and...

...You've got an OPERA !

Operatic Voices

Every culture in the world makes music. Often we can recognize the origin of a song based on the musical elements that are featured within it. For example, Eastern cultures like China and Japan base their compositions on the pentatonic scale (which is roughly represented by the black keys on the piano). Indian musicians (from India) use instruments like the sitar and the tabla, which have very distinct sounds.

In the same way, each culture has developed its own style of singing. What most people think of as operatic or classical singing developed in Europe. This style flourished during the seventeenth century as opera became a popular form of entertainment, and operatic music increased in complexity. The most recognizable characteristics of a classically trained voice are:

- an extensive range (the ability to sing both high and low)
- varying degrees of volume (loud and soft)
- resonance in the chest and sinus cavities (produces a “full” or “round” sound)
- an ability to fill a large space or project without amplification.

Singing in Europe and America is now generally divided into two categories: classical and popular. The main differences between these styles are resonance, timbre and volume. Essentially all singers in the “pop” field depend upon microphones to be heard in a large performance space. This enables the singers to deliver their message in either a loud, dramatic style, or in an intimate, conversational style, with little physical effort.

Opera singers, however, depend solely on the ability to project their voices naturally; for this reason, they train intensely for many years, taking voice lessons and practicing every day to strengthen their vocal cords. In order to make the large sound needed to fill an opera house without using a microphone, it is necessary that the singer use all the natural resonance of the upper chest cavity, as well as the

sinus cavities in the face. These natural spaces serve as little amplifying “echo” chambers.

The singer must breathe in a specific manner, making use of the whole torso area (lungs, ribs, diaphragm and viscera). As they breathe in, each part of this network does its job: the lungs fill up, which forces the ribs to expand and the diaphragm (a flat muscle below the lungs) moves down. As the diaphragm descends, the viscera (stomach, intestines and other organs) are forced down and out. Singers describe this feeling as “fatness in the low stomach” or “filling an innertube” around their waist.

Expelling the air, or singing, is essentially a slow and controlled movement of those muscles. If all of the air escapes from the lungs quickly, the tone of the voice will sound breathy and will lack intensity. Successful opera singers must be able to isolate the diaphragm and ribs, controlling the rate at which they return to their original positions. This allows for a consistent stream of air that travels from the lungs, through the larynx (also called the “voice box”); the larynx houses the vocal cords, which vibrate against one another as air passes through.

Proper breathing is essential for producing a clear vocal tone with an even vibrato (the Italian word meaning “to vibrate”). Vibrato can be described as a “wobble” in the voice or technically, a consistent variation in the pitch of a tone. While many pop singers try to remove this element of singing for the sake of style, vibrato in an opera singer’s voice is a must – it increases the warmth and resonance of the tone, and also allows for accurate tuning.



Voice types based on range

Soprano: The highest female voice, with a range similar to a violin. In opera, the soprano is most often the heroine, since a high bright voice traditionally suggests femininity and virtue. The normal range of a soprano is two octaves up from middle C, sometimes with extra top notes.

Mezzo Soprano: Also called a mezzo, the middle female voice similar to an oboe in range. The mezzo sound is often darker and warmer than the soprano. In opera, composers generally use the mezzo voice to portray older women such as mothers, villainesses, seductive heroines, and sometimes even young boys (like Hansel). This is a special operatic convention, called trouser roles. The mezzo's normal range is from the "A" below middle C to the "A" two octaves above it.

Contralto: The lowest female voice. A true contralto is a very rare voice type, similar in range to a clarinet. It is usually used for an older female or special character parts such as witches and old gypsies. Its range is two octaves from F below middle C to the top line of the treble clef.

Tenor: Usually the highest male voice in opera. It is similar to a trumpet in range, tone, color, and acoustical ring. The tenor is usually the hero or the love interest in an opera. His voice ranges from the C below middle C to the C above.

Baritone: The middle male voice, close to a French horn in range and tone color. In comic opera, the baritone is often the ring-leader of the comedy, but in tragic opera, he is usually the villain. The range is from the G that is an octave and a half below middle C to G above.

Bass: The lowest male voice, it is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera. In comic opera they are generally used for old characters who are foolish or laughable. The range is roughly two octaves down from the F above middle C.

Voice types based on size and quality

Voices are also categorized according to size and quality. There are small, medium, medium-large and large voices in opera. The quality of a voice can be defined using the following terms:

Coloratura: Great vocal agility and high range, able to sing complicated vocal ornamentation.

Dramatic: The heaviest voice, capable of sustained declamation and a great deal of power, even over the largest operatic orchestra of about 80 instruments.

Falsetto: The upper part of a voice in which the vocal chords do not vibrate fully, more often used in reference to male voices. Falsetto is frequently used by male characters when they are imitating females, but it is not only used for comic effects. Some tenors have been able to integrate the falsetto into the rest of their voice, which makes for beautiful soft singing.

Helden-: A German prefix meaning heroic, applied to a large voice capable of performing the most demanding roles, usually used in reference to roles written by Richard Wagner.

Lyric: Average-sized voice, specializes in singing long phrases with a very beautiful tone.

Lyric-Spinto: Spinto literally means pushed, but understood as somewhat heavier than a true lyric.

Soubrette: A soprano or mezzo of very light vocal weight and comparatively small range, generally cast as a young girl with a happy disposition.

A Checklist for Opera Singers

A good opera singer must have...

✓ **Volume**

Opera singers are trained to be heard in large theaters, such as Southam Hall at the National Arts Center, without using microphones. Singers train for years to be able to sing loudly enough to be heard over other soloists, a chorus and a large orchestra of about 70 instruments. How loudly can an opera singer sing? When a jet takes off, the sound reaches 110 – 120 decibels, the human threshold level of pain. A powerful opera singer, singing very close to another person's ear, could reach up to 110 decibels.

✓ **Stamina**

Opera requires the ability to sing for two to three hours or even longer. Opera singers rarely perform on consecutive evenings because they are so physically exhausted by the performances. Opera Lyra Ottawa plans its schedule so that the artists can rest for a day or two between performances.

✓ **Range**

Operatic music, as written, requires singers to have a large range – to be able to sing very low notes as well as extremely high notes.

✓ **Acting ability**

Opera singers don't just stand on stage and sing; they must be able to act, as well. Just like actors in a play, the singers must make the audience believe in their characters. For example, the Witch in *Hansel and Gretel* would not be effective if the singer could not act well.

✓ **The right look**

Just like in a movie, it is important for an opera singer to look the part of the character he or she is portraying. For example, even though the singers who perform the roles of Gretel or Hansel will probably be about 25 years old, they should look very young so we can believe that they are children.

✓ **Familiarity with different languages**

Since opera was developed in Europe, most operas are written in languages other than English. A singer must be familiar with the pronunciation of foreign languages as well as the meaning of each word that they sing. It is not unusual for an American singer to perform in Italian, French, German, or even Russian.

Audience Etiquette

Believe it or not, the audience is probably the most important participant in any live production! One of the most exciting aspects of attending a live performance is the interactive relationship between the audience and the performers. When the audience is at its best, the performers will put on the best show possible. It's a good idea to prepare your students for their role in our production of *Hansel and Gretel* by covering these two basic guidelines:

Respect: Opera is not like TV; the singers on the stage can see you too. Be respectful of all the hard work that has gone into the performance. Don't get up, talk to your neighbour, or otherwise call attention to yourself.

Respond: It's ok to applaud and laugh. In Italy they say "Bravo!" to show that they are enjoying a performance.

Things you probably shouldn't do during a live performance:

- ❖ GET UP AND WALK AROUND.
- ❖ TALK, WHISPER, OR YELL.

Things that are OK to do during a live performance:

- ❖ LAUGH if something is funny.
- ❖ APPLAUD at the end of a song, after a scene, or at the very end of the opera.
- ❖ SHOUT "BRAVO!" when the performers take their bows.

A Short History of Opera

Opera is more than just large women singing loudly; it is the complete collaboration of music, drama, and the fine arts. Opera has been around for more than 400 years, and can be broken down into the following musical periods:

1450-1600 Renaissance Period
1600-1725 Baroque Period
1725-1850 Classical Period
1850-1900 Romantic Period
1900-today 20th Century or Modern

Renaissance Period

During the Renaissance, a group of Florentine men called the Camerata became interested in Greek antiquity. They were particularly influenced by the association of music and drama in Greek tragedies. In trying to recreate these Greek plays, they came up with a new style of singing called *stile rappresentativo*, which is now what modern opera goers call recitative (see musical terms page). The music from this time followed three basic principles.

- The text had to be understood, and the accompaniment had to be very simple so it did not distract from the words.
- The words had to be sung with correct and natural declamation, as if they were spoken, and had to avoid the rhythms of songs.
- The melody had to interpret the feeling of the text.

With these principles in place, the first opera was written. Scholars agree that the first opera was entitled *Dafne* and written by Jacopo Peri in 1598. Although *Dafne* became famous throughout Europe, all but a few pages were lost. The oldest opera that's still musically intact is *Euridice*, collaboratively written by Camerata members Rinuccini, Peri and Caccini in 1600. Like Greek tragedies, the chorus was onstage throughout, commenting on and explaining the action. In the following years, opera became very popular, requested by the wealthy as entertainment for their celebrations.

The most important opera composer of this period was Claudio Monteverdi (1567-1643), who wrote *Orfeo* in 1607. *Orfeo* was the first opera written with distinct separation of the aria (a song within an opera) and recitative (speech-like sections in between arias). This paved the way stylistically for many future composers.

In 1637, Venice changed opera forever by building the first opera house Teatro San Cassiano. Before that, opera was a spectacle for the wealthy to enjoy. Now it became open to the general public.

Baroque Period

During the musical era which is now called the Baroque Period (1600-1725), opera was performed all over Europe. Many countries, like Germany, were enjoying Italian operas while other countries, like France, began to experiment with their own variations of opera. By the 18th century, the model of opera seria was firmly established.

The plots usually centred around mythology. The chorus was saved for the end of the opera where it added to the festivities of the inevitable happy ending, and the solo singer became glorified. The popularity of the singers

What is Opera?

was so prominent, in fact, that it was not unusual for them to change the music of an opera as they pleased. Singers would often insert their favorite arias into a show, whether it fit into the storyline or not.

The standard aria during this time was composed in a strict A-B-A form called da capo, literally meaning “from the head.” The first “A” section is sung in a straight forward manner, exactly as written; it is followed by a short “B” section that has a different melody, contrasting tempo, and is written in a different key. The aria ends with a restatement of the “A” section (same melody, same words), but this time the singer adds ornamentations at appropriate places throughout the vocal line. A famous example of this is “Vadoro pupile” from *Julio Cesare* by G.F. Handel.

Singers during the Baroque period were not as well-rounded as the singers of today. While their voices were impressive technically, they placed little emphasis on acting. Often, they would simply stand in one spot and sing their aria. Perhaps the reason for this was that audiences were not concerned with the action on stage. In fact, they were too busy socializing to actually watch the show. It wasn't until the 19th century that the house lights were turned down and talking was frowned upon. Composers accepted this as inevitable, and accordingly wrote their operas with lots of repetition. A ten-minute aria from this period might have only eight lines of text!

Classical Period

The 18th century marked the beginning of the Classical Period in musical history. The American and French revolutions spread the idea of Democracy and emphasized the strength of the common man. These ideas lead to big changes in opera. The rigidity of the opera seria model and da capo form were losing popularity since they limited the dramatic capabilities that exist in music. Increasingly less emphasis was placed on the singer, and the spotlight moved toward the drama. The story lines also became more accessible. Comic operas, or opera buffa as they were called in Italy, became very popular, and appealed to the general public.

The most important figure in the Classical period of opera is Wolfgang Amadeus Mozart. Mozart wrote many successful operas in both opera seria and opera buffa formats. His buffa operas were the true hits of the eighteenth century. Mozart was among the first to make a living as a freelance composer. Past composers were employed as resident artists in a church or in someone's household. This means that they were obligated to write whatever music their employer demanded. Although Mozart still had to rely on wealthy patrons to support his lifestyle, he had more artistic control of his music than others had and was often able to write operas on whatever topic he chose. Many of his librettos reflect the new ideas that were circulating throughout Europe at the time. In his opera buffa *Le Nozze di Figaro*, a young maid named Susanna outsmarts her employer the Count. This opera was written in 1786 - only three years before the French Revolution.

Romantic Period

In the 19th century's Romantic Period, opera suddenly fell into categories defined by the nationality of the composer. Every major country in Europe made its own unique contributions to the art form.

"After silence, that which comes nearest to expressing the inexpressible is music."
-Aldous Huxley

Most Italian operas composed during this time fell under the label of bel canto. Bel canto literally means beautiful singing, which is illustrated in the glorious melodies composed by Italian masters Bellini, Rossini and Donizetti (known as the “Bel canto composers”). Both serious and comic operas can be categorized as bel canto, as long as they highlight the voice with beautiful melodies. The bel canto composers paved the way for the most prolific Italian opera composer, Giuseppe Verdi. Verdi broke down the walls between recitative and arias, and tried to achieve a continuity that added to the drama of the piece.

In the end of the nineteenth century and the early twentieth century, there was a strong trend toward realism in opera. This was called verismo. The plot of a verismo opera generally centered around common people dealing with familiar situations. These operas usually had themes of love and loss, making them more realistic to the audience. An example of a verismo opera is Puccini's *La Bohème*.

German opera during this time can be broken down into two categories: German romantic opera and Richard Wagner's music dramas. German romantic operas were quite similar to Italian opera but differed in plot material. They drew more upon supernatural and medieval tales and also employed more folk tunes.

"Opera is when a man gets stabbed in the back and instead of bleeding, he sings."

-Ed Garner

In the second half of the 19th century, Wagner created the concept of Gesamtkunstwerk [guh-zahm-koontz-vairk], which means "total artwork." He believed that opera should be a fusion of stagecraft, visual arts, literature and music. He did almost everything related to production: composed the music, wrote the libretto and designed the costumes and

scenery. In Wagner's dramas there were no distinctions between arias and recitative; instead of showcasing the voice, he treated it like any other instrument. He also increased the size of the orchestra, and even developed a new instrument he called the Wagner Tuba, which had a rich, mellow tone. Only very large voices can be heard over his expanded orchestra.

The popularity of French opera was also on the rise in the nineteenth century. In this period, three types of opera were prominent:

- Opera Comique, usually comic, used spoken dialogue instead of recitative.
- Grand Opera became popular in the second part of the nineteenth century when composer Giacomo Meyerbeer came onto the scene. Grand Opera was built around grandiose plots and used a large chorus and elaborate sets.
- Drama Lyrique, a combination of Opera Comique and Grand Opera.

Modern American Opera

Despite the dominance of Italian, French and German opera within today's popular repertoire, not all opera comes from the other side of the globe. American composers have been writing productions based on familiar themes for over a century. In the earliest years of American history, English settlers brought with them the Ballad Opera - a short, comic play with musical numbers interspersed throughout. These songs were basically original text set to popular tunes. During the eighteenth century, many travelling companies were performing these Ballad Operas all over the United States.

Standard European operas by composers like Mozart and Rossini were also gaining popularity in New Orleans, Philadelphia and New York. These productions were shortened versions of the originals, however, and were almost always performed in English. In 1825 the first opera performed entirely in its original language was produced at the Park Theater in New York. Over the next 50 years, many traveling companies took opera all over the country, and in 1883 the Metropolitan Opera Company opened its doors. Today, The Met is recognized internationally for its high-quality productions and daring artistic ventures; several new American operas have been commissioned by The Met in the past century, giving composers exposure and prominence among the European masters.

American composers have made many important contributions to opera. George Gershwin was the first to incorporate jazz into opera with his *Porgy and Bess*. William Grant Still's 1941 *Troubled Island* became the first opera written by an African-American composer to be produced by a major opera house. Composers like Gian-Carlo Menotti and Carlisle Floyd continue to write popular works that have a distinctly American sound. New

What is Opera?

operas are often based on American history (John Adams' *Nixon in China*) or American literature (Floyd's *Of Mice and Men*), offering familiar plots for new audiences. These and similar efforts made by composers and companies have made opera the fastest growing art form in the United States.*

*From "Increasing Opera Attendance: The 2002 American Express National Audience Research Project" researched and reported by Decision Partners. Available at www.operaamerica.org.

Popular Operas

Baroque

George F. Handel (1685-1759) *Giulio Cesare*

Classical

Wofgang A. Mozart (1756-1791): *Le Nozze di Figaro, Così fan tutte, Die Zauberflöte*

Romantic

Italian

Gioacchino Rossini (1792-1868): *Il barbiere di Siviglia*

Gaetano Donizetti (1797-1848): *Lucia di Lammermoor*

Giuseppe Verdi (1813-1901): *La Traviata, Rigoletto*

German

Richard Wagner (1813-1883): *Tristan und Isolde, The Ring Cycle*

Richard Strauss (1864-1949): *Salome*

Engelbert Humperdinck (1854-1921): *Hansel und Gretel*

French

Charles Gounod (1818-1893): *Roméo et Juliette*

Georges Bizet (1838-1875): *Carmen*

Modern

American

Gian-Carlo Menotti (b.1911): *Amahl and the Night Visitors, The Medium*

Aaron Copland (1900-1990): *The Tenderland*

Carlisle Floyd (b. 1926): *Susannah, Of Mice and Men*

Biography of Seymour Barab



Mr. Barab was born in Chicago, Illinois in 1921, and began his professional career as a church organist at the age of thirteen. "I was preparing for a career as a pianist when the conductor of the high school orchestra persuaded me to study the cello. I later became a cellist in the orchestra and after graduation auditioned for the Indianapolis Symphony Orchestra. I was accepted and have since appeared with principal orchestras throughout the country such as the Cleveland, San Francisco and Philadelphia."

Mr. Barab's interest in contemporary music led to a close association with American composers, whose music he began to perform while he was still in high school. Before leaving Chicago, he became a founder of the New Music Quartet; and then in New York City of the Composer's Quartet, the resident quartet of Columbia University, whose primary purpose was to promote contemporary music. On the other end of the spectrum, he played the viola da gamba and helped form the New York Pro Musica, one of the first contemporary ensembles to reintroduce baroque and renaissance music. He has been a member of the faculties of Rutgers University, Black Mountain College and the New England Conservatory of Music, although he is mainly self-taught in composition.

Following military service in World War II, he took advantage of the G.I. Bill to spend a year in Paris, where he explored his own talents for musical composition. In this one year alone, he produced over two hundred art songs and other works. Vocal music has in fact become Barab's favorite means of musical expression. "It is less abstract," he observes. "The words of a poem immediately suggest music to me."

Barab's proclivity for musical theatre has made his operas consistently performed, especially his comic one-acts and those for young audiences. According to Central Opera Service, during the 88-89 season, he was the most performed composer of opera in America. His fellow composer, Miriam Gideon, has called him "the Rossini of our time." His *Little Red Riding Hood* was the first American opera performed in China in its post-isolationist period. His highly praised full-length Civil War opera *Philip Marshall*, which uses Dostoyevsky's *THE IDIOT* as its point of departure, was nominated for the Pulitzer Prize.

The Toy Shop, commissioned by the New York City Opera, was performed at the Kennedy Center in Washington, D.C., and in 1998, scenes from the *Pied Piper of Hamelin* were also performed there, where he was presented with a Lifetime Achievement Award by the National Opera Association.

Seymour's *Cosmos Cantata*, was set to a text by the novelist Kurt Vonnegut and commissioned and performed by the Manhattan Chamber Orchestra under the direction of Richard Aldon Clark. Of their collaboration, Kurt Vonnegut says: "Barab's music is full of magic. He proved to an atheist that God exists. What an honor to have worked with him."

from www.seymourbarab.com

The History of *Little Red Riding Hood*

(For teachers only. Not suitable for students Grades 2-5)

Stories involving fantasy are older than the written word and can be traced back over 1000 years. Fairy tales first appeared in written form in Venice, Italy circa 1550. Despite their cultural origin, fairy tales are able to transcend ethnic barriers while retaining their charm and appeal. The enduring charisma of fairy tales is the sense of fantasy and wonder that they engender. It is through these tales that we first experience humor, romance, adventure and terror. While the forces of good and evil are clearly present in these stories, justice usually prevails. However, it was not until much later that a moralizing theme could be attributed to these tales. Invariably these fairy tales do provide the right solutions to predicaments in any society. Through the centuries, fairy tales have become more refined; "they have come to convey at the same time overt and covert meanings and speak simultaneously to all levels of the human personality."¹



Little Red Riding Hood was first published in France by Charles Perrault in 1697 as part of the collection *Tales and Stories of the Past with Morals. Tales of Mother Goose (Histoires et contes du temps passé, avec des moralités. Contes de ma mère l'Oye*. At the time in which they were written, Perrault's stories were considered gentle and non-aggressive tales set in pleasant verse for the ladies of Louis XIV's court. The French court did not conjure up new fairy tales but rather revisited old ones with new dresses and decorations. This was especially true with *Little Red Riding Hood*. Through the years the chronicles of *Little Red Riding Hood* that have been attributed to Perrault are varied and diverse. He is known to have created the following accounts:

Little Red Riding Hood and the Grandmother are eaten and the Wolf is victorious. This version was intended to be a cautionary story.

A depiction of Little Red Riding Hood, by Gustave Dore (d. 1883)

Little Red Riding Hood undresses, gets in bed with the wolf, and is eventually eaten.

The Wolf forces Little Red Riding Hood to eat her Grandmother's flesh and drink her blood. This version was soon eliminated because of its extreme vulgarity.

A clue to the story's origins may also be found in the manuscript of Perrault's *Contes* where there is dialogue between the Wolf and the Child written in the margin. Annotated instructions were given to the Storyteller to use specific words (i.e. use a big voice to frighten the child). The story was meant to be a game, ending with the Storyteller pouncing on the listener.

It was not until 1729 when the tales of Perrault were published in *Tales of Past Times* for British children that there was any assurance the story could be told repeatedly without danger of losing a word or syllable. The

¹ Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York, 1989).

"In my house, when I was a little boy, it was my grandfather who told me stories. He was wonderful. He told violent, mysterious tales that enchanted me. There were just two or three, always the same, but my favourite one was Little Red Riding Hood. I knew it by heart, but I never stopped asking Grandfather to tell it."

(Luciano PAVAROTTI,
Introduction to Little Red Riding

English felt that the language and form of the folktale was integral to its preservation. For the first time, the reader found a less gruesome ending that was more adaptable for telling to children.²

After the peace and restraint of the 18th century, there was a movement in literature that swung back to the reality of the times. In 1812, the Brothers Grimm resolved to write and adjust fairy tales to fit the social conventions of their age. And although these tales were collected more than a century before, the Brothers Grimm assured that these folk tales would be savored by an entirely new generation of boys and girls. The Grimms were only interested in employing authentic material to document a history of German literature. The structure of the fairy tale was constant; virtue was always rewarded and vice punished.

A version of the story in the Brothers Grimm's collection, entitled *Little Red Cap*, continues the tales beyond the devouring of the child. The Grimms are known for the following account:

The Wolf, replete, falls asleep and snores so loudly that he alerts the Huntsman. The Huntsman opens the Wolf's stomach with a pair of scissors and resuscitates the Grandmother and Little Red Cap. The Huntsman fills the Wolf's belly with stones, mortally encumbering the Wolf.

There is speculation that the Brothers Grimm's version was invented to meet the needs of children for whom Perrault's version was unsuitable.

In the three hundred years since the first noted version of *Little Red Riding Hood*, hundreds of interpretations have been written. But one common element remains in these versions: their ability to entertain: "For a story to truly hold the child's attention, it must entertain him, arouse his curiosity, and stimulate his imagination. With rare exception nothing can be as enriching and satisfying to a child and adult alike as the folk fairy tale."³

Messages and Morals in *Little Red Riding Hood*

1. You should never talk to strangers.
2. You should listen to what your parents say.
3. You should never lie.
4. You should never break promises.

² Perrault's fairy tales were never written nor intended for children. It was not until 1812, with the Brothers Grimm's publication, that fairy tales were written and actually designed to be read to children. The majority of today's accounts of Little Red Riding Hood were derived from these renditions, not Perrault's.

³ Bettelheim.

Story Synopsis

Little Red Riding Hood
by Seymour Barab

Once upon a time there was a beautiful young girl who lived near the woods with her Mother. She was loved by all who knew her, and she was especially dear to her Grandmother. One day her Grandmother sewed a red velvet cloak with a hood and gave it to her granddaughter for her birthday. From that day on, everyone called the girl Little Red Riding Hood.

One day, Little Red's Grandmother telephones to say she is ill. After pleading with her Mother and promising to be back by dark, not to pick any strawberries and not to talk to strangers, Little Red Riding Hood is allowed to set off through the woods to bring her Grandmother something to eat.

Along the way, she meets a stranger (The Wolf) who tricks Little Red into giving him directions to Grandmother's house. While Little Red Riding Hood dawdles to pick strawberries, the Wolf runs ahead to the Grandmother's house.

As Grandmother sings on and on about her trials and tribulations, she is suddenly interrupted by a knock at the door. Thinking it's Little Red Riding Hood, Grandmother opens the door to let her in and is surprised by the Wolf. He tries to eat her, but Grandmother locks herself in the closet. The Wolf pleads with her to come out, but Grandmother refuses.

Soon after, Little Red Riding Hood arrives with the strawberries and other food. The Wolf puts on Grandmother's cap and jumps into bed pretending to be the Grandmother. Little Red, at first, believes that the Wolf IS her Grandmother, thinking that the illness has made her Grandmother's voice change. She is further concerned that Grandmother's eyes have changed from brown to blue. "The better to see you with, my dear!" And, she is surprised to see how furry and pointed and BIG her Grandmother's ears have grown. "The better to hear you with, my dear!" And when Little Red remarks on her Grandmother's teeth, the Wolf jumps out of bed, losing his disguise as Grandmother.

Little Red Riding Hood screams and she tries to escape and runs around and around the room. Meanwhile, Grandmother comes out of the closet, adding to the confusion. Suddenly Little Red remembers that the Wolf cannot stand to have sweets mentioned, and so she starts listing all her favorite sweets.

The Wolf runs out of Grandmother's cottage screaming. Realizing that he has been foiled again and is locked outside of the cottage, the Wolf begins to pound on and kick the door. Little Red and Grandmother are worried that the Wolf will be able to break the door down and get in.

Then Little Red Riding Hood sees a Huntsman through the window. Little Red and Grandmother shout for the Huntsman to catch the Wolf. As the Huntsman pursues the Wolf, he stumbles and falls, and the Wolf starts to get away. Little Red Riding Hood begins once again to yell all of her favorite sweets. The Wolf slows down and the Huntsman has time to catch the wolf and stop him from ever hurting anyone again.

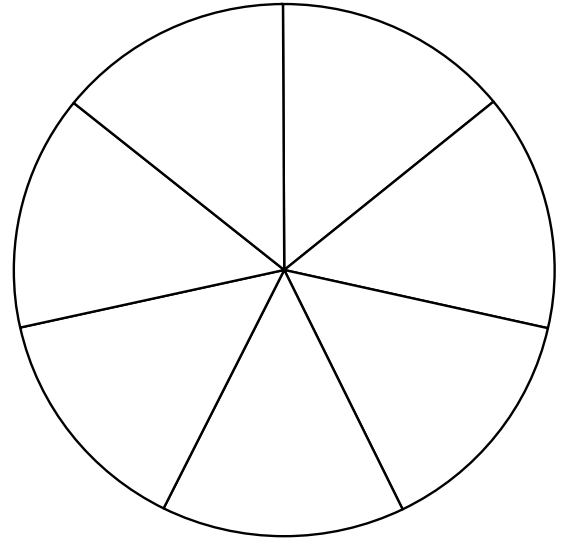
Director's Note

The version of Little Red Riding Hood that you will be coming to see has been updated a bit. Instead of being set in "once upon a time" it is set in Ottawa in the late 1950's. The forest is the Gatineau Park, and the characters are styled after living people – and movie and comic strip characters – of the time.

The Opera Pie / The 5 W's of Opera History

Make your own opera pie by listing the different kinds of performing arts that make up one whole opera.

Make each pie piece a different color. Color in the boxes next to the different components of opera.



Opera Pie

<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____

The 5 W's of Opera History

WHO	wrote the first opera?	_____
WHAT	was the name of the first opera?	_____
WHERE	was the first opera?	_____
WHEN	was the first opera?	_____
WHY	was the play sung not spoken?	_____

Language Arts Activities:

Pre-Opera Activities

Reading: Every student should know the story line from the opera, *Little Red Riding Hood*. Encourage students to read the enclosed synopsis of this opera by Seymour Barab. (As time permits, use the enclosed bibliography to select an acceptable storybook interpretation for your students. Encourage your older students to read these accounts to the younger students, partnering students in a "big brother, little sister" program. Have students combine all their worksheets and pictures and cover them with the "This Book Belongs to" cover provided in the study guide.

Reading: Exploring multi-culturalism: Because of their basic simplicity, many folktales make an excellent introduction to literature for preschoolers. Students in the early elementary grades can discuss the appropriateness of the pictures in illustrated versions of the better known tales, and should be exposed to simpler folktales from a variety of cultures. Upper elementary students can survey the entire range of folktales, noticing the cultural variations in the treatment of common themes and the psychological implications of these tales.

Little Red Riding Hood Vocabulary

Please define the following terms from the opera:

A

admire
admit
aggravation
alas
appetite
appetizer
attention

B

bereavement

C

celebrate
collapse
compensations
cower
cringe
cunning
curious

D

dawdle
defenseless
delicate

delicious
determine
digestive tract
dimension
drama
duration

E

elation
embarrass
emphasize

F

furious

G

gable
generous
graduation

H

hesitation
humanitarian

I

imitate
intention
irritation

L

liberties

M

manifestation
menu

N

noble
nutritious

O

outwit

P

partake
pleasure
precious
privilege

Q

quiver

R

rations
rendezvous
rue

S

shirk
shiver
situation
sly

T

tabulation
transit

V

variation
vegetarian
villain

W

wrath

Exploring the Opera

Soprano:	Little Red Riding Hood
Mezzo-Soprano:	Little Red Riding Hood's Mother Little Red Riding Hood's Grandmother
Baritone:	Wolf Woodsman

Little Red Riding Hood is the most performed children's opera in the United States and was written by composer Seymour Barab. The story of *Little Red Riding Hood* began as a fairy tale written by the French author Charles Perrault in 1697 for the ladies of Louis XIV's Court. Through the years this famous tale has been told and retold many times. The opera by Seymour Barab, however, is based on the German version of *Little Red Riding Hood* written by the Brothers Grimm in 1812. The story is the well-known tale of *Little Red Riding Hood's* meeting with the Wolf in the woods on her way to Grandmother's house.

Even though justice wins out, there is both good and evil present in the story of *Little Red Riding Hood*. Therefore, there are important topics and moral messages for you to consider. Discuss with your parents and teachers topics such as:

- 1) manners 2) strangers 3) greed 4) deceit 5) lies

Can you name three countries where the *Little Red Riding Hood* story has been told?

- (1) _____
(2) _____
(3) _____

A moral tells us what is right from wrong.

What do you think the moral of the *Little Red Riding Hood* story is?

- (1) _____
(2) _____
(3) _____

Crossword Fun

Use the following words from *Little Red Riding Hood* to solve the puzzle below. Grades 1–2.

ACHE
AX
CHEW

EARS
EAT
FLEE

OBEY
PATH
RED

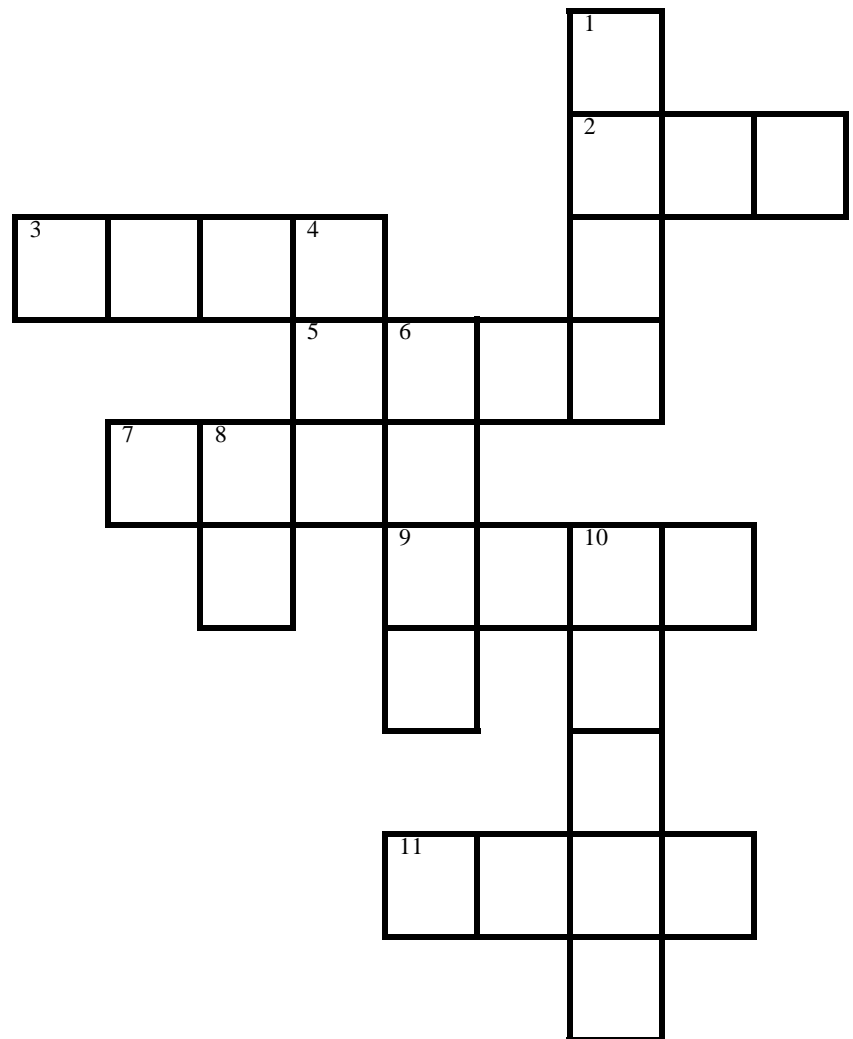
RULES
TREE

ACROSS

2. She got her name from the _____ velvet cape she always wore.
3. The Wolf tries to _____ when he sees the Woodsman.
5. When you overeat you get a tummy _____.
7. Red Riding Hood took the wrong _____ to grandma's house.
9. Red Riding Hood noticed that the Wolf had big _____.
11. Red Riding Hood will always _____ her mother now.

DOWN

1. The Woodsman cut down a _____.
4. The Wolf was hungry and wanted to _____.
6. You must _____ your food well.
8. The Wolf was frightened by the Woodsman's _____.
10. _____ are made to protect people.



Crossword Magic

For grades 3 – 5. Use the following words from *Little Red Riding Hood* to solve the puzzle below.

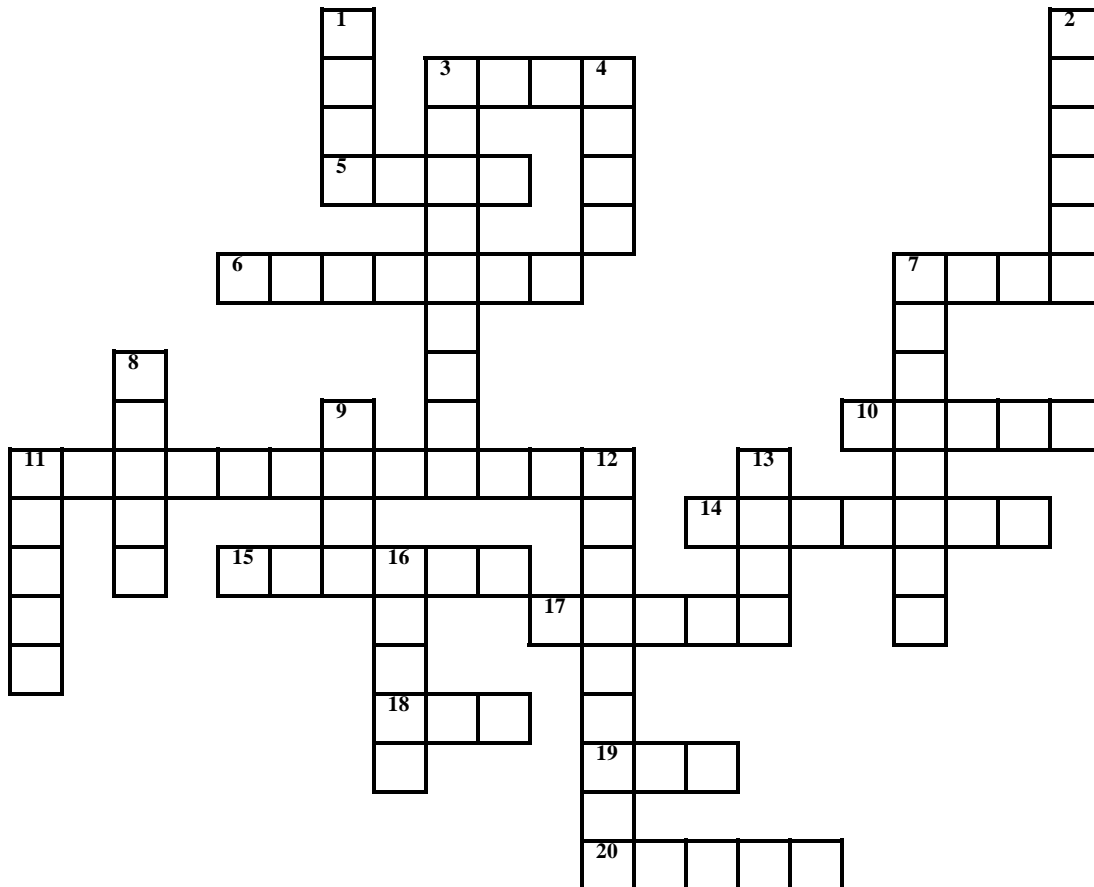
ache	chat	eat	hungry	smart	tree
appetite	cunning	fear	hurry	stain	villain
candy	dawdle	fetch	lean	strangers	wolf
character	duty	grass	sly	strawberries	

ACROSS

3. I want to _____ with you (small talk).
5. The opposite of courage.
6. The wolf is the _____ of the story.
(Someone very bad)
7. If you eat too much you get a tummy _____!
10. The dog ran to _____ the stick.
11. Little Red wanted to go and pick some _____.
14. The wolf was very _____ (crafty).
15. I'm _____. When is dinner?
17. Don't take _____ from strangers!
18. You _____ old fox (sneaky).
19. Don't _____ any cookies before dinner.
20. It is _____ to do your homework.

DOWN

1. A wild animal that looks like a dog.
2. To dilly dally
3. Little Red Riding Hood is a _____ in the opera.
4. The branch broke off the _____.
7. The Wolf has a huge _____ when it comes to the food he likes.
8. You better _____ up or you will miss the bus.
9. The opposite of fat is _____.
11. There is a _____ on your shirt.
12. Don't talk to _____.
13. It is your _____ to clean your room.
16. Another word for lawn.



Fun Time Word Search

Find all the hidden words from the word list below. For grades 1 - 2.

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



ACHE	PATH
AXE	READ
ATE	RED
CAKE	TEETH
EAT	TREE
FOOD	WALK
HOOD	WOLF
OBEY	WOODS

Verbs to nouns

Change the following list of verbs into nouns by correctly adding the suffix “tion” or “ation.” Define both the verb and the noun. For grades 3 – 6.

	Verb / Noun	Definition
1.	v. Aggravate : _____ n. _____ :	_____
2.	v. Educate : _____ n. _____ :	_____
3.	v. Elate : _____ n. _____ :	_____
4.	v. Graduate : _____ n. _____ :	_____
5.	v. Aggravate : _____ n. _____ :	_____
6.	v. Manifest : _____ n. _____ :	_____
7.	v. Relate : _____ n. _____ :	_____
8.	v. Subtract : _____ n. _____ :	_____

Fairy Tale Recipe

Listed below are the common elements of fairy tales. As you read these stories, discuss them and fill in the chart with the appropriate response. List any specific information you know about events, places, and characters in the stories. Using the information you have gathered, create your own fairy tale. Then use this chart to complete the Write a Class Fairy Tale exercise. For grades 3 - 6.

	Snow White and the Seven Dwarfs	Little Red Riding Hood	The Pied Piper of Hamelin	Hansel and Gretel	Beauty and the Beast	Cinderella
The fairy tale begins "Once upon a time..."						
The fairy tale happens long ago and far away.						
Some characters are royalty.						
Some characters are good; some evil.						
There is a problem to solve.						
Someone makes a plan to solve the problem.						
There is some magic in the fairy tale.						
Something happens in threes.						
Someone gets a reward.						
There is a "happily ever after" ending.						

Strawberry Subtraction

NAME: _____

Solve the subtraction equations and color in the strawberries with the correct color from the color key. For Grade 2.

$$\begin{array}{r} 25 \\ -15 \\ \hline \end{array}$$

$$\begin{array}{r} 59 \\ -34 \\ \hline \end{array}$$

$$\begin{array}{r} 31 \\ -43 \\ \hline \end{array}$$

$$\begin{array}{r} 75 \\ -15 \\ \hline \end{array}$$

$$\begin{array}{r} 69 \\ -17 \\ \hline \end{array}$$

$$\begin{array}{r} 86 \\ -39 \\ \hline \end{array}$$

$$\begin{array}{r} 46 \\ -28 \\ \hline \end{array}$$

$$\begin{array}{r} 32 \\ -13 \\ \hline \end{array}$$

$$\begin{array}{r} 77 \\ -49 \\ \hline \end{array}$$

$$\begin{array}{r} 93 \\ -27 \\ \hline \end{array}$$

$$\begin{array}{r} 67 \\ -45 \\ \hline \end{array}$$

$$\begin{array}{r} 30 \\ -28 \\ \hline \end{array}$$

$\leq 10 = \text{BLUE}$
 $> 10 \text{ and } \leq 20 = \text{RED}$
 $> 20 \text{ and } \leq 50 = \text{GREEN}$
 $> 50 = \text{YELLOW}$

The Path to Math



Solve each of the word problems below. For grades 3 – 4.

1. Little Red Riding Hood went to her grandmother's house. Upon seeing her grandmother, she said, "Oh my, grandma, what big teeth you have!" After counting all of the teeth, she knew something was wrong because her grandmother had 23 teeth on bottom and 25 teeth on top. How many dozens of teeth did grandma have?

2. Little Red Riding Hood traveled 10 miles to get to grandma's house. It takes her 10 minutes to walk 1 mile. How long did it take her to get to grandma's house?

3. The basket of goodies contained 36 cartons of strawberries. Each carton contained 25 strawberries. How many strawberries were there in all?

4. Little Red Riding Hood's mother counted 364 biscuits she had made for grandma. She put 14 biscuits into each box. How many boxes of biscuits did she have?

5. Little Red Riding Hood's mother baked 300 cakes on Monday, 445 cakes on Tuesday, 260 cakes on Wednesday, 400 cakes on Thursday, 440 cakes on Friday, and 430 cakes on Saturday. Sunday was her day off. How many cakes did she average in the week?

6. 56 woodsmen work in the forest. They each work 40 hours a week. How many hours do they work altogether in one week?

How many hours do they work altogether in 4 weeks?

7. Grandma ate 46 cherry pies. Each pie contained 99 cherries. How many cherries did grandma eat?

8. Over the course of the year Little Red Riding Hood delivered 36 cases of honey to her grandmother. There were 24 gallons of honey in each case. How many gallons of honey did Little Red Riding Hood deliver in a year?

9. Little Red Riding Hood's mother has 817 fresh apple tarts that she must divide equally and deliver to grandma over the coming 19 days. How many apple tarts will grandma receive in each of the 19 days?

10. There are 50 loaves of bread at grandma's house with 16 slices in each loaf. If Little Red Riding Hood brings grandma peanut butter and jelly for the next 40 days, how many sandwiches can grandma make each of those days if she uses 2 slices per sandwich?

Little Red Riding Hood Math

Write out the following algebraic problems using x as the missing variable. Solve for the missing variable in each problem. For grade 5.

Example: Little Red Riding Hood had 36 cartons of strawberries. She had a total of 900 strawberries altogether. How many strawberries were in each carton? $36x = 900$ $x = 25$

1. Little Red Riding Hood walked a total of 35 miles during the week. She walked an equal number of miles Monday through Saturday. On Sunday she walked 11 miles. How many miles did she walk on each of the other days? _____

2. Grandma ate a total of 52 donuts for dinner. Sixteen donuts were chocolate, 20 were raspberry, and 2 were blueberry. The remaining donuts were strawberry. How many strawberry donuts were there? _____

3. Little Red Riding Hood's mother gave her \$6.32 to buy groceries at the store. When she arrived back home she had a total of \$.52 left in change. If she bought 5 items of equal value, how much was each item? _____

4. The wolf ran a total of 2 miles in 30 minutes. If he ran 1000 yards in 15 minutes how many feet did he run in the remaining 15 minutes? (1 mile = 1740 yards = 5280 feet; 1 yard = 3 feet) _____

5. The woodsman was required to plant 2 trees for every 1 tree he cut down. He planted a total of 700 trees. How many trees did he cut down? _____

6. Grandma bought a new bed for a total of \$496.00. She was given 5 months to pay the bill. The first month she paid \$200.00. How much did she pay each of the remaining months if she paid an equal amount each time? _____

7. Little Red Riding Hood is 152.4 centimeters tall. Her mother is taller. If her mother is $5\frac{1}{2}$ feet tall, what is the difference in inches between their heights? (1 inch = 2.54 centimeters; 12 inches = 1 foot) _____




8. It is a total of 3 kilometers between Red Riding Hood's house and her grandmother's. If she takes the shortcut to grandma's she cuts her trip by 1.5 miles. How many kilometers is the shortcut? (1 mile = 1.61 kilometers) _____

9. The woodsman worked 12 hours on Monday, 8 hours on Tuesday and the same number of hours Wednesday through Friday. If he worked a total of 56 hours that week, how many hours did he work each day, Wednesday through Friday? _____

10. Little Red Riding Hood's mother made 12 cakes. She used a total of 4 dozen eggs. How many eggs did she use per cake? _____

Musical Fractions

Each measure (a measure is each box on the musical scales below) should have a total of four beats. Using the guide to the right, add in the missing notes to make each measure contain four beats. For Grades 3 – 5.

	Quarter Note – One Beat
	Half Note – Two Beats
	Whole Note – Four Beats

Where in the World is...?

Little Red Riding Hood has traveled to many different European countries. Can you trace Little Red's travels on the map? Color the different countries with your favorite colors. For grades 2 - 3.

1. England 2. Germany 3. France 4. Spain 5. Italy



Languages

Did you know that the French and German languages and the English language are closely related? In fact, German and English are so close they are brother and sister in the family of languages. The story of Little Red Riding Hood has been told in many different countries including England, Germany, France, and the United States. Below you will find the words for characters in Little Red Riding Hood in each of the appropriate languages. Have your teacher help with the pronunciation. For grades 4 - 5.

English	French	You Try	German	You Try
wolf	le loup	Le-LOOP	der wolf	dur VOH-If
Little Red Riding Hood	Le Petit Chaperon Rouge	Le peh-TEAT shap-er-rOne ROOjah	Rotkappchen*	Roht-cap-chin
grandmother	la grand-mère	MAyr-grAHND	die Großmutter	dee Gross- MOO-ter
mother	la mère	la MAyr	die Mutter	dee MOO-ter
woodsman	le bûcheron	Le BOO-shayr-on	der Jager	dare -YAYgair)

*translated *Little Red Cap*

Just for Fun Activity

Word Search

Find 16 words that are associated with *Little Red Riding Hood*. Hint: Some words are written right to left, some are bottom to top, and some are on a diagonal going any of four different directions. Grades 4 - 5

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

BARITONE
CUNNING
HOUSE
MOTHER
STRAWBERRIES
WOODSMAN

BASKET
FOREST
HUNGRY
SEYMOUR
TEETH

BED
GRANDMOTHER
MORAL
SOPRANO
WOLF

Opera Composer Word Search

Many, many people have written music for operas. Can you find the names of 16 of the most famous opera composers in the puzzle grid below? Hint: Some words are written right to left, some are bottom to top, and some are on a diagonal going any of four different directions.

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

BEETHOVEN
BRITTEN
GOUNOD
MENOTTI
STRAUSS
WAGNER

BELLINI
DONIZETTI
MASCAGNI
MOZART
THOMAS

BIZET
GERSHWIN
MASSENET
PUCCINI
VERDI

Happily Ever After the Performance

We hope that your students will have a great experience attending Opera Lyra Ottawa's production of *Little Red Riding Hood*. To make the experience more meaningful we would like to suggest a number of possible activities for in the classroom following their performance. In addition, we ask each teacher to complete the EVALUATION FOR TEACHERS which is located at the back of this study guide, and return it to address provided.

Discussion Activities

If opera is a completely new art form to your students, this first exposure may have been quite different from what they expected. Discuss how their responses differ from their expectations.



If some students have had previous experience with opera, talk about how they felt returning to the art form and how seeing opera for a second (or third) time compared with the first.

Writing Activities

Encourage personal responses by having students write thank-you notes to the singers, draw pictures of what they saw, write reviews of the performance, etc.

Assist students in writing a critical review of the performance of *Little Red Riding Hood*. This project will facilitate students' listening, writing skills, communication and aesthetic judgment skills. Use the "Ottawa Citizen" worksheet on page 44 as a prompt. Then please take a few minutes and send these critiques to Karl Balisch, Director of Marketing and Communications, Opera Lyra Ottawa, 2 Daly Avenue, Suite 110, Ottawa ON, K1N 6E2. We really do appreciate your and your students' feedback. Let us know if the child's parents would allow for their review to actually be submitted to the Ottawa Citizen.

Audio-Visual Activities

Watch a "scary" scene from a movie with the sound turned off. Explain to students the power music has to create a feeling or a mood (example: Watch the scene "Night on Bald Mountain" from Walt Disney's *Fantasia*). Talk about scenes from *Little Red Riding Hood* that made them laugh or feel scared. How does the tempo and pitch of the music convey certain ideas.

Secure a videotape of an opera (preferably in English) from your local library. Over a period of time, read the story of the opera to your students, one "chapter" (or "scene") at a time. Then play the videotape as a special class activity. Excellent tapes are available for such suitable operas as Menotti's *Amahl and the Night Visitors* and Mozart's *Le Nozze di Figaro*. Challenge the students by watching an opera in a foreign language (after they've read the synopsis) and guessing what the characters are saying. Often, the music gives obvious clues, making the action easy to follow. Have students act out parts of the stories using the recorded music as a soundtrack.

Ask the following review and discussion questions:

When you think of opera, what do you think of first? Why?

Is the subject of this opera important to your life? How?

List at least three things that you learned from this opera

Is it easy to be an opera singer? Why or why not?

How long has opera been around?

Who does what at Opera Lyra Ottawa?

Opera Lyra Ottawa has a great staff who works tirelessly to promote and develop opera in the National Capital region.

General Director
Elizabeth Howarth

Artistic Director and Principal Conductor
Tyrone Paterson

Technical Director and Production Manager
Ron Ward

Education/Music Manager and Principal Repetiteur
Judith Ginsburg

Box Office Manager
Isabelle Dubois

Director of Marketing and Communications
Karl Balisch

Special Events Co-ordinator
Cassandra Silver

Marketing and Development Associate
Tricia Johnson

Volunteer Coordinator
Patricia Blute

Administrative Assistant
Stewart Grenzowski

Interns
Laura Beks
Nava Lightstone

Resources for Educators

- Literature
- Recordings and Multi-Media
- Opera Websites for Educators

Literature

Aarne, Antti and Thompson, Stith. *The Types of the Folktale: A Classification and Bibliography*. FF Communications, no. 184. Helsinki: Suomalainen Tiedeakatemia, 1961.

Ashliman, D. L.. *A Guide to Folktales in the English Language*. New York; Westport Connecticut; and London: Greenwood Press, 1987.

Children's Literature

Bamford, Christopher. *Little Red Riding Hood: The Classic Grimm's Fairy Tale*. Bell Pond Books. 2006. ISBN: 0880105712

Briggs, Raymond. *Mother Goose Treasury*. 1969. ISBN: 0241908000

Gruelle, Johnny and Jack Zipes, trans. *The Complete Fairy Tales of the Brothers Grimm All-New Third Edition*. Bantam 2003. ISBN: 0553382160

Opera Literature

Cross, Milton. *The Complete Stories of the Great Opera*. Doubleday, 1952

Elliott, Donald. *Lambs' Tales from Great Operas*. Boston: The Harvard Common Press, 1991. ISBN: 0-876-45120-2

Ganeri, Anita. *The Young Person's Guide to the Opera: [Book and CD set]*. Harcourt, 2001. ISBN: 0-152-16498-7

Geras, Adele. *The Random House Book of Opera Stories*. New York: Random House, 1997. ISBN: 0-679-99315-0

Hooper, Caroline R. *Learn to Play Opera Tunes*. Tulsa: EDCP, 1997. ISBN: 0-746-02420-7

Husain, Shahruckh and Mayhew, James. *The Barefoot Book of Stories from the Opera*. New York: Barefoot Books, 1999. ISBN: 1-90228328-7

Kobbe, Gustave. *The Complete Opera Book*. G. P. Putnam's Sons, 1976

Rosenberg, Jane. *Sing me a Story: The Metropolitan Opera's Book of Opera Stories for Children*. New York: Thames and Hudson, 1996. ISBN: 0-500-27873-3

Siberell, Anne. *Bravo! Brava! A Night at the Opera: Behind the Scenes with Composers, Cast, and Crew*. Oxford: Oxford University Press, 2001. ISBN: 0-195-13966-6

Tatchell, Judy. *Understanding Music*. EDC Publishing, 1990. ISBN: 0746003021

Cencetti, Greta. *Wagner*. School Specialty Children's Publishing, 2001. ISBN: 1588454746 (recommended 2-5th)

Warrack, John Hamilton. *German Opera: From the Beginning to Wagner*. Cambridge University Press, 2001. ISBN: 0521235324

Recordings and Multi-Media

The Children's Group. *The World's Very Best Opera for Kids*. NAXOS. CD: 84341-2.

Teachers Guide with CD: 84368-1

Grolier Electronic Publishing Inc. *Grolier Multimedia Encyclopedia* 1997. Danbury, CT:

Grolier Electronic Publishing Inc., 1996. CD-ROM.

Harmonic Vision. *Music Ace*. CD-ROM. A series of 24 lessons designed to develop and reinforce fundamental music skills.

Resources

Meriam-Webster Inc. Webster's Family Encyclopedia. Chatsworth, CA: Cambrix Publishing Inc, 1997. CD-ROM.

Microsoft Corp. Encarta 98 Encyclopedia Deluxe Edition. Seattle: Microsoft Corp., 1998. CD-ROM.
Provides sound and video clips, puls Internet utilities and search tools.

Subotnick, Morton. Making Music. Voyager CD-ROMS. Children learn the basics of musical composition in a visually and aurally interactive format.

Little Red Riding Hood on the Web:

<http://www.angelfire.com/nb/classillus/images/perrault/perra.html>

Perrault's Fairy Tales.

<http://www.pitt.edu/~dash/perrault02.html>

Perrault's version of Little Red Riding Hood

<http://www.usm.edu/english/fairytales/lrrh/lrrhm.htm>

Perrault's version of Little Red Riding Hood with full moral

<http://mld.ursinus.edu/Maerchen/grimmred.html>

Grimm Brother's Version OF Little Red Riding Hood

Opera Websites for Educators:

www.operalyra.ca

Opera Lyra Ottawa's Website

www.artsalive.ca

The National Arts Centre resource site for arts education.

www.teachopera.net

Great resource for lesson plans, composer bios and other information on opera.

www.operaamerica.org

Opera America Website Find research and COUNTLESS other resources here.

www.operainfo.org

A project of the Metropolitan Opera Guild with synopses, composer bios, photographs, lesson plans, etc.

Thank you

Opera Lyra Ottawa (OLO) sincerely appreciates the time and effort you have invested to attend our performance at the NAC Fourth Stage. We look forward to providing more opportunities such as this to schoolchildren in the National Capital Region. Your feedback will be greatly appreciated so that this outreach program can continue to flourish.

Answers

The Opera Pie

From p. 23. The seven different kinds of performing arts that make up one whole opera are:

1. Theatre / Drama
2. Orchestra
3. Choral music
4. Vocal soloists
5. Dance / Ballet
6. Visual Arts
7. Literary Arts

Exploring the opera

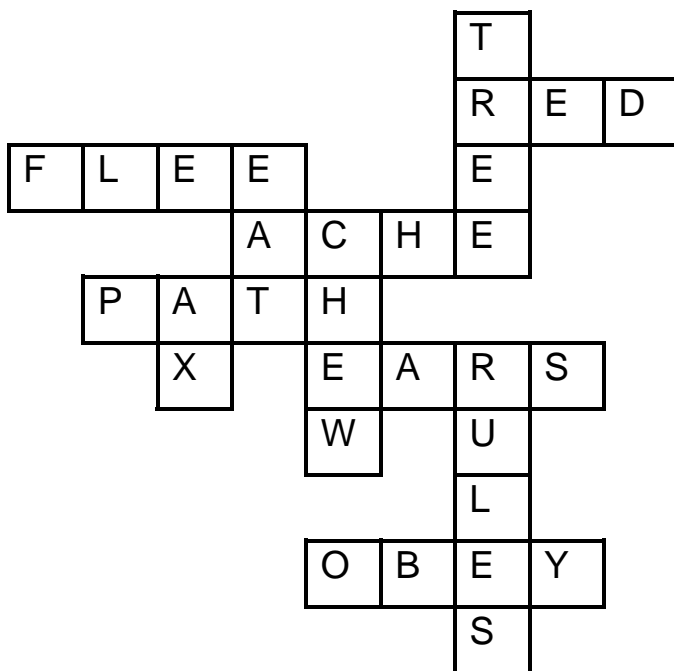
From p. 26. Countries where the Little Red Riding Hood story has been told include any three of the following:

- | | |
|---------|---------------|
| France | Canada |
| England | United States |
| Germany | |

Other countries can be considered at teacher's discretion.

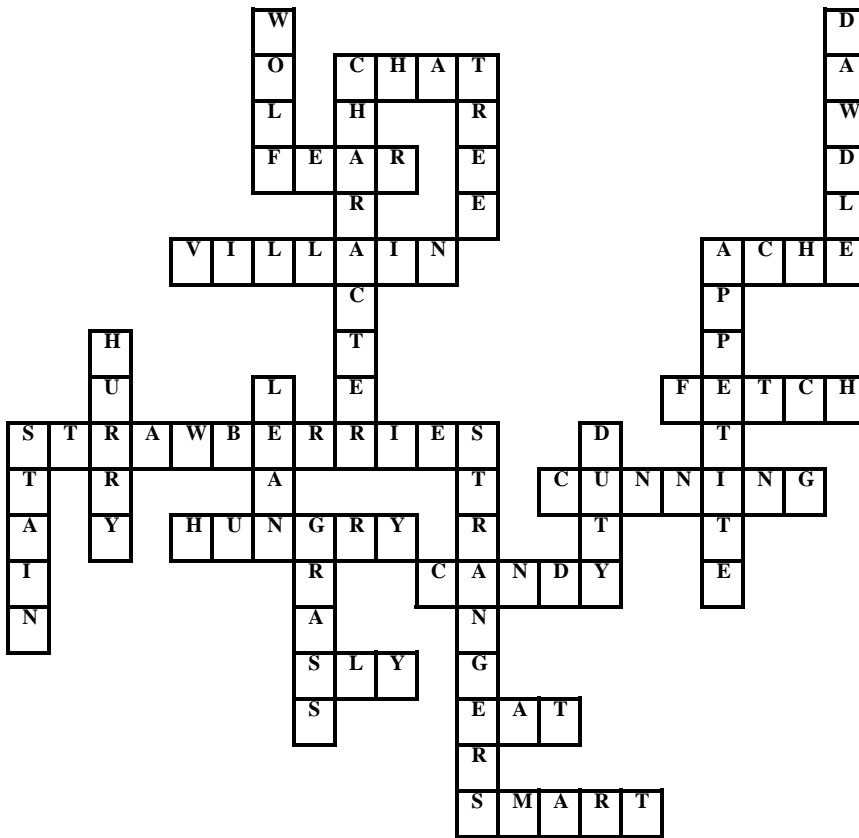
Crossword fun

From p. 27.



Crossword magic

From p. 28.



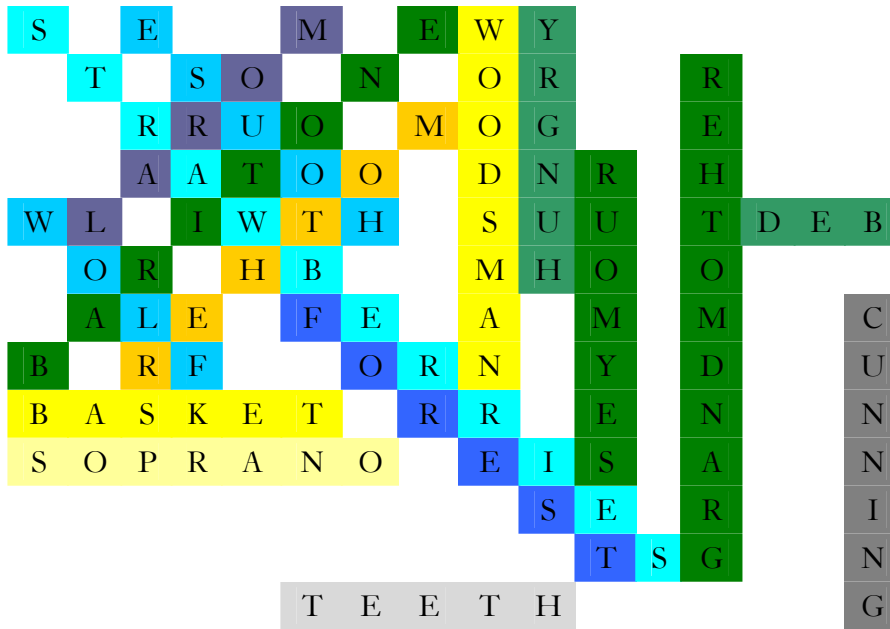
Fun Time word search

From p. 29

W	O	L	F		F			
R			A		O	B	E	Y
E			X		O			
A		A	T	E	D			
D			R		W		R	P
			E		O		E	A
A		C	E	H	O	O	D	T
C		A			D			H
H		K			S	W	A	L
E	T	E	E	T	H		E	A

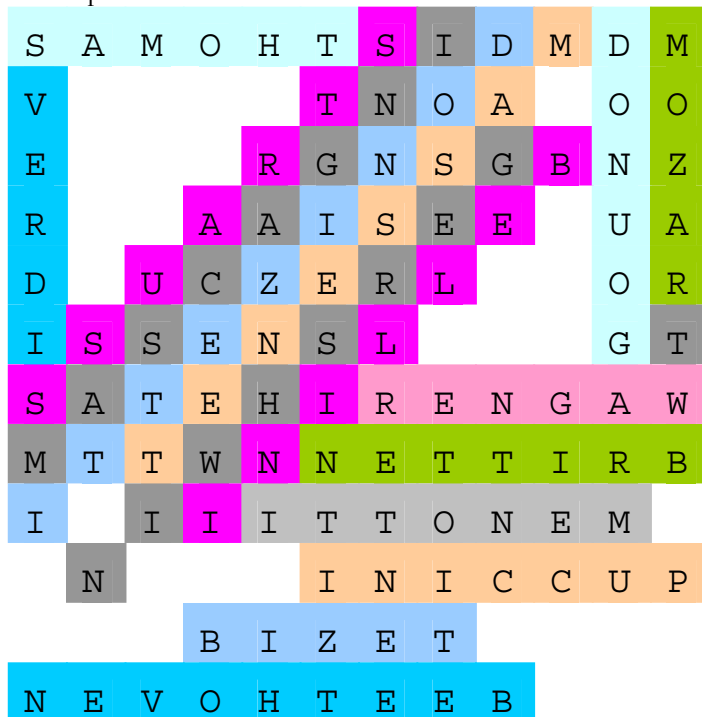
Just for fun

From p. 39



Opera Composer word search

From p. 40



Opera Lyra Ottawa
***Little Red Riding Hood* Evaluation**

School Name _____ Teacher/Contact _____

Total number of students viewing production _____ Grade levels _____

Any other special information about your school you would like to share with Opera Lyra Ottawa:

Please take the time to evaluate the following aspects of your participation in the *Little Red Riding Hood* production.

Study Guide:

The Study Guide was a tool developed to assist teachers in preparing their students for attending the opera at the NAC.

Was this an appropriate time frame to receive the Study Guide? Yes No If No, what would you recommend as appropriate timing for its distribution. _____

Please rate the usefulness of the information provided in the guide in preparing your students for this production? **Not Useful 1 2 3 4 5 Very Useful**

Did you use the activities? Yes No

Which of the activities were most useful? _____

What would you recommend to improve the study guide? _____

Which of the following do you have available for use in the classroom:

audio CD player DVD-player / TV

Administration:

What other arts programs will be at your school this year? _____

Would you be interested in working with the Opera Lyra Ottawa on other projects? Yes No

Did you find the opera staff helpful in planning the event? Yes No

Do you have any suggestions for making the booking process easier? _____

Do you have suggestions for improving the NAC experience? _____

Please comment on the quality of the:

Performers: _____

Venue: _____

Did your students enjoy the experience? Yes No

As a result of this initiative, have your students:

Developed an understanding of basic opera/music terminology? Yes No

Examples: _____

Learned audience etiquette? Yes No

Examples: _____

Expressed an interest in learning more about opera and music? Yes No

Examples: _____

Learned enough about opera to explain it to someone else? Yes No

Examples: _____

Describe how you integrated this performance into your overall curriculum: _____

Do you have any other comments? _____

Would you be interested in receiving additional information on the programs and productions of Opera Lyra Ottawa? Yes No

May we have permission to reproduce your comments in programs and brochures? Yes No

We would greatly appreciate any comments from your students or completed activities to assist in preparing for future shows.

Thank You!

Opera Lyra Ottawa sincerely appreciates the time and effort you have invested to attend this performance and to provide feedback on the experience.

Your comments will help the Opera improve this outreach opportunity for children.

Return to: Karl Balisch, Director of Marketing, fax: 613-233-5431 email:

kbalisch@operalyra.ca

Opera Lyra Ottawa, 2 Daly Ave, Suite 110, Ottawa, ON, K1N 6E2

