



THE BROTHERS GRIMM

Calgary Opera Virtual School Tour presents

The Brothers Grimm by Dean Burry

Performed by the McPhee Artist Development

Program singers

Available for on-demand streaming from

April 4—29, 2022

across Alberta

CALGARY opera

WELCOME

Welcome to our second Virtual School Tour presentation of *The Brothers Grimm* by Canadian composer and librettist Dean Burry.

We are so excited to present this video production to all schools in Alberta free of charge. Last year we held our first ever Virtual School Tour based on the classic opera *Hansel + Gretel*, composed by Engelbert Humperdinck with music by his sister, Adelheid Wette. We had over 108,000 students from across the province sign up to watch. The response was incredible, supportive and grateful so we came back to do it again.

In the future, beginning in the 2022-23 season, we will be alternating between an in-person performance that can be purchased for schools in and around Calgary and a virtual production, available to all students across Alberta. We feel this is the best way to introduce as many children as possible to both live opera and well produced virtual opera as an art form.

Thank you for your support and encouragement last year as well as this year. It is significant to the company that so many educators and students have access to and are curious and excited about opera.

We sincerely hope that you and your students enjoy our production of *The Brothers Grimm* and look forward to your comments and feedback. All materials in this Study Guide may be reprinted for use with students taking part in Calgary Opera's Virtual School Tour of *The Brothers Grimm*.

Sincerely,

Patricia Kesler

Education and Community Engagement Manager

Calgary Opera

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We acknowledge that together we live, work and play on the traditional territories of the peoples of Treaty 7 region, which includes the Blackfoot First Nation tribes of Siksika, Kainai and Piikani, the Tsuut'ina, the Iyârhe Nakoda First Nation tribes of Bearspaw, Chiniki and Wesley and the Region 3 Métis Nation of Alberta.

TABLE OF CONTENTS

	PAGE #
Welcome & Land Acknowledgement	2
Table of Contents	3
A Brief History of Opera	4
Voice Types	5
Opera Terms	6
Composer & Librettist Dean Burry	7
The Real Brothers Grimm	8
Characters & Synopsis	9
Our <i>The Brothers Grimm</i> Production	10
The Singers	11-12
Artistic & Production Team	13-14
<i>The Brothers Grimm</i> Colouring Page	15
Set Design Study & Exercises	16
Costume Board Study	17-18
Costume Board Exercises	19-21
Language Exercises	21-23
Listening & Music Exercises	24
Bibliography & Special Thanks	25
Resources for Exercises	
1. Costume Board deck for Costume Study Exercises, pg. 19-21	26-31
2. Score of “Viehmann’s Tale” for Music and Listening Exercise “What Happened to the Sheet	32-35

A BRIEF HISTORY OF OPERA

The word opera is the plural form of the Latin word “opus”, which translates quite literally as ‘work.’ The use of the plural form speak to the many art forms that combine to create an operatic performance. Today we understand the word opera to mean a theatrically based musical piece in which the drama is expressed through singing and music, accompanied by an orchestra.

Traditional view holds that opera developed as a result of discussions held in Florence in the 1570’s by a group of artists known as the Camerata. Their discussions led to the musical setting of Runuccini’s drama, *Dafne*, by composer Jacopo Peri in 1597.

The work of early Italian masters, such as Giulio Caccini and Claudio Monteverdi led to the development of a **through-composed** musical piece made up of **recitative** (fast sing-speaking) sections which revealed the main storyline; followed by **arias** which provided the soloist an opportunity to develop the emotions of the character with slower musical vocal lines. The new art form was greeted enthusiastically by the nobility of the day and, over the centuries, to the public where it became a popular entertainment that often dealt with the common people and stories of the day.

Opera has flourished throughout the world as way to express the full range of human emotions. Italians claim the art form as their own, with the bulk of famous opera composers being of Italian origin through to the 1900s. Puccini, Rossini, Bellini, Donizetti, Verdi, and Leoncavallo developed the art form through clearly defined periods that produced **opera buffa**, **opera seria**, **bel canto**, and **verismo**. The Austrian Mozart also wrote operas in Italian. Further, he championed the **singspiel** (sing play), which combined the spoken word with music, a form also used by Beetho-

ven in his only opera, *Fidelio*. Bizet (*Carmen*), Offenbach (*Les Contes D’Hoffmann*), Gounod, Faust, and Meyerbeer (*Les Huguenots*) led adaptations by the French which ranged from the *opera comique* to the grand full-scale *tragedie lyrique*. German composers von Weber (*Der Freschutz*), Richard Strauss (*Ariadne auf Naxos*), and Wagner (*Der Ring des Nibelungen*) developed diverse forms, such as **singspiel** and **through-composed** spectacles. The English *ballad opera*, Spanish *zarzuela* and Viennese *operetta* styles all helped to establish opera as a form of entertainment, one that continues to enjoy great popularity throughout the world today.

With the beginning of the 20th century, composers in America diverged from European traditions in or-



Fire Shut Up in My Bones, Opera Theatre of St Louis, 2019

der to focus on their own roots while exploring and developing the work of folk music and legends in the country. Composers such as Douglas Moore, Carlisle Floyd, Scott Joplin and more recently Jake Heggie and Terence Blanchard have all crafted operas that have been presented throughout the world to great success. In Canada, composer John Estacio and librettist John Murrell were commissioned by Calgary Opera to produce *Filumena*, based on a true Canadian story of the last woman to be hanged in Alberta - which premiered in 2003 in Calgary to great success, and is one of the most produced Canadian grand-operas in the world.

VOICE TYPES

Voice Types

The Main Voice Types in Opera are:

SOPRANO	Traditionally considered highest female voice
MEZZO-SOPRANO	Voice type between Soprano and Contralto
CONTRALTO	Usually the lowest female voice
TENOR	Usually the highest male voice
COUNTER TENOR	Higher than a tenor, but less common, however it is becoming a more common and popular type, and it is considered highest voice type for a male voice
BARITONE	Voice between Tenor and Bass
BASS	The lowest voice type of them all

Breaking down the voice types:

COLORATURA	Typically a voice with a very high range and the ability to sing complicated passages with great agility
DRAMATIC	A heavy, powerful voice with a steely timbre capable of great range and emotion
LYRIC	An average size voice, but capable of singing long beautiful phrases.
HELDEN	A German term referring to a powerful voice capable of singing very demanding roles
FALSETTO	The upper part of a voice, more often used in reference to male voices
SPINTO	A somewhat more powerful voice than that of a true lyric.

Educators: To watch a short but descriptive video on operatic voice types explained, go to the Royal Opera House London (ROH) YouTube video here: <https://youtu.be/hLfvkwTnJVM>

Opera Terms

ACT:	A portion of an opera designated by the composer, which has a dramatic structure of its own, not unlike a chapter in a novel
ARIA:	Italian for an 'air' or 'song'. The big number where the singer expresses feelings and shows off the voice
BEL CANTO:	Italian for "beautiful singing", refers to a style of opera that developed in Italy and was characterized by a small but dynamic vocal range requiring much vocal control

OPERA TERMS

Opera Terms Continued

BUFFA/O:	From the Italian for 'buffoon.' A singer of comic roles (<i>basso-buffo</i>) or a comic opera (<i>opera-buffa</i>)
BRAVO:	Literally, a form of applause when shouted by members of the audience at the end of an especially pleasing performance. Strictly speaking, "bravo" is for a single man, "brava" for a woman, and "bravi" for a group of performers
CHORUS:	A group of singers, singing together, who portray peripheral characters who usually comment on the action and help to support the storyline
DUET:	An extended musical passage performed by two singers. They may or may not sing simultaneously or on the same musical line
DRESS REHEARSAL:	A final working rehearsal where all characters are in full costume with full set and live musical accompaniment
ENCORE:	Literally, French for "again". It is shouted from the audience after a particularly well sung passage or, more commonly, at the end of a well-done performance
LEITMOTIF:	Recurring bits of music associated with particular characters or moods
LIBRETTO:	Italian for "little book", the written text of the opera without music
MAESTRO:	The conductor of the orchestra
OPERA SERIA:	"Serious" opera, a term developed in Italy to refer to operas from the 17th century with themes of mythology, ancient history and no comedic elements
OVERTURE:	An orchestral piece at the beginning of the opera, a musical introduction to the opera
PREMIERE:	Opening night of a performance, the first public performance in the theatre
RECITATIVE:	Speech-singing where the singer chants the words in rhythm of free speech, used to further the plot or set up an aria, to communicate much of the story in a shorter span of time
SINGSPIEL:	a musical work popular in Germany especially in the latter part of the 18th century characterized by spoken dialogue interspersed with songs, literally: singplay
SUPERNUMERARIES:	Extra, small, supporting roles in the opera in which the characters do not sing, such as people in a crowd
SYNOPSIS:	The story of the opera in short form
THROUGH-COMPOSED:	A piece of music that has no repetition of musical passages throughout, but instead has different music for each ensuing section
TOI TOI TOI:	An expression used in the performing arts to wish the performers a good performance which exists because of the superstition that to wish a performer good luck is actually bad luck
VERISMO:	An artistic style from 19th Century Italy that dealt with themes of common people and daily lives set in a dramatic style

COMPOSER & LIBRETTIST

DEAN BURRY

Composer and librettist Dean Burry is one of the world's leading composers of children's opera. His works have been performed across Canada, the United States, Europe, China and Brazil.

Burry was born in St. John's, Newfoundland and grew up in Gander. In his youth he spent a great deal of time out on the water and in his father's boat and it is there that he began hearing music, in the songs that the fishermen sang and in the sounds of the waves and water.

At age 10 he was encouraged to compose music. This would be the beginning of a long and successful career in the arts, writing and composing. His first produced script, *Good Gods*, won the local drama festival in 1987.

After High School, Mr. Burry attended Mount Allison University in Sackville, New Brunswick as a saxophone major. His love of theatre was strong so he chose to combine music and theatre and began writing operas and musicals. In his first three years at Mount Allison he wrote, produced and conducted three major dramatic musical works.

He then continued his musical education at the University of Toronto in composition studies. After completing his studies, he began working at the Canadian Opera Company while still composing. During his time working there, he immersed himself in the world of opera, studying in the library, attending rehearsals and talking extensively with the Education and Outreach Coordinator. In 1997, the COC hired him to run an after-school opera program in the community in order to introduce children to opera. He remained at the helm of the program until 2015.

In 1997, he was commissioned to write *The Brothers Grimm* which was a huge success and gave him international renown as a children's opera composer. *The*

Brothers Grimm has been seen by over 150,000 school children across Canada, the United States and Europe in over 600 performances. His other major works are *The Hobbit* for the COC and Sarasota Opera, (which recently received its European premier

to sold out houses in Ljubljana, Slovenia), *The Scorpion's Sting* for the COC, *the Vinland Traveler* and *Le nez de la sorcière* for Memorial University of Newfoundland, *Pandora's Locker* for the Glenn Gould School, *The Mumpers' Masque* for Toronto Masque Theatre, the CBC serial radio opera *Baby Kintyre* and *Beacon of Light* for Rising Tide Theatre. He wrote *The Bremen Town Musicians* in 2009 as an accompaniment to *The Brothers Grimm* for Opera Lyra.

During his recent engagement as Artistic Director of the Canadian Children's Opera Company, the company doubled in size and programmed the first ever Toronto Festival of Children's Opera, as well as a European tour of the critically-acclaimed production of *Brundibàr*. Burry is currently the director of the Opera Creation Lab at the Centre for Opera Studies in Sulmona, Italy. He holds a professorship at the Glenn Gould Professional School in Toronto and is an Assistant Professor at the Dan School of Drama and Music at Queen's University, and is Artistic Director at the school's Music Theatre Creation Program.



THE REAL BROTHERS GRIMM

Although fairy tales such as *Hansel and Gretel*, *Snow White* and *Rumpelstiltskin* are read the world over, few people know the two German scholars who collected and published them. Jacob (1785-1863) and Wilhelm (1786-1859) Grimm were born in the German city of Hanau and were the oldest in a family of nine children. Their father Philipp was employed as a local magistrate, a position which came with a large house, servants and a high social standing. All this changed upon Philipp's death in 1796 when the family was forced to move to more modest accommodations and rely on the charity of relatives.

Despite financial challenges, Jacob and Wilhelm excelled in school, studying law, philology (the study of words and language) and medieval German literature at the university of Marburg. It was these latter two subjects which inspired their life-long love of folk tales and in 1806, encouraged by their friend Clemens Brentano, the two set out to systematically collect and record the oral storytelling tradition of the local countryside. Contrary to what many believe, Jacob and Wilhelm were not really the authors of these fairy tales, unlike the famous writer of tales, Hans Christian Andersen. Andersen's works, while certainly appearing to be folktales, are defined as literary tales. His stories, including *The Little Mermaid* and *Thumbelina*, came mostly from his imagination. As folklorists, the Grimm brothers sought to record common stories that were told around campfires or to children at



night—some of which had been passed down for centuries. Traveling around the local districts and inviting individuals into their

home allowed them to accumulate a vast amount of raw material which included everything from magical fairy tales to parables, local legends, fables and other moral lessons. The resulting book, *Kinder- und Hausmärchen* or *Children's and Household Tales* in English, was published on December 20, 1812 and contained 86 stories including *Rapunzel*, *The Frog Prince*, *Cinderella*, *The Fisherman and His Wife*, and *The Elves and the Shoemaker*. The second edition, printed in 1819, contained the story *The Bremen Town Musicians*, another one of Dean Burry's operas (the librettist and composer of *The Brothers Grimm* opera). By 1857, seven editions had been released and the publication had grown to include 211 entries.

It is interesting to note that, although the brothers' original goal was to produce an accurate account of German folk tales, they found it irresistible to modify some of the story fragments they received to create a more satisfying narrative. Through the various editions they also revised many of the tales to be more reflective of trends in religion, social appropriateness and children's literature.

Children's and Household Tales has been translated into over 100 languages and served as the inspirations for some of the world's most enduring operas, plays, movies and even video games.



Image of 2nd edition of *Kinder- und Hausmärchen*, 1819

CHARACTERS & SYNOPSIS

Character	Description	Voice Type	Singer
Wilhelm Grimm	A scholar	Tenor	Tayte Mitchell/Jeffrey Strand
Jacob Grimm	Wilhelm's older brother,	Baritone	Jeremy Dubé
Herr Brentano	A publisher and poet, friend of the Grimm	Bass-Baritone	Dominic Veilleux
Dortchen Wilde	A young friend of the brothers	Soprano	Juliana Krajčovič/Eden Tremayne
Frau Viehmann	An old fruit seller	Mezzo-Soprano	Simran Claire/Alanna Fraize

Characters from the fairy tales:

Rapunzel, Little Red Cap, the Miller's Daughter are played by Juliana Krajčovič / Eden Tremayne

The Miller, Rumpelstiltskin are played by Dominic Veilleux

The Witch, Granny, the Wolf, the Miller's Wife are played by Simran Claire/ Alanna Fraize

SYNOPSIS, or, What happens in the story?

Setting The Grimms study in Kassel, Germany

Time Early 1800's

On a typical day in Kassel, Germany in the 1800s, the brothers Grimm are working together researching words to include in a dictionary. Brentano, who is a poet and scholar himself, interrupts them and sets them a task. He would like them to write a book for him of common tales, like the ones that people tell around a fire. Since the Grimm brothers do not have a background in writing stories, they ask their friends if they know of any tales. Dortchen Wild, a friend of the brothers with a crush on Wilhelm, suggests the first tale, one of love. She briefly describes a prince rescuing a long-haired princess from a tower owned by a witch. This is too short for the brothers to use, so they adapt it, lengthen it and embellish it into what we know today as the story of Rapunzel. They are very happy that they now have their very first story, but they realize that one story is not enough. Dortchen suggests that she find a lady from the market, Frau Viehmann, who knows the greatest of stories and will be able to help them. Frau Viehmann tells them a tale of a girl named Little Red Cap who pays a visit to see her lovely grandmother, who lives in the middle of the woods and is not very well. Little Red Cap has been sent to take her some food. Along the way she meets a wolf who takes a shortcut and arrives at the grandmother's house long before Little Red Cap. There he eats both the grandmother and, when she arrives, Little Red Cap. The brothers are horrified at this ending, and try to come up with a new one. Colonel Krause, an old soldier who keeps falling asleep, tells them the third and final story, of a mysterious little man named Rumpelstiltskin. This story is of the miller's daughter who is sent by her father to the king's palace to spin straw into gold... something she cannot do but must, or else face death. A mysterious little man suddenly appears and offers to do the spinning for her if she agrees to give him her first-born child. If she can guess his name, however, he will not take her child. Years later, when the miller's daughter has a baby, Rumpelstiltskin comes to claim his reward. When the time comes to guess his name, she draws a blank. With a little bit of help, she finally guesses the right name, saving her baby, and they all live happily ever after. Just as the brothers are putting the final touches on these stories, Brentano comes in to tell them that he no longer wants a book of folk tales. But so many people have already heard about the book and want copies that the brothers decide to go ahead and publish the book themselves as *The Brothers Grimm Fairytales*.

(Synopsis reprinted from the Canadian Opera Company's *The Brothers Grimm* Study Guide, 2013)

OUR *The Brothers Grimm* PRODUCTION

The work of many people over many months has gone into Calgary Opera's production of *The Brothers Grimm*. There are some things we'd like you to know about it:



Three fine young performers, first day of filming for *Brothers Grimm*. (L to R) Jeremy Dubé, Dominic Veilleux and Jeffrey Strand

Who are the young singers?

Our Virtual School Tour production is performed by our McPhee Artist Development program singers. Each season, Calgary Opera provides up to eight young singers with the opportunity to study and perform under a professional staff of teachers and performers. The program serves as a bridge between academic programs and the professional world of opera, offering the experience and practical skills necessary to succeed as a self-employed artist in a highly competitive international environment. They are managed by Mr. Mel Kirby.

Double Casting our opera

There are two singers listed in some roles on page 9 because we are rehearsing and filming two versions of the same opera. This is called double casting. The reason for this is that prior to COVID-19 changed all of our lives, we used to tour to different parts of Alberta with our live opera school tour. Every weekday our McPhee Artists would do two performances in different schools, for four weeks straight. If you do the math that is 40 performances over 4 weeks. Such a rigorous schedule would be difficult for any singer to commit to, so we had two casts taking turns doing these performances. Every singer would get to perform and take a break in the same day. Additionally, if someone were to get sick on tour, there would be another person that can take their place. We decided to do the same thing with the virtual productions so you might see one set of singers or the other, but both are amazing!

Filming the opera

Last year was the first time ever that Calgary Opera filmed its School Tour performance! There were many more COVID health regulations in effect during the filming in 2021, so none of the singers could even be in the same room together. With the power of video editing, the videographer, director and performers filmed each scene one person at a time and edited it together to make it look like the performers were in the same room. Amazing! This year, fortunately, the singers were allowed to be together during filming but with a lot of precautions still in place. Luckily, you don't

see all of the careful things we did when you watch the opera, you just see a wonderful performance.

PRODUCTION MOMENT

A photo of what the video camera sees on the tv screen. On first day of filming for *Brothers Grimm*, (L to R) Director JP Thibodeau (behind tv), Jeremy Dubé, Dominic Veilleux and Tayte Mitchell



THE SINGERS

2021-22 McPhee Artist Development Program —Clockwise from top Left: Simran Claire, Jeremy Dubé, Alana Fraize, Jeffrey Strand, Dominic Veilleux, Tayte Mitchell, Juliana Krajčovič, Eden Tremayne



SIMRAN CLAIRE is a Punjabi-Canadian mezzo-soprano from Vancouver, BC. She is an intelligent and flexible performer, with an emerging focus on multidisciplinary work. Most recently, this interest has manifested in associate directing *Sāvitrī* with Against the Grain Theatre. In February, Simran made her “utterly moving” (Opera Canada) creative debut, *Dadima* (Pacific Opera Victoria), a short film exploring her identity, heritage and lineage using the framework of Schumann’s *Frauenliebe und -leben*.

In 2020/21 Simran was a Civic Engagement Artist at Pacific Opera Victoria, a Young Artist at The Glimmerglass Festival in 2019, and has sung with companies including Vancouver Opera and Opéra Royal de Versailles. She is a graduate of the University of British Columbia (BMus, MMus) and is a recipient of the UBC Medal in Music, the faculty’s highest graduating award. She has been featured by CBC Music, Global TV and Opera Canada. Simran is also a trained bhangra and bollywood dancer, and self-taught quilter.

Canadian-Australian Baritone **JEREMY DUBÉ** is a returning member of Calgary Opera’s 2020/2021 Emerging Artist program. During that season, he performed the roles of Igor Gouzenko in *The Cipher Clerk*, Dimitri in *Vastation*, Miguel in *Arriving at the Fire* as well as Father and Sandman in the Schools Tour of *Hansel + Gretel*. He has been praised for his command of the stage and vocal refinement (Limelight Magazine, Sydney Arts Guide).

Recent roles include Figaro and Count Almaviva in *The Barber of Seville* – New South Wales Schools Tour 2020, Figaro in *The Barber of Seville* – Victoria Schools Tour 2019 (Opera Australia), Leporello in *Don Giovanni*, Les Gendarme in *Les mamelles de Tirésias*, Papageno *Die Zauberflöte*, Mercurio in *La Calisto*, Hymen and Winter in Henry Purcell’s *The Fairy Queen* (Sydney Conservatorium of Music), Elder Ott in *Susannah*, (Opera New England). Jeremy holds a Bachelor of Music (Performance) and Master of Music Studies (Opera Performance) from the Sydney Conservatorium of Music, Australia

THE SINGERS CONTINUED

Canadian Mezzo-Soprano **ALANNA FRAIZE** is originally from St. John's Newfoundland and Labrador. She has been described by Opera News as having an "ample and robust" voice. Operatic roles have included Cherubino in *I due Figaro*; Signora Guidotti in *I due timidi*; Aunt Hannah Watkins in *Emmeline*; Tisbe in *La Cenerentola*; Annio in *La Clemenza di Tito*; Meg Page in *Falstaff*; Florence in *Albert Herring*; Maman, La tasse chinoise and La libellule in *L'enfant et les sortilèges*, and Third Lady in *Die Zauberflöte*. Notable performances have included being the Mezzo Soprano soloist in Haydn's 'Lord Nelson' Mass and Mozart's *Requiem* with the Newfoundland Symphony Orchestra. A student of Joan Patenaude Yarnell, Alanna holds Bachelor and Master's degree (Voice) and a Professional Studies Certificate (Voice) from The Manhattan School of Music.

Tenor **JEFFREY STRAND** recently performed Don José in *Carmen* with Mercury Opera, covered Tamino in *Die Zauberflöte* at Sarasota Opera, Manrico in *Il trovatore* at Central City Opera, Don José in *Carmen* at the Brott Opera, and Lennie in *Of Mice and Men* at Tulsa Opera. He sang Beethoven's *An die ferne Geliebte* as a Young Artist at the National Arts Centre and performs with Phoenix Opera. On the concert stage he appeared as the Tenor Soloist in Beethoven's *Ninth Symphony* and *Mass in C*, Puccini's *Messa di Gloria*, Vaughan Williams' *Hodie*, Handel's *Messiah*, as Uriel in Haydn's *Die Schöpfung*, and the Evangelist in Bach's *St. John Passion*, with the Phoenix Opera Orchestra, Westchester Oratorio Society, Chandler Symphony, Canyon Symphony Orchestra, and others.

Bass-baritone **DOMINIC VEILLEUX** has been praised for his rich and powerful voice, as well as his strong comic and dramatic skills. He has performed numerous roles including Leporello (*Don Giovanni*) and Agamemnon (*La belle Hélène*) on tour with Jeunesses Musicales Canada, Papageno (*Die Zauberflöte*) with Prague Summer Nights Festival, and D'Estillac (*La Veuve joyeuse*), Marco (*Gianni Schicchi*), Fiorello (*Il barbiere di Siviglia*) and Marchese d'Obigny (*La traviata*) with Opéra de Québec.

On the concert stage, Dominic has appeared as the bass soloist in Mozart's *Requiem*, Bach's *Osteroratorium* and Beethoven's *Ninth Symphony*. Dominic has enjoyed an exciting first year as an Emerging Artist with Calgary Opera

A native of Vulcan, Alberta tenor **TAYTE MITCHELL** recently completed his Master's degree in Voice Performance at the Cincinnati Conservatory-College of Music under the tutelage of William E. McGraw. Tayte's past operatic engagements include Oronte in Handel's *Alcina*, Le Prince Charmant in Massenet's *Cendrillon*, the title role in Britten's *Albert Herring*, Vašek in Smetana's *The Bartered Bride* and Satirino in Cavalli's *La Calisto*. In Tayte's last semester at CCM, he was scheduled to sing Monostatos in Mozart's *The Magic Flute*, but the performances were cancelled due to Covid-19. Tayte has been named an Albert Rees Davis Scholar and a George L. Hackett Scholar by the Singer's Club of Cleveland's S. Livingston Mather Competition in 2016 and 2019. Tayte's studies at CCM were aided by Arts Graduate Scholarships he won from the Government of Alberta in both 2019 and 2020. For the last few summers, Tayte has been both a Vocal Fellow at Marilyn Horne's Music Academy of the West program and a Studio Artist with Wolf Trap Opera. In 2018 he earned his Bachelor's degree in Music at the Oberlin Conservatory of Music, with a dual major in Voice Performance under Lorraine Manz and Opera Directing under Jonathon Field.

Ottawa-born Slovak Canadian soprano **JULIANA KRAJČOVIČ** recently completed her Master of Music in Opera at the University of Toronto. Past engagements include Dr. Ruth in *Escape Room*, Susanna in *Il segreto di Susanna*, Marcellina in *Le nozze di Figaro*, Mrs. Norris in *Mansfield Park* (U of T Opera), Donna Anna in *Don Giovanni* (University of Ottawa), Tatiana in *Eugene Onegin*, Suor Angelica in *Suor Angelica*, Magda in *The Consul*, and Euridice in *Orfeo ed Euridice* (Shooting Stars' Operatic Showcase). As a concert soloist, performances include Webern's *6 Lieder nach Gedichten von Georg Trakl*, Crumb's *Madrigals Book IV* (University of Ottawa's CME), and Soprano Soloist in (*cont.*)

ARTISTIC & PRODUCTION TEAM

(SINGERS continued)

Mendelssohn's *Lobgesang* (University of Ottawa Symphony Orchestra). As the winner of the ORMTA Young Artist Competition in 2018, Juliana completed a recital tour of Ontario. Other prizes include Finalist Prize in the 2019 Brian Law Competition, Richard Bradshaw Graduate Fellowship in Opera (U of T).

Canadian soprano **EDEN TREMAYNE** is recognized for her heartfelt singing and dynamic stage portrayals. She is a member of Calgary Opera's Emerging Artist Development Program and was previously featured as an Apprentice Artist with the San Diego Opera and the Yulanda M. Faris Young Artist Program with Vancouver Opera. Recent engagements include Clotilde in *Norma* (Calgary Opera), Countess Ceprano in *Rigoletto* (San Diego Opera), soloist for Vaughan Williams' *Dona nobis pacem* (The La Jolla Symphony and Chorus), Violetta in *La Traviata* (Jeunesses Musicales du Canada), Kate Pinkerton in *Madama Butterfly* and Lucinda in the Canadian premiere of *Dark Sisters* (Vancouver Opera), and Rowan in *The Little Sweep* (Bodhi Tree Concerts).

ARTISTIC & PRODUCTION TEAM

Every opera from the smallest performance to the largest Grand Opera at *La Scala* in Milan requires the work of countless people to create, perform and produce it. These are the people that made this production possible:



Videographer—Jody Lund

Jody Lund is a videographer who hopes to expand and enhance viewers' perspectives through visual storytelling. As a graduate of the SAIT Film and Video Production program, he founded New Jack Films in 2020. His plans for the company are to bring together quality story, cinematography and sound design to create meaningful videos for both his clients and audiences. Jody is eager to develop New Jack Films as an active contributor to Alberta's film industry.



Stage Director—JP Thibodeau

An award-winning actor, designer and director, JP has been both on and off the stage all over the world. He is currently the Artistic Director for StoryBook Theatre which, under his leadership, has grown to be Canada's largest volunteer-driven Theatre for Young Audiences.

JP works closely with playwright and composer Joe Slabe, to create many world premiere musicals, including *Lest We Forget* (Lunchbox Theatre), *Naughty But Nice* (Forte Musical Theatre), *Urban Jungle Book* (2017 Tom Hendry Award Shortlisted New Musical), *Twas the Night Before Christmas* (StoryBook Theatre) and the multi-award-winning *Touch Me: songs for a disconnected age* (Theatre Calgary). Most recently, JP worked with Queen as the director of the all-Canadian North American tour of their musical *We Will Rock You* (Annerin Productions). Over his career, JP has directed musicals of all sizes and has is a driving force in the fostering and development of emerging musical theatre artists in Calgary and across the country. He is the recipient of the Greg Bond Memorial Award for his outstanding contribution to Musical Theatre, a two time shortlisted nominee of the Rozsa Award, multiple Critter Awards and several Betty Mitchell Award Nominations.

JP holds a bachelor's degree in Theatre Arts, and Drama in Education. Although plenty of his life is spent living and breathing theatre, he always makes time for his incredible wife Tara and their sons, Evan Xander and Isaac Tanner - they make the endless hours and demands of theatre worthwhile.

ARTISTIC & PRODUCTION TEAM CONT.

Beyond the Stage Director, who directs the action on stage or screen, and the videographer, who records and edits it all, there are many more technical and artistic staff. Every stage and screen production has someone managing the stage and artist concerns, costumes, the makeup and hair of the performers, the set and lighting, the props and, in our case, the music! These important people, along with our Director of Production, who takes care of seeing the entire production through from beginning to end, and our Technical Director, who makes sure all the sound and lights, mics and wires are in place and working, are all listed here.

In the case of *The Brothers Grimm*, we have some extra special makeup effects for Rumpelstiltskin created by a special crew of FX Makeup designers and artists. Take a good look at Rumpelstiltskin when he's on screen, there's more there than just the face of the artist Dominic Veilleux.

PRODUCTION MOMENT

Videographer Jody Lund films Singer Dominic Veilleux (dressed as Rumpelstiltskin) in front of a green screen. This is being done so that in the finished video he will appear to be very small. You will see this when you watch the opera.



Calgary Opera Artistic Director: Jonathan Brandani

McPhee Artist Manager, Music Director

& Pianist: Mel Kirby

Stage Manager: Kennedy Greene

Director of Production: Bonny Baynton

Production Assistant: Brett Johnson

Technical Director: Cody Stadel

Set Designer: Scott Reid

Costume Designer & Head of Wardrobe: Heather Moore

Head of Props:

Makeup Designer/Artist:

Hair & Wig Designer:

Makeup FX Fabrication:

Makeup FX Artists:

Audio Technician:

Recording Engineer:

Laura Anderson

Gail Kennedy

Michelle Suffolk-Walsh

Dave Trainor

Gail Kennedy, Tea

Christina Scott

Samantha Hindle

Daniel Plumtree



***The Brothers Grimm - Calgary Opera Virtual
School Tour - April 2022***

NAME: _____

My favourite part of the opera was: _____

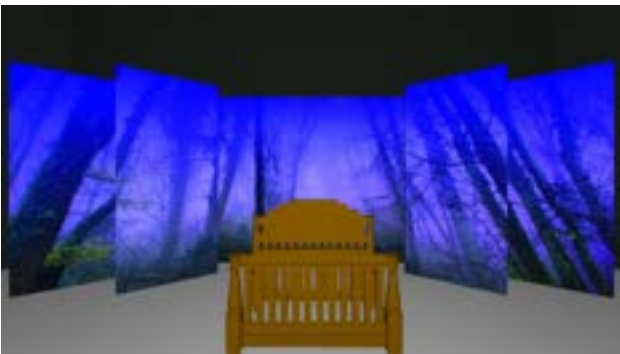
A large, empty rounded rectangular box for writing.

SET DESIGN STUDY & EXERCISES



Every stage or screen production you've ever watched has had some sort of set or backdrop element to it. Even if there is very little, (more of a suggestion of background), there is generally still a consideration for the space that the artists are performing in and on.

For *The Brothers Grimm*, Calgary Opera worked with Set Designer Scott Reid to come up with the backdrops and stage elements for our video production. At left are a series of models he made depicting different scenes of the opera.



Some of the set pieces are printed onto a backdrop that stands behind the artists, other elements are added onto the film when the videographer is editing it. This is done by filming the artist against a green screen (as seen in the image of singer Dominic Veilleux on the previous page) and then adding the imagery overtop of the green screen with the help of a computer. Lastly, there are the actual set pieces like the table, chairs, and the bed that you see in these images. These are pieces that the artists interact with to help tell the story.

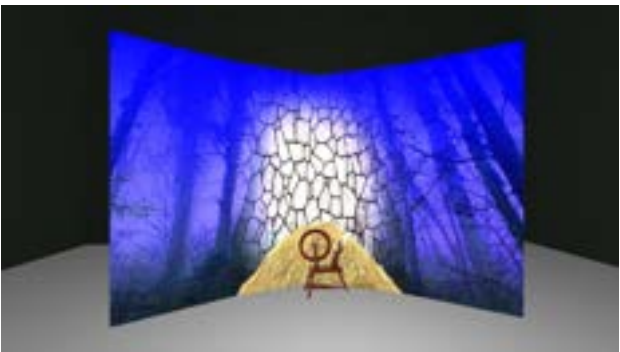
The physical set pieces are handled by the Props Master, who is Laura Anderson in our case. She creates, builds, finds and borrows pieces that match the Set Designer's vision for the set.



While the rehearsal is taking place, before the videographer begins filming the video, the singers, stage manager and director work with the set backdrops and pieces to make sure that they fit well with the story and action on screen. Changes are made and final pieces are put in place for the filming stage of the production.

Exercises:

1. Just by looking at these set design samples, can you guess which part of the opera they would be for? Even if you haven't heard the synopsis from your teacher yet, what kind of action do you think would occur on any one of these sets?
2. Pick a fairy tale, that is not covered in *The Brothers Grimm*, and design your own set pieces. Every piece and backdrop design must tell part of the story and must have a reason for being there. Consider your choices carefully.
3. Colours—choosing colours for a background, costumes and set pieces is very important. Different colours can make us feel different ways and can add to the mood and feeling of what is happening on set. Sometimes colours are added in with lights, (this is particularly true with live theatre and opera), and other times, the background or set pieces are changed to give a certain effect. Think about how the blue and green work in these set design backdrops. How do those colours make you feel and what you guess is the feeling of the scene?



COSTUME BOARD STUDY

Every performance you've ever seen whether it was a movie, tv show, or live performance in a performance hall, had costumes in it. Generally, one person is in charge of deciding what those costumes will look like and this person is called the Costume Designer (if the costumes must be created) or Head of Wardrobe if they are managing the costumes, their alterations and, their fit.

At Calgary Opera our Head of Wardrobe is Heather Moore. She has been working in movies, television, theatre and opera for many years and Heather is a talented Costume Designer *and* Head of Wardrobe who is capable of designing, finding, and making costumes for any character you can imagine. Many operas are performed repeatedly all over the world, so it isn't necessary to make new costumes for each new performance. For the most part what opera companies do is rent the costumes from whoever owns them. In the case of receiving rented costumes, the job of the Head of Wardrobe is to make sure all of the costumes are in good shape and fit the singers. This means that there are many wardrobe fittings where the singer tries on the costume or outfit for their character and the costume is adjusted to fit them exactly. The Head of Wardrobe must be very good at measuring bodies and altering the costumes to make them fit well. In the case of our *Brothers Grimm*, we rented some pieces, borrowed some from other theatre companies in Calgary and created others.

At the start of work on a production most or all of the artistic and production crew listed on page 13 come together to discuss how the performance will look. In the case of our production of *The Brothers Grimm*, our Director JP Thibodeau knew he wanted the story to be set in the time and place when the Brothers Grimm were alive and pulling together their book of fairytales. He also wanted the fairy tales scenes that you will see to be representative of when these fairy tales were created. As a result, there are three different time periods for the costumes in this opera production. They are:

- Early 1800's Germany (brothers Grimm study)
- Historic Bavarian
- Medieval Period

This decision affected everything from how the characters would speak, to how it was filmed, to what the costumes would look like. Heather Moore read the story many times over to familiarize herself with the mood and characters and then began pulling together ideas of what each character would wear, based on their role in the story as well as what the people from that time and place in history wore. Heads of Wardrobe must not only be good tailors, but also interested in researching history and different cultures.

Costume Designers put their ideas on something called Costume Boards. These are pages filled with illustrations or photos pulled from many different places that describe each element of a character's costume. In the case of *The Brothers Grimm*, Heather Moore also used the boards to consider certain hair and makeup looks, as you will see in the case of the Rumpelstiltskin board on the following page. Exercises for the Costume Board study are on pages 19-21.

COSTUME BOARD STUDY CONTINUED



Costume Board for The Millar's Daughter character



Costume Board for Herr Brentano character, the friend of the brothers Grimm who convinces them to write a fairytale



Costume Board for Colonel Krause character who shares fairytales that he has heard with the brothers



Costume Board for Rapunzel character



Costume Board to propose costume ideas for Rumpelstiltskin character



Costume Board to propose hair and makeup ideas for Rumpelstiltskin character

EXERCISES

Costume Board exercises

These exercises were put together while referencing the K-9 curriculum outcomes for art in the Government of Alberta curriculum guide. Teachers, if you would like larger copies of the costume boards, they are located at the back of this study guide, pages 26-31.

Consider the costume boards on the previous page. These boards are meant to reflect the mood and personality of the character. When a costume designer is considering costumes for characters, they also consider the importance of the character. The more important the character is to the story, likely the more unique and possibly colourful the costume will be.

Recommended Grades K-3

Materials Required

Paper, pencils, felt pens, pencil crayons, magazines that can be cut, various fabric and fabric trim pieces, glue (if digital—computer or tablet)

- Think of a different story for which to create costumes, one that you know well. It could be a different fairy tale for example, or a story that you know from movies like *Star Wars* or *Moana* or even *Encanto*. You could also create a new costume idea for a character from *The Brothers Grimm* opera
- Invent a new character or create a new costume for an existing character
- First think about things you know about the character: are they funny? Serious? Is there something they are really good at or talk about a lot? Maybe they like to swim or do magic tricks, or maybe they have a magic power
- Think about how you can represent these unique characteristics that the character has with costume pieces—there are different ways of doing this like:
 - if a character is funny maybe all of their clothes are different colours and patterns and together it looks funny
 - if a character is really strong (like Luisa in *Encanto*) you can represent this on their clothing (like the dumbbells and weights that are printed on her skirt)
 - if a character is really sad perhaps their clothes are dull colours, perhaps a lot of grey or brown pieces of clothing
- Once you've decided how to represent the characteristics of the character in the clothes and other things they wear (hats, glasses, a pin on their shirt, and so on) you have to put the ideas on a costume board for that character
- The costume board can be drawn with colour pencils and felts, it can be a collage of images and patterns from magazines, if done online it can be a digital collage of the images found online, real pieces of cloth and trim can be glued to the board to represent the different colours and patterns
- Present your ideas to the class and explain why you made the choices you did

Recommended Grades 4-6

Materials Required

Paper, pencils, felt pens, pencil crayons, magazines that can be cut, various fabric and fabric trim pieces, glue (if digital—computer or tablet)

Are they able to apply this to other stories and fairy tales they know?

- Think of a different story for which to create costumes, one that you know well. It could be a different fairy tale for example, or a story that you know from movies like *Star Wars* or *Moana* or even *Encanto*. You could also create a new costume idea for a character from *The Brothers Grimm* opera. You could consider a character from a specific culture as well, particularly if your family or part of your family comes from that culture

continued next page

EXERCISES CONTINUED

- Invent a new character or create a new costume for an existing character, or a group of characters, like the clone troopers in Star Wars for example. The character or characters can be from any point in history from ancient Greek Gods to modern day superheroes
- Begin with understanding what kinds of costume elements would be available to your character. For example if they are an ancient Greek god, what types of materials, metals, fabrics, were clothing and costume made from then? This part will take some research in the library or online, or at home if you have chosen a character from a culture that your family has familiarity with. You can ask your parents or grandparents about traditional costumes or folk clothing from your culture, or you can also look this up in books or online
- Once you know the materials and fabrics available to your character, think about things you know about their personality: are they funny? Serious? Is there something they are really good at or talk about a lot? Maybe they like to swim or do magic tricks, or maybe they have a special skill, magic power or job Think about how you can represent these unique characteristics that this character has with costume pieces—there are different ways of doing this like:
 - if a character is funny maybe all of their clothes are different colours and patterns and together it looks funny
 - if a character is really strong (like Luisa in Encanto) you can represent this on their clothing (like the dumbbells and weights that are printed on her skirt)
 - if a character is really sad perhaps their clothes are dull colours, perhaps a lot of grey or brown pieces of clothing
 - if a character has a special role or job there may be typical clothing pieces associated with it, for example a chef may wear an apron or a chef's hat
- Once you've decided how to represent the characteristics of the character in the clothes and other things they wear (hats, glasses, a pin on their shirt, and so on) you have to put the ideas on a costume board for that character
- The costume board can be drawn with colour pencils and felts, it can be a collage of images and patterns from magazines, if done online it can be a digital collage of images found online, real pieces of cloth and trim can be glued to the board to represent the different colours and patterns
- Do your best to make it look as realistic as possible, get as detailed as you can and consider all the pieces that could be included to create the character like shoes, makeup, hairstyle, and jewelry
- Present your ideas to the class and explain why you made the choices you did

Recommended Grades 7-9

This exercise was inspired by a lesson plan for grades 6-12 from the Northern Illinois University NIUSTEAM program.

The original exercise can be found here: https://www.stemread.com/wp-content/uploads/2017/05/Costume_Design_Lesson_Plan.pdf

STEP 1: Investigate the use of costumes in modern day and historic settings. Have the students give some context as to the purpose of costumes by asking questions such as:

What are costumes? (help us establish a believable illusion)

- Find examples of some costumes in history, art, or movies? Perhaps there are examples of costumes in your own family such as traditional outfits that you or your parents wore as children or to perform folklore activities?
- What are the different ways people have used costumes throughout history? How do we use them today?

You may use the smart board or a laptop to display examples of costuming from art, movies, and theatre.

Continued next page

EXERCISES CONTINUED

STEP 2: Costumes can only be made with materials that are available at the time. Discuss different materials used in costuming at different points in history. Reflect upon how as technology advanced and more types of fabric were available as well as different types of metals and plastics to make accessories and jewelry and how this affected how costumes looked and were constructed. Encourage students to think of unusual examples (costumes have been made of paper, duct tape, fabric, toys, food, etc). Show examples if possible.

STEP 3: Once materials are understood, it's time to look further into why different materials and designs are chosen for a character. Consider the attributes of a character:

- their mood, general emotional disposition
- age, gender, ethnicity
- employment, hobbies and interests
- Special skills or superpowers
- Colours that reflect any of these attributes, such as blue for sad or lonely, red for a fiery or angry disposition

Show examples of different existing characters like Marvel characters, superheroes, characters from well known movies or tv shows with projector or poster if possible and ask them to identify why they believe certain costume decisions were made.

Start by asking students these questions about the images:

- What is the mood of the costume or the character?
- What is the purpose for this costume?
- How do they use color, texture, and other traits to convey the mood and purpose of the costume?

STEP 4: Have students form groups and either digitally design costumes or, if you have materials on hand such as various types of cloth, paper, tape, cloth trim, construction paper, crepe paper, tin foil and any other flexible materials you have on hand, the students can design the costume in person.

STEP 5: Have students design the costume by making a workable sketch with pencil and paper, noting the materials to be used. The costume must be based on the attributes, identity, and goals of the characters/group they have chosen.

Ask students to consider their design choices in the face of:

- Character: class, age, gender, personality
- Mood and colour: how does the audience feel about the character or production?
- Texture: lace and silk communicate wealth; burlap, cotton communicate poverty

STEP 6: Have groups present their costumes to the rest of the class, briefly explaining their materials and reasons behind the design decisions.

Language exercises

Recommended Grades K-3

Responding to Texts (and videos)

Working with various aspects of the “Responding to Texts” unit from Alberta Curriculum in English Language Arts for students in grades K-3, read the students the synopsis from page 9, then have them watch the production of The Brothers Grimm.

After the performance ask about their impressions: -

Continued next page

EXERCISES CONTINUED

- What did they like about the opera? What didn't they like?
- Did they recognize the three fairy tales that were presented?
- What feelings did they have during the opera? Were they worried, nervous, hopeful, excited? Did those feelings change as they watched the opera?
- What were their favourite parts? Why? What were their least favourite parts? Have them retell these parts in as much detail as possible.
- Who was their favourite character? Why?
- Did their favourite character remind them of someone they know? Of themselves?
- There are several villains presented in the fairy tales: the wolf in Little Red Cap, the witchy neighbour in Rapunzel and Rumpelstiltskin himself. Why do these characters behave how they do? Why is it important to know about people like this?
- Use the template on page 15 to have them illustrate their favourite scene or character, or act it out!

Recommended Grades K-6

Folk Tales and Culture—A study

The Brothers Grimm deals with several folk tales. We know that the real Brothers Grimm collected stories from the people around them that were shared orally, this means by speaking and from memory. Many of these stories are very old and have been passed down from person to person over the centuries. Many also originated in different cultures. For example, the story of Little Red Riding Hood is believed to have roots all the way back to the first century AD in Europe and the Middle East from a tale known as The Wolf and the Kids.

Folk tales give us clues about a culture. They tell us about how the people of a certain area or group lived and what was important to them. Every culture on earth has its own folk and fairy tales. It is interesting to hear the folk tales from a different culture and to think about the ones you might have heard in your own family, from your grandparents or aunts and uncles or a storyteller in your community.

Many folk tales and fairy tales deal with a character who has a problem, like the witch or the wolf, and somehow has to resolve it through a series of adventures or tasks. Often something or someone comes to help the main character, like the hunter in the woods, or Rumpelstiltskin to the millar's daughter. Folk tales often try to teach us a lesson. What is the lesson in these tales? Here are some possible lessons from the fairy tales in this opera:

- Little Red Cap (Little Red Riding Hood) - Don't talk to strangers
- Rapunzel—Don't give up, have patience and perseverance as the young couple did to find each other
- Rumpelstiltskin—Take responsibility for your actions and always tell the truth

Do you agree with these lessons? Have you noticed other lessons in these tales?

Share some folk tales from other cultures represented among your students in the class. Do they remind of other folk tales you have heard?

Recommended Grades 4-6

Write a Review:

Critics are people whose job it is to see theatre, concerts and opera performances and to write about or make a video about what they saw and thought. What they write is called a review.

These are some of the questions that get answered in a review:

- What did you like about the opera? What did you dislike?

Continued next page

EXERCISES CONTINUED

- What did you think of the set, costumes, music and lighting? Were these different elements helpful in telling the story or did they take away from the story because they didn't fit the action or the characters
- Would you have done something differently? Why?
- What were you expecting? Did it live up to your expectations?
- What did you think of the singers' portrayal of their characters?

Have the students write a review individually OR put them in groups to discuss these questions and any others they think of. Have each group put together a 1-2 paragraph critique or make a short video and then put them up around the classroom or share them in class or online. Have all the groups watch all reviews or take a tour of all reviews (if they are up on the walls) and then discuss what surprised them about other groups/students reviews.

Do they agree? Disagree? Was there something they didn't notice that was really important to another group?

Please share your reviews with the opera! We'd love to see and hear what the students thought about our performance. Teachers you can email them to me at pkesler@calgaryopera.com

Recommended Grades 4-9

Story Structure Study or Simplified Hero's Journey

"Stories are the repository of our collective wisdom about the world of social/cultural behaviours." - Gordon Pradle

The structure of stories has been studied by many scholars over time and forms its' own area of study called Narratology. Within that field, French Anthropologist Claude Levi-Strauss discovered that myths from various different cultures around the world share certain attributes and "can be interpreted in terms of their repetitive structures." A somewhat parallel body of study was explored by Joseph Campbell who identified similar common structures in world myths and called them The Hero's Journey. In either case, they form a simplified structure that can be held up to all Brothers Grimm fairy tales in order to predict the plot as it unfolds.

Beginning with an introduction or exposition as it is known, that sets the scene with the characters, and introduces us to the time and place. Within the introduction we have something called the inciting incident. This is point that begins the action of the story. In the case of Little Red Cap, the inciting incident is Granny's ill health and Little Red Cap's mother asking her to bring some food and drink to ease Granny's illness.

The action develops and we have what's called the rising action, a series of events that happen to the characters that build the story to its' climax. The climax is the high point, the turning point where everything changes in the story. To continue with Little Red Cap, the rising action is Little Red Cap's journey into the woods and her encounter with the wolf, the wolf convincing her to 'smell the flowers' and his ensuing departure to Granny's home and the climax is Little Red's arrival and consumption by the wolf. The climax is followed by a section of falling actions that end with a resolution. The falling action in Little Red Cap is described by the Hunter's awareness of the situation and his arrival, concluding with the resolution when he frees Granny and Little Red Cap by killing the wolf.

Finally there is a dénouement, or ending, in which Red Cap and Granny are reunited and Red Cap returns home a wiser girl. We learn the moral of the story and all is well.

Here is an illustration of the story structure that can also be used to illustrate a simplified Hero's Journey:

Exercise: Work with your students to apply this structure to the other two tales in The Brothers Grimm opera, then to the storyline of the opera itself.

Are they able to apply this to other stories and fairy tales they know?



EXERCISES CONTINUED

Listening and Music exercises

These lessons come to us from Calgary Opera Teaching Artist Stephania Romaniuk and are meant specifically for the use of Music Teachers. To access the music excerpt click on the highlighted resources in the Materials Required area of the exercise.

Recommended Grades 4-6

“What Happened to the Sheet Music?”

Musical Concepts

Active listening, changing meter, musical style and interpretation, composition

Materials Required

Teacher: [“Viehmänn’s Tale” from YouTube video](#) (section 0:42-1:37) & Score of “Viehmänn’s Tale” on pg. 32-35 of this guide (if hyperlink for audio clip doesn’t work, cut and paste this into your browser: <https://youtu.be/vNTEAlvEVdk>)

Students: Blank paper and something to write with

Recommended: At-home listening of “Viehmänn’s Tale”

Optional: Staff paper

Situation

The composer of The Brothers Grimm, Dean Burry, has a problem! Last night, a musical rival of his broke into his music studio and stole several important scores, including “Viehmänn’s Tale” from this opera! The production is only three weeks away, and the singer who will play Frau Viehmänn needs to learn her music. Thankfully, a recording of the aria was made earlier, which you will use to **transcribe** the vocal part of this aria using text, invented notation, and/or traditional notation.

Assignment

First—away from pen and paper—invite students to close their eyes and focus on the text and music with all their attention. Listen to the recording two times through, to get a general impression of the music. Ask for students’ impressions of the text and music. Also, invite students to notice the changing “feel” in the middle of the aria when the meter changes from 4/4 to 6/8 and the tempo eases—and back again.

Invite students to learn the entire aria **by ear**, preferably with melody on pitch. An intermediate step could be to learn the text by heart so that they can recite it in rhythm with the recording. Allow students plenty of chances to listen, including listening to the recording at home or on their own time.

Once students can recite the text in rhythm or sing the song with dramatic expression, have them write down the text and underline syllables that fall on strong beats. If they learned the melody, have them notate the contours of the phrase using invented notation. Make sure it is clear to the singer playing Frau Viehmänn where the beats fall, how quickly or slowly to perform the different sections, and any expressive dynamics.

Modifications

<i>Beginner</i>	Assign each student one phrase or a small section to transcribe.
<i>Advanced</i>	If students have strong musical backgrounds and the classroom is familiar with traditional notation, help them to notate rhythms and pitches on staff paper.

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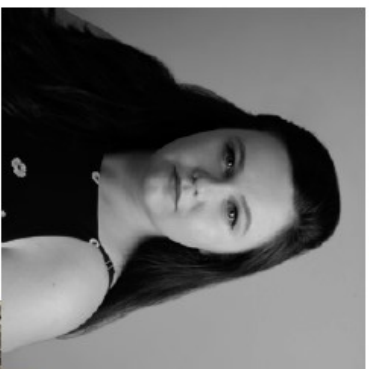
Canadian
Heritage

Patrimoine
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RBC
Emerging Artists
Project

The Millar's Daughter
Eden Tremayne & Juliana Krajičovic



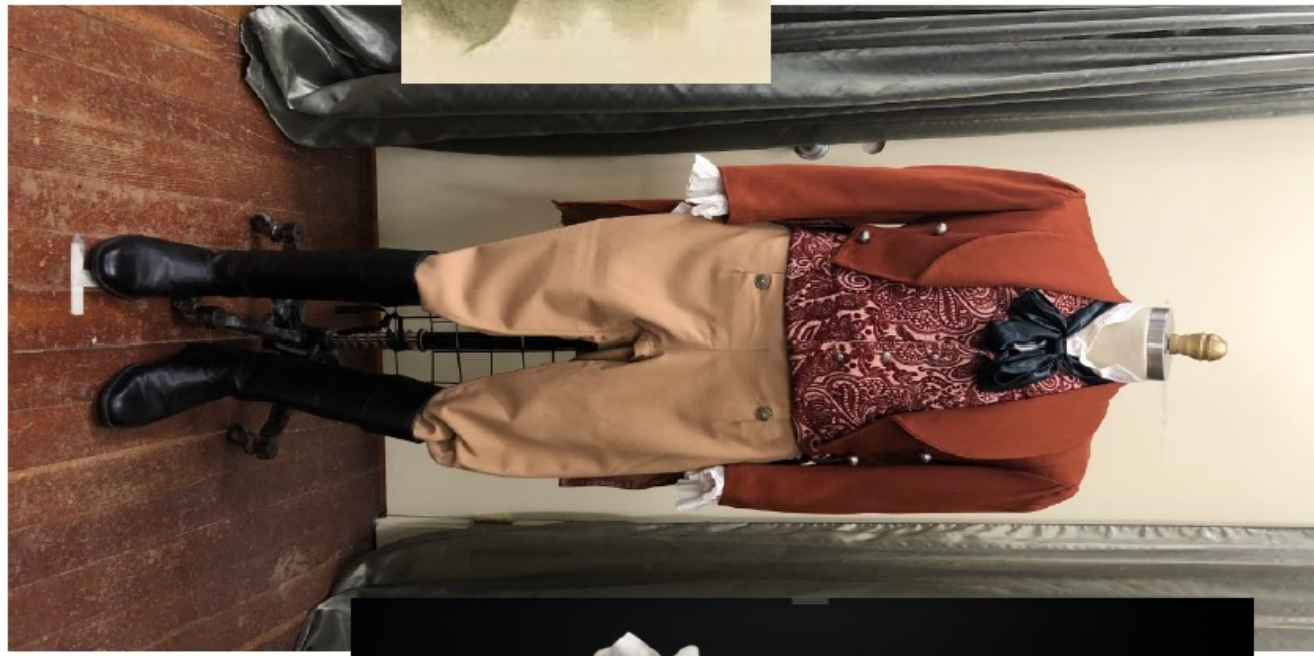
Camera White Under Dress
with

German Rose Overdress
in Violet

We will need to wig Eden



Herr Brentano
Dominic Veilleux

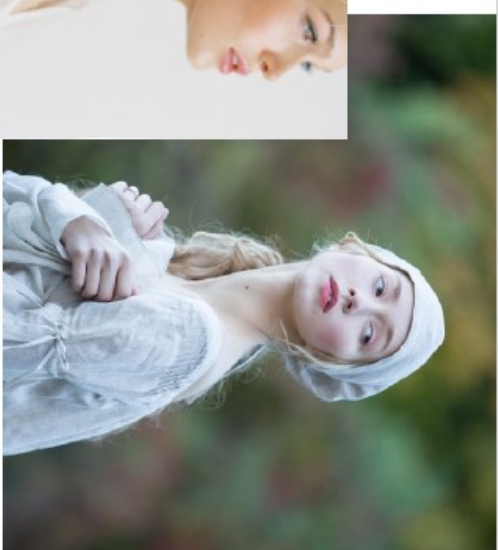
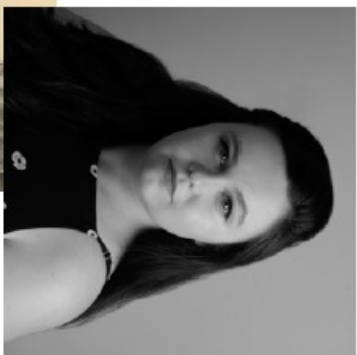
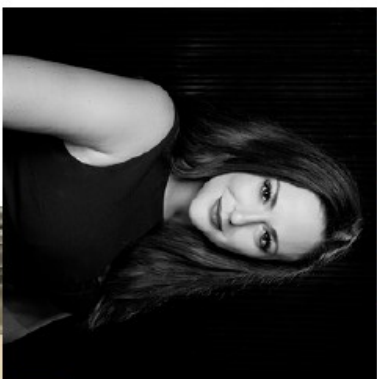


Colonel Krause

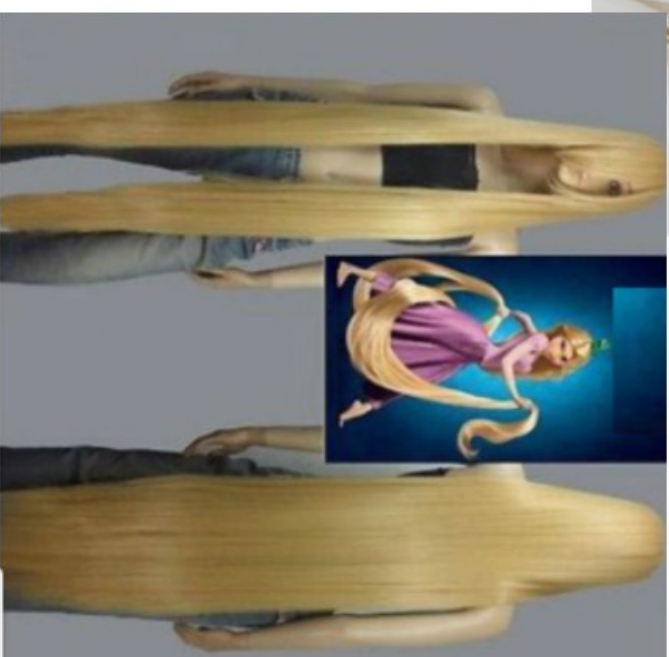
Dominic Veilleux



Rapunzel Eden Tremayne & Juliana Krajšćovic



Cream Coif



Ordered Extra Long Wig

Rumpelstiltskin Dominic Veilleux

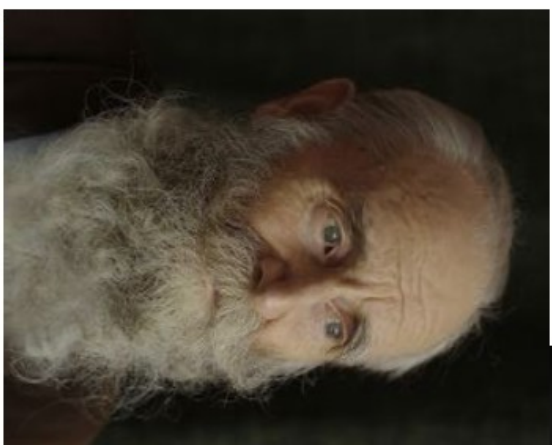
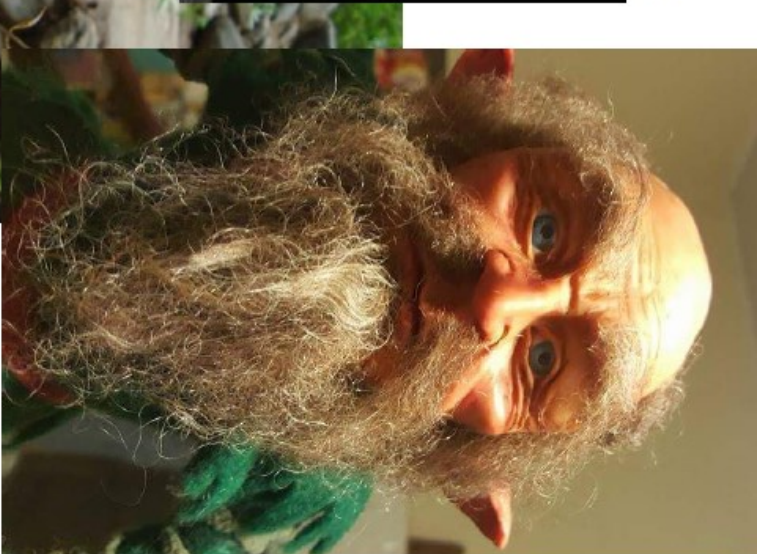


"TROT CLOT ZAH HETTING A"



Rumpelstiltskin

Dominic Veilleux



Hair and Makeup Images for Discussion

2. Score of "Viehmänn's Tale" for Music and Listening Exercise "What Happened to the Sheet Music"? Pg. 24


$\text{♩} = 150$

VIEHMANN:
mf

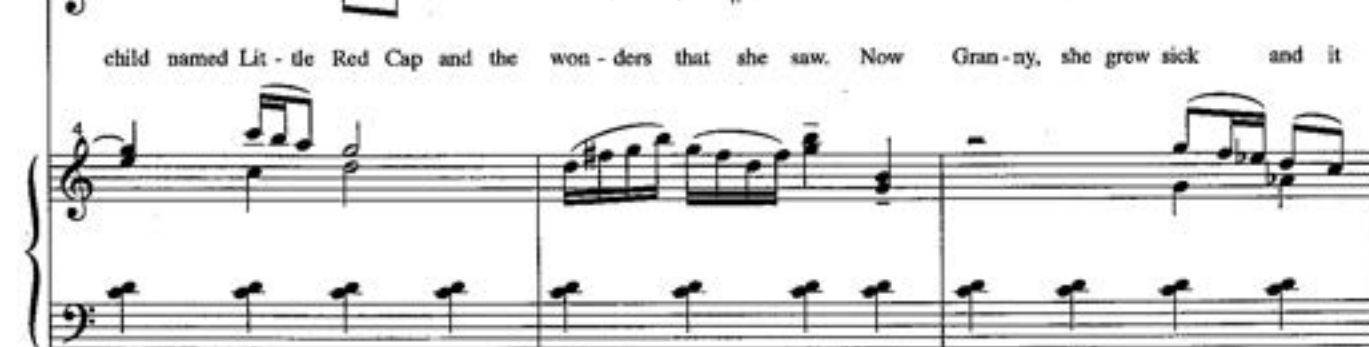
V. 

It's the stor - y of a girl with a love - ly grand - ma - ma, a



V. 

child named Lit - tle Red Cap and the won - ders that she saw. Now Gran - ny, she grew sick and it



V. 

left her feel - ing low so with some treats in - to the woods did Lit - tle Red Cap



(♩ = 76)

V. 10

go. In the woods she met a wolf, - so ve - ry cun - ning. *Smell the

V. 14

flow - ers*, he did say then he went to Gran - ny's house. Now you

(she begins scolding Wilhelm)

V. 17

know you should ne - ver stray from the path. You should ne - ver, ne - ver, ne - ver, ne - ver,

DORTCHEN: Frau Viehmann!

VIEHMANN: (composing herself) Yes.
(she takes a big breath)

V. *ff* no - ver, no - ver, no - ver... *mf* So the

V. 22 wolf he goes to Gran-ny's and be - fore you could say "Boo" made a break - fast out of Gran - ny with - out

V. 25 tak - ing time to chew. Then he dressed up in a night-gown, put a bon - net on his head and when the

VIEHMANN: And that is what happens to bad girls who talk to strange men!

V. 28

young girl came a - knock - ing made a din - ner out of Red

(Dortchen takes a step away from Wilhelm)

JACOB: That is it? That's the end?

WILHELM: No redemption? No reward?

VIEHMANN: You will learn, young man, that life is not always about reward. But I can see you are unimpressed. I know of a strange, old fool who lives at the edge of the woods: A retired soldier who knows every tale told round the fire on the eve of epic battle. I will bring him.

WILHELM: If you please, gentle Frau, you are too kind.

JACOB: And your story might just turn out to be fine.

(Viehmann and Dortchen exit with waves from the brothers.)

WILHELM: We did it once, can we do it again?

JACOB: Who knows, dear brother? Dare we tempt fate?

(Jacob begins to write)

Little Red Cap.