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OPEN WIDE AND SAY AWE

Presents

## ***THE BROTHERS GRIMM***

By Dean Burry

**School Performances**

May 5 – 7, 2010

**Public Performances**

May 7, 2010 @ 7:30 PM

May 8, 2010 @ 2PM & 7:30 PM

# STUDY GUIDE

THIS OPERA IS PRESENTED WITH THE GENEROUS SUPPORT OF  
THE MANITOBA ARTS COUNCIL      THE WINNIPEG ARTS COUNCIL  
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**THE LITTLE OPERA COMPANY** is excited to have you as our guest for this production of Dean Burry's opera, *The Brothers Grimm*. We have created this study guide for teachers to help their students make the most of this opera experience.

## NEW TO OPERA?

To ensure that your trip to the theatre is problem free and enjoyable, we recommend that you review the following with your students before you arrive.

Theatres have certain rules for audience members. Two that you should know are:

- Using a camera or any type of recording equipment is not allowed. Flash cameras are especially distracting for the performers, so theatres ask that audience members do not take pictures during the performance.
- Unlike cinemas, theatres do not allow refreshments or snacks to be consumed in the seating area. Refreshments should be consumed in the lobby, before entering the theatre.

In addition to rules that theatres ask you to follow, there are some practices of etiquette that everyone who attends a live performance follows to show respect for the performers and each other:

- We show respect for fellow audience members and the performers on stage by not making any kind of noise during the performance. Most people understand this means not talking during a performance, but it also means that we don't whisper. Whispering can be heard by people close by, and if enough people whisper, the performers can even hear it. Besides talking and whispering, we also avoid other distracting noises like coughing, wristwatch alarms, unwrapping candy (which you recall is supposed to be consumed outside of the theatre), and cellular phones.
- We also remain seated for the entire performance, until the performers take their final bows. The exception to this rule is when there is an intermission. You will know when it is OK to leave your seat, when the house lights (i.e., the lights in the seating area) come back on.
- The exception to the rule about being quiet is when we applaud at the end of the show. We applaud the performers as a way of showing them how much we enjoyed the show. If you enjoyed the show, you can let them know by clapping loudly.

Finally, some words of advice, to help make the trip to the theatre a smooth one:

- You should always arrive at the theatre with time to get comfortably seated. Generally, thirty minutes prior to curtain time should provide plenty of time for even large groups to find seating.
- If you are attending with a large group, we recommend that you distribute tickets to your group prior to arriving at the theatre.

## ABOUT THE OPERA YOU WILL BE SEEING . . .

"There are whole collections of adults that you couldn't get to sit still for an hour to watch an operatic production, and so the greatest testament to the success of Dean Burry's new kids opera was the rapt attention it received from the 100 or so children neatly arrayed on the floor. Burry's opera is quite confident in its theatricality." – Robert Harris, *The Globe and Mail*, on *The Brothers Grimm*.

In 1999, The Canadian Opera Company and Nicholas Goldschmidt's Music Canada 2000 Inc. commissioned Dean Burry to write a new opera for the COC's Ensemble Studio School Tour. The resulting work, *The Brothers Grimm*, has been performed for over 90,000 school children and adults across Canada and passed its 300th performance mark in 2007. It is believed to be the most performed Canadian opera in history. Excerpts from the opera have been performed with full orchestra at the Altamira Summer Opera Concerts, The World Summit on Arts and Culture in Ottawa, and broadcast nationally on *CBC's Sunday Afternoon at the Opera*. The opera was recently recorded by the COC and has been staged by Opera Lyra Ottawa, Manitoba Opera, Saskatoon Opera, Calgary Opera and Opera Nuova in Edmonton.

*The Brothers Grimm* gets behind the origins of Rapunzel, Little Red Riding Hood and Rumpelstiltskin and reveals the lives of Jacob and Wilhelm Grimm.

The opera is about 45 minutes in length, a format that Burry feels is not only a wonderful introduction for new opera audiences, but which presents a tight and concentrated medium for storytelling.

When creating opera for young audiences, Burry chooses not to write "kiddie" opera, but to approach the task as if writing opera for any audience new to the art form. The music is exciting and evocative and the plot is active, engaging and speaks directly to the audience.

## Synopsis

The opera opens with the Grimm brothers – Jacob and Wilhelm -- researching words to include in a dictionary they are writing. While they are working, a prominent scholar and poet named Brentano, arrives to ask them if they could write a book of common folk tales for him. In return he promises that they will be richly rewarded and will become famous.

The brothers accept the task, and as Brentano leaves and the brothers prepare to begin collecting tales for the book, Dortchen – a friend who is romantically interested in Wilhelm – arrives. Excited by the brothers' new project, Dortchen offers the first tale – a tale of love – in which a prince rescues a girl with long hair from a tower where she has been imprisoned by a witch. Jacob is unimpressed because the story is much too short for the brothers to use. Dortchen says she knows an old woman, “who knows every story from here to China” and she leaves to bring her to the brothers. While Dortchen is gone, the brothers lengthen and embellish her story into the beautiful fairy tale, *Rapunzel*.

Just as they complete *Rapunzel*, Dortchen returns with Frau Viehmann, an old woman who knows many tales. Frau Viehmann tells them a story of a girl named Little Red Cap who ventures through the woods to visit and bring treats to her grandmother, who is not well. Along the way she met a wolf, who after learning that Little Red Cap was on her way to Grandma's, goes there himself, taking a shortcut so that he can arrive first. There he eats both Grandma and Little Red Cap and Frau Viehmann concludes saying “that is what happens to bad girls who talk to strange men.” The brothers are unimpressed with the story's tragic ending.

Frau Viehmann offers to bring an old retired soldier who is also reputed to know many stories. While she and Dortchen are gone to fetch him, the brothers work on her tale to come up with a happier ending.

Frau Viehmann and Dortchen return with Colonel Krause, an old soldier who tells them a tale about the beautiful daughter of a poor miller. The miller told the king that his daughter could spin straw into gold. To test this claim, the king locked her up with a spinning wheel in a room filled with straw. She was to spin the straw into gold or suffer his wrath for lying. Of course, she could not spin straw into gold, but a mysterious little man spun it for her. In return she gave him her necklace and her ring, and when she had nothing left to give, he made her promise that if the king should marry her, she would give the little man her first-born child unless she could guess his name.

The King was so impressed with the miller's daughter that he did marry her, and later, when they had a child, the mysterious little man returned to collect on their agreement. The miller's daughter – now queen – refuses, and the little man makes one more deal. He will forgive her debt if she can, within three days, guess his name. For two days she is unable to guess correctly, but on the third day, with

help from the audience, she guesses correctly – his name is Rumpelstiltskin. She saves her baby and they all live happily ever after.

As the brothers complete the final story, Brentano returns and tells them that he no longer wants a book of folk tales. But by now, Dortchen, Frau Viehmann and Colonel Krause have told the townsfolk about the book and so many wanted copies that the brothers decide to publish the book themselves.

## **ABOUT THE COMPOSER/LIBRETTIST**

### **Dean Burry**

Dean Burry was born in St. John's, Newfoundland in 1972, but grew up in the small town of Gander. Music is in the blood of Newfoundlanders, and it was in this environment that Burry began his own artistic journey. Early piano lessons were not completely satisfying, and it wasn't until a teacher encouraged his desire for composition, at age 10, that music became a passion. Theatre was another great interest and soon he was writing plays and music for the school drama club. His first produced script, *Good Gods*, won the local drama festival in 1987. In 1990 Burry released a pop/rock album, *Plant Your Seed*, with guitarist/vocalist Brad Davidge.

Following high school, Burry began studies at Mount Allison University in Sackville, New Brunswick. In seeking ways to combine his love of theatre and music, he began composing operas and musicals. In his first three years at Mt.A, he wrote, produced and conducted three major dramatic musical works: *The Resurrection*, *Joe and Mary Had a Baby* and *Unto the Earth: Vignettes of a War*.

Shortly after completing composition studies at the University of Toronto, Burry began working in the box office at the Canadian Opera Company while composing incidental music for small theatrical productions. At the COC, he began immersing himself in the Canadian opera world. Most lunches were spent upstairs in the library or chatting with the Education and Outreach Coordinator. He was able to attend rehearsals and learn a great deal about the ways to create successful opera. In 1997, Burry was hired to create and run the Esso Kids After-school Opera Program, a community program designed to expose children to all the elements of opera. The program has met with great success and remains a part of the COC's annual education and outreach programming. Burry has been involved in many other education programs and has taught students from junior kindergarten to university level.

In 1998, while working as an educator with the COC that he was commissioned to write *The Brothers Grimm*, a new opera for the annual school tour. The opera was a great success and was the first work to put the composer on a national stage. *The Brothers Grimm* has been seen by over 90,000 students since 2001 and has been added to the regular touring repertoire of several major opera companies. *The Brothers Grimm* is believed to be the most performed Canadian opera ever.

Other major works include *Under the Night*, *Rainbow Valley*, *Home and Away*, the film opera *Grace*, and a major operatic adaptation of J.R.R. Tolkien's *The Hobbit*. Burry's second opera for the COC, *Isis and the Seven Scorpions* recently toured Southern Ontario and was the first opera ever performed in Canada's first and only dedicated opera house, The Four Seasons Centre for the Performing Arts. The *Vinland Traveler*, commissioned by Memorial University of Newfoundland, toured throughout the province including performances at several Inuit and Innu schools in Northern Labrador. CBC's *Musicraft* broadcast a complete performance of *The Vinland Traveler* in November 2006.

Burry's most recent operatic works are *A Creature of Habit* (2008), *The Heart That Knows* (2008), and Pandora's *Locker* (2008), an opera for high school audiences. He is currently working on *Children of the Moon*, a lost opera libretto written by Robertson Davies in 1983, but never set to music, *Baby Kintyre*, a CBC radio opera and several other exciting projects. For more information, please visit [www.deanburry.com](http://www.deanburry.com).

## ABOUT THE BROTHERS GRIMM

Jacob and Wilhelm Grimm were German academics best known for publishing popular collections of folk tales. Jacob also did academic work in linguistics and together they wrote a German dictionary. They are among the best-known storytellers of folk tales from Europe, and their work popularised such tales as *Rumpelstiltskin*, *Snow White*, *Sleeping Beauty*, *Rapunzel*, *Cinderella* and *Hansel and Gretel*.

The Grimms were not the first to publish collections of folktales however they were the first in this genre to present their stories as faithful renditions of direct folkloric materials – a step toward modern folklore studies.

Jacob Grimm and Wilhelm Grimm were born in 1785 and 1786, respectively, in Hanau, near Frankfurt in

Hessen.<sup>1</sup> They were born into a family of nine children, only six of whom survived infancy. Their father was employed by the Prince of Hessen from 1790 to 1796. Between 1796 and 1798, both their father and their grandfather died and their mother struggled to support the family.

The two brothers were educated in Kassel and both eventually studied law. In their early twenties, they began studying linguistics and philology (the study of language). Part of what motivated the brothers in their writings and in their lives was the desire to help create a German identity through the unifying factor of language.

The Brothers Grimm began collecting folk tales around 1807, in response to a wave of awakened interest in German folklore. They collected tales by inviting storytellers to their home and transcribing what they heard. It has been theorised that certain elements of the stories were "purified" for the brothers, who were devout Christians. In their work, Jacob did more of the research, while Wilhelm put the stories into literary form.

In 1812, the Brothers published their first collection of 86 German folk tales in a volume titled *Kinder- und Hausmärchen* (Children's and Household Tales). They published a second volume of 70 tales in 1814, which together made the first edition of the collection.

In time, the brothers became interested in older languages and their relation to German. Jacob specialised in the history and structure of the German language and was eventually recognised for *Grimm's Law*.

A second edition of the *Kinder- und Hausmärchen* followed in 1819-22, expanded to 170 tales. Five more editions were issued during the Grimms' lifetime, with the seventh edition of 1857 containing 211 tales. They included scholarly notes and were intended as serious works of folklore. Revisions in the various editions were made in response to unfavourable reviews, particularly the objection that not all the tales were suitable for children, despite the title. In their lifetime, the collection was translated into most European languages.

The brothers also published the *Kleine Ausgabe* or "small edition," containing a selection of 50 stories expressly designed for children. Ten printings of the "small edition" were issued between 1825 and 1858.

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<sup>1</sup> In the very early 19th century, the modern nation of Germany did not exist. In its place was a confederacy of over 30 smaller German states, many of which were created by Napoleon when he reorganised Germany.

In 1825, Wilhelm married Henriette Dorothea Wild (also known as Dortchen), a childhood friend, and together they raised three children. Jacob never married, however the brothers stayed close and lived as an extended family.

In the 1830's, both brothers became professors at the University of Göttingen, but were both fired in 1837, after joining colleague professors in a political protest. The brothers moved back to Kassel for a short time, after which they were invited to Berlin by the King of Prussia.

Their last years were spent writing a definitive German dictionary, the *Deutsches Wörterbuch*.

It is extensive – 33 volumes – and is still considered the standard reference for German etymology. Work began in 1838, and the first volume was published in 1854. By the time the Brothers Grimm died, only sections from the letter 'A' to part of the letter 'F' were completed.

The work was carried on by future generations and was not considered complete until 1960.

Wilhelm died in Berlin in 1859. Jacob continued work on the dictionary and related projects until his death in Berlin in 1863.

## THE LITTLE OPERA COMPANY

Since 1995, the Little Opera Company has had the privilege of producing operas showcasing the significant talents of local singers, musicians and artisans. Our productions have appealed to seasoned and novice audiences alike, in Winnipeg and, on occasion, to its surrounding communities. The journey over these past years has not always been easy, but from the response of our audience members and the success that a number of our performers have experienced, it has been worth the effort.

The Little Opera Company is a not-for-profit charitable organization, whose mission is the promotion of opera and the promotion of the talented artists that contribute to the production of opera in Winnipeg. Appealing to seasoned and novice audiences alike, our productions explore less known historic works and some of the rich twentieth century repertoire that is often more accessible to new audiences.

Our purpose is as much about developing artists as it is about staging operatic works. The Little Opera Company:

- develops emerging vocalists and instrumentalists, providing coaching and

practical experience within the context of its productions

- provides opportunities for artists and artisans to advance their skills in the design of costumes, sets and lighting
- develops production personnel, by providing opportunities to assist in productions

The Little Opera Company offers its audience a unique opportunity to experience chamber opera in English, and to experience opera that engages individuals of diverse backgrounds. We are committed to selecting repertoire that not only provides accessible entertainment for individuals who are new to the genre, but that is also a refreshing and educational foray into realms of opera not frequently explored within our community.

## BACKGROUND INFORMATION ON OPERA

### Why Opera?

"To be completely and comprehensively educated means having a background in the arts. By introducing students to opera, we build and sustain cultural intelligence. ... Passing on knowledge and understanding about the power of opera to communicate universal themes, ideas and emotions ultimately enhances and betters our society. ... [Opera] stretches students and teachers in directions they never thought possible."

--Dr. Joseph Piro, New York City Public Schools

### What is Opera?

(from the Arizona Opera)

An opera is a musical drama or comedy where the actors sing rather than speak their lines. *Opera* is derived from the Italian word *opus*, which means "work of art".

An opera tells a story. It can come from many sources, including history, current events, the Bible, fairy tales, legends, literature and poetry. Opera can be funny, sad, scary, dramatic, mysterious, imaginary, or a combination of the above.

Opera is a combination of many art forms: singing, orchestral music, acting, dancing, mime, costumes, scenic design and painting, lighting, and makeup design.

The *Libretto* contains all of the words of an opera. The *Librettist* is the person who writes the words for the opera.

The *Composer* writes the music for the opera. All of the music, both vocal (for singers) and orchestral (for instrumentalists) is written in the *score*. The score should reflect the mood, events, and emotions of the characters in the story.

An opera is structured like a play, with acts, scenes, and a variety of vocal forms including *Arias* (solos), *Ensembles* (for 2 or more singers), and *Chorus* (for a large group of singers).

### The Performers

The *Soprano* is the highest female voice. This is usually the heroine of the opera and most of the time she is in love with the tenor. A star soprano is often referred to as the "Prima Donna."

A *Mezzo-Soprano* is the second highest, or middle, female voice. The mezzo voice typically has a darker, warmer voice than the soprano.

*Alto* - also called *Contralto*, this is the lowest female voice. The alto often portrays an old woman, who can either be wise and good or an old witch.

*Tenor* - this is the highest male voice. The tenor is usually the hero of the opera and is generally in love with the soprano.

*Baritone* - this is the next lowest, or middle, male voice. The baritone is often a villain but can sometimes be a hero who sacrifices himself for the tenor and/or soprano. In a comedy, the Baritone is usually the one pulling all kinds of pranks. The Baritone is often in love with the soprano but usually loses her to the tenor.

*Bass* is the lowest of the male voices. He very often plays a wise old man or a comic character.

*Supernumeraries* (or "Supers") appear on stage in costume in non-singing and non-speaking roles.

The *Orchestra* is the group of instrumentalists who accompany the singers. They play under the stage, in the orchestra pit, where they will be less likely to cover the singers' voices and detract attention from the performers on stage.

The *Chorus* is a group of singers who function as a unit on stage. Choruses can be for mixed voices, men only, women only, or children. They are usually featured in crowd scenes where they can represent townspeople, soldiers, pilgrims, etc.

*Dancers* are often included in an opera. They are usually part of large crowd scenes but can be featured in solo roles as well. Many operas include a ballet.

### Opera Production

Where do you start if you want to put on a production of an opera? Usually the *General Director*, *Artistic Director* or *Music Director* will pick the repertoire. The performance is conceived by the Production Team, which consists of the *Production Manager*, *Music Director/Conductor*, *Stage Director*, *Choreographer*, *Scene Designer*, *Costume Designer*, and *Lighting Designer*. These people meet frequently to trade ideas and work together to ensure a cohesive interpretation of the piece, from a visual, dramatic, and musical standpoint.

The *Production Manager* oversees and coordinates the efforts of the Production Team, and manages the business aspects of the production.

The *Music Director* is responsible for the interpretation of the score. The Music Director is also usually the *Conductor*, who is responsible for the musical interpretation and coordination of the performance.

The *Stage Director* (sometimes simply called *Director*) is responsible for the overall look of the production. The *Choreographer* designs the movement for the dancers.

The *Costume Designer* designs and creates the clothes that the characters wear. They try to pick designs that reflect the characters and their significance in the story.

The *Scenic Designer* creates the ideas for the visual background of the production. He or she must create detailed blueprints and models of the sets and be sure that the scenery fits in the stage area.

The *Lighting Designer* creates a lighting plan that emphasizes the drama of the moment. Lighting design is an important visual element that contributes to the ambiance of the stage setting and affects the appearance of people, costumes and props on stage.

The *Stage Manager* runs the visual elements of a show during the performance. They are responsible for calling all of the cues for the performance to the crew. This means that they must follow hundreds of detailed notes in the score and tell the crew when to change lighting, scenery, sound effects, and raise or lower the curtain.

The *Crew* works behind the scenes and is responsible for setting up and running all of the equipment for a performance, including changing sets, props, running the lights, curtains, trap doors, sound effects, and assisting performers with costumes and makeup.

## What makes an opera?

Opera is a musical form. The orchestra provides the overriding musical texture, while the singers are featured as soloists.

The *overture* is a piece of music played by the orchestra to begin the opera.

A *recitative* is the sung narrative which propels the action of the story.

An *aria* is a solo number for a singer. This comes from the Italian word meaning “tune” or “song”. This is usually where the character expresses their feelings about a situation.

An *ensemble* is sung by two or more people. Two people singing is called a *duet*; three people singing is called a *trio*, four people are a *quartet*, and so on.

Choral scenes usually feature the principal and secondary cast members and the chorus. The sheer number of voices on stage is usually reserved for moments of high drama and spectacle. Dancers might also be featured in a big choral scene.

Operas are often performed in a foreign language (usually the language for which they were originally written). Even if you cannot understand the language, you can usually get a good idea of what is happening from the music and the actions of the characters. You will note however that The Little Opera Company’s productions are sung in English.

*Props*, or “*Stage Properties*,” are visual elements of the scene rather than actually being part of the set. Small props that are picked up and carried by performers are called “hand props.” These can include fans, knives, candlesticks, books, magic lanterns, etc. Larger items, such as pieces of furniture or paintings, are called “set props.”

*Scenery* or *sets* provide the visual background for the story. Sets can reflect the locale, historical circumstances of the plot, and reflect the overall interpretation and conception of the opera as determined by the production team. They are conceived by the Scene Designer and executed, or built, by the Technical Crew under the guidance of the Technical Director.

## SUGGESTED ACTIVITIES

### Activities for Language Arts and Drama Students

- Write a review of the performance. Some ideas for what you might write about could include:

- What was your overall impression of the performance? How did it make you feel?
- What made the performance special for you?
- What would you have liked to have seen done differently?
- Who were the major characters in the opera? Which were your favourites, and why?
- Share your review with the class. Your class can even assemble all the reviews in a package and send them to The Little Opera Company! (c/o 234 Yale Avenue, Winnipeg, MB, Canada, R3M 0L9).
- What do fairy tales have in common with each other? Here are some ideas:
  - They happened a long time ago, far away.
  - There are good characters and bad characters. Some characters are royalty.
  - There is a problem to solve, and sometimes there is a reward for the person who solves the problem.
  - Someone makes a plan to solve the problem.
  - Sometimes there is magic – in the problem or in the solution.
  - The bad characters get punished.
  - There is a “happily ever after” ending.
  - There is usually a moral or lesson to the story.
- Create a new fairy tale of your own, using some of the above ideas. What is the moral to your story?
- Often when stories are passed from person to person they change slightly. How did the Brothers Grimm change the stories they heard from Dortchen, Frau Viehmann and Colonel Krause? Take one of the fairy tales that you and your classmates created and play the “telephone game”: Sit in a circle and each person must whisper the story to the person sitting beside them. Note how the story has changed by the time it has gone full-circle.
- Think about all of the people who work behind the scenes. Do you understand what they do? What do you think the opera would be like if there were no sets or special lighting or specially designed costumes?

## Activities for Music Students

- Share your favourite moment of the opera and discuss how the music was important for that particular moment.
- Do you have a favourite song of your own (not from the opera) that you think would be appropriate for that moment, which you could share with the class?
- How did the music change for each of the stories that the Brothers Grimm recorded?
- Find examples of music that make you happy, sad, angry and fearful. Share them with the class. How could this music be used artistically in opera, film, theatre and dance?

## THE FOLK TALES

*Below are excerpts from Children's and Household Tales by the Brothers Grimm. The English translation is by Margaret Hunt (1884). This translation, although old-fashioned, is considered very close to the original.*

### Rapunzel

There were once a man and a woman who had long in vain wished for a child. At length the woman hoped that God was about to grant her desire. These people had a little window at the back of their house from which a splendid garden could be seen, which was full of the most beautiful flowers and herbs. It was, however, surrounded by a high wall, and no one dared to go into it because it belonged to an enchantress, who had great power and was dreaded by all the world. One day the woman was standing by this window and looking down into the garden, when she saw a bed which was planted with the most beautiful rampion (rapunzel)<sup>2</sup>, and it looked so fresh and green that she longed for it, and had the greatest desire to eat some. This desire increased every day, and as she knew that she could not get any of it, she quite pined away, and looked pale and miserable. Then her husband was alarmed, and asked, "What aileth thee, dear wife?" "Ah," she replied, "if I can't get some of the rampion, which is in the garden behind our house, to eat, I shall die." The man, who loved her, thought, "Sooner

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<sup>2</sup> Rapunzel is a plant with a long white spindle-shaped root which is eaten raw like a radish, and has a pleasant sweet flavour. Its leaves and young shoots are also used in salads and so are the roots, sliced.

than let thy wife die, bring her some of the rampion thyself, let it cost thee what it will." In the twilight of evening, he clambered down over the wall into the garden of the enchantress, hastily clutched a handful of rampion, and took it to his wife. She at once made herself a salad of it, and ate it with much relish. She, however, liked it so much so very much, that the next day she longed for it three times as much as before. If he was to have any rest, her husband must once more descend into the garden. In the gloom of evening, therefore, he let himself down again; but when he had clambered down the wall he was terribly afraid, for he saw the enchantress standing before him. "How canst thou dare," said she with angry look, "to descend into my garden and steal my rampion like a thief? Thou shalt suffer for it!" "Ah," answered he, "let mercy take the place of justice, I only made up my mind to do it out of necessity. My wife saw your rampion from the window, and felt such a longing for it that she would have died if she had not got some to eat." Then the enchantress allowed her anger to be softened, and said to him, "If the case be as thou sayest, I will allow thee to take away with thee as much rampion as thou wilt, only I make one condition, thou must give me the child which thy wife will bring into the world; it shall be well treated, and I will care for it like a mother." The man in his terror consented to everything, and when the woman was brought to bed, the enchantress appeared at once, gave the child the name of Rapunzel, and took it away with her.

Rapunzel grew into the most beautiful child beneath the sun. When she was twelve years old, the enchantress shut her into a tower, which lay in a forest, and had neither stairs nor door, but quite at the top was a little window. When the enchantress wanted to go in, she placed herself beneath this, and cried,

"Rapunzel, Rapunzel, Let down thy hair to me."

Rapunzel had magnificent long hair, fine as spun gold, and when she heard the voice of the enchantress she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the hair fell twenty ells down, and the enchantress climbed up by it.

After a year or two, it came to pass that the King's son rode through the forest and went by the tower. Then he heard a song, which was so charming that he stood still and listened. This was Rapunzel, who in her solitude passed her time in letting her sweet voice resound. The King's son wanted to climb up to her, and looked for the door of the tower, but none was to be found. He rode home, but the singing had so deeply touched his heart, that every day he went out into the forest and listened to it. Once when he was

thus standing behind a tree, he saw that an enchantress came there, and he heard how she cried,

"Rapunzel, Rapunzel, Let down thy hair."

Then Rapunzel let down the braids of her hair, and the enchantress climbed up to her. "If that is the ladder by which one mounts, I will for once try my fortune," said he, and the next day when it began to grow dark, he went to the tower and cried,

"Rapunzel, Rapunzel, Let down thy hair."

Immediately the hair fell down and the King's son climbed up.

At first Rapunzel was terribly frightened when a man such as her eyes had never yet beheld, came to her; but the King's son began to talk to her quite like a friend, and told her that his heart had been so stirred that it had let him have no rest, and he had been forced to see her. Then Rapunzel lost her fear, and when he asked her if she would take him for her husband, and she saw that he was young and handsome, she thought, "He will love me more than old Dame Gothel does;" and she said yes, and laid her hand in his. She said, "I will willingly go away with thee, but I do not know how to get down. Bring with thee a skein of silk every time that thou comest, and I will weave a ladder with it, and when that is ready I will descend, and thou wilt take me on thy horse." They agreed that until that time he should come to her every evening, for the old woman came by day. The enchantress remarked nothing of this, until once Rapunzel said to her, "Tell me, Dame Gothel, how it happens that you are so much heavier for me to draw up than the young King's son he is with me in a moment." "Ah! thou wicked child," cried the enchantress, "What do I hear thee say! I thought I had separated thee from all the world, and yet thou hast deceived me!" In her anger she clutched Rapunzel's beautiful tresses, wrapped them twice round her left hand, seized a pair of scissors with the right, and snip, snap, they were cut off, and the lovely braids lay on the ground. And she was so pitiless that she took poor Rapunzel into a desert where she had to live in great grief and misery.

On the same day, however, that she cast out Rapunzel, the enchantress in the evening fastened the braids of hair which she had cut off to the hook of the window, and when the King's son came and cried,

"Rapunzel, Rapunzel, Let down thy hair,"

She let the hair down. The King's son ascended, but he did not find his dearest Rapunzel above, but the enchantress, who gazed at him with wicked and

venomous looks. "Aha!" she cried mockingly, "Thou wouldst fetch thy dearest, but the beautiful bird sits no longer singing in the nest; the cat has got it, and will scratch out thy eyes as well. Rapunzel is lost to thee; thou wilt never see her more." The King's son was beside himself with pain, and in his despair he leapt down from the tower. He escaped with his life, but the thorns into which he fell, pierced his eyes. Then he wandered quite blind about the forest, ate nothing but roots and berries, and did nothing but lament and weep over the loss of his dearest wife. Thus he roamed about in misery for some years, and at length came to the desert where Rapunzel lived in wretchedness. He heard a voice, and it seemed so familiar to him that he went towards it, and when he approached, Rapunzel knew him and fell on his neck and wept. Two of her tears wetted his eyes and they grew clear again, and he could see with them as before. He led her to his kingdom where he was joyfully received, and they lived for a long time afterwards, happy and contented.

### **Little Red-Cap**<sup>3</sup>

Once upon a time there was a dear little girl who was loved by every one who looked at her, but most of all by her grandmother, and there was nothing that she would not have given to the child. Once she gave her a little cap of red velvet, which suited her so well that she would never wear anything else; so she was always called 'Little Red-Cap.'

One day her mother said to her, "Come, Little Red-Cap, here is a piece of cake and a bottle of wine; take them to your grandmother, she is ill and weak, and they will do her good. Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing; and when you go into her room, don't forget to say, 'Good-morning,' and don't peep into every corner before you do it."

"I will take great care," said Little Red-Cap to her mother, and gave her hand on it.

The grandmother lived out in the wood, half a league from the village, and just as Little Red-Cap entered the wood, a wolf met her. Red-Cap did not know what a wicked creature he was, and was not at all afraid of him.

"Good-day, Little Red-Cap," said he.

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<sup>3</sup> The English version of this story, the well-known Little Red-Riding-Hood, is probably derived more immediately from the French, 'Le Petit Chaperon Rouge,' as given by Charles Perrault, where it ends with the death of the girl.

"Thank you kindly, wolf."

"Whither away so early, Little Red-Cap?"

"To my grandmother's."

"What have you got in your apron?"

"Cake and wine; yesterday was baking-day, so poor sick grandmother is to have something good, to make her stronger."

"Where does your grandmother live, Little Red-Cap?"

"A good quarter of a league farther on in the wood; her house stands under the three large oak-trees, the nut-trees are just below; you surely must know it," replied Little Red-Cap.

The wolf thought to himself, "What a tender young creature! What a nice plump mouthful she will be better to eat than the old woman. I must act craftily, so as to catch both." So he walked for a short time by the side of Little Red-Cap, and then he said, "See, Little Red-Cap, how pretty the flowers are about here why do you not look round? I believe, too, that you do not hear how sweetly the little birds are singing; you walk gravely along as if you were going to school, while everything else out here in the wood is merry."

Little Red-Cap raised her eyes, and when she saw the sunbeams dancing here and there through the trees, and pretty flowers growing everywhere, she thought, "Suppose I take grandmother a fresh nosegay; that would please her too. It is so early in the day that I shall still get there in good time;" and so she ran from the path into the wood to look for flowers. And whenever she had picked one, she fancied that she saw a still prettier one farther on, and ran after it, and so got deeper and deeper into the wood.

Meanwhile the wolf ran straight to the grandmother's house and knocked at the door.

"Who is there?"

"Little Red-Cap," replied the wolf. "She is bringing cake and wine; open the door."

"Lift the latch," called out the grandmother, "I am too weak, and cannot get up."

The wolf lifted the latch, the door flew open, and without saying a word he went straight to the grandmother's bed, and devoured her. Then he put on her clothes, dressed himself in her cap, laid himself in bed and drew the curtains.

Little Red-Cap, however, had been running about picking flowers, and when she had gathered so

many that she could carry no more, she remembered her grandmother, and set out on the way to her.

She was surprised to find the cottage-door standing open, and when she went into the room, she had such a strange feeling that she said to herself, "Oh dear! how uneasy I feel to-day, and at other times I like being with grandmother so much." She called out, "Good morning," but received no answer; so she went to the bed and drew back the curtains. There lay her grandmother with her cap pulled far over her face, and looking very strange.

"Oh! grandmother," she said, "what big ears you have!"

"The better to hear you with, my child," was the reply.

"But, grandmother, what big eyes you have!" she said.

"The better to see you with, my dear."

"But, grandmother, what large hands you have!"

"The better to hug you with."

"Oh! but, grandmother, what a terrible big mouth you have!"

"The better to eat you with!"

And scarcely had the wolf said this, than with one bound he was out of bed and swallowed up Red-Cap.

When the wolf had appeased his appetite, he lay down again in the bed, fell asleep and began to snore very loud. The huntsman was just passing the house, and thought to himself, "How the old woman is snoring! I must just see if she wants anything." So he went into the room, and when he came to the bed, he saw that the wolf was lying in it. "Do I find thee here, thou old sinner!" said he. "I have long sought thee!" Then just as he was going to fire at him, it occurred to him that the wolf might have devoured the grandmother, and that she might still be saved, so he did not fire, but took a pair of scissors, and began to cut open the stomach of the sleeping wolf. When he had made two snips, he saw the little Red-Cap shining, and then he made two snips more, and the little girl sprang out, crying, "Ah, how frightened I have been! How dark it was inside the wolf;" and after that the aged grandmother came out alive also, but scarcely able to breathe. Red-Cap, however, quickly fetched great stones with which they filled the wolf's body, and when he awoke, he wanted to run away, but the stones were so heavy that he fell down at once, and fell dead.

Then all three were delighted. The huntsman drew off the wolf's skin and went home with it; the grandmother ate the cake and drank the wine which Red-Cap had brought, and revived, but Red-Cap thought to herself, "As long as I live, I will never by myself leave the path,

to run into the wood, when my mother has forbidden me to do so."

It is also related that once when Red-Cap was again taking cakes to the old grandmother, another wolf spoke to her, and tried to entice her from the path. Red-Cap, was, however, on her guard, and went straight forward on her way, and told her grandmother that she had met the wolf, and that he had said "good-morning" to her, but with such a wicked look in his eyes, that if they had not been on the public road she was certain he would have eaten her up. "Well," said the grandmother, "we will shut the door, that he may not come in." Soon afterwards the wolf knocked, and cried, "Open the door, grandmother, I am little Red-Cap, and am fetching you some cakes." But they did not speak, or open the door, so the grey-beard stole twice or thrice round the house, and at last jumped on the roof, intending to wait until Red-Cap went home in the evening, and then to steal after her and devour her in the darkness. But the grandmother saw what was in his thoughts. In front of the house was a great stone trough, so she said to the child, "Take the pail, Red-Cap; I made some sausages yesterday, so carry the water in which I boiled them to the trough." Red-Cap carried until the great trough was quite full. Then the smell of the sausages reached the wolf, and he sniffed and peeped down, and at last stretched out his neck so far that he could no longer keep his footing and began to slip, and slipped down from the roof straight into the great trough, and was drowned. But Red-Cap went joyously home, and never did anything to harm any one.

### **Rumpelstiltskin**

Once there was a miller who was poor, but who had a beautiful daughter. Now it happened that he had to go and speak to the King, and in order to make himself appear important he said to him, "I have a daughter who can spin straw into gold." The King said to the miller, "That is an art which pleases me well; if your daughter is as clever as you say, bring her to-morrow to my palace, and I will try what she can do."

And when the girl was brought to him he took her into a room which was quite full of straw, gave her a spinning-wheel and a reel, and said, "Now set to work, and if by to-morrow morning early you have not spun this straw into gold during the night, you must die." Thereupon he himself locked up the room, and left her in it alone. So there sat the poor miller's daughter, and for her life could not tell what to do; she had no idea how straw could be spun into

gold, and she grew more and more miserable, until at last she began to weep.

But all at once the door opened, and in came a little man, and said, "Good evening, Mistress Miller; why are you crying so?" "Alas!" answered the girl, "I have to spin straw into gold, and I do not know how to do it." "What will you give me," said the manikin, "if I do it for you?" "My necklace," said the girl. The little man took the necklace, seated himself in front of the wheel, and "whirr, whirr, whirr," three turns, and the reel was full; then he put another on, and whirr, whirr, whirr, three times round, and the second was full too. And so it went on until the morning, when all the straw was spun, and all the reels were full of gold. By daybreak the King was already there, and when he saw the gold he was astonished and delighted, but his heart became only more greedy. He had the miller's daughter taken into another room full of straw, which was much larger, and commanded her to spin that also in one night if she valued her life. The girl knew not how to help herself, and was crying, when the door again opened, and the little man appeared, and said, "What will you give me if I spin the straw into gold for you?" "The ring on my finger," answered the girl. The little man took the ring, again began to turn the wheel, and by morning had spun all the straw into glittering gold.

The King rejoiced beyond measure at the sight, but still he had not gold enough; and he had the miller's daughter taken into a still larger room full of straw, and said, "You must spin this, too, in the course of this night; but if you succeed, you shall be my wife." "Even if she be a miller's daughter," thought he, "I could not find a richer wife in the whole world."

When the girl was alone the manikin came again for the third time, and said, "What will you give me if I spin the straw for you this time also?" "I have nothing left that I could give," answered the girl. "Then promise me, if you should become Queen, your first child." "Who knows whether that will ever happen?" thought the miller's daughter; and, not knowing how else to help herself in this strait, she promised the manikin what he wanted, and for that he once more spun the straw into gold.

And when the King came in the morning, and found all as he had wished, he took her in marriage, and the pretty miller's daughter became a Queen.

A year after, she had a beautiful child, and she never gave a thought to the manikin. But suddenly he came into her room, and said, "Now give me what you promised." The Queen was horror-struck, and offered the manikin all the riches of the kingdom if he would leave her the child. But the manikin said, "No,

something that is living is dearer to me than all the treasures in the world." Then the Queen began to weep and cry, so that the manikin pitied her. "I will give you three days' time," said he; "if by that time you find out my name, then shall you keep your child."

So the Queen thought the whole night of all the names that she had ever heard, and she sent a messenger over the country to inquire, far and wide, for any other names that there might be. When the manikin came the next day, she began with Caspar, Melchior, Balthazar, and said all the names she knew, one after another; but to every one the little man said, "That is not my name." On the second day she had inquiries made in the neighbourhood as to the names of the people there, and she repeated to the manikin the most uncommon and curious. "Perhaps your name is Shortribs, or Sheepshanks, or Laceleg?" but he always answered, "That is not my name."

On the third day the messenger came back again, and said, "I have not been able to find a single new name, but as I came to a high mountain at the end of the forest, where the fox and the hare bid each other good night, there I saw a little house, and before the house a fire was burning, and round about the fire quite a ridiculous little man was jumping: he hopped upon one leg, and shouted --

"To-day I bake, to-morrow brew,  
The next I'll have the young Queen's child.  
Ha! glad am I that no one knew  
That Rumpelstiltskin I am styled."

You may think how glad the Queen was when she heard the name! And when soon afterwards the little man came in, and asked, "Now, Mistress Queen, what is my name?" at first she said, "Is your name Conrad?" "No." "Is your name Harry?" "No."

"Perhaps your name is Rumpelstiltskin?"

"The devil has told you that! the devil has told you that!" cried the little man, and in his anger he plunged his right foot so deep into the earth that his whole leg went in; and then in rage he pulled at his left leg so hard with both hands that he tore himself in two.

## OPERA GLOSSARY

**Accompanist:** Someone (as a pianist) who plays an instrumental or vocal part designed to support or complement a melody.

**Aria:** A musical work usually found in an opera or oratorio, which generally dwells on a single emotional theme of one of the characters.

**Baritone:** A low male singing voice between tenor and bass.

**Bass:** 1. The lowest male singing voice, below baritone. 2. The lowest part in a piece of music. 3. The lowest instrument in a musical work. 4. In the violin family, the lowest instrument.

**Comic Opera:** An opera with light-natured music, comedy, and a happy ending, in contrast to grand opera.

**Duet:** A composition for two performers.

**Falsetto:** A high, light, artificial voice used to sing notes that are above the normal register.

**Grand Opera:** Opera on a large scale, usually entirely sung, in contrast to comic opera.

**Harmony:** The sound resulting from the simultaneous sounding of two or more tones consonant with each other.

**Libretto:** The text (lyrics and any spoken parts) of an opera or oratorio.

**Lyric:** The words to a song.

**Melody:** An arrangement of single tones in a meaningful sequence

**Mezzo-soprano:** A woman's voice with a range between that of the soprano and contralto.

**Notation:** Written music indicating pitch and rhythm.

**Octave:** An interval eight diatonic scale degrees above it. Two notes an octave apart have the same letter name, and form the most consonant interval possible.

**Opera:** A musical play, usually entirely sung, making use of costumes, staging, props, sets, and dramatic elements. Operas usually consist of two types of musical elements, the aria, which primarily expresses a single idea or theme, and the recitative which advances the story.

**Operetta:** A light opera.

**Oratorio:** Operatic works without staging, sets, or elaborate costumes that is usually performed in a more relaxed setting than a formal opera, and that usually has a religious theme.

**Orchestration:** The art of arranging, writing or scoring music for an orchestra.

**Overture:** The introductory music for an opera, ballet, or oratorio.

**Quartet:** A musical composition for four instruments or voices.

**Recitative:** A musical work usually found in an opera or oratorio, which mimics the patterns of speech, in order to advance the story.

**Soprano:** The highest female vocal range, above alto.

**Staff:** The five horizontal lines upon which music is written, usually including a clef, and having a time signature and key signature.

**Tenor:** 1. A high male voice between alto and baritone. 2. Instruments in the tenor range.

**Time Signature:** The numbers written on staff of any piece, indicating which type of note gets a single beat, and how many beats are in each measure.

### ADDITIONAL RESOURCE MATERIALS

- *Household Stories by the Brothers Grimm*, by Jacob Grimm and Wilhelm Grimm, *BiblioBazaar*, March 2008, ISBN: 10:1437534635
- Project Gutenberg -- *Grimm's Fairy Tales*, by Jacob Grimm and Wilhelm Grimm <http://www.gutenberg.org/etext/2591>
- *The Complete Fairy Tales Of The Brothers Grimm, Third Edition*, by Johnny Gruelle, translated by Jack Zipes, *Random House Publishing Group*, January 2003, ISBN: 10:0553382160
- *Grimm's Fairy Tales*, by the Brothers Grimm, *Bed Book Classics*, November 2005, ISBN: 10:1933652276
- *The Brothers Grimm*, by Raymond H. Miller, *KidHaven Press*, August 2005, ISBN: 10:0737731575
- *The Brothers Grimm: From Enchanted Forests to the Modern World, Second Edition*, by Jack Zipes, *Palgrave Macmillan*, November 2002, ISBN: 10:0312293801
- *Opera : A Research and Information Guide (2nd Edition)*, by Guy A. Marco, *Garland Publishing*; 2nd edition, January, 2001, ISBN: 0815335164
- *Opera 101: A Complete Guide to Learning and Loving Opera*, by Fred Plotkin, Placido Domingo, *Hyperion*, 1st ed, 1994, ISBN: 0786880252
- *A Short History of Opera, Fourth Edition*, by Donald Jay Grout, Hermine Weigel Williams, *Columbia University Press*, August 2003, ISBN 10: 0231119585