

presents

Hansel and Gretel

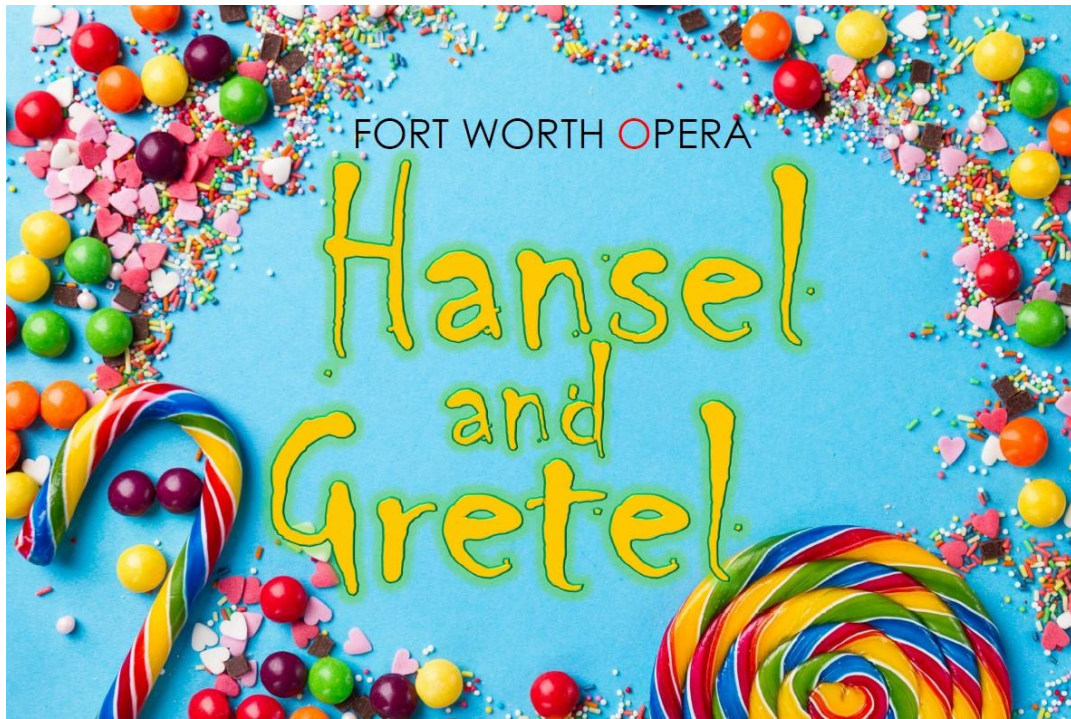
featuring

The Fort Worth Opera

For Fourth Grade Students

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The following Study Guide is gratefully provided by the Fort Worth Opera.

Study Guide to accompany the children's opera

Librettist – Adelheid Wette

Composer – Engelbert Humperdinck

A Production of the Fort Worth Opera Children's Opera Theatre

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Introduction

This Teacher Guide is for use by classroom and music teachers in anticipation of a performance by Fort Worth Opera's Children's Opera Theatre.

This guide is designed to benefit both the student and educator with regard to the development of an inter-disciplinary approach to opera education. The activities provided in the teacher guide assist students to actively listen and observe live opera. Also included are follow-up worksheets that encourage students to internalize what they saw, heard, and felt. We encourage you to use this guide to augment your existing curriculum in the many disciplines that are included. Please feel free to copy or adapt any part of the guide for use with your students. Although our production stands on its own merit, a prepared student will better understand and more fully appreciate our presentation.

We at Fort Worth Opera believe that the performing arts are an essential component of every student's education and that he/she should be afforded opportunities to explore this medium. To help accomplish this, we are committed to fostering strong partnerships with schools, educators, and parents to provide students with access to opportunities that illustrate how the arts are vital to our humanity.

We sincerely hope that your experience with Children's Opera Theatre will be genuinely rewarding, providing the catalyst for a lifelong appreciation of opera and the many art forms that combine to make this unique experience.

Sincerely,



Sheran Goodspeed Keyton
Director of COT Productions and Civic Impact

The following Study Guide is gratefully provided by the Fort Worth Opera.

Texas Essential Knowledge and Skills

English Language Arts:

The student recognizes and analyzes genre-specific characteristics, structures and purposes and literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

- 4.9(A) demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales
- 4.9(B) explain figurative language such as simile, metaphor, and personification that the poet uses to create images
- 4.9(C) explain structure in drama such as character tags, acts, scenes, and stage directions
- 4.10(A) explain the author's purpose and message within a text
- 4.8(A) infer basic themes supported by text evidence
- 4.8(C) analyze plot elements, including the rising action, climax, falling action, and resolution
- 4.9(D) recognize the central idea with supporting evidence
- 4.10(D) describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes

Art:

The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.

- 4.3(A) compare content in artworks for various purposes such as the role art plays in reflecting life, expressing emotions, telling stories, or documenting history and traditions
- 4.3 (B) compare purpose and content in artworks created by historical and contemporary men and women, making connections to various cultures
- 4.3(D) investigate connections of visual art concepts to other disciplines

Music:

The student examines music in relation to history and cultures. The student listens to, responds to, and evaluates music and musical performances. 4.5(C) identify and describe music from diverse genres, styles, periods, and cultures

- 4.5(D) examine the relationships between music and interdisciplinary concepts
- 4.6(A) exhibit audience etiquette during live and recorded performance

Theater:

The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre. The student relates theatre to history, society, and culture.

- 4.1(E) imitate and synthesize life experiences in dramatic play
- 4.3(A) describe the appropriate use of props, costumes, sound, and visual elements that define character, environment, action, and theme
- 4.4(A) explain theatre as a reflection of life in particular times, places, cultures, and oral traditions
- 4.5(A) analyze and apply appropriate audience behavior at a variety of performances
- 4.5(C) identify and discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.



Before and After the Performance

Before the Performance

- Discuss the story, the characters, and the art form.
- Ask the students if they have ever seen an opera before, either live or on television. What did they like about the operas they saw? What didn't they like?
- Have the students draw pictures or create artwork illustrating the story.
- Discuss how opera is like and unlike a musical, play, rock concert, etc. (e.g. it is a theatrical event which tells a story through words and action; actors perform before a live audience, unlike film or television; no use of a microphone, etc.)
- Discuss the rigors and requirements of a career as a professional musician with students, covering such topics as training, competition for jobs, artistic discipline, traveling, etc.
- Explain to the students that they might not understand every word, especially when characters sing high or when two or more characters are singing at the same time. Encourage them to listen for the "sense" of each song and to remain attentive when the voice gets higher and louder or when the music becomes more complex.
- Have students prepare questions to ask the Fort Worth Opera Studio artists during the question-and-answer time immediately following the performance (e.g. questions regarding opera singing, careers in music, etc.).
- Review the glossary of opera and musical terms.
- Discuss the qualities that make an operatic or "trained" voice different than that of a rock, pop, folk, or gospel singer. Focus on aspects such as range (opera singers usually vocalize over more than two octaves), volume (opera singers must be able to sing to large audiences without the use of a microphone), etc.
- Discuss how opera is different from other forms of entertainment (e.g. the text is sung rather than spoken; the actors sometimes sing in a foreign language, etc.).

After the Performance

- Review what the students saw, what they thought about the performance, and how it was the same or different from what they expected.
- Have the students discuss the ways in which the music expressed the emotions of the characters; discuss how the colors, costumes and set represented each character and sound. Pick a well-known opera story to study. (Examples: Bizet's *Carmen* has a powerful story and many famous melodies; Humperdinck's *Hansel and Gretel* is another well-known story set to music; Menotti's *Amahl and the Night Visitors* is also a familiar story.) Over a period of time, read the story of the opera to your students, one act at a time. When you have read the entire story:
 - Play a recording of excerpts (available at your public library) for students and help them identify the music that goes with each character and part of the narrative. Have students act out parts of the stories using the recorded music as a soundtrack.
 - Secure a video of an opera (preferably in English) from any online resource such as YouTube, etc. Allow your students to watch the video during special or elective class time.
 - Complete study guide materials.
 - If your students have reacted favorably to this introduction to opera, encourage them to take advantage of future opportunities to see opera live, on television, or on film. If there is tremendous interest, arrange a field trip to a live performance.
 - Discussion questions:
 - When you think of opera, what do you think of first? Why?
 - Is opera relevant to today's society? Defend your answer.
 - Is it easy to be an opera singer? Why or why not?
 - How long has opera been in existence?
 - How has opera changed?
 - If you could see into the future, what would opera be like in one hundred years?
 - How many people are involved in putting together a production?
 - What sorts of careers are involved with opera production?



Information about Opera

Information About Opera As A Genre

WHAT DOES THE WORD "OPERA" MEAN?

The word *opera* comes from the Latin word *opus*, which means a *work*. What is a *work*? It is something a person makes or thinks up. It is a poem, song, drawing, composition or any other creative thing a person makes. The plural of *opus* is *opera*. *Opera* means *works* in the Latin language. Today, we use the word *opera* to describe one large work of performing art that contains many kinds of performances. An opera is many works that are combined together. In opera there is a symphony orchestra, a dramatic play or comedy, singing and acting, costumes, special lighting, and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created over 400 years ago in Florence, Italy. During this period, educated people were fascinated with the world of ancient Greece. In 1597 a composer named Jacopo Peri wrote a play that was sung throughout instead of spoken. Peri was attempting to imitate the Greek style of playwriting. His opera was about a character in Greek mythology called Daphne. The idea of presenting plays that were sung became very popular and more and more composers began to combine music and drama. Love of opera spread all over Europe and eventually the world. Operas have been written in every language, and its popularity continues today.

As in a play, designers create the costumes, lights, sets, wigs, and makeup for opera productions. When the actual performance approaches, the singers have "dress rehearsals" where they have an opportunity to wear their full costumes and perform in front of scenery. These rehearsals give the singers a chance to practice singing and acting at the same time.(9)

Opera Vocabulary and Pronunciation Guide

Aria (AH-ree-ah)	A musical piece for solo voice.
Baritone (BARE-ih-tone)	The middle range male voice.
Bass (BASE)	Lowest male voice.
Bel Canto (behl-CAHN-toh)	Literally “beautiful singing”. Also, a style of Italian opera made popular by composers Rossini, Bellini, and Donizetti in the 19th century, which showcased the singing voice.
Coloratura (coh-loh-rah-TOO-rah)	A singing style when singers sing very fast florid scales and arpeggios, usually all on one sound or syllable of a word.
Contralto	The lowest female voice.
Conductor	The person who leads the orchestra.
Composer	The person who writes the music.
Designer	Person who creates the scenery, costumes, and light.
Ensemble	Two or more singers singing and expressing their emotions at the same time.
French Operetta	A style of light opera with spoken dialogue from 19th century France.
Libretto (lih-BREHT-toh)	Literally “little book,” this is the text or words of an opera.
Mezzo-Soprano (MEH-tso soh-PRAH-noh)	The middle female voice.
Opera (AH-peh-rah)	A play that uses singing instead of speaking and is accompanied by instrumental music.
Opera Buffa (BOOF-ah)	Funny or lightheartedly themed opera.

Opera Seria (SHE-ree-ah)	Dramatic or seriously themed opera.
Overture	The prelude to an opera, played by the orchestra alone.
Recitative (reh-chih-tah-TEEV)	A type of musical speaking where the words of the singer are sung in the rhythm of natural speech with melody added. Recitative is usually used between arias and ensembles to propel the story line.
Props	Objects placed on the stage and used by the actors.
Score	The book that contains the music and words of an opera.
Set	The scenery used on the stage to show location.
Singspiel	A type of opera created in Germany that used spoken dialogue between arias and ensembles.
Soprano	The highest female voice
Stage Director	The person who decides how the singers will move on stage and how they will act while they are singing their parts.
Tenor (TEH-nor)	The highest male voice.
Verismo (veh-RIHZ-moh)	A style of Italian opera with very realistic characters popular in the late 19 th and early 20 th century.
Vibrato (vih-BRAH-toh)	The natural way for a voice or instrument to enlarge its sound through a rapid and small waver in pitch. Vibrato makes sound carry further and sound more powerful.



Meet the Authors

Engelbert Humperdinck and Adelheid Wette



Engelbert Humperdinck lived in Germany from 1854 to 1921. As a boy he was extremely talented in music and composed many works. He entered Cologne University to study architecture, but the music professors at the school thought he was such a good composer that they convinced him to study music. After graduating from the university, he became friends with the two of the most famous composers in Germany, Richard Wagner and Richard Strauss. They encouraged him in his composing, and he worked for Wagner as an assistant.

Humperdinck's sister, Adelheid Wette (AH-dul-hyt VETT-uh) enjoyed writing little family plays for her children to perform. She asked Engelbert to compose some songs for her own version of *Hansel and Gretel*, a very famous fable by the Brothers Grimm. At the beginning, Engelbert composed only four songs, but soon got very excited about composing a complete *Hansel and Gretel* opera. It took him three years to complete the opera.



When *Hansel and Gretel* was first performed in 1893 Humperdinck became a very famous man. Within one year it was performed in over 50 theaters in Germany, and within just 20 years it had been translated into about 20 different languages. The people of Germany loved his fairy tale opera because it was all about their country. The opera has many beautiful German folk songs and is based on a famous German fable that takes place in Germany.

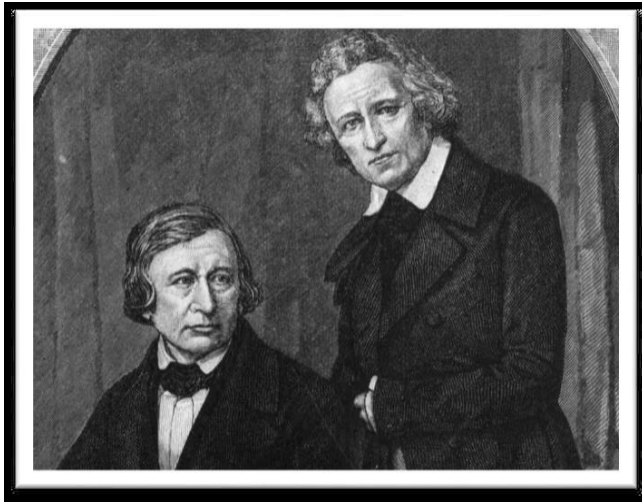
Hansel and Gretel was the first opera to be broadcast on the radio in England in 1923 and was the first opera broadcast from New York's Metropolitan Opera in 1931. *Hansel and Gretel* made Humperdinck a very famous man all around the world, and he completed many other compositions, including another fairy tale opera, *The King's Children*.

The Brothers Grimm

The Brothers Grimm, who gave us some of the world's most popular fairy tales, such as *Snow White*, *Hansel and Gretel*, *Sleeping Beauty* and *Tom Thumb*, were actually very serious scholars who spent most of their lives in research.

Jacob Grimm was born in 1785 and Wilhelm a year later. Their mother wanted them to become lawyers, just as their father was, and they earned law degrees from the University at Kassel, Germany. They then worked as assistants to famous lawyers. In their private time, the brothers became pioneers in the study of the German language and German folk tales.

German folk tales had been told for hundreds of years, passed from mother to child by word of mouth. But no one had ever bothered to write them down. Each story had dozens of versions, for all storytellers add a little of their own personality to the tales. The two brothers worried that centuries of stories would be lost if no one bothered to write them down, so they decided they would be the ones to do it.



The brothers listened to stories told by hundreds of people...peasants, craftsmen, old ladies, woodcutters, blacksmiths, villagers...the list goes on. Then they wrote them down, being careful to preserve the details of each version. "We have added nothing of our own", they said when the tales were published, "embellished no incident or feature. Each is given substantially as we received it, though skill was needed to distinguish one version from another." The brothers worked their entire lives on their projects, living until they were both over seventy years old.

They loved the tales of dwarves, giants, trolls, fairies and witches as much as they loved writing history books. They published their famous collection, *Children's and Household Tales*, in 1813.

The fairy tales that the brothers recorded were not their own, but the creation of the German people. Today their stories have been changed, for there are many gruesome and unpleasant moments that are too frightening for children. In a way, however, that is what the brothers wished...to record the true temper of the folk tales as they came from the people.



The Operatic Version

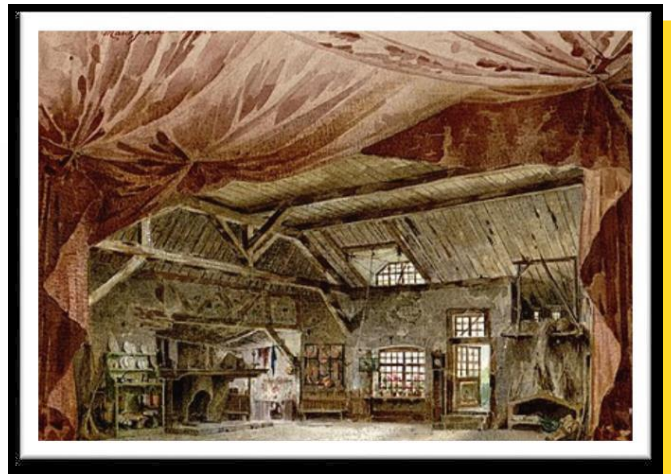
Hansel and Gretel – The Operatic Version

Long ago, at the edge of a great forest, there lived a brother and sister and their poor father. The boy's name was Hansel, and the girl's was Gretel. They were so poor that they had almost nothing to eat. To help their father earn a living, they worked instead of going to school. Hansel made brooms to sell, and Gretel knitted stockings. The children dreamed of the old days when they had sugar, eggs, butter and maple syrup to eat.

Gretel said, "I'm so hungry I don't know what to do! For weeks I've eaten only bread." Hansel was even hungrier than Gretel, and this made him very grumpy. To cheer him up, Gretel told Hansel a secret: "Look in the pitcher...there is milk from the cow! When father comes back he'll make us some ice cream!" The children became bored with their work. For fun, Gretel showed Hansel a dancing game, and they had a wonderful time singing and dancing. But the fun stopped when their father came in.

"What is this disturbance," he said. "You call it working when all you do is sing and dance? What is a poor father to do?" Father was so angry with the children that he knocked over the jug of milk. He sent the children away. "Out! Both of you," he said. "Pick us some strawberries in the woods. And if you don't fill the basket, I'll whip you!"

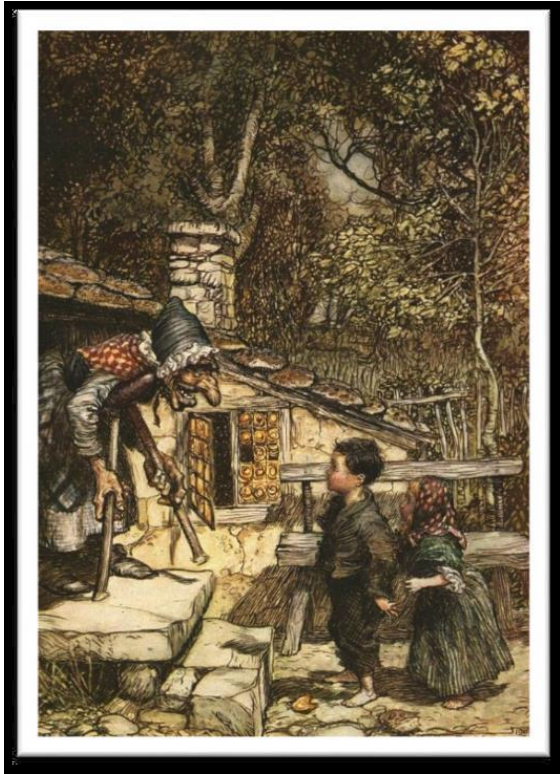
The children did as they were told and went into the forest. Their father was very sad and worried, and very sorry that he had lost his temper. Hansel and Gretel wandered through the forest, filling their baskets with strawberries. "Hurray! My basket is full already. This will make father happy," said Hansel. "I'll give you some, but don't eat them all." Gretel picked some flowers and made a wreath.



Suddenly Hansel looked around the forest and said, "Gretel, I don't know where we are." "We're lost!" said Gretel," and the children became very frightened. The forest grew dark and thick because it was getting late. The wind moved trees and made shadows, frightening Gretel. She said, "I see some shadowy creature coming!" At that moment they saw a little man with a sack on his back. He came closer and was so friendly that the children soon calmed down. It was the Sandman, or Sleep Fairy. He sprinkled sand in their eyes and made them very sleepy. "Slumber children, for happy dreams will come to you while you sleep," he sang. Hansel and Gretel knelt down and sang their evening prayers:

Hansel and Gretel – The Operatic Version

When at night I go to sleep, fourteen angels watch do keep.
Two my head are guarding, two my feet are guiding,
Two are on my right hand, two are on my left hand,
Two who warmly cover, two who over me hover,
Two to whom it is given to guide my steps to heaven.



When Hansel and Gretel awoke much later, they both remembered having wonderful dreams in which angels came to sing to them. When they looked around, they discovered that they were near a beautiful little cottage made of candy and cake...a gingerbread house decorated with sugar sweets! They knocked on the door, but no one answered.

Hansel said, "I'm going to open the door" Gretel said "No, don't do that...we don't know who lives here!" "The angels live in this house," said Hansel. "Come let's nibble a bit of the cottage, like two hungry mice."

The hungry children quietly took a piece from the house. Suddenly a voice from inside sang, "Nibble, nibble mousey, who's nibbling on my housey?" It was a horribly ugly witch, who rushed out of the house and grabbed the children. "Who are you, ugly one?" asked Hansel. "My name is Rosina Daintymouth," said the witch. "I'm very meek and mild and that's why children come visit my house."

The children did not believe her, and they tried to run away, but the witch chanted

Hocus pocus, witches' charm!
You are captured with my arm!
Back or forward do not try,
You are in the evil eye!

It was a magic spell, and the children were captured...the magic spell had frozen them in their footsteps! The witch kept the children at the cottage. She put Gretel to work doing household chores, and she locked Hansel up in a cage and fed him lots of almonds and raisins. Her plan was to fatten up Hansel, bake him into a gingerbread man and eat him!

As time passed, Gretel worked hard, doing all of the cleaning and sweeping. The witch fed Hansel constantly and then asked him, "Now let me see your thumb. Let's see how fat you've gotten." But Hansel would stick out a small stick instead of his thumb, and the Witch would cry, "What is wrong? You're not getting fatter...you are as skinny as a skeleton!"

Hansel and Gretel – The Operatic Version

Finally, the witch said, “Gretel, peep in the oven and see if the gingerbread’s ready.” Hansel was frightened because he thought the witch was up to something. “Gretel, beware!” he cried. But Gretel had a plan. She pretended she did not know how to peep in the oven. “I don’t understand what I have to do,” she said. The witch said, “Just stand on tiptoe. Try it!” Gretel said, “You’ll have to show me how to stand on tiptoe!”

The Witch was very perturbed. “It’s easy,” she said. “Just do it like this.” She walked to the oven, bent over and looked into the oven. While the Witch had her back turned, Gretel released Hansel from his cage and the two of them gave the Witch a big push. “One little push, bang goes the door, and the wicked witch will be done to a T!” sang the children. The witch fell into the oven with a big shriek and was baked into a giant gingerbread witch!

The children were overjoyed! They were free at last! They jumped and danced and sang:

Hurray, now see the witch is dead, truly dead, all fear has fled!
Hurray, now see the witch is still, truly still, we can eat our fill.
Now see we’re free at last and the spell is past.
Now let us dance and sing, celebrate everything.
We’ll have a feast in there, cookies are everywhere.
Hip, Hip Hooray!

Hansel, Gretel and their father lived happily ever after.

THE END





The Original Version

Hansel and Gretel – The Original Version

The following is a 1914 translation of the original German *Hansel and Gretel*. It is much closer to the Grimm Brothers tale than today's versions, and it is an interesting project for older students to compare the preceding opera synopsis with this version. For an interesting comparison of two Grimm Brothers versions, published in 1812 and 1857, go to www.pitt.edu/~dash/grimm015a.html

In a cottage by a great forest dwelt a poor wood-cutter with his wife and his two children. The boy was called Hansel and the girl Gretel. He had little to bite and break, and once when great dearth fell on the land, he could no longer procure even daily bread. Now when he thought over this by night in his bed, and tossed about in his anxiety, he groaned and said to his wife: "What is to become of us? How are we to feed our poor children, when we no longer have anything even for ourselves?" 'I'll tell you what, husband,' answered the woman, 'early tomorrow morning we will take the children out into the forest to where it is the thickest; there we will light a fire for them and give each of them one more piece of bread, and then we will go to our work and leave them alone. They will not find the way home again, and we shall be rid of them.' 'No, wife,' said the man, 'I will not do that; how can I bear to leave my children alone in the forest? -- the wild animals would soon come and tear them to pieces.' 'O, you fool!' said she, 'then we must all four die of hunger, you may as well plane the planks for our coffins,' and she left him no peace until he consented. 'But I feel very sorry for the poor children, all the same,' said the man.

The two children had also not been able to sleep for hunger and had heard what their stepmother had said to their father. Gretel wept bitter tears and said to Hansel: 'Now all is over with us.' 'Be quiet, Gretel,' said Hansel, 'do not distress yourself, I will soon find a way to help us.' And when the old folks had fallen asleep, he got up, put on his little coat, opened the door below, and crept outside. The moon shone brightly, and the white pebbles which lay in front of the house glittered like real silver pennies. Hansel stooped and stuffed the little pocket of his coat with as many as he could get in. Then he went back and said to Gretel: 'Be comforted, dear little sister, and sleep in peace, God will not forsake us,' and he lay down again in his bed. When day dawned, but before the sun had risen, the woman came and awoke the two children, saying: 'Get up, you sluggards! we are going into the forest to fetch wood.' She gave each a little piece of bread and said: 'There is something for your dinner, but do not eat it up before then, for you will get nothing else.' Gretel took the bread under her apron, as Hansel had the pebbles in his pocket. Then they all set out together on the way to the forest. When they had walked a short time, Hansel stood still and peeped back at the house, and did so again and again. His father said: 'Hansel, what are you looking at there and staying behind for?

Pay attention, and do not forget how to use your legs.' 'Ah, father,' said Hansel, 'I am looking at my little white cat, which is sitting up on the roof, and wants to say goodbye to me.' The wife said: 'Fool, that is not your little cat, that is the morning sun which is shining on the chimneys.' Hansel,

Hansel and Gretel – The Original Version

Hansel, however, had not been looking back at the cat, but had been constantly throwing one of the white pebble-stones out of his pocket on the road.

When they had reached the middle of the forest, the father said: 'Now, children, pile up some wood, and I will light a fire that you may not be cold.' Hansel and Gretel gathered brushwood together, as high as a little hill. The brushwood was lighted, and when the flames were burning very high, the woman said: 'Now, children, lay yourselves down by the fire and rest, we will go into the forest and cut some wood. When we have done, we will come back and fetch you away.'

Hansel and Gretel sat by the fire, and when noon came, each ate a little piece of bread, and as they heard the strokes of the wood-axe, they believed that their father was near. It was not the axe, however, but a branch which he had fastened to a withered tree which the wind was blowing backwards and forwards. And as they had been sitting such a long time, their eyes closed with fatigue, and they fell fast asleep. When at last they awoke, it was already dark night. Gretel began to cry and said: 'How are we to get out of the forest now?' But Hansel comforted her and said: 'Just wait a little, until the moon has risen, and then we will soon find the way.' And when the full moon had risen, Hansel took his little sister by the hand, and followed the pebbles which shone like newly-coined silver pieces, and showed them the way.

They walked the whole night long, and by break of day came once more to their father's house. They knocked at the door, and when the woman opened it and saw that it was Hansel and Gretel, she said: 'You naughty children, why have you slept so long in the forest?--we thought you were never coming back at all!' The father, however, rejoiced, for it had cut him to the heart to leave them behind alone. Not long afterwards, there was once more great dearth throughout the land, and the children heard their mother saying at night to their father: 'Everything is eaten again, we have one half loaf left, and that is the end. The children must go, we will take them farther into the wood, so that they will not find their way out again; there is no other means of saving ourselves!' The man's heart was heavy, and he thought: 'It would be better for you to share the last mouthful with your children.' The woman, however, would listen to nothing that he had to say, but scolded and reproached him. He who says A must say B, likewise, and as he had yielded the first time, he had to do so a second time also.

The children, however, were still awake and had heard the conversation. When the old folks were asleep, Hansel again got up, and wanted to go out and pick up pebbles as he had done before, but the woman had locked the door, and Hansel could not get out. Nevertheless, he comforted his little sister, and said: 'Do not cry, Gretel, go to sleep quietly, the good God will help us.'

Early in the morning came the woman, and she took the children out of their beds. Their piece of bread was given to them, but it was still smaller than the time before. On the way into the forest Hansel crumbled his in his pocket, and often stood still and threw a morsel on the ground.'

Hansel and Gretel – The Original Version

'Hansel, why do you stop and look round?' said the father, 'go on.' 'I am looking back at my little pigeon which is sitting on the roof, and wants to say goodbye to me,' answered Hansel. 'Fool!' said the woman, 'that is not your little pigeon, that is the morning sun that is shining on the chimney.'

Hansel, however little by little, threw all the crumbs on the path.

The woman led the children still deeper into the forest, where they had never in their lives been before. Then a great fire was again made, and the mother said: 'Just sit there, you children, and when you are tired you may sleep a little; we are going into the forest to cut wood, and in the evening when we are done, we will come and fetch you away.' When it was noon, Gretel shared her piece of bread with Hansel, who had scattered his by the way. Then they fell asleep, and evening passed, but no one came to the poor children. They did not awake until it was dark night, and Hansel comforted his little sister and said: 'Just wait, Gretel, until the moon rises, and then we shall see the crumbs of bread which I have strewn about, they will show us our way home again.' When the moon came, they set out, but they found no crumbs, for the many thousands of birds which fly about in the woods and fields had picked them all up. Hansel said to Gretel: 'We shall soon find the way,' but they did not find it. They walked the whole night and all the next day too from morning till evening, but they did not get out of the forest, and were very hungry, for they had nothing to eat but two or three berries, which grew on the ground. And as they were so weary that their legs would carry them no longer, they lay down beneath a tree and fell asleep.

It was now three mornings since they had left their father's house. They began to walk again, but they always came deeper into the forest, and if help did not come soon, they must die of hunger and weariness. When it was mid-day, they saw a beautiful snow-white bird sitting on a bough, which sang so delightfully that they stood still and listened to it. And when its song was over, it spread its wings and flew away before them, and they followed it until they reached a little house, on the roof of which it alighted; and when they approached the little house, they saw that it was built of bread and covered with cakes, but that the windows were of clear sugar. 'We will set to work on that,' said Hansel, 'and have a good meal. I will eat a bit of the roof, and you Gretel, can eat some of the window, it will taste sweet.' Hansel reached up above and broke off a little of the roof to try how it tasted, and Gretel leant against the window and nibbled at the panes. Then a soft voice cried from the parlour: 'Nibble, nibble, gnaw, Who is nibbling at my little house?' The children answered: 'The wind, the wind,

The heaven-born wind,' and went on eating without disturbing themselves. Hansel, who liked the taste of the roof, tore down a great piece of it, and Gretel pushed out the whole of one round window-pane, sat down, and enjoyed herself with it. Suddenly the door opened, and a woman as old as the hills, who supported herself on crutches, came creeping out. Hansel and Gretel were so terribly frightened that they let fall what they had in their hands

Hansel and Gretel – The Original Version

The old woman, however, nodded her head, and said: 'Oh, you dear children, who has brought you here? do come in, and stay with me. No harm shall happen to you.' She took them both by the hand and led them into her little house. Then good food was set before them, milk and pancakes, with sugar, apples, and nuts. Afterwards two pretty little beds were covered with clean white linen, and Hansel and Gretel lay down in them, and thought they were in heaven.

The old woman had only pretended to be so kind; she was in reality a wicked witch, who lay in wait for children, and had only built the little house of bread in order to entice them there. When a child fell into her power, she killed it, cooked, and ate it, and that was a feast day with her. Witches have red eyes, and cannot see far, but they have a keen scent like the beasts, and are aware when human beings draw near. When Hansel and Gretel came into her neighborhood, she laughed with malice, and said mockingly: 'I have them, they shall not escape me again!' Early in the morning before the children were awake, she was already up, and when she saw both of them sleeping and looking so pretty, with their plump and rosy cheeks she muttered to herself: 'That will be a dainty mouthful!' Then she seized Hansel with her shriveled hand, carried him into a little stable, and locked him in behind a grated door. Scream as he might, it would not help him. Then she went to Gretel, shook her till she awoke, and cried: 'Get up, lazy thing, fetch some water, and cook something good for your brother, he is in the stable outside, and is to be made fat. When he is fat, I will eat him.' Gretel began to weep bitterly, but it was all in vain, for she was forced to do what the wicked witch commanded.

And now the best food was cooked for poor Hansel, but Gretel got nothing but crab-shells. Every morning the woman crept to the little stable, and cried: 'Hansel, stretch out your finger that I may feel if you will soon be fat.' Hansel, however, stretched out a little bone to her, and the old woman, who had dim eyes, could not see it, and thought it was Hansel's finger, and was astonished that there was no way of fattening him. When four weeks had gone by, and Hansel still remained thin, she was seized with impatience and would not wait any longer. 'Now, then, Gretel,' she cried to the girl, 'stir yourself, and bring some water. Let Hansel be fat or lean, tomorrow I will kill him, and cook him.' Ah, how the poor little sister did lament when she had to fetch the water, and how her tears did flow down her cheeks! 'Dear God, do help us,' she cried. 'If the wild beasts in the forest had but devoured us, we should at any rate have died together.' 'Just keep your noise to yourself,' said the old woman, 'it won't help you at all.'

Early in the morning, Gretel had to go out and hang up the cauldron with the water and light the fire. 'We will bake first,' said the old woman, 'I have already heated the oven, and kneaded the dough.' She pushed poor Gretel out to the oven, from which flames of fire were already darting. 'Creep in,' said the witch, 'and see if it is properly heated, so that we can put the bread in.' And once Gretel was inside, she intended to shut the oven and let her bake in it, and then she would eat her, too.

Hansel and Gretel – The Original Version

But Gretel saw what she had in mind, and said 'I do not know how I am to do it; how do I get in?' 'Silly goose,' said the old woman. 'The door is big enough; just look, I can get in myself!' and she crept up and thrust her head into the oven. Then Gretel gave her a push that drove her far into it, and shut the iron door, and fastened the bolt. Oh! then she began to howl quite horribly, but Gretel ran away and the godless witch was miserably burnt to death.

Gretel, however, ran like lightning to Hansel, opened his little stable, and cried: 'Hansel, we are saved! The old witch is dead!' Then Hansel sprang like a bird from its cage when the door is opened. How they did rejoice and embrace each other, and dance about and kiss each other! And as they had no longer any need to fear her, they went into the witch's house, and in every corner there stood chests full of pearls and jewels. 'These are far better than pebbles!' said Hansel, and he thrust into his pockets whatever could be got in, and Gretel said: 'I, too, will take something home with me,' and filled her pinafore full. 'But now we must be off,' said Hansel, 'that we may get out of the witch's forest.'

When they had walked for two hours, they came to a great stretch of water. 'We cannot cross,' said Hansel, 'I see no foot-plank, and no bridge.' 'And there is also no ferry,' answered Gretel, 'but a white duck is swimming there: if I ask her, she will help us over.' Then she cried: 'Little duck, little duck, dost thou see, Hansel and Gretel are waiting for thee? There's never a plank, or bridge in sight, Take us across on thy back so white.'

The duck came to them, and Hansel seated himself on its back, and told his sister to sit by him. 'No,' replied Gretel, 'that will be too heavy for the little duck; she shall take us across, one after the other.' The good little duck did so, and when they were once safely across and had walked for a short time, the forest seemed to be more and more familiar to them, and at length they saw from afar their father's house. Then they began to run, rushed into the parlour, and threw themselves round their father's neck. The man had not known one happy hour since he had left the children in the forest; the woman, however, was dead. Gretel emptied her pinafore until pearls and precious stones ran about the room, and Hansel threw one handful after another out of his pocket to add to them. Then all anxiety was at an end, and they lived together in perfect happiness. My tale is done, there runs a mouse; whosoever catches it, may make himself a big fur cap out of it.

THE END



The Production

Hansel and Gretel

Meet The Producers

Music Composer	Engelbert Humperdink
Librettist	Adelheid Wette
English Version by	Constance Bache
Original Story by	The Brothers Grimm
Set Designer	David Ruffin
Costume Coordinator	Hannah Bell
Stage Director	Steve Morris
Music Director/Pianist	Tyson Deaton/Igor Parshin

The Characters

Gretel	Su Hyeon Park, Katherine Watson
Hansel	Kaswanna Kanyinda, Ruby Warren
Father/Sandman	Sergio Manzo, Andres Losada
Witch	Wonjin Choi, Autumn Capocci



Meet The Cast



Su-Hyeon Park, Korean soprano, is a singing actress who has both beautiful legato and coloratura. From an early age, she was recognized as a talented singer, and placed as an Excellent Young Artist in the Beniamino Gigli International Vocal Competition. She studied with soprano Eun-Kyung Oh at Sejong University for her bachelor's degree. After coming to America in 2021, she studied with soprano Amy Johnson and tenor Thomas Baresel at CCM for her master's degree. She performed Barbarina in 'Le Nozze di Figaro' and Poppea in 'Agrippina' at CCM, and she participated in a masterclass with soprano Nicole Cabell. She also sang as an ensemble member at Cincinnati Opera and Korea National Opera



Katherine Watson, soprano, is pursuing her Artist Diploma at Texas Christian University. In 2020, Katherine received her Master of Music degree from the University of North Texas where she studied with Professor Molly Fillmore and was a recipient of the Lucille G. Murchison Music Scholarship. With UNT Opera she performed the roles of Donna Anna (Don Giovanni), Christine (Le testament de la tante Caroline), Fourth Maid (Elektra), and Fiordiligi (Cosí fan tutte). Miss Watson graduated from Northern Arizona University with a Bachelor of Music degree where she was awarded Outstanding Graduating Senior in Performance.

With NAU Opera, Katherine performed the roles of Ciesca (Gianni Schicchi), Ottavia (L'incoronazione di Poppea), Fiordiligi (Cosí fan tutte), and was a member of the Shrine of the Ages Choir with Dr. Edith Copley. Katherine Watson is a McKinster Fellow at Spring Valley United Methodist Church and has been a featured soloist in their productions of Rob Garner's Lamb of God, Jonathan Willcocks' Magnificat, Mendelssohn's Hear My Prayer, and Handel's Messiah.



Kaswana Kanyinda, mezzo-soprano, earned her masters' degree in 2016 from the University of Michigan, under the tutelage of George Shirley. In 2020, she played the role of Flosshilde in Michigan Opera Theatre's *Twilight: Gods*. In 2019, Kaswana won a Wilde Award for her performance as the Mother in Opera MODO's production of *The Consul*. Prior to that, Kaswana joined Pittsburgh Festival Opera as a member of their 2018 Mastersingers Program, won the Opera Guild of Charlotte competition in 2017, and. There she was featured in the workshop premiere of Bright Sheng's *The Dream of the Red Chamber* and was honored to represent Michigan in performance at the Kennedy Center.

During her undergraduate studies at UNC Chapel Hill, she was cast in *La Clemenza di Tito*, *Highway #1 USA*, and *Gianni Schicchi*, and had the opportunity to perform the national anthem for President Barack Obama. A North Carolina native, she currently resides in the Detroit area, and studies with Dr. Louise Toppin. She recently performed as *Girlfriend #3* in Toledo Opera's production of *Blue*, followed by an appearance at the Spoleto Festival for the world premiere of *Omar*, an opera by Rhiannon Giddens.



Ruby Warren, mezzo-soprano, is a new Artist Diploma student at Texas Christian University and is delighted to also be joining Fort Worth Opera as a studio artist this season. Ruby earned her Master's in voice performance at the University of Colorado-Boulder in 2018, where she was featured in performances of *The Mozart Requiem*, *Ariodante*, *Die Lustige Witwe*, and *Die Zauberflöte* with guest director Herschel Garfein. She also had the opportunity at CU to work with the composer Jake Heggie as he workshopped and finalized a new and imaginative opera called *If I Were You*. Ruby's Bachelor's degree in music is from the University of Wisconsin Madison, where she sang principal roles in *Ariodante*, *Die Zauberflöte*, *Béatrice et Bénédicte*, and *Le Nozze di Figaro*. Ruby has also worked with Central City Opera as a studio artist, been featured in productions at Martina Arroyo's

Prelude to Performance program in New York City, and she is grateful to have studied under the tutelage of Carol Vaness while attending the Aspen Music Festival and School. Ever since she was a young girl, Ruby has been finding joy and meaning within the performing arts, and she looks forward to where this exciting path may take her.



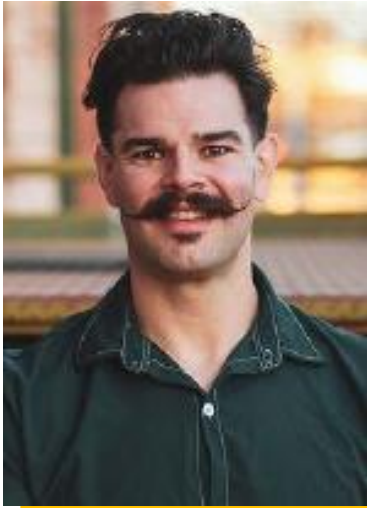
Wonjin Choi, Korean tenor, has recently graduated from Texas Christian University, attaining a Master of Music, Vocal Performance. In the 2022-2023 season, Mr. Choi was a finalist in the McCammon voice competition. He was also named the winner of the concerto competition and Pi Kappa Lambda Honors recital at TCU. He sang the role of Governor in Bernstein's operetta *Candide* with The Rapides Symphony Orchestra in Alexandria, Louisiana. He performed as Tamino from *Die Zauberflöte*, and Sailor from *Dido and Aeneas* with TCU Opera. At the Korea National University of Arts, Mr. Choi sang the role of Ernesto in *Don Pasquale*. He was chosen as a representative singer for a singing presentation when the queen of Belgium visited Korea National University of Arts with Korea's first lady.

He was the finalist of Otto Edelmann international singing competition in 2016. He is currently looking forward to performing as Ferrando in Mozart's opera *Così fan tutte* with Opera Arlington.



Autumn Capocci, mezzo-soprano originally from Buffalo, New York. Currently based in Dallas, Texas, she performs with companies across the country. Most recently, she appeared with Music on Site in Wichita, Kansas for her debut performance as Carmen in Bizet's *Carmen*. Her previous appearances with Fort Worth Opera include *La Traviata* (Marie Brécourt), *Frida Kahlo* and the *Bravest Girl in the World* (Frida Kahlo), and *Stone Soup* (Edna). Prior to that, she was a member of the Hans and Leslie Fleischner Young Artist program with Pittsburgh Festival Opera, where she

performed Kleonike in Mark Adamo's *Lysistrata* in the first feature-length film of the opera. She graduated in May 2020 with a Masters in Vocal Performance from the University of North Texas, where she studied under William H. Joyner. While there, she performed with the UNT Opera as Zita in *Gianni Schicchi* and Lapák the dog in *The Cunning Little Vixen*. Autumn Capocci has appeared as a soloist in concert across the Dallas-Fort Worth Metroplex, performing works such as Pergolesi's *Stabat Mater* and Handel's *Messiah*, in addition to concerts of art song such as *Home Away From Home: Songs of Alan Smith*.



Sergio Manzo, baritone, most recently performed the titular character in Mozart's *Don Giovanni* with Texas Tech University (TTU) Opera Theater. Graduating with a Master of Music in Voice, his other roles with TTU Opera include Publio in *La clemenza di Tito* and Dr. Falke in *Die Fledermaus*. He has also performed internationally in Berlin Opera Academy's production of Gianni Schicchi as Betto, Ser Amantio, and Dr. Spinelloccio. Mr. Manzo has also joined Portland Opera as Schaunard in Puccini's *La bohème* and Dr. Bartolo in Rossini's *Il barbiere di Siviglia*. Native to Phoenix, Arizona he received a Bachelor of Arts in Voice Performance from Northern Arizona University (NAU) where he performed with NAU Lyric Opera as Count Almaviva in *Le nozze di Figaro*, Sam in *Trouble in Tahiti*, and Enrico in Donizetti's short opera *Il campanello*. His repertoire displays a variety of roles such as The Vicar in

Albert Herring, Harlequin in *Ariadne auf Naxos*, and The Earl of Dunmow in Berkley's *A Dinner Engagement*. In addition to his staged engagements, Mr. Manzo has also performed as the baritone soloist in Dubois' *Seven Last Words of Christ*, Brahms' *Eine deutsche Requiem*, and Handel's *Messiah*. His accolades include second place in the Texoma NATS Eduard Baird Singer of the Year competition and three encouragement awards with the Metropolitan Opera National Council; additionally, he was a finalist in the Southwest Vocal Competition.



Andres Losada, baritone, graduated from the Central University of Colombia under the mentorship of maestros Sara Catarine, Camila Toro, and Alejandro Roca. Awarded with the Barbara Smith Conrad Endowed Presidential Scholarship in Fine Arts and the Willa Stewart Setseck Scholarship; he completed his Master's degree in Opera Performance at the Butler School of Music at the University of Texas at Austin under the mentorship of maestros Donnie Ray Albert, Jill Grove, Tamara Sanikidze, and Douglas Kinney Frost. Andres made his professional international debut with the Northern Lights Music Festival in Minnesota singing the roles of Sciarrone and Carceriere in *Tosca*.

In 2021, he debuted the role of Superintendent Budd in *Albert Herring* with the Miami Music Festival, followed by his appearance as Papageno in *The Magic Flute* with FAVA Opera. Other roles include Dulcamara in *L'elisir D'amore*, Edmund Bertram in *Mansfield Park*, and Masetto in *Don Giovanni*. In Colombia he performed the Ogre in *El Gato Con Botas* at Teatro Colón in Bogotá. He has also played numerous roles in the productions of the Opera Workshop of the Central University of Colombia. In 2021, he repeated the role of 'Carceriere' in *Tosca*. Andres has also sung for the 'Maîtrise de Notre-Dame' in Paris and for the Festival 'La Via Dei Concerti' in Italy. More recently, Andres was part of the 2022 Opera San Antonio Apprentice Artist and debuted the role of Figaro in *Le Nozze di Figaro* at the Red River Lyric Opera Festival. Currently, Andres is an Artist Diploma student at Texas Christian University.



















Visual Learning Activities

Hansel and Gretel

Matching Pictures

Cut and paste the pictures from the bottom next to the pictures that they match.






			
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Hansel and Gretel

Complete Patterns

Find the picture from the bottom that completes the pattern and cut and paste it in the empty square.

				
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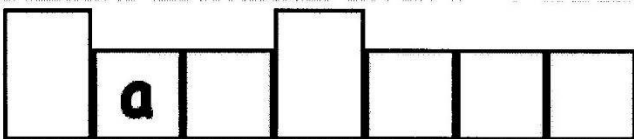
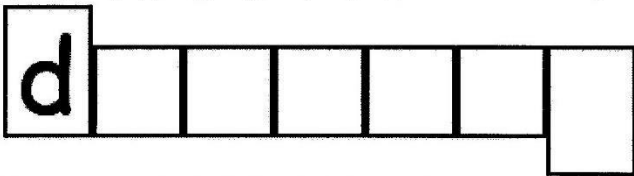
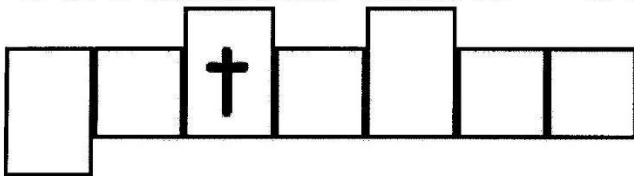
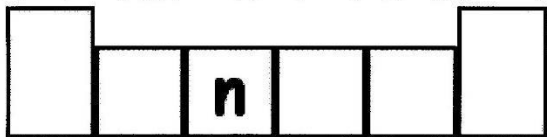
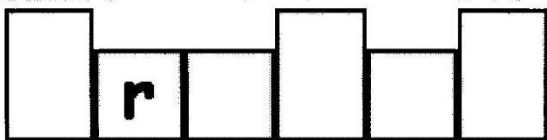
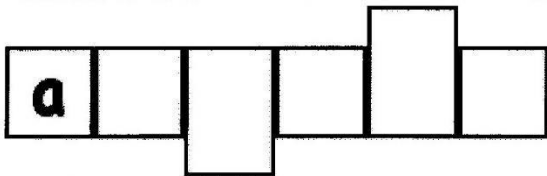
Gretel's Word Shapes

Use the words below to complete the word shapes.

angels
Hansel

dancing
pitcher

Gretel
Sandman



LOLLIPOP SUBTRACTION

Solve the subtraction equations and color in the lollipops with the correct color from the color key below.

25
-15

59
-34

52
-44

76
-16

69
-17

86
-39

46
-28

32
-13

77
-49

67
-45

93
-27

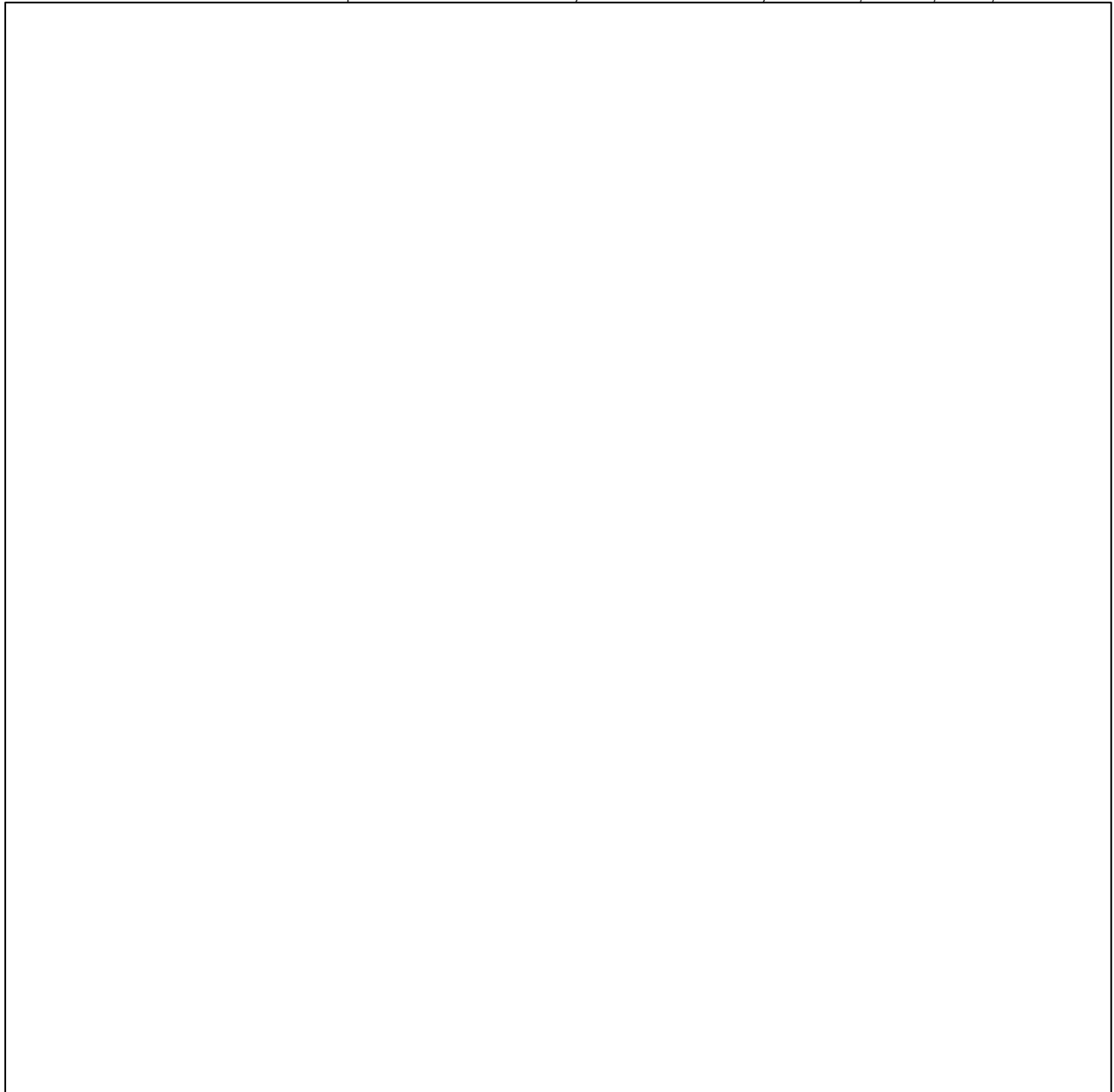
30
-28

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

Hansel and Gretel

Map

In the space below, create a map for Hansel and Gretel so that they can find their way home. On your map include the witch's home, Hansel and Gretel's home, a river, and the forest. You may include more things, perhaps mountains or a place for Hansel and Gretel to stop and rest. Include a legend on the next page so that the Hansel and Gretel understand what your symbols mean. Remember to include a compass rose so that they know which way is north, south, east, and west.



Hansel and Gretel

Map Legend



Hansel and Gretel

Answer Sheet

Gretel's Word Shapes

angels

Gretel

Hansel

pitcher

dancing

Sandman

Lollipop Subtraction

25	59	52	76
<u>-15</u>	<u>-34</u>	<u>-44</u>	<u>-16</u>
10	25	8	60

69	86	46	32
<u>-17</u>	<u>-39</u>	<u>-28</u>	<u>-13</u>
52	47	18	19

77	30	67	93
<u>-49</u>	<u>-28</u>	<u>-45</u>	<u>-27</u>
28	2	22	66

Map

Maps will vary. Look for **compass rose, legend, house of Hansel and Gretel, house of witch, river, forest, legend, and scale.**

Hansel and Gretel Word Search

Find the following words in the puzzle above. Words can be forwards, backwards, vertical, horizontal, or diagonal.

cottage
Humperdinck

forest
oven

dreams
sandman

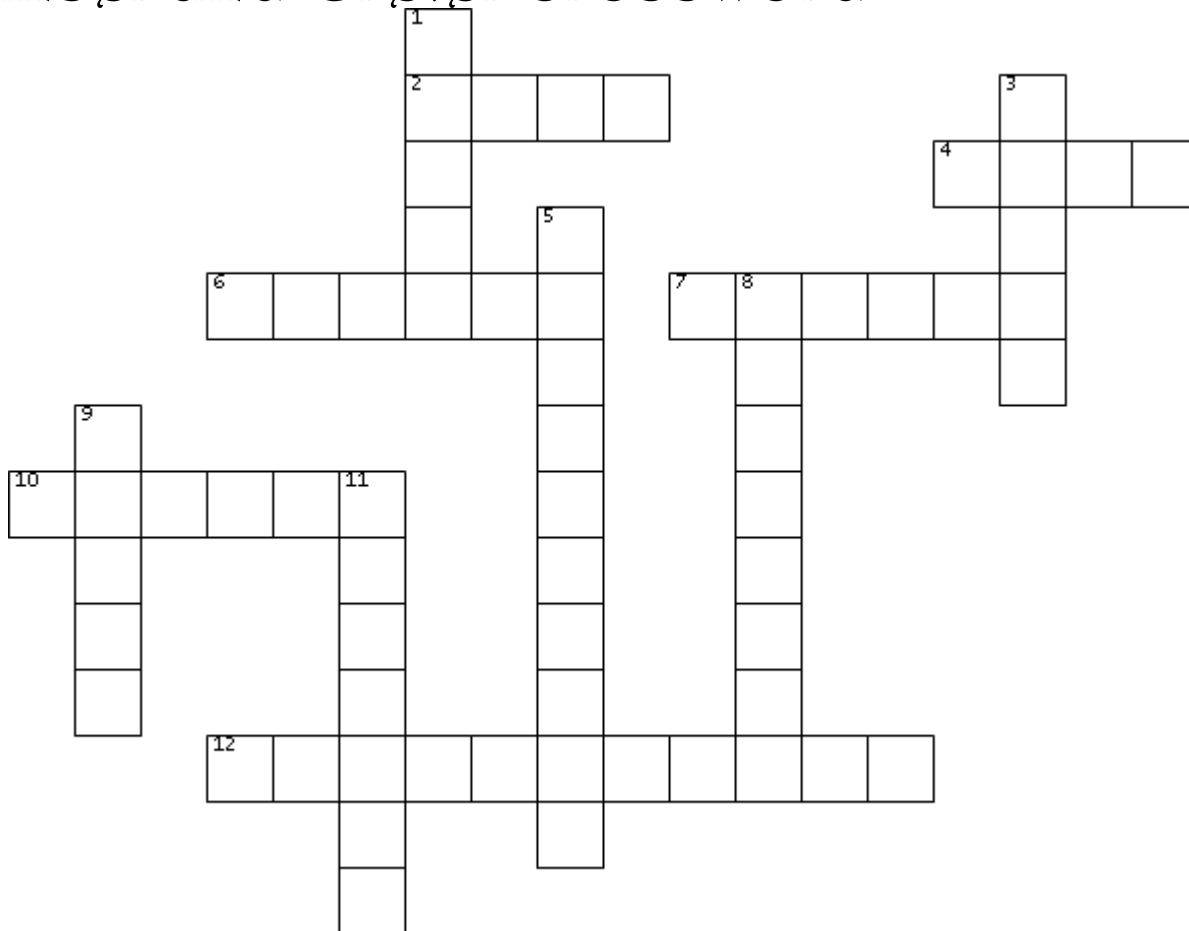
fatten
witch

gingerbread
nibble

Grimm

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

Hansel and Gretel Crossword



ACROSS

- 2. hot cooker
- 4. lock up
- 6. tree-filled
- 7. frightened
- 10. sleep thoughts
- 12. composer

DOWN

- 1. furry critter
- 3. sweet treat
- 5. red fruit
- 8. little people
- 9. writing brothers
- 11. sleepmaker



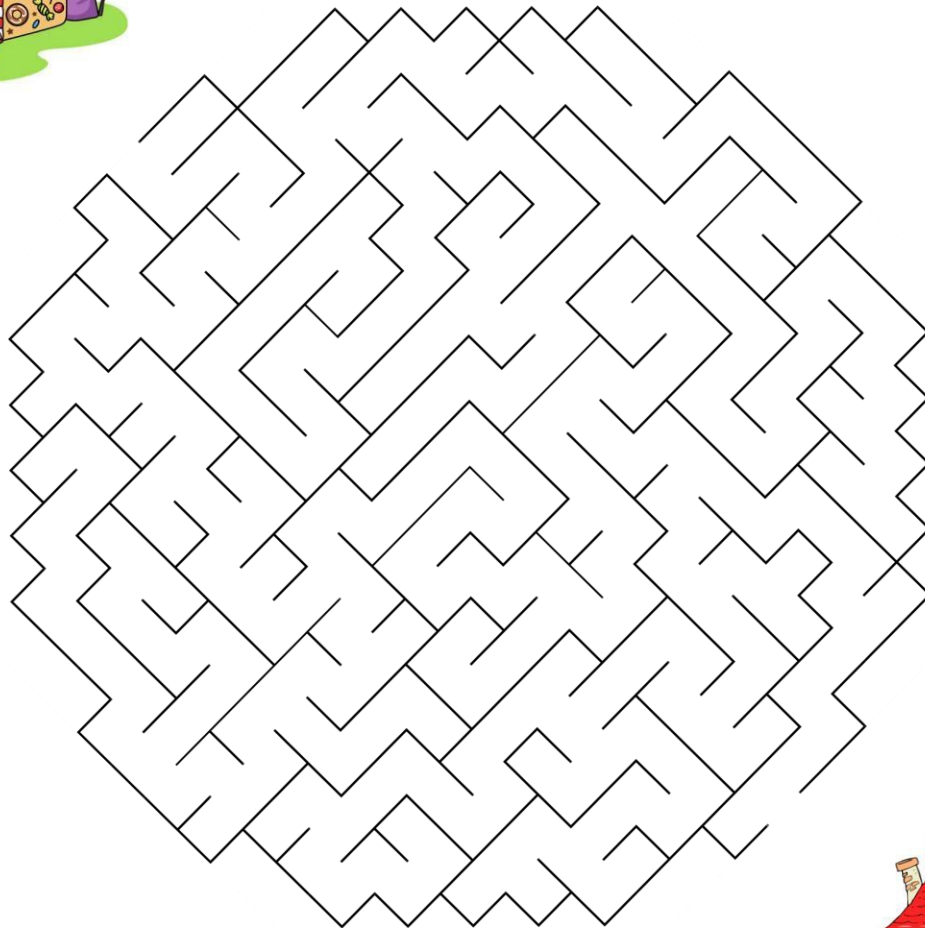








**HELP HANSEL AND GRETEL ESCAPE FROM THE
WITCH AND FIND THEIR WAY BACK TO THEIR
COTTAGE!**





Kinesthetic Learning Activities

Fairy Tale Fun



Have fun creating all the fun, folksy, fairy-tale crafts from Hansel and Gretel. Rotate the children through three centers:

1. Provide graham crackers, frosting, sprinkles, and other decorating materials for children to work in pairs to make a gingerbread house;
2. In the opera, the children are making brooms and knitting socks. With raffia, twine, and dowel rods, students can make their own miniature broom. Instruction ideas at https://www.google.com/search?q=make+a+broom+craft&oq=make+a+broom+craft&aqs=chrome..69j57joi22j30joi39ol3.3662j0j9&sourceid=chrome&ie=UTF-8#kpvallbx=_uMK8Yue-FYefkPIPhJmZmAo56 ;
3. Provide pairs of plastic knitting needles with yarn knitting already started. Students can learn and practice a basic knit stitch. This would be a great center for a parent volunteer to help with. Instruction ideas at <https://www.youtube.com/watch?v=YkfnDvtRPxl>



PEBBLY PATH

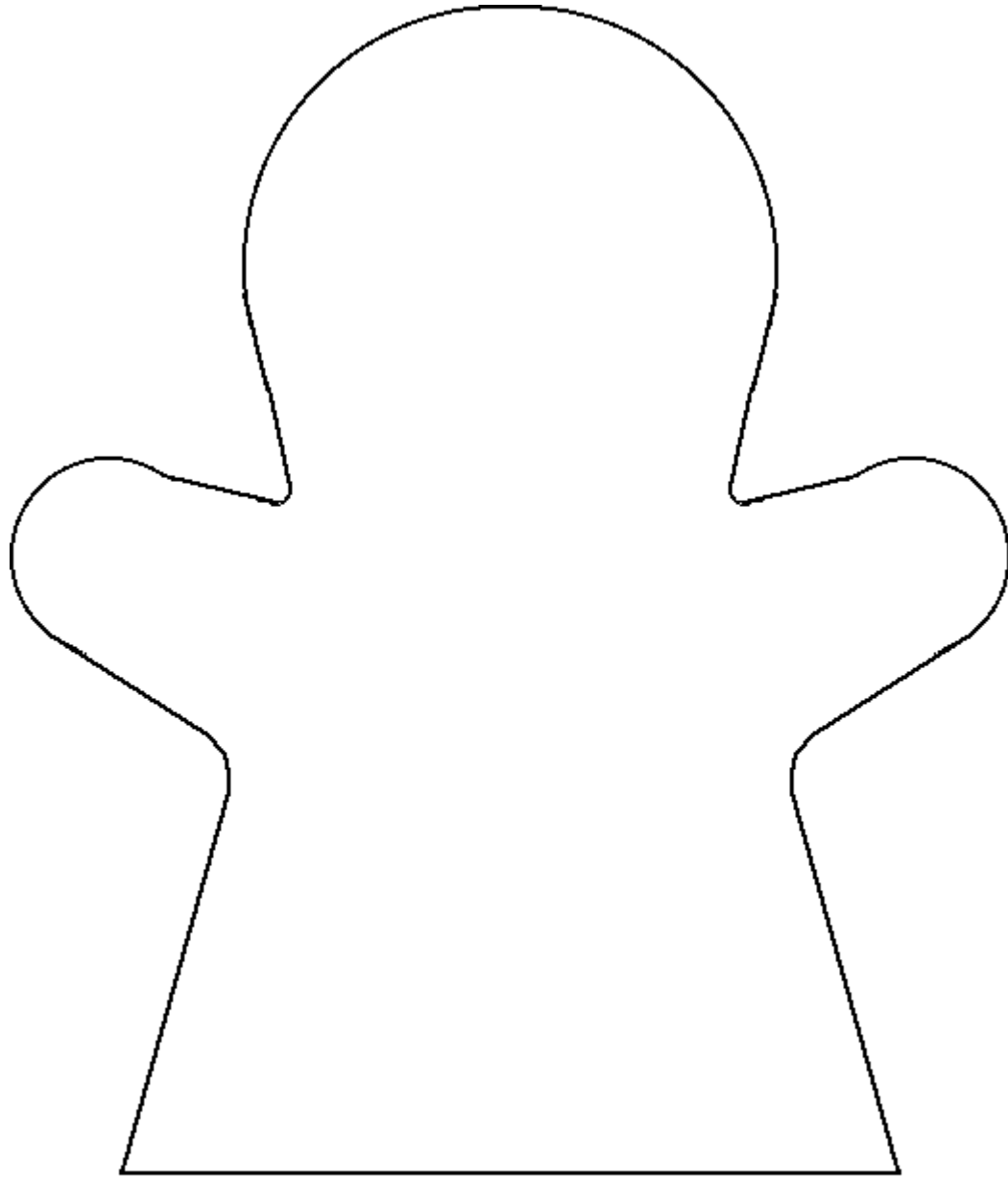


Hansel and Gretel found their way back home by leaving a trail of pebbles that shone in the moonlight – a fun way to liven up an ordinary game of hide and seek!

Collect a large supply of small rocks and play hide-and-seek by leaving trails of pebbles. Let the students take turns dropping the rocks and following the rocks. For extra fun, paint the pebbles with bright or glow-in-the-dark paint so they are easier to see.

Puppet Play

Using the template below, make a puppet of your favorite character. Use the puppets to team up with your classmates and re-enact the story of Hansel and Gretel.

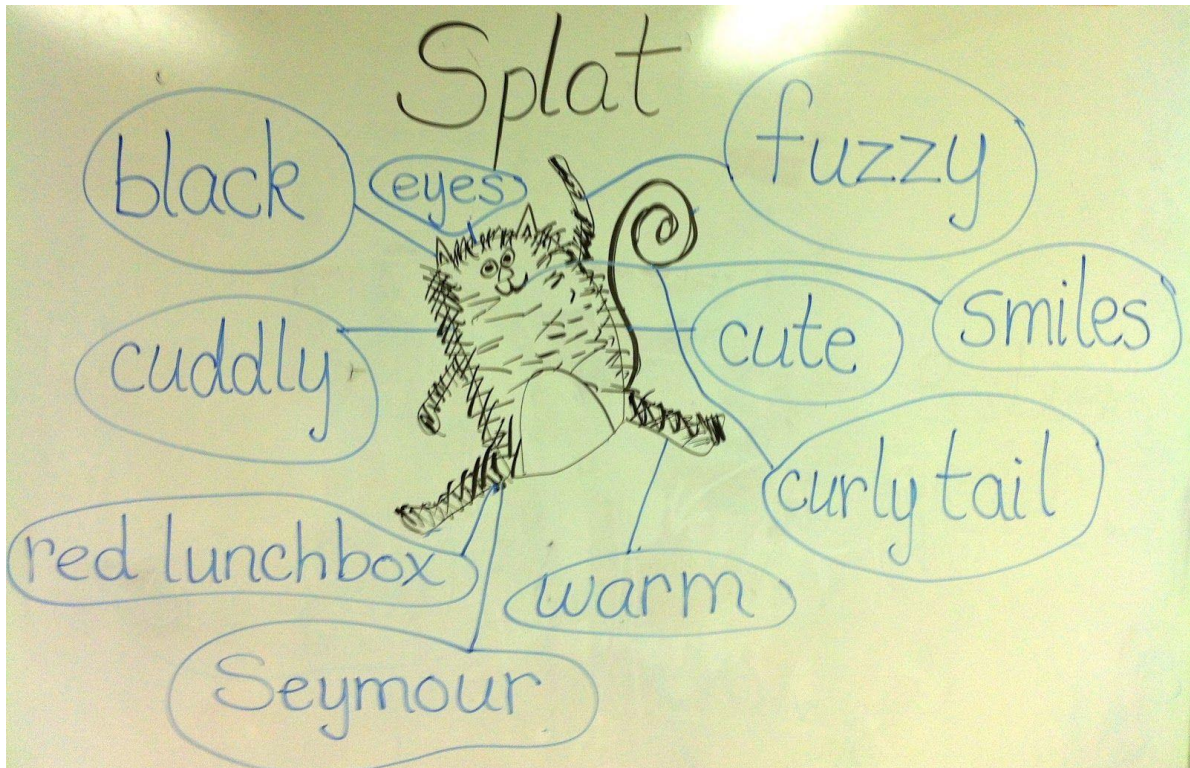


Child-sized puppet pattern
©1998 The Kid's Domain
<http://www.kidsdomain.com>

Free for non-profit use

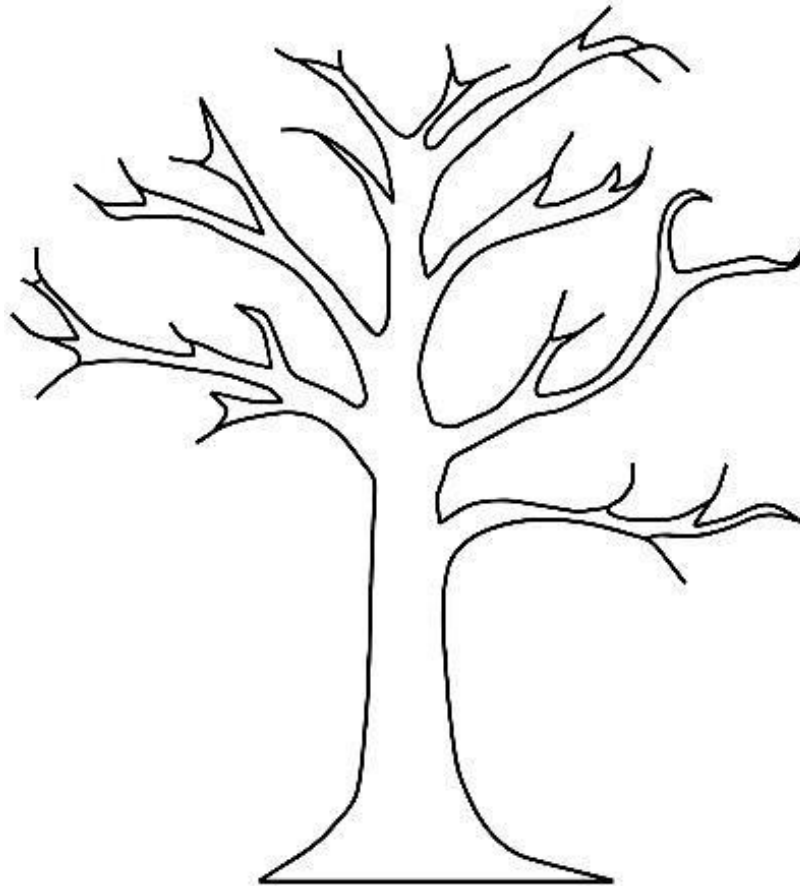
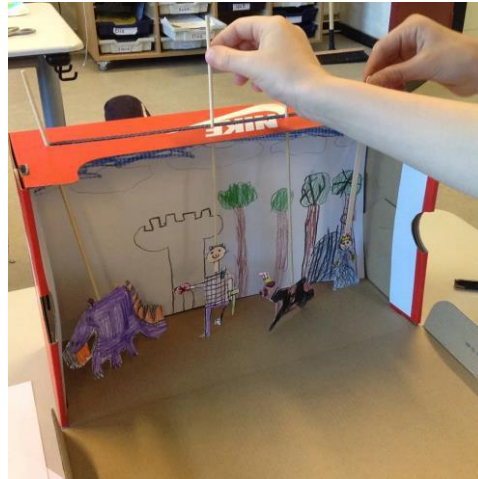
Character Word Map

Make a character word map of descriptive words about each character. Character maps can look many different ways. One way is to write the character name in big, colorful letters in the middle of the page. Then write many descriptive words all around it, decorating it in a creative way that suits the character.



Shoebbox Storybook Sets

Create a miniature set design for this story by cutting out silhouettes of trees and hanging them in layers in a shoebox. Here's a pattern you can use, or create your own.





Auditory Learning Activities

Creative Writing

Read other fairy tales, such as Snow White, Jack and the Beanstalk, and Rapunzel. Talk about the similarities in characters, plot, and setting. Students can create their own original fairy tales using these common elements. Read them aloud for each other.

Marco Polo

Hansel and Gretel had to be creative to survive their adventure, using breadcrumbs and pebbles to find their way. They may have even gotten separated from each other as they wandered through the dark forest. Marco Polo is a game they could have used to find each other.

Marco Polo is a game that requires listening and repeating. In the original form, children used it to find their friends or siblings while playing. Try it. Close your eyes and have your friend go to an area in the room and close their eyes. Once they are set, have them yell MARCO! Then you yell POLO! Keep doing this until you find each other ONLY by following the sound of your voices. BE CAREFUL TO PLAY IN AN EMPTY SPACE SO YOU WILL NOT TRIP AND FALL.

Forest Sounds

You and your friend(s) can create your own forest like the one Hansel and Gretel were lost in. It's simple! Just take turns using your mouth to make the best animal sounds that you can. Try just one person. Then one at a time, add everyone else to create a beautiful forest full of animal sounds! Imagine what sounds Hansel and Gretel heard in the forest. Were they cool? Or scary?



Angels In The Wings

Angels In The Wings

Angels in the Wings support the Children's Education Program of Performing Arts Fort Worth at the Nancy Lee and Perry R. Bass Performance Hall with gifts of \$1,000 and above. The Children's Education Program is an integral part of Bass Performance Hall but maintains its own support independent of Performing Arts Fort Worth. Each year, 70,000 students from Fort Worth ISD and North Texas experience high-quality curriculum-related performing arts programs at Bass Performance Hall that are free of charge to all participants because of the generosity of our Angels in the Wings. Visit www.basshall.com or call (817) 212-4311 for more information.

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