

Boston Lyric Opera
***The Magic Flute* In-School Preview Program**
Spring 2009

SECTION ONE: 20-25 MINUTES

AS THE KIDS FILE IN

- Pianist plays Papageno's song

ONCE THEY'RE SEATED

- Hold up words to Papageno's song and ask them to sing along with you
First part of first verse only:
I am a man of widespread fame,
And Papageno is my name.
To tell you all in simple words:
I make my living catching birds.

WHY AM I HERE?

- Introduce self and pianist, talk about *The Magic Flute*
- Sing (*a capella*) and play short, impressive little bits (show off!)
- Teach them how to "bravo"

OPERA

- What is opera? What do you know about "opera"?
- Recognizable music from operas
 - William Tell* overture
 - Wedding march from *Lohengrin*
 - "Largo al factotum"
 - Flight of the Valkyries from *Die Walkure*Where have you heard these before? Cartoons, commercials...did you know they're from operas?
- What is the one thing that might seem "weird" about opera?
PEOPLE SING INSTEAD OF TALK!
 - Why? Music can create mood, right?
 - ❖ Pianist can play scary music, excited music, etc.
 - Now demonstrate using words – do the "Zu hilfe" song twice, once without music and once with.
- People have been going to the opera for hundreds of years. People still write operas today! There's nothing "weird" about going to the opera. You'll be seeing one very soon, and I'm going to be in it!

OPERA SINGERS

- Schooling
- Vocal health and regimen
- Warmups – demonstrate some snappy solfege
- Different voice parts

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- Ask the students: What voice part do you think you have?

IN THE OPERA HOUSE

- *What will you see?* Sets, lights, and costumes
- *What won't you see (backstage world)?* Stage crew, stage managers, machinery that lifts curtains up and down, makeup rooms, explain "greenroom"
- *What will you hear?* Conductor and orchestra
 - Think of our pianist today as the "orchestra." Pianist: Please play beginning of the overture, after explaining what an overture is.

FOREIGN LANGUAGES

- Present this as an extension of what you will *hear* – you might hear foreign languages being spoken and sung in the opera house. Perform snippets from German and Italian examples. Have them guess *what* you're singing about. What made them guess the way they did?

THE MAGIC FLUTE

- Our production will be performed in English
- Mozart
 - Child prodigy – a *wunderkind*
 - Austrian. Worked primarily in Vienna
 - Wrote many operas: *Don Giovanni*, *The Marriage of Figaro*
 - If you haven't heard of his operas, I'll bet you've heard some of these (Pianist, please play short, recognizable blurbs):
 - *Eine Kleine Nachtmusik*
 - *Rondo alla turca*
 - Overture to *Figaro*

SECTION TWO: 15-20 MINUTES

- The story
 - I'll be telling you the story. But there are many other characters – I'll be singing all their parts. Remember talking about voice parts?
 - As you go through each character, please provide brief description and tell them which voice part. **Only** introduce the following characters, as others do not appear in our condensed version:
 - Tamino
 - 3 Ladies
 - Papageno
 - Queen of the Night
 - Pamina
 - Monostatos
 - Sarastro
 - Papagena

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EXCERPTS FROM *THE MAGIC FLUTE* – use these excerpts to provide a crash course through the entire story.

Telling the story of the opera in simple, understandable terms is of paramount importance. Making pretty music is not. These kids need to know the story of *The Magic Flute*.

Always, always, always explain the *why* of the story: I am singing this *because* this is happening; Tamino is singing “For here is like an angel fair,” *because* he has fallen in love at first sight – with a photograph!, etc.

1. pp. 10-11: Beginning at the top of p. 10, Tamino’s “O help me,” ending with the appearance of the 3 Ladies on page 11.
2. pp. 22-23: Papageno’s aria. Sing the first verse, through the end of p. 23.
3. p. 25: Tamino’s “Dies Bildnis” aria: sing through “my heart with joyful music sings.”
4. pp. 47-48: The trio: start at the beginning and sing through the exit of the slaves on p. 48.
5. p. 51: The “Bei Mannern” duet: sing from the top through “We live by love, by love alone,” (third system).
6. pp. 63-64: Tamino plays his flute: from the top of the page through “Pamina, hear me, now.”
7. pp. 68-69: Begin with Monostatos singing “Let us hurry, scurry, hurry, scurry,” and sing through the dancing of the slaves near the bottom of p. 69.
8. pp. 99-100: Beginning of the Queen’s aria through end of measure 10; then jump to top of p. 100, for famous melisma at rehearsal section 2.
9. pp. 108-110: all of “Ach, ich fuhl’s”
10. p. 138: Pamina and Tamino embrace: sing from top of 138 through “I am by your side.”
11. pp. 153-154: Papageno and Papagena sing “pa” at each other: sing from top of page through the end of the first system on p. 154.

SECTION THREE: 5 MINUTES

Q & A.

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TIPS FOR IN-SCHOOL PREVIEW ARTISTS

Boston Lyric Opera's In-School Preview Program

The Magic Flute

January – March 2009

- **Keep the program moving.** Know your program really well to keep transitions smooth—this will help maintain the kids' interest, which will ultimately give you a better experience. Likewise, alternate which one of you is speaking. This will break up the sections further and extend young attention spans.
- **Be in control (or at least have the kids think you are).** This speaks for itself! Stay in charge. This does not mean you have to be dictatorial, but this is your show.
- **Be sure to call on a variety of kids for answers to your questions.** It's very easy to keep calling on the kid who waves his hand frantically and not notice other hands. Keep a mental note of whom you've been calling on, and try to vary it if you can.
- **Don't call on kids who don't have their hands raised.** This can be traumatic for kids. If the same kids keep raising their hands, ask for some new folks to volunteer. If no new kids volunteer, then you'll have to call on the same kids.
- **Don't spend too long waiting for kids to give the "right" answer.** If you've asked a question that has a correct answer, give 2-3 kids a chance. If they don't get it, give the answer yourself, saying something like, "Those are excellent guesses! The answer is..."
- **If you can, move amongst the audience.** Kids stay more interested this way—and it's a teachers' secret that when you stand near a student, he/she's generally going to be better behaved.
- **Have a "things are getting a bit rowdy" strategy.** As mentioned above, simply standing near a student can be very effective. An excellent, "musical" way to get kids focused on you is to clap a simple rhythm, have them clap it back, and repeat this 2-3 times with different rhythms until they are back in focus.
- **Take note of the age group you're working with.** While the basic program structure may not have to change much, the way you communicate with 7th graders will be different from the way you communicate with 3rd graders.